



Presents

THE PERFECT AGE OF ROCK 'N' ROLL

A film by Scott Rosenbaum

Starring
KEVIN ZEGERS
JASON RITTER
TARYN MANNING
LUKAS HAAS
PETER FONDA

With Original Songs by Steve Conte of The New York Dolls, and Composer Andrew Hollander

Also featuring a historic performance by blues legends **HUBERT SUMLIN, PINETOP PERKINS, SUGAR BLUE, WILLIE "BIG EYES" SMITH and BOB STROGER**

Soundtrack Featuring:

Nirvana, Muddy Waters, Alice In Chains, Bob Dylan, Jane's Addiction, Howlin' Wolf, The Violent Femmes, Jeff Buckley, Son House, Donovan, Robert Johnson, America, and more...

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This film is not yet rated

Runtime: 92 minutes

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THE PERFECT AGE OF ROCK 'N' ROLL PRODUCTION NOTES

Synopsis

Two estranged childhood friends channel their talent and passion for music into a cross-country road trip that brings them face to face with their past on a quest to confront the future.

Spyder (Kevin Zegers—*Transamerica, Dawn of the Dead*), a world famous musician whose debut album is a huge hit, retreats to his hometown after his sophomore effort flops. There he reconnects with his former friend and collaborator, Eric Genson (Jason Ritter—*Happy Endings, W*), now a middle school music teacher. It's a reunion that forces the two to recall their youthful ambitions and re-examine the choices they've made. Accompanied by legendary rock 'n' roll impresario August West (Peter Fonda—*Easy Rider, Ulee's Gold*), Spyder's raucous crew of musicians, The Lost Soulz, and their fiery manager, Rose Atropos (Taryn Manning—*Hustle & Flow, 8 Mile*), set off on a journey along historic Route 66 in hopes of salvaging a long lost dream and rekindling the mojo that made Spyder's debut album a huge success.

Featuring appearances by some of the world's greatest blues artists, a killer soundtrack, scenes of mayhem, triumph and tragedy, **THE PERFECT AGE OF ROCK 'N' ROLL** is an unforgettable wild ride that brings two friends closer to each other, their destiny, and the truth behind the music.

About the Production

The gestation of THE PERFECT AGE OF ROCK 'N' ROLL began seven years ago when writer/director/producer Scott Rosenbaum found himself straddling the demands of a high intensity career on Wall Street with the challenges of evolving into an emerging filmmaker. "Giving up on my dreams was not an option," says Rosenbaum.

With a passion for the arts that began during his formative years playing drums around New York, the triple hyphenate filmmaker says those interests took a back seat when he entered college. While attending George Washington University where he majored in Journalism, serving as a White House Intern in the Communications and Media Relations Department. Rosenbaum shifted his focus to a career on Wall Street immediately following graduation. His deep-seated ambitions of filmmaking were shelved.

After the catastrophic events of 9/11, Rosenbaum, like so many Americans, made a decision to dedicate himself to a pursuit he truly loved – for him it was the art of filmmaking. "I decided once and for all to do it as a commitment to myself," says the married father of two. For Rosenbaum, this was a promise on many levels requiring him to divide his time between his career, home life and creative endeavors. Determined to make it all work, Rosenbaum's screenwriting office became a Manhattan diner located in the Wall Street area where he wrote in the wee hours of the morning. "There were usually food deliveries to the restaurant early in the morning," Rosenbaum recalls. "The door would be wide open and it would be 15 degrees inside the place. My fingers would freeze and I couldn't type," he says laughing. He finished the screenplay and it became the gateway for his exploration into the world of cinema.

For Rosenbaum, the personal commitment was the first step. But it was a subsequent internship with award-winning director Spike Lee during the production of Lee's World War II drama, "Miracle at St. Anna," that led to his relationship with a handful of filmmakers who would later help to facilitate the production of "The Perfect Age of Rock 'n' Roll." In particular, the director's meaningful collaboration with producers Mike Ellis and Joe White that would help bring the production to light.

From the very beginning, Rosenbaum and his fellow filmmakers wanted “The Perfect Age of Rock ‘n’ Roll” to pay homage to the blues greats who originated the art form, and to the young artists who brought it to the world’s stage. In casting the film, it was important to the filmmakers to adhere closely to this vision.

In doing so, they had the good fortune of bringing big screen icons Ruby Dee, Peter Fonda and Billy Dee Williams together with blues greats such as Pinetop Perkins and Hubert Sumlin, along with up-and-coming actors such as Kevin Zegers, Jason Ritter and Taryn Manning. This mix of accomplished and emerging talent created electrifying energy both on and off screen. “We had such an embarrassment of riches,” says director Rosenbaum, referring to the impressive group of artists assembled. Producer White calls Peter Fonda’s participation invaluable: “He opened our eyes to the material in a way we hadn’t seen before... He was a seat of wisdom for everyone. The first thing he said to me was ‘don’t worry, the film Gods are smiling on us. You guys are going to be fine.’” It was that vote of confidence that powered the production forward through the five-week shoot.

“To have assembled so many blues legends and to hear them play together in our film was definitely one of the high points of shooting this picture,” says director Rosenbaum. The rare treat of filming a music scene featuring a band of blues greats added an unforgettable, larger than life and realistic element of cool that no one is soon to forget.

As fate would have it, the director’s casting choices were influenced by the pre-existing off camera friendship between the two actors, Kevin Zegers and Jason Ritter. “Jason’s audition was so unexpected, it blew me away,” recalls Rosenbaum, “After I saw and then met with Kevin and learned that they were friends, I knew I was looking at my two leads.”

The film revolves around the central relationship between Ritter’s unassuming character, Eric, and Kevin Zegers’ flamboyant, and in-your-face lead singer, Spyder. The two portray childhood friends turned rock ‘n’ roll bandmates who become estranged and then reunite on a cross-country musical road trip. When the film picks up, these friends are on the road together, still struggling with many of the same issues that led to their dismantling in the first place.

To prepare for their scenes together, Ritter and Zegers spent several weeks hanging out in Los Angeles prior to principal photography, seeing movies, hitting bars together and getting a crash course in rock star 101 from Billy Morrison (The Cult, Camp Freddy, Billy Idol). “We got to know each other pretty well,” Ritter recalls, “It helped us mesh. After a while, we could be pretty harsh to each other which was fine because we have a love/hate relationship in the film.”

The emotional tug-of-war between these friends was evident on the set as well. “Jason’s the nicest human being I’ve ever met,” says his co-star Zegers. “He blushes if you say anything off color...so I would tell him about my old sexual conquests just to see his cheeks get red,” he says laughing. Ritter, who has been with his real-life love for ten years, says it was all in good fun, even acknowledging his sex scene with co-star Taryn Manning: “We talked about it and figured out our boundaries, what was comfortable for us and made it work. It was all in a day’s work.”

Zegers says the role presented a number of challenges. “The musical performances required a large physical investment,” he shares, “It was something I hadn’t experienced before.” The Los Angeles-based actor frequented a number of rock shows to observe the nuances and energy required to create realistic on-stage dynamism. Portraying a talented but self-destructive artist was an extremely attractive

role to Zegers, who says it presented him the opportunity to explore the dark recesses of his artistry and a chance to come out on the other side. "I've been through periods when I haven't felt good about my success either," he shares, "It feels like you're competing against yourself. When I completed the film, I felt like I could move on, like I was done."

Portraying Eric, the talented but somewhat disillusioned songwriter in a band trying to make a comeback, Ritter (son of the late John Ritter) says he referenced real-life fallen bands and the few that remain together to help shape the story of he and his best friend's struggles as fellow bandmates. It's an age-old story of destruction with a very relatable side. "People are either destroyed by their egos because they think they're the greatest people in the world and they fly too close to the sun, or because they think they're a fraud and they self-destruct for that reason," says Ritter, "With bands, especially when people start believing their own hype, they forget they need each other. Lots of times they try to put out a solo album and they can't capture the magic that made them great in the first place. U2 realized that once you find that magic spark, you'd better hold onto it."

Without question, the most challenging scenes to shoot for Ritter were those filmed opposite a band of blues greats including 96-year old veteran Pinetop Perkins, Hubert Sulmin, Sugar Blue and Willie "Big Eyes" Smith, all veteran members of the great Muddy Waters and Howlin' Wolf Bands. While shooting a scene in a backwoods blues bar where Ritter is invited to jam with a band of blues greats, he recalls summoning all the confidence he could to get on that stage and play guitar: "They insisted on playing everything live, which was terrifying for me because I had to play with them, blend in, and not stand out. It was very challenging, but one of the best days."

Ritter's collaboration with fellow actor/singer/songwriter Taryn Manning, who stars as Rose Atropos, was a smooth and easy transition on screen. As the band manager of The Lost Soulz, Manning struggles to keep the group afloat while juggling her intricate relationships with two men in the band. Now on the road traveling in intimate quarters, she searches for clarity amidst the ambiguity of their smokescreen haze. Growing up on the East Coast in the world of rock music, Manning began her music career early and deeply understands the dynamics amongst members of rock bands. "My dad was the lead singer of a band," says Manning, "and I'm in a band now, so I know how you become very emotionally connected," she explains, "The problem is when money, drugs and alcohol are involved, things get really skewed and that's what happens to Rose. She gets caught in the middle of the two men and can't make it right."

Affectionately referred to as "princess" during production, the filmmakers gave Manning big kudos for holding her own in the midst of so much testosterone. "She was the only girl in the main cast and she really knew how to handle all of the tomfoolery that got dished out from the boys," White recalls, "Taryn did a great job bringing reality to the role. She will be the first to tell you that she loves rock 'n' roll."

"Rock 'n' roll never goes out of style," says producer White, who believes there's a huge market for this movie. What started out as a modest 50-person crew snowballed into 200-plus members during the 33 days of shooting. "It's very humbling when people donate their time and services and money to be a part of something that's so personal," says Rosenbaum, who calls the film "a labor of love."

Production began on location in New Jersey and Pennsylvania with Rosenbaum and White traveling cross-country together in an RV, shooting the film's second unit scenes in the dry desert. Many of their film's shooting locations were chosen in line with the filmmakers' desire to pay homage to rock 'n' roll history with the story, music, and any other relevant aspects of the production.

"We felt like we were re-marking historic steps," says White, referring to the folklore surrounding a number of shooting locations in the film. Among these locations are Bob Dylan's infamous hideout during the early 1970's, and Electric Lady Studios, a New York-based recording studio created by Jimi Hendrix and where a who's who of legendary rock stars have recorded their albums. These and other locations provided the filmmakers with inspiration while lending authenticity to the sets.

In Los Angeles, a skeleton crew filmed additional scenes, including the film's climatic ending at a mansion in the hills of Los Feliz. "It was a stroke of luck being able to shoot there," says White. With Gothic lighting that created a haunting ambiance, White says they transformed the former monastery into a genuine den of rock 'n' roll iniquity: "You could feel the weight and power in that place."

In the end, Rosenbaum hopes the film reinvigorates the public's curiosity about the history of rock 'n' roll and reminds us of the genius that is this art form.

About the Cast

KEVIN ZEGERS (SPYDER)

Since gaining wide critical acclaim for his role in the gender-bending indie hit *Transamerica*, Kevin Zegers is fast becoming one of Hollywood's most in-demand young actors for both independent and mainstream films.

Zegers was most recently seen in Kari Skogland's Irish Republican Army thriller *Fifty Dead Men Walking*, which premiered at the 2008 Toronto International Film Festival and co-starred Sir Ben Kingsley and Jim Sturgess. He also stars in François Velle's *The Narrows* as a struggling young man trying to find his place within two worlds.

He is currently in production on Tonya Holly's adaptation, *The Story of Bonnie and Clyde*, and on Adam Green's *Frozen*, in which he plays a snowboarder who, with his best friends, must fight the elements after getting stranded on a chairlift halfway up a New England mountain.

In the 2005 film *Transamerica*, he plays a drug-addled hustler who dreams of meeting the father he never knew. Played by the Oscar® nominated Felicity Huffman, this father turns out to be a conservative transsexual. Zeger's additional film credits include *The Stone Angel*, *Gardens of the Night*, *Normal*, *The Jane Austen Book Club*, *Dawn of the Dead*, the *Air Bud* franchise films, *MVP: Most Valuable Primate*, *Komodo*, *Four Days*, *Treasure Island*, *Nico The Unicorn*, and his first role on screen as a younger Michael J. Fox in *Life With Mikey*.

His television credits include "The Incredible Mrs. Ritchie," which was nominated for multiple Daytime Emmy Awards, including Outstanding Children/Youth/Family Special. Additional television roles include "House," "Smallville," "Titans," "It Came From the Sky," "A Call To Remember," "Sex, Lies & Obsession" and "Time Share," "Traders," "Avonlea" and "Street Legal."

JASON RITTER (ERIC GENSON)

Jason Ritter's recent feature film credits include the independent *Peter and Vandy*, which premiered at the 2009 Sundance Film Festival; Oliver Stone's *W*, in which he plays Jeb Bush opposite Josh Brolin; *The Education of Charlie Banks*, directed by Fred Durst; and *The Deal*, with William H. Macy and Meg Ryan, and *Good Dick*, written and directed by Marianna Palka, both of which premiered at Sundance in 2008.

Ritter can also be seen in the films *Our Very Own*, opposite Allison Janney and Keith Carradine; *Happy Endings*, written and directed by Don Roos, co-starring Lisa Kudrow, Maggie Gyllenhaal and Tom Arnold; and *Lenexa, 1 Mile*, directed by Jason

Wiles. Other film credits include *Mumford*, directed by Lawrence Kasdan; *Freddy vs. Jason*; *Swimfan*; and *Raise Your Voice*.

On the small screen, Ritter starred in the CBS comedy "The Class," from producers David Crane and Jeffrey Klarik. He is familiar to television audiences of the CBS drama "Joan of Arcadia," in which he starred as a former star athlete adjusting to life as a paraplegic. He has also guest-starred in "Hack," "Law & Order" and "Law & Order: SVU."

Onstage, Ritter starred as the title character in the Lincoln Center production of Wendy Wasserstein's "Third," opposite Dianne Wiest, Charles Durning, Amy Aquino and Gaby Hoffmann, directed by Daniel Sullivan. His additional theater credits include the Off-Broadway production of Tom Donaghy's "The Beginning of August," starring Mary Steenburgen and directed by Neil Pepe, and the world premiere of Neil LaBute's "The Distance from Here" at London's Almeida Theatre, directed by David Leveaux.

Ritter is a graduate of New York University's Tisch School of the Arts, where he studied at the Atlantic Theatre Company. He also studied at the Royal Academy of Dramatic Arts in London. He is the son of actors John Ritter and Nancy Morgan, and the grandson of Tex Ritter, who appeared in more than 80 films and was often referred to as "America's Most Beloved Cowboy."

TARYN MANNING (ROSE ATROPOS)

Best known for her critically acclaimed role as Nola in the 2005 Paramount hit *Hustle & Flow*, Taryn Manning most recently starred in *Kill Theory* with Agnes Bruckner; *Your Name Here*, written and directed by Matt Wilder, opposite Bill Pullman; and with Freddie Prinze, Jr. in *Jack and Jill vs. the World*. She also starred in *Weirdsville*, opposite Wes Bentley and Scott Speedman, which premiered at the 2007 Toronto International Film Festival.

Manning's other film credits include *A Lot Like Love*, *Crossroads*, *Crazy Beautiful*, *Cold Mountain*, *White Oleander* and *Dandelion*. She is also set to appear in a slew of upcoming independent features, including *The Speed of Thought*, opposite Nick Stahl; *Waking Madison*, opposite Sara Roemer and Elisabeth Shue; and Taylor Hackford's *Love Ranch* with Helen Mirren and Joe Pesci.

On the small screen, Manning first drew attention for her role as Rebecca Peabody on Fox's critically acclaimed "Get Real." More recently, she appeared as a series regular on CBS's "Viva Laughlin" and Fox's "Drive." Her other television credits include the CW's "Melrose Place," the FX series "Sons of Anarchy," "CSI: Miami," ABC's "The Practice," the WB's "Popular," and "NYPD Blue."

In addition to acting, Manning is an accomplished singer-songwriter and fashion designer. She is the vocalist for electronic duo Boomkat and co-owner of the clothing brand Born Unicorn. Boomkat's second album, "A Million Trillion Stars," was produced by Mike Elizondo and became available online in 2008. Boomkat's single "Wastin' My Time" was licensed by Eminem and featured on the *8 Mile* soundtrack, which sold over 6 million records worldwide. Boomkat's remake of the Blondie song "Rip Her to Shreds" can be heard in the opening credits of the Paramount film *Mean Girls*, and another Boomkat single, "The Wreckoning," was licensed for use during the opening credits of *The Italian Job*.

Manning was born in Falls Church, Virginia, and raised in Tucson, Arizona. While living in Cardiff, California, she discovered dance, which led her to attend the prestigious Orange County High School for the Arts, where her talents in dance, acting and voice were featured in numerous stage productions. She currently resides in Los Angeles.

PETER FONDA (AUGUST WEST)

Peter Fonda became enshrined as a cinematic icon for his role in the seminal 1969 anti-establishment film *Easy Rider*, which he produced and co-wrote, and for which he received an Academy Award nomination for Best Original Screenplay.

His other acting credits include the feature films *Outlaw Blues*, an exposé of the country music business; *Dirty Mary Crazy Larry*; *Race with the Devil*; Robert Rossen's *Lilith*; *Split Image*; Robert Wise's *Two People*; and the cult films *Love and a .45* and *Nadja*. He appeared in *Grace of My Heart*, directed by Alison Anders, and John Carpenter's *Escape from L.A.*, starring Kurt Russell. He also made a cameo appearance in *Bodies, Rest & Motion*, which starred his daughter Bridget.

In 1971, Fonda directed his first film, a critically acclaimed western in which he also starred, called *The Hired Hand*. A restored version of the film debuted at the 2001 Venice Film Festival and screened at the Toronto Film Festival before reopening in theaters in 2003. Fonda's other directing credits include the science fiction feature *Idaho Transfer*, starring Keith Carradine, and *Wanda Nevada*, in which he starred as a gambler who wins Brooke Shields in a poker game.

Fonda wowed audiences and won critical acclaim for his portrayal of Ulee Jackson, the taciturn beekeeper in the 1997 film *Ulee's Gold*, earning him both a Golden Globe Award for Best Actor and the New York Film Critics Award, as well as his second Academy Award nomination. He was nominated for another Golden Globe Award for his work in the NBC movie "The Tempest," and won a Golden Globe for his role opposite Helen Mirren in the telefilm "The Passion of Ayn Rand." That performance also earned Fonda both an Emmy and SAG Award nomination.

Additional credits include Steven Soderbergh's *The Limey*, which also starred Terence Stamp and Lesley Ann Warren; *Thomas and the Magic Railroad* with director Britt Allcroft, starring Alec Baldwin; HBO's "The Laramie Project," based on the true story of openly gay college student Matthew Shepard; "The Maldonado Miracle," directed by Salma Hayek for Showtime Networks; *Wooly Boys*, in which he starred opposite Kris Kristofferson; the television drama "Back When We Were Grownups," opposite Blythe Danner and Faye Dunaway; Soderbergh's *Ocean's Twelve*; and Mark Steven Johnson's *Ghost Rider*, opposite Nicolas Cage.

Fonda made his professional stage debut on Broadway in 1961 in "Blood, Sweat and Stanley Poole," for which he received rave reviews from critics, winning the Daniel Blum Theater World Award and the New York Critics Circle Award for Best New Actor.

He also published an autobiography, *Don't Tell Dad*.

LUKAS HAAS (CLIFTON HANGAR)

Lukas Haas' career first took off with his portrayal of a young Amish boy who witnesses the murder of an undercover cop in the 1985 Harrison Ford hit *Witness*. Age seven at the time, Haas won moviegoers' hearts and critical acclaim with his performance, and soon landed starring roles in such films as *Lady In White*, *The Wizard of Loneliness* and *Alan & Naomi*. He was subsequently nominated for an Emmy for his portrayal of AIDS sufferer Ryan White in the controversial TV movie, "The Ryan White Story."

Haas continued to distinguish himself in big-screen starring roles opposite Jessica Lange in the Costa-Gavras- directed *The Music Box*; with Robert Duvall and Laura Dern in *Rambling Rose*; and alongside John C. Reilly and Winona Ryder in *Boys*. He went on to work with acclaimed directors such as Woody Allen in *Everyone Says I Love You*, Tim Burton in *Mars Attacks!*, and Alan Rudolph in *The Breakfast of Champions*, to name a few. Onstage, Haas performed with Steve Martin and Robin Williams in Samuel Beckett's "Waiting for Godot," directed by Mike Nichols at Lincoln Center.

More recently, Haas appeared in the 2005 indie hit *Brick*, released by Focus Features after screening in competition at the 2005 Sundance Film Festival; Gus Van Sant's *The Last Days*, which premiered at the Cannes Film Festival and was later released by HBO Films; MGM's *Material Girls*, in which he portrays an attorney doing pro bono work for two sisters; *The Tripper*, a slasher-film spoof directed by David Arquette; and *Who Loves the Sun* with Adam Scott and Molly Parker, in which he stars as a jilted ex-husband. In 2007, he starred in the Kevin Connolly-directed *Gardener of Eden*, produced by Graham King and Leonardo DiCaprio; and in 2008, he starred

opposite Kim Basinger in *While She Was Out*, as well as appearing in *Death in Love*, a harrowing family drama which was in competition at the 2008 Sundance Film Festival.

In addition to his film work, Haas continues to pursue his other passion: music. He has performed with the band Outkast and with Macy Gray, and has just completed his own EP.

About the Filmmakers

WRITER-DIRECTOR-PRODUCER: SCOTT D. ROSENBAUM

Scott D. Rosenbaum is an independent writer/director/producer based in New York who came to filmmaking by way of Wall Street.

A Long Island native, Rosenbaum attended The George Washington University. While at GW, Rosenbaum worked in the media and press offices both in the US Senate and the White House. He graduated with a Bachelor of Arts degree in Journalism. After graduation, he took a position in the financial industry as a trader with the NASDAQ brokerage firm Sherwood Securities. Over a ten-year career in finance, Rosenbaum went on to work for such firms as Spear, Leeds & Kellogg and Goldman Sachs as a member of their institutional sales departments. In 2002, Rosenbaum became a founding member of the boutique brokerage firm Bass Trading, where he balanced a demanding full-time financial career with his creative aspirations.

Following 9/11, Rosenbaum, like many Americans, reflected on what was meaningful in his life, and decided to commit to his lifelong dream of filmmaking. After resigning from Bass Trading, he dedicated himself full-time to the writing and development of his screenplay, and to focusing on his directorial education. During this time, he had the good fortune to study under legendary Director Gene Frankel at his lower Manhattan Theater until Frankel's death. He also studied directing under former NYU Professor Adrienne Weiss, who produced Rosenbaum's first film, the short, *Coda*. *Coda* was shot on location in New York, and stars actor/lead singer of The New York Dolls, David Johansen (*Scrooged*, *200 Cigarettes*). Rosenbaum also studied directing under Lenore DeKoven of the Columbia University Film School.

In 2002, Rosenbaum began a seven-year process, writing and developing the story and screenplay, which ultimately became his debut feature film, *The Perfect Age of Rock 'n' Roll*. During this time he started Red Hawk Films, which produced *Coda* and *Perfect Age*. In 2007, Rosenbaum met Oscar-winning director Spike Lee, who, after reading the screenplay for *Perfect Age* and viewing his short film *Coda*, invited Rosenbaum to apprentice with him during the filming of his World War II epic, *Miracle at St. Anna*. This experience took him to Rome and Tuscany for three months, where *Miracle* was filmed on location.

After returning to New York, Rosenbaum finalized rewrites on *Perfect Age* and went into pre-production for the film. *The Perfect Age of Rock 'n' Roll* stars Kevin Zegers, Jason Ritter, Taryn Manning and the iconic Peter Fonda.

PRODUCER: JOSEPH WHITE

Joseph White brings diverse experiences to his career as a filmmaker. A graduate of William Paterson University with a degree in Communication and a concentration in film discipline, Joseph served for six years in the US Marine Corps while simultaneously earning his degree.

Joseph began as an actor in regional theater and appeared in a variety of Off-Off Broadway productions. An opportunity to assist in the casting process for the indie film *The Town Diary* introduced Joseph to his first film production. He was tapped by director Jack Kenny to become his assistant. By the end of the production, Joseph had earned his first producer credit. A variety of key experiences followed as he served as location manager on a number of films and commercials, a second unit director, production manager and a cinematographer.

Having established a name for himself in the New York film scene, Joseph received an inquiry from Francis Ford Coppola's producer. He was offered the coveted role as the legendary director's apprentice while Coppola developed the now mythic unfinished film, *Megalopolis*. Joseph worked closely with Coppola to create an innovative technical team shooting experimental High Definition (HD) footage on location throughout New York. This afforded Joseph the opportunity to work directly with world-renowned filmmaker and cinematographer Ron Fricke. Together, White and Fricke became frontrunners in the HD cinematography movement, shooting for various TV pilots, specialty films and effects units, including George Lucas's ILM. Chief among their other work together was the filming of a documentary based on the life of Octavio Paz, shot entirely on location in India.

Joseph has enjoyed a ten-year collaboration with Academy Award Nominated director Spike Lee on such films as *25th Hour*, *Inside Man*, *Miracle at St. Anna*, *She Hate Me*, *Jesus Children of America*, as well as numerous commercials. In 2008, Joseph met director Scott Rosenbaum while preparing to shoot the movie *The Perfect Age of Rock 'n' Roll*. *Perfect Age* is their first collaboration. As partners in the production company Red Hawk Films, White and Rosenbaum are currently involved in the development of several follow-up projects together.

PRODUCER: NEIL CARTER

Neil is a newcomer on the Hollywood scene. In just four years, his eight film credits include *Inside Man*, *The Brave One*, *The Bourne Ultimatum*, *American Gangster*, *Righteous Kill* and *Miracle at St Anna*. He has also produced two movies, including *You're Nobody 'til Somebody Kills You*.

PRODUCER: MICHAEL ELLIS

Michael Ellis has produced and served as first assistant director for several renowned Hollywood directors including Spike Lee, Antoine Fuqua, Hype Williams and F. Gary Gray. He has also assistant directed and produced over 2,000 music videos.

About the Musicians

MUSICIAN: STEVE CONTE

Steve Conte is a New York City musician; guitarist and singer of the band Steve Conte & The Crazy Truth. Their eponymous, critically acclaimed, Steve Conte-produced debut album was released on October 20, 2009 on Varèse Sarabande Records. He was also lead singer/guitarist/songwriter of The Contes, along with his brother John Conte, both formerly members of the band Crown Jewels.

He is perhaps more popularly known for being former lead guitarist of the New York Dolls. Conte also plays guitar in Hanoi Rocks singer Michael Monroe's new band—along with fellow New York Doll and bassist Sami Yaffa, and guitarist Ginger of The Wildhearts.

Conte first became known to the music industry in the early 1990s as the songwriter and guitarist of the band Company of Wolves (Mercury Records) and has since worked with artists such as Peter Wolf, Willy DeVille, Maceo Parker, Phoebe Snow, Billy Squier, Suzi Quatro, Jill Jones, Chuck Berry, Paul Simon, Simon & Garfunkel, David Johansen & The Harry Smiths, Willie Nile and Eric Burdon & The Animals.

His songs appear in many feature films including *The Perfect Age Of Rock 'n' Roll*, *Growing Pains* and network television shows (*Sons Of Anarchy*, *Smallville*).

Conte often works with composer Yoko Kanno and lyricist Tim Jensen, performing on soundtracks to anime series, such as *Cowboy Bebop*, *Wolf's Rain* and *Ghost in the Shell*. He sings lead on "Stray," the opening theme to *Wolf's Rain* as well as the tracks

"*Heaven's Not Enough*" and "*Could You Bite the Hand?*" All three appear on the OST albums. Conte's vocals can also be heard in many episodes of *Cowboy Bebop* as well as the 2001 film, most notably, the songs "*Call Me Call Me*," "*Words That We Couldn't Say*," "*No Reply*," and "*Diggin'*." Hea also sang the OST CD version of "*Rain*," which is sung by Mai Yamane in the series. He would later sing alongside Shanti Snyder on "*Living Inside the Shell*," the ending theme to 2004's *a Ghost in the Shell: Stand Alone Complex 2nd GIG*.

He also performed on the duet "*The Garden of Everything*" with Japanese singer Maaya Sakamoto on her *RahXephon*-related single "*Tune the Rainbow*."

He provided the vocals for the 2007 video game *Sonic and the Secret Rings* closing credits song titled "*Worth a Chance*," as well as the game's main theme "*Seven Rings in Hand*."

COMPOSER-SONGWRITER: ANDREW HOLLANDER

Andrew Hollander is a uniquely gifted film composer, songwriter and producer whose work is driven by his innate melodic sensibility. From lush orchestral arrangements to old-school, organic pop songs, this convergence was never more evident than in his work on the critically acclaimed feature film *Waitress* (Fox Searchlight), directed by the late Adrienne Shelly and starring Keri Russell, Jeremy Sisto, Cheryl Hines, and Andy Griffith. For *Waitress*, a smash hit out of the Sundance Film Festival, Hollander composed the score and co-wrote with *Shelly Baby Don't You Cry (The Pie Song)*. *Waitress* marked their fourth collaboration and has proven to be the breakout hit of Hollander's career.

Hollander first garnered attention in the film world for his work on the feature *Wrestling With Alligators*, a Grand Jury Prize nominee at the 1998 Sundance Film Festival. Other notable credits include *The Photographer* starring Maggie Gyllenhaal, the dark comedy *Serious Moonlight* starring Meg Ryan and directed by Cheryl Hines, and the upcoming Anchor Bay release *Meet Monica Velour* starring Kim Cattrall.

Hollander has also worked with many acclaimed recording artists and musicians from the iconic Yusef Lateef to New York Dolls frontman David Johansen. His eclectic musical tastes and versatility are reflected in a diverse range of projects that include UK band Your Vegas (Universal/Republic), Say Hey Record's White Rabbits, Atlantic recording artist Shanna Crooks, and Dana Parish's debut album *Uncrushed*, which Hollander co-wrote and produced, including the hit single *Not My Problem*, which debuted at #23 on the Billboard charts. Most recently Hollander completed producing the upcoming EP from acclaimed Brooklyn recording artist C. Gibbs (Lucinda Black Bear).

Hollander was recently named one of Hollywood's "Composers On The Verge of The A-List" by the Hollywood Reporter as well as being featured in *Variety Magazine* alongside Oscar winning composers Michael Giacchino and Hans Zimmer. No stranger to the Sundance Film Festival, he was invited to sit on the festival's prestigious BMI Composers Panel with George S. Clinton, Edward Shearmur, and Don Davis. He has been a featured panelist at the Hollywood Reporter/Billboard Film & TV Music Conference where other speakers included Sean Penn, Eddie Vedder, Judd Apatow, and Marco Beltrami.

Having just wrapped *An Invisible Sign*, starring Jessica Alba, Blayne Weaver's *6 Month Rule*, and HBO's Emmy Award winning series *Classical Baby*, Hollander is currently scoring the HBO documentary *Love, Families and Divorce* and is in the studio with Gillian Rivers (Yeah Yeah Yeahs, MGMT, Silversun Pickups).

Hollander is the founder of Sugarbox Studios and currently splits his time between New York City and Los Angeles.

THE PERFECT AGE OF ROCK 'N' ROLL BLUES BAND

In July of 2008, Pinetop Perkins, Hubert Sumlin, Sugar Blue, Willie "Big Eyes"

Smith, and Bob Stroger assembled in New York City to work with the crew of the film *The Perfect Age of Rock 'n' Roll*, to appear in a short sequence of the film and add a song to the soundtrack. The experience went so well that they nailed the songs on the first run and several of the guys were given speaking roles.

The Perfect Age of Rock 'n' Roll Blues Band will be joined by Muddy Waters Band alumnus Steady Rollin' Bob Margolin in 2010 as a touring entity. Collectively, this band represents over 300 years of touring history. They have won several Grammy Awards, have had over 60 Blues Music Award nominations, and over 30 wins. These veteran performers, whose ages range from 60 to 96, embody the history of the blues. Together, they will continue to make history onstage for one great run over the next year.

HUBERT SUMLIN

Guitar

Hubert Sumlin was born on November 16, 1931, in Greenwood, Mississippi, and raised in Hughes, Arkansas. He was taken by the great blues players he heard—Charlie Patton, Howlin' Wolf, Muddy Waters, Sonny Boy Williamson, Lonnie Johnson, Robert Johnson, Blind Lemon Jefferson, Blind Willie McTell and Son House.

When Sumlin was about 10, he snuck into the local juke joint and stood on a pile of Coca Cola crates to see Howlin' Wolf. Drawn in by the music, he fell through the window and landed right on the stage. The club owner tried to throw out the underage boy, but Wolf insisted that Sumlin stay and sit on the stage while he played. He later took Sumlin home to his mother and asked that he not be punished. Wolf recognized that Hubert was born to play the guitar. His passion started with plucking steel wire against a soda bottle nailed to the side of a barn. He "had to recreate those sounds."

Years later, Wolf invited Sumlin to join his band, bringing him to Chicago in 1954. It was on Howlin' Wolf's early-to mid-'60s recordings for Chess Records that Sumlin's guitar playing crossed the line from impressive to legendary, with such tracks as "Built For Comfort," "Shake For Me," "300 Pounds of Joy," "Louise," "Goin' Down Slow," "Killing Floor," and "Wang Dang Doodle."

Sumlin's playing was a vital catalyst for the British blues boom, providing a link from the acoustic blues of the Mississippi Delta that was more accessible to electric guitarists. Many artists, including Eric Clapton, Keith Richards, Stevie Ray Vaughan, and Jimmy Page, credit Sumlin as a major influence. Jimi Hendrix used to say that Hubert Sumlin was his favorite guitar player.

PINETOP PERKINS

Piano

Pinetop Perkins, 96 years young, is one of the last great Mississippi bluesmen still performing. He began playing blues around 1927 and is widely regarded as one of the best blues pianists. Perkins created a style of playing that has influenced three generations of piano players and is widely considered to be the yardstick by which great blues pianists will continue to be measured.

Born Willie Perkins in Belzoni, Mississippi, in 1913, Perkins started out playing guitar and piano at house parties and honky tonks, but dropped the guitar in the 1940s after suffering a serious injury to his left arm. Perkins worked primarily in the Mississippi Delta throughout the 1930s and '40s, spending three years with Sonny Boy Williamson on the King Biscuit Time radio show on KFFA, Helena, Arkansas. He also toured extensively with slide guitar player Robert Nighthawk and backed him on an early Chess Records session. After briefly working with B.B. King in Memphis, Tennessee, Perkins barnstormed the South with Earl Hooker during the early '50s. The pair completed a session for Sam Phillips' famous Sun Records in 1953. It was at this session that he recorded his version of Pinetop Smith's "Boogie Woogie," after whom he was nicknamed.

Perkins is best known for holding down the piano chair in the great Muddy Waters Band for twelve years during the highest point of Muddy's career. Replacing the late, great Otis Spann in 1969, Perkins helped shape the Waters sound.

In 1980, Pinetop and other Waters alumni, including Willie "Big Eyes" Smith, went out on their own to form the Legendary Blues Band. Several of the group's critically acclaimed albums were nominated for Grammy Awards. The group also backed up Buddy Guy, Howlin' Wolf, and Junior Wells, and toured with Bob Dylan, the Rolling Stones, and Eric Clapton. They played behind Muddy for the soundtrack of the movie *The Last Waltz*, and appeared in the movie *The Blues Brothers*, where they played street musicians backing John Lee Hooker.

Pinetop eventually left Legendary to concentrate on a solo career, releasing 15 solo records in 15 years beginning in 1992. Several of these albums were nominated for Grammy's, and in 2005, Pinetop was presented with a Lifetime Achievement Award. In 2000 he received a National Heritage Fellowship from the National Endowment of the Arts. In 2008, Pinetop received yet another Grammy Award for Best Traditional Blues Album for *Last of the Great Mississippi Delta Bluesmen: Live In Dallas*, together with Henry James Townsend, Robert Lockwood, Jr, and David Honeyboy Edwards.

www.pinetopperkins.com

WILLIE "BIG EYES" SMITH

Drums

Willie "Big Eyes" Smith was born in Helena, Arkansas, in 1936. At age 17, he ventured to Chicago where he heard Muddy Waters for the first time—an experience that got him hooked on the blues and persuaded him to stay in Chicago.

In 1954, Smith, playing harmonica, formed a trio with drummer Clifton James, building a following in Chicago and performing gigs around the area for a few years. During this same time, he played harp with several other artists including Bo Diddley, Arthur "Big Boy" Spires, and Johnny Shines. In 1957, Smith joined Little Hudson's Red Devil Trio and switched to playing drums. After gigs or between sets, he started sitting in on drums with Muddy Waters' band. Muddy liked what he heard, and invited Smith to play drums on a 1959 recording session. Willie began to fill in for Muddy's drummer, Francis Clay, and in 1961, replaced Clay in Muddy's band until 1964. During this period, as he solidified his Chicago sound, Willie recorded with James Cotton, Jo Jo Williams and Muddy Waters on a tribute to blues vocalist Big Bill Broonzy. With the exception of a brief hiatus from 1964-'68, Willie played in Muddy's band until 1980, and appears on all of Muddy's Grammy-winning albums.

After performing with Muddy Waters, Smith established his own niche within the tradition of the Delta Blues Sound by co-founding the Legendary Blues Band with Pinetop Perkins, Louis Myers, Calvin Jones, and Jerry Portnoy. The group was nominated for several Grammy Awards, backed up Buddy Guy, Howlin' Wolf, and Junior Wells, and toured with Bob Dylan, the Rolling Stones, and Eric Clapton. They played behind Muddy for the soundtrack of the movie *The Last Waltz*, and appeared in the movie *The Blues Brothers*, where they played street musicians backing John Lee Hooker.

Smith's traditional shuffle style has been regarded as the heart and soul of the Chicago blues sound, with Smith laying the beat behind many of the blues classics. But these days, fans are just as likely to find him holding on to a harmonica, his first instrument, as they are a drumstick. An award-winning blues drummer, he is also an accomplished harmonica master and dynamic vocalist.

www.williebigeyessmith.com

SUGAR BLUE

Harmonica

Sugar Blue, Grammy Award-winning harmonica virtuoso, is not your typical bluesman. Born Jimmie Whiting in Harlem, New York, he was influenced by artists as diverse as Lester Young, Bob Dylan and Stevie Wonder.

Blue began his career playing on the streets, and later recorded with Brownie McGhee, Roosevelt Sykes, Bob Dylan, and Victoria Spivey. He relocated to France on the advice of pioneer blues pianist and expatriate Memphis Slim. It was there that Blue hooked up with the Rolling Stones, who invited him to play on their *Some Girls*, *Emotional Rescue*, and *Tattoo You* albums. Offered an indefinite session spot with the band, he turned it down, opting instead to return to the States and put together his own band. Before leaving Europe, he recorded two albums, *Crossroads* and *From Paris to Chicago*.

In Chicago, Blue worked with and learned from harmonica legends Big Walter Horton, Carey Bell, James Cotton, and Junior Wells. He played in the Chicago Blues All-Stars with mentor Willie Dixon, and in 1985, received a Grammy Award for his solo performance of "Another Man Done Gone," recorded live at the Montreux Jazz Festival for Willie Dixon's album *Blues Explosion*.

He sat in with Fats Domino, Ray Charles, and Jerry Lee Lewis for the Cinemax special *Fats Domino and Friends*. He also appeared both onscreen and in the musical score of Alan Parker's acclaimed 1987 thriller *Angel Heart*, starring Robert De Niro.

Blue is perhaps best known for his signature riff on the Rolling Stones' hit "Miss You," off their *Some Girls* album. He performed his own version of the song on his 1993 Alligator Records album *Blue Blazes*. With his following album, *In Your Eyes*, Blue emerged as a singular, profound songwriter as well as a harmonica wizard. As to how the name Sugar Blue came to be, he explains: "I needed a nickname and all the good ones were taken — Muddy Waters, Blind Lemon, Sonny Boy...One night a friend and I were leaving a Doc Watson concert when somebody threw out of the window a box full of old 78s. I picked one up and it said 'Sugar Blues' by Sidney Bechet. That's it! I thought it was perfect...So here I am."

Sugar Blue incorporates what he has learned into his visionary and singular style, which is technically dazzling, yet wholly soulful. He bends, shakes, and spills flurries of notes with simultaneous precision and abandon. And he sings too! His distinctive throat tends to be overlooked — a rich voice with a whisper of huskiness.

After his 2007 *Code Blue* release, Blue comes back in 2010 with his newest recording effort: of the *Threshold* album, Blue says, "I believe that the greatest threshold of all is love because it is the fount from which all human life springs. Life echoes the sounds of our interactions: joy, sadness, heartache, passion, loneliness, intimacy, celebration or solemn occasion. We have tried to give voice to these feelings in this musical offering."

www.sugar-blue.com

BOB STROGER

Bass

Bob Stroger was born in the small town of Haiti in Southeastern Missouri, where he lived on a farm. He moved to Chicago in 1955, living in the back of a nightclub on the West Side, where Howlin' Wolf and Muddy Waters played.

Seeing the fun they had performing, Stroger made up his mind to play music too. Stroger learned his craft by watching his brother-in-law, Johnny Ferguson, play music with his band the Twisters, and by teaching himself at home. He started a band with his cousin Ralph Ramey and his brother, John Stroger. They were hired at a club where musicians like Memphis Slim worked. The club owner wanted Stroger's band to wear

uniforms, but the players had no money to buy them, so they got black tams and put a red circle in the top and called the band the Red Tops.

Eager to travel, see the world, and make money doing so, Stroger left the Red Tops to join Joe Russel and the Blues Hustlers. But it wasn't until he started playing blues and R&B with Rufus Forman and Eddie King that his musical career took off. The band, dubbed Eddie King and the King's Men, stayed together for 15 years, split up, then formed again under the name Eddie King and Babe May and the Blues Machine. Later, after King moved on, Stroger quit playing for two years because he didn't want to play with anyone else. One night, Stroger was invited to play bass with Jessie Green, Morris Pejo and Otis Rush. He accepted, joined that band permanently, and the rest is history.

www.myspace.com/bobstroger

Monday, July 26, 2010

[The Perfect Age of Rock 'N' Roll: This Movie Could Be Your Band](#)

By: Tony Conley

Prescient moments... this year has been full of them.

I'm on the phone with a friend who is in Southern California to see a collection of America's greatest bluesmen together onstage. The bluesmen are a part of a documentary film in progress, a piece entitled, *Once and For All*, and it's got plenty of star power from a band made up of Pinetop Perkins, Hubert Sumlin, Sugar Blue, Steady Rollin' Bob Margolin, Willie "Big Eyes" Smith, and Bob Stroger. It may well end up being the next *Last Waltz*.

My friend tells me she's having a chat with the film's director - she thinks I should talk to him. I think she's right, but the time is wrong. I think to myself that it's not quite time to write about the documentary as there's too much left to be seen, such as, will Keith Richards make a cameo at some point? But I do know my friend is right.

Filmmaker Scott Rosenbaum is about to be a very hot property. Turns out not that he's just making a documentary that may rival Scorsese's brilliant film of The Band's epic final performance, but that prior to this he made a little movie called, *The Perfect Age of Rock 'N' Roll*. It's a fictional account of a rock band, its members, and the foibles of this thing called rock and roll. I call it a little movie, but it paints a huge picture of the life of rock and rollers.

To be honest, about the last thing in the world I want to watch is a movie about rock, rock bands, or rock stars. There just haven't been many worth watching, and the film industry at large hasn't been blowing my skirt up of late, so I'm kind of cringing when my friend suggests I see the film and write a review. My gut is telling me to follow this trail that leads to Rosenbaum, but I hadn't known the movie was what it was. So, I cringe, and I wonder what the hell I'd gotten myself into this time.

I did a little research and found out that the movie had won an award for Film Achievement at the Newport Beach Film Festival in 2009, and had gotten raves from audiences at the CMJ Film Festival. Still, concerns existed about how much I'd enjoy this type of film. I've been in, around, and of rock and roll for the last 35 years, and I knew that Hollywood was generally miles off the mark when it took on rock and roll.

Let me cut to the chase here, and say, this is one hell of a movie. It rang so true that I wondered if Rosenbaum had been down some of the same roads I'd travelled. I had feared a cliché ridden drama, but instead got a very realistic portrayal of the betrayals that all too often lie at the heart of the dream. Sure there are some broad-stroke moves, but that's because they ring true. The too long in the tooth road manager, the two timing rock moll, the ego'd out lead singer, a crooked record exec, and a rhythm section that is so pedestrian that it's almost transparent. These are cliches because they exist. And they exist here.

Kevin Zegers plays Spyder, a burnt out shell of an ex-superstar who walked across the soul of his best friend to make his dream come true. He made it, but it was all built on the songs written by his childhood friend Eric Gensen (played by an excellent Jason Ritter). Spyder had taken his friend's songs, claimed them for himself, and become a star as his friend toiled in anonymity as a school teacher back in their hometown, embittered by his punk-rock legend father's death, and his own fears of grabbing for the brass ring.

After a failed attempt to replicate the success of his pilfered debut, Spyder returns to his

childhood home to rouse his old friend from a nasty pill addiction, a suburban existence, and the pain of teaching school children musical rudiments. He's accompanied by an aggressive female manager (Taryn Manning) who is desperate to return to the top at whatever cost is necessary. She's balanced by a grizzly old road manager (Peter Fonda), who is her seeming opposite, being concerned with the legacy of Gensen's father (his old boss), and genuinely caring about the music and the musicians. It turns out that they're really not so far apart, they just come from different genders and generations.

The character of lead singer Spyder is portrayed eerily accurately by Zegers. His startling good looks are interrupted by a blind eye and scars inflicted by his abusive father, but his disfigured face lends a Marilyn Manson-esque visage to his glam rock antics. He's angry, self destructive, maniacal, chemical, and egotistical, yet there is a glimmer of vulnerability that reveals the mask he wears to hide his pain and shame. He knows only too well who and what he is, and it is revealed to the careful eye by his choice of reading material in his home. The tomes of Daniel Pinchbeck and William Cooper, 2012: The Return of Quetzcoatl and Behold A Pale Horse - books that reveal the essential corruption of mankind by tyrannical forces and point the way to redemption - are displayed casually in his living room, but told me reams about his character. A brilliant move by someone - this is great filmmaking, when even a subtle set design gives greater meaning to a character's character. Spyder is torn by this split reality of the egotistic star and damaged child - the makings of many a great rock and roll front man.

Spyder cajoles Eric Gensen back into the fold, but Gensen insists on doing it his way, writing a record while on the mythical path of Route 66. The organic, soulful nature of such a sojourn is an anathema to the jet set style of Spyder and his manager, who are under the gun to get a record out yesterday. Their urgency clashes with the ideals of Gensen and his father's old friend, and the tension is such that a love/hate scenario manifests and threatens to derail the partnership.

Under the direction of a less knowledgeable, less skillful artisan this could lead to the movie being just another standard cut drama, but I'm thinking that screenwriters Jasin Cadic and Rosenbaum have seen their share of broken bands and maybe even the deaths of a few rock dreams in their own travels. It rings so true I was a little unnerved at times, having either been in or around so many nearly identical situations. I've had the honor and pleasure of working with or for a great collection of musicians, including Iggy Pop, Bobby Womack, Michael Schenker, and Robert Pollard - I know a bit about the minds, actions, and spirits of great musicians and tortured souls, and this movie shows the gritty underside brilliantly.

The nature of a theatrical film demands that a whole bunch be crammed into a little space, and Scott Rosenbaum has done a masterful job of conveying a tremendous amount of goings on into a brief space, and doing it without being overly sensationalistic, or far-fetched. Everything that happens here I have seen happen. I've had friends so addled by ego and addiction that they could only make 18 shows in 16 years, then return to see greater productivity than ever and true redemption. I've also seen a young guitarist go through a few million and end up dead of AIDS and heroin in a space of ten years. Without giving up an ending, I will say that what happens here will surprise the hell out of you, but it is by no means unlikely.

Rosenbaum even manages to place the band in the age old situation of joining a blues band for a jam while driving through the Delta. And he does it in a way that had me shaking my head and saying, "I've actually done that, and he pretty much nailed it."

Movie cliches and generalizations are a lot like the licks that make up rock and roll and the blues. There is only a slight difference between the great and the mediocre, but it

may as well be a million miles. Scott Rosenbaum is the Muddy Waters of the music movie set. He's taken what could easily have been a terribly hackneyed story, and infused it with the soul and reality of greatness.

There are a couple of performances here, namely Zeger's, Fonda's, and Ritter's that could be beckoned for Oscar duty. Luke Haas is also excellent in a brief role as a journalist from Revolver magazine. This is an awesome debut for a filmmaker, and while this movie hasn't yet been released, I can't wait to see where Rosenbaum goes next. The best directorial debut since Liev Scheiber's *Everything is Illuminated*.

There are several plot threads that I have left out for fear of giving up too much to those who will eventually see the film. The mysterious third record, the love/sex scenario that always rears its ugly head, in film and life, and whatever happened to Eric Gensen. Just let me say that it all rings true, but still makes for a helluva story. Yeah, this is the way it really happens. There is nothing in this film that made me cringe due to unreality - it is the real deal, not always pretty, but hey, life's like that.

I knew when my friend called me from the lobby of that Santa Ana theater that something was happening, and it turns out again that I have been honored to preview a great piece of work before its general release. I'd like to thank Scott Rosenbaum for having the nerve to send a copy of a rock and roll film to a guy who hates rock and roll films, and Libby Sokolowski for the phone call, the invitation, and the introductions. I gotta tell ya, I was sweating, hoping that I wouldn't hate this guy's film. Thank goodness it's a brilliant movie, and I can again say, this is great art - support it.

<http://theperfectageofrocknroll.com/> <http://www.facebook.com/?ref=home#!/group.php?gid=68453815913&ref=ts>

CREDITS

MAIN CAST

SPYDER
ERIC GENSON
TARYN MANNING
LUKAS HAAS
PETER FONDA
LAUREN HOLLY
KELLY LYNCH
AIMEE TEEGARDEN

KEVIN ZEGERS
JASON RITTER
ROSE ATROPOS
CLIFTON HANGAR
AUGUST WEST
LIZA GENSON
MAGGIE
ANNIE GENSON

DIRECTED BY

SCOTT ROSENBAUM

SCREENPLAY BY
ROSENBAUM

SCOTT
JASIN CADIC

PRODUCED BY

JOSEPH WHITE
SCOTT ROSENBAUM
MICHAEL ELLIS
NEIL CARTER

COMPOSER

ANDREW HOLLANDER

CINEMATOGRAPHER

THOMAS RICHMOND

EDITOR

MADELEINE GAVIN

PRODUCTION DESIGNER

SARAH FRANK

MUSIC SUPERVISOR

CHRISTOPHER COVERT

COSTUME DESIGNER

MELISSA MEISTER

CASTING BY

KIM COLEMAN

LOST SOULZ ORIGINAL MUSIC BY

STEVE CONTE
ANDREW HOLLANDER