



# The Music Never Stopped

Based upon "The Last Hippie" by Oliver Sacks, M.D.



Official website: <http://themusicneverstopped-movie.com>

Publicity Materials: [www.roadsideattractionspublicity.com](http://www.roadsideattractionspublicity.com)

## **Production Notes**

Directed by Jim Kohlberg

Screenplay by Gwyn Lurie & Gary Marks

Produced by Julie W. Noll, Jim Kohlberg, Peter Newman, Greg Johnson

## **Starring:**

J.K. Simmons

Lou Taylor Pucci

Cara Seymour

Julia Ormond

**Running Time:** 105 minutes

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**"THE MUSIC NEVER STOPPED"**

Essential Pictures

presents

THE MUSIC NEVER STOPPED

Based on a true story

Directed by

JIM KOHLBERG

Screenplay by

GWYN LURIE & GARY MARKS

Based upon the essay 'The Last Hippie' by

OLIVER SACKS

Produced by

JULIE W. NOLL

JIM KOHLBERG

PETER NEWMAN

GREG JOHNSON

Co-Producer

GEORGE PAASWELL

Executive Producer

NEAL MORITZ

Executive Producer

BRAD LUFF

Music Producer

SUSAN JACOBS

Director of Photography

STEPHEN KAZMIERSKI

Editor

KEITH REAMER

Production Designer

JENNIFER DEGHAN

Costume Designer

JACKI ROACH

Original Music by

PAUL CANTELON

Casting by

ANTONIA DAUPHIN, CSA

J.K. SIMMONS

LOU TAYLOR PUCCI

CARA SEYMOUR

with JULIA ORMOND

TAMMY BLANCHARD

MIA MAESTRO

SCOTT ADSIT

JAMES URBANIAK

PEGGY GORMLEY

MAX ANTISELL

An Essential Pictures Production

in association with

Peter Newman/InterAL Productions

A film by

Jim Kohlberg

## **SYNOPSIS**

“The Music Never Stopped,” based on the case study “The Last Hippie” by Dr. Oliver Sacks, M.D. (“Awakenings”), chronicles the journey of a father and son adjusting to cerebral trauma and a lifetime of missed opportunities. Through the music that embodied the generation gap of the 1960s, the film weaves the heartwarming progress of Henry and Gabriel.

With father and son on the opposite side of musical tastes as well as politics and the war in Vietnam, Gabriel disappears into the counterculture following a devastating confrontation with his father. The film opens nearly two decades later, when Henry and wife Helen (played by Cara Seymour) are told their son has been found wandering the streets of New York City. Gabriel has a brain tumor that has caused extensive brain damage, and needs immediate surgery. When he recovers, he is in a near-catatonic state, his brain damaged to the point that it cannot recall or create any long-term memories. Effectively, Gabriel still thinks he is in 1968.

After his operation, the extent of Gabriel’s condition is made clear: the tumor damaged the part of the brain that creates new memories. For Gabriel, past, present, and future are indistinguishable, and he still lives in the era of Vietnam, acid tests, and psychedelic music. Determined not to let their son slip away from them again, Henry and wife Helen (Cara Seymour) vow to connect with Gabriel, who is barely able to communicate effectively. Unhappy with Gabriel’s progress, Henry researches brain injuries, which leads him to Dr. Dianne Daly (Julia Ormond). She is a music therapist who has made progress with victims of brain tumors using music.

As Diane works more with Gabriel, she realizes that he seems to respond actively to the music of the psychedelic era – the Beatles, Bob Dylan, and particularly the Grateful Dead – which has a remarkable effect on Gabriel. He is able to have conversations and express himself, even though he is unaware the era of his music has long passed. Henry can’t stand rock and roll – but he is determined to forge some memories and a new relationship with his son. While his own health fails, Henry begins his own pilgrimage through the bands of the sixties. As he learns the songs that animate his son’s soul, he indeed begins to form a most unusual but emotionally vibrant bond with the child he thought he had lost.

## ABOUT THE PRODUCTION

*Sometimes the lights all shinin' on me;  
Other times I can barely see  
Lately it occurs to me  
What a long strange trip it's been.*

*The Grateful Dead; Lyrics by Robert Hunter, Robert Hall Weir, Phil Lesh and Jerry Garci*

Music, Beethoven once said, lives between the spiritual and the sensual life. When we hear a piece of music, it is second nature to recall sometimes countless moments in the past, whether it was on a road trip in college, at a romantic high school dance, during an amazing rock concert, or shared in quiet moment with loved ones. However, in most films (musicals excepted), the relationship between the songs on the soundtrack, the musical score, and the world of the story and characters is artificial, almost accidental. In “The Music Never Stopped,” a drama based on the case study “The Last Hippie” by Dr. Oliver Sacks (“Awakenings”), the music not only defines the characters, it defines their relationships. The music literally moves the characters through their lives, signifying layers of loss, tragedy, recovery, and hope.

“All of us respond to music,” says Dr. Sacks, of what fascinated him about his original case study. “Music exists in every culture, especially if has a strong rhythmic element. It calls up memories, it calls up emotions, children keep time to it. The fact that this happens, even in someone with amnesia, I think will be startling and wonderful for people to see.” “The brain is kind of like the last frontier,” says co-screenwriter Gary Marks. “If you look at how far we’ve come in the last 50 years, it’s been tremendous. Even since we wrote the script thirteen years ago, what has been discovered about how the brain works is unbelievable.” Marks and screenwriting partner Gwyn Lurie used the scientific inquiries suggested by the work of Sacks and others about the relationship between music and brain science to craft a narrative about a family that discovers the ways in which music can erase decades of regret, even in the face of seemingly insurmountable tragedy.

“The Music Never Stopped” tells the story of Henry Sawyer (J.K. Simmons), a traditional, hard-working father who has a passion for big band music he shares with his young son, Gabriel. As Gabriel (Lou Taylor Pucci) grows into a young man, however, he begins to find his own musical tastes, particularly in the psychedelic rock of the late 1960s. With father and son on the opposite side of musical tastes as well as politics and the war in Vietnam, Gabriel disappears into the counterculture following a devastating confrontation with his father. The film opens nearly two decades later, when Henry and his war bride wife, Helen (played by Cara Seymour) are told their son has been found wandering the streets of New York City. Gabriel has a brain tumor that has caused extensive brain damage, and needs immediate surgery. When he recovers, he is in a near-catatonic state, his brain damaged to the point that it cannot recall or create any long-term memories. Effectively, Gabriel still thinks he is in 1968.

“Because of his brain trauma,” Marks explains, “Gabriel is in a sense stuck in time. He is physically present for his father but not emotionally or cognitively present: cracking that makes for a really dramatic story.” Gwyn Lurie continues: “In all of his work, Dr. Sacks deals a lot with memory, and how we as human beings are nothing more than a compilation of our memories. In this case with Gabriel, and his inability to recall or create new memories, it changes who he is as a human being and forces his father to interact with him differently, completely redefining their relationship.”

“What also inspired our story was the universal idea that we all cavalierly throw away relationships that are important to us, thinking that there will always be time to get it back, and that’s often not the case,” says Gwyn Lurie. “Both Henry and Gabriel dig in so deeply, behind their principles, and in the end none of it matters if they are going to lose each other.”

Working with the broad outline of the actual case history, Lurie and Marks imagined the ways in which the music of the 1960s, which had initially torn father and son apart, came to represent the healing of both the son’s physical trauma as well as the relationship itself. But after some early interest from major movie studios – Brad Pitt was once attached to play Gabriel – the project found itself sentenced to a decade-plus in “development hell,” which is frequently the kiss of death for a project (with very notable exceptions, as Marks points out, such as “The Fisher King” and “Forrest Gump”). The years of frustration left them with little hope of ever seeing the story made. As movie studios moved away from low-budget, character-driven films and more towards easy-to-package blockbusters in a difficult economy, the prospects seemed bleak indeed.

Gwyn Lurie was in fact meeting with producer Jim Kohlberg about another project entirely, and Kohlberg was given what was then known as the “Sacks Project” as a second writing sample. “After the meeting,” Gwyn Lurie recalls, “Jim pulled me aside, looked me right in the eye and said, ‘The other script I read is the one I want to do, and I want to be in production on it in six months.’ I could just see and feel his passion, and I have ever since.”

Kohlberg is a veteran film producer, but he had never directed for the screen. “I’d directed theatre before, so both my producing experience and working theatre really informed the way I work with actors,” he recalls from the set. “This script was a great first project because it is a small, intimate film - except for the Grateful Dead concert! Most of all, it was about the material. It’s one of the best scripts I’ve ever read. The reason I direct is to bring stories to life, and this was a story that needed to be brought to life.” Producer Peter Newman agrees: “This is one of those films where people will say, ‘They don’t make films like that anymore.’ I think we’ve made one.”

Newman also has high praise for his director: “I’ve worked with a lot of first-time directors, some of whom had just gotten out of film school. Jim came from the producing side, so, like me, I knew he understood the industry. Now, I would be scared to death to direct, but Jim is a remarkably focused, humble individual. He has done his homework to such an extent, from both the technical and creative end, that his knowledge is far beyond many established directors. There is a real feeling of calm and competency on the set.” Producer Julie Noll concurs. “Because of his experience in theatre and as a writer, he was very well prepared to tackle the story and understand their characters, and to tell the story very simply and eloquently.” Marks and Lurie have also been impressed. Gary Marks remembers: “The first day I was on the set, and the door to Henry and Helen’s house opened for the first time, and I saw the Christmas tree and the rest of the set, I immediately called Gwen and I told her, ‘This is exactly what we wrote.’ That is such a rare experience for a writer - and it has been that way every day.”

Making the film work meant finding the right cast with the right chemistry. “We were over the moon when we heard we had landed J.K. Simmons,” recalls Gary Marks. “If you’ve seen his work you know what a great talent he is, and I think he’s always been waiting for a moment like this to shine the way he has in this role.” Simmons, who has acted in his share of blockbusters and mega-budget films, credits the strength of the material for his passion and interest. “Working on a little movie is great because you know everyone is in it for the same reason, they believe in the material. A small movie is also generally more conducive to opinions being heard, so I knew that Jim wanted collaborators and people who believed in the story.”

Simmons was cast opposite Lou Taylor Pucci, who plays Gabriel both as a young, concert-going Deadhead of twenty to a shell of a brain tumor victim in his mid-30s. “I didn’t know Lou because, of course, I don’t pay any attention to show biz,” recalls Simmons with an ironic smile. “But we were both in Los Angeles and we got together for a couple of afternoons just to hang out.

It's always nice when you are playing father and son to look like you could conceivably be from the same gene pool. It's nice to have the working for you instead of against you. But in addition, we really hit it off, and realized that were both in this project for the right reasons. We wanted to tell this story of the father and the son and the healing power of music, and how that leads to the redemption of a lot of relationships."

Lou Talor Pucci was equally impressed with this fellow cast mates. "J.K. is the funniest dude in the entire world, and Cara Seymour is extremely funny as well," he says with a smile, explaining how the three managed to create a family atmosphere with very limited rehearsal time together because of Simmons' work schedule. "We had to figure out what the hell this relationship was," explains Pucci. "We had to get some stuff done before we went to the set. When we did, it was just like two people who get it, and enjoy doing this whole thing. J.K. and I are alike in that we are both trying to have fun, while really wanting to make a great movie." The chemistry between the on-screen father and son was noticed by others during the course of production. "The relationship that JK and Lou had on and off the set really tells the story of Henry and Gabriel beautifully," says Gwyn Lurie.

Bonding with his co-stars was not the only challenge for Lou Taylor Pucci, who had to learn how to play the guitar believably in less than a month in order to properly fill young Gabriel's shoes. Pucci admits that for most of his life, aside from singing as a child actor, he never considered himself a very musical person. "I listen to the radio," he confesses sheepishly, "I don't even have an iPod, so I had to change that. I had to immerse myself in this music because it was the music that was the key to Gabriel's character." Curiously, Pucci's interest in music had crested over the past year before the film even began. "I've always thought about taking up the violin," he explains, "so I borrowed one from a friend on a whim. Then I went to a bluegrass festival in New York and I saw someone playing the fiddle, and I thought 'you can use a violin like THAT?' So I started learning how to play fiddle. How crazy it is that this happened about a year ago, at that point in time I had no music in my life, and then I get cast in this movie, like the whole year was leading up to this film." And as for learning guitar? "My dad has played guitar for years, and I always thought 'he can do the magic, I can't touch it.' But now that I've been playing for a month I'm doing pretty good," he says, showing off the callouses on his fingers. "It's very hard to look natural, like you've been playing guitar and singing at the same time for years, but it feels like I'm pulling it off, and I'm having a great time."

As Gabriel in the 1980s recovers from his surgery, his parents search for any way of communicating with their long-gone and but still "missing" son. Eventually, they find Dr. Dianne Daly, played by Julia Ormond. (Dianne is based loosely upon Dr. Concetta Tomaino, who is featured in Dr. Sacks' original case study). Daly is one of the pioneers in the field of music therapy, and she's made progress using musical and rhythmic exercises to help people damaged by brain disease or stroke regain their mobility and voices. Gabriel's case is extreme by almost all medical standards, and with so much brain damage, any progress at all in getting Gabriel to communicate seems hopeless. But Daly sees something happen when Gabriel hears music, and she follows what Ormond calls a "strong gut instinct" to break Gabriel's vacant stare with music. "She doesn't have the confidence of a scientist with a bunch of proven data, but she knows she can use music to reawaken memory, and to create new memories."

Additionally, Ormond sees the value of shooting on location in New York. "There is something about this story that is intrinsically American, in terms of the music, and Vietnam. It's not just about what happens to this father and son, it's about what happens to this country at this time," she explains, before adding "It'd be kind of odd shooting it in Prague!"

Locations in Manhattan have certainly changed in the decades since, but some streets and locations could be masked or lightly dressed and easily pass for another time. This was no easy feat on a limited budget and tight schedule. "One of the things I talked about with the crew was not to try to be exactly on period for every single thing," explains Jim Kohlberg. "If there's too much

emphasis on making it look like one moment in time, that can sometimes look fake.” Kohlberg points out that fashion and style trends tend to overlap. “We just shot one scene in a crowd where we have a bunch of hippies and Hare Krishnas,” he clarified, “but also a number of people who look like they stepped out of the 1950s, because they weren’t part of the counterculture.”

Bringing the various time periods to life fell to the shoulders of director of photography Steve Kazmierski, production designer Jennifer Dehghan, costume designer Jackie Roach, and the rest of Kohlberg’s crew. “They were not just part of the team, but the essential pieces,” says Kohlberg. “I couldn’t have done it without Steve and Jennifer and Jackie, I was truly blessed to be working with them.” Co-producer George Paaswell says, “It is, at best, difficult to do this in and around NYC on a small budget, but not impossible.” Instead Paaswell found himself more involved in finding the legal clearances to represent the album covers, posters, and artwork of the period that can convey the era simply and realistically. “That’s always tricky, because you are dealing with artists and record companies. Our music producer, Sue Jacobs has worked tirelessly to get us everything we need.”

Producer Greg Johnson also describes common techniques for making a period film on a limited budget. “Working in period on a low budget is a contradictory concept, because everything about ‘period’ is antithetical to low-budget. The thing is to get control of your frame; you use close shots, not a lot of background. Keep the shots close, and use small details like wardrobe and makeup to evoke the period and make the audience believe they are in that time and place.” In this film, such intimate camera angles actually helps tell the story more effectively from the characters’ perspective as well. “The picture is unique in that it really has an old-fashioned quality to it,” says Johnson. “It’s about families, healing, and coming together. There’s no spectacle, it’s really about characters and real life, and I think audiences are ready to embrace something like that.” Actor Ryan Kavel, who plays a fellow patient named Bernie, says that the tiny period details help him relate to the character on a strong, physical level. “I never guessed growing up in the 1980s that one day, that would be a ‘period piece.’ It’s fun to go to wardrobe and see all the clothes I wore at one point.”

But the key period detail – and the center of the film – is the music. “Music is such an integral character,” says Jim Kohlberg, who likewise credits Sue Jacobs with helping make the connections to the music world. “We were able to put together this incredible soundtrack with a great deal of detail, patience, and luck. I wasn’t going to do the film unless we could get the music, but it’s been easier than I expected. I think that’s because of the story: everyone responds to the material.” Kohlberg points to the early support of Bob Dylan, which gave the film instant credibility.

“Our musical partners have been outstanding,” continues Greg Johnson. “The performers have responded to the script and the way the music was going to be used. If you are the Grateful Dead, there is no shortage of offers for sixties-style acid trip sequences and broad comedies. But this film treats the music with a degree of respect, in a way that is subtle and in the context of curing relationships, and helping people heal. I think that gave them a comfort to work with us, and help us make the movie with the limited means we have.” “Musicians love to see their music as a real character on the screen,” says Kohlberg. The Dead even ended up supplying the title for the movie, which had gone through a number of possibilities during the film’s dozen-plus years of development. “The Music Never Stopped” is a song about how a summer rock concert revives a dormant community, which is brought to life and continues dancing to the music long after “the band’s all packed and gone.”

As the film prepared production in early 2010, one of the more vexing problems for the script was a late sequence, where Henry takes Gabriel to a present-day (mid-1980s) Grateful Dead concert, a moment of bonding for father and son that is a moment of joy in what has otherwise been a trying ordeal, as Henry’s own health has taken a turn for the worse. This incident is based on a real-life event where Dr. Sacks and his subject’s mother (with the permission of his doctors)

“kidnapped” his subject (named “Gary”) and took him to a Dead show. “Gary only remembered all the songs from before 1968, and he kept asking me if he was going to see Pigpen,” recalls Dr. Sacks. (Ron “Pigpen” McKernan was the Dead’s first keyboardist and front man, who died in 1973). “As we approached the concert, Gary smelled the cannabis in the air, and I think that also took him back, since smell is also so connected to memory.” For the first half of the concert, the band played mostly old tunes, to the delight of Gary, seated to the side of the stage. In between sets, Gary met drummer Mickey Hart. In the second set, the band played songs that Gary had “never heard” – or at least couldn’t remember – from the post-1970 portion of the band’s career. “He turned to me and he said ‘this is the music of the future,’” remembers Dr. Sacks, another moment where he became aware of the power that the music had to transport his patient through time.

Recreating that moment in the context of the Henry-Gabriel relationship seemed essential, but actually filming a mid-1980s Grateful Dead concert was out of the question. Even though the band’s co-founder and lead guitarist Jerry Garcia passed away in 1995, the band has continued to tour in various iterations, including original band members and musicians steeped in the improvisational “jam-band” style that the band helped to pioneer. For much of 2010, guitarist and vocalist Bob Weir and bassist Phil Lesh toured together as part of a Dead-family band called Furthur. Mickey Hart continues to tour with his own band around the world as well as frequently playing with his former mates.

The cast, crew, and extras managed to pull off the feat of recreating history at the Hammerstein Ballroom in New York City, performing the song “Touch of Grey,” (debuted by the Dead in the early 1980s) and the iconic “Truckin’”, both unreleased concert tracks. One imagines that even the non-Deadheads present couldn’t help but be moved by the song’s relentless optimism in a world of doubt and confusion, particularly in the context of the film: “I know the rent is in arrears / the dog has not been fed in years / it’s even worse than it appears / but it’s all right,” says the verse, while the band and the audience join in the repeating chorus: “We will get by, we will survive.”

Dr. Sacks posits that rock music, and rich and vibrant music like the Grateful Dead, is particularly effective at activating brain and motor activity. “There is a highly kinetic quality about the Grateful Dead,” he explains. “When I went to the concert, I couldn’t help myself, dancing on the side of the stage, and it truly animated Gary. I supposed it could have been the Rolling Stones, or Bach, or Mozart, but Gary’s thing happened to be the Grateful Dead.” Dr. Tomaino agrees. “Something as simple as a beat, or rhythm, can cure and coordinate movement. However, when we start talking about complex harmonies or rhythms – Mickey Hart from the Grateful Dead is very interested in the complex rhythms of African drumming and indigenous drumming – we know that complex rhythms actually drive heightened states of awareness, or even meditative states, or hallucinations in some cases. The more complex the sound stimuli are, the more neurological functions are activated.”

The connection between music and memory, between father and son, and between letting go and holding on, is what makes “The Music Never Stopped” a unique story. Nearly every cast member feels particularly moved by the story’s strong correlation between music and emotion. Ryan Kavel says, “This movie really drives home just how ingrained music is in a part of the brain you didn’t even know existed. For example, I was listening to some old records that my mother has. She put on an old Eddy Arnold record, and I’d never listened to it before. Suddenly, I got real relaxed and calm, and I loved it. And my mom said, ‘Oh yeah I used to listen to that a lot when I was pregnant with you and when you were a baby. It was some other part of the brain where that feeling was triggered, a part I didn’t even know was there.’”

Actress Peggy Gormley, who plays Gabriel’s nurse Florence, agrees. “For me, this is no mystery, the connection between music and emotions. As an acting student, I was trained to use music as a cue for what our characters recall and remember, the same way it is in the story. We all associate music with different times, different people. People say ‘this is our song,’ and years from



now, when they hear the song, that relationship comes back to them. Scott Adsit, who plays Gabriel's doctor, also associates music with memory and rich sensory experience. "Music has that same thing that smells have, to bring you back to a moment that you thought you had completely forgotten. Music can be that instant slide into the past. It's like the odors for the ears."

For Gabriel, although the music can never fully "heal" him, it can bring both him and his father to a place where the old grudges and bitter differences fall away. In his case study, Dr. Sacks quotes from the Grateful Dead song "Box of Rain," which was written by bass player Phil Lesh in 1969 as his own father was dying. The song's lyrics (by Dead lyricist and poet Robert Hunter) speak as much to the theme of "The Music Never Stopped," and the experience of Gabriel and Henry, as any:

## **A CONVERSATION WITH DR. CONCETTA TOMAINO**

Dr. Tomaino is the Executive Director and Co-Founder of the Institute for Music and Neurologic Function, located in the Bronx, NY. More information about her work can be found at the institution's website, <http://www.imnf.org>.

**Q: You've been a pioneer in the field of music therapy. Can you explain to us some of the ways you use music in a clinical setting?**

The field is very broad but I'll talk very specifically about how we use it at our institute. For example, with someone who has memory problems, particularly with Alzheimer's disease or dementia, we will use music of personal importance, almost like their musical autobiography, because that music has an emotional connection to them. And those emotions are then connected to deep memories that we can attempt to retrieve as they are exposed to that specific music.

We also use rhythm and rhythmic healing to help people with movement disorders such as Parkinson's disease, or a stroke, to help people regain their ability to move, as well as a singing protocol that we use for victims of stroke to help them regain the ability for speech. We're using music in ways to reach people on a deep, clinical level.

**Q: In this film, the character of Gabriel seems to have a deep connection to the psychedelic and exploratory music of the late 1960s, particularly the Grateful Dead. In your experience, how do different types of music – experimental, classical, popular, etc. – have different effects on people psychologically?**

We seem to form personal bonds to certain types of music. Interestingly, there's been research recently on the pros and cons of rock music in this regard. The research suggests that rock music, for teenagers, actually energizes them and helps them feel connected. Teenagers tend to be attracted to intensely rhythmic music and high energy music, and I think it has to do with where they are at developmentally. It's why Gabriel finds music to be so relevant to discover who he is and how he is connected to society.

**Q: Is there a relationship between the complexity (or simplicity) of the music and its effectiveness in different therapeutic settings?**

Absolutely: something as simple as a beat or rhythm can cure and coordinate movement. However, when we start talking about complex harmonies or rhythms – for example, Mickey Hart from the Grateful Dead is very interested in the complex rhythms of African drumming and indigenous drumming – what we know is that complex rhythms actually drive heightened states of awareness, or even meditative states or hallucinations in some cases. The more complex the sound stimuli are, the more neurological functions are activated. If you think of networks in the brain being excited one network at a time, the more complex the sound that is stimulating those networks, the more heightened the response.

**Q: In simple terms, this film is a story about a father reuniting with a son, and the role music plays in their relationship. Can you describe how the music functions in human relationships from an emotional perspective?**

If you think about it, from the very beginning of our existence, it's usually music and sound that connect us to parents. Science is now showing us that before a child is even born, there is something called beat perception or beat induction, so a child is, at birth, already receptive to the sound of the mother or father's voice, and that connection forms a very deep bond. That sense of safety and want and caring becomes part of that relationship. As music becomes associated with those two people in certain situations, then that music specifically starts to represent and invoke those feelings. When somebody loses memory, or their sense of another person, we often see the music used to bring those feelings back, and bring those connections back, in very strong ways.

## ABOUT THE CAST

### **J.K. SIMMONS (Henry Sawyer)**

J.K. Simmons has appeared in diverse projects spanning motion pictures, television and stage performances on and off Broadway. He played J. Jonah Jameson in Sam Raimi's "Spider Man" trilogy. His motion picture credits include "Hidalgo," "The Ladykillers," "The Mexican," "Off The Map," "For Love of the Game," "The Gift," "Thank You for Smoking," "Rendition," "Burn After Reading" and, memorably, his portrayal of the off-beat but not deadbeat father, Mac McGuff, in the hit comedy "Juno." Other, recent films include "Jennifer's Body," "Extract," "The Vicious Kind," "I Love You Man," "Beginner's Guide to Endings," and the Oscar-nominated "Up in the Air."

On the small screen, Simmons plays LAPD Assistant Chief Will Pope in TNT's hit series "The Closer." He also played Vern Schillinger on HBO's acclaimed drama "Oz," while playing a recurring role as Dr. Emil Skoda on NBC's "Law and Order." Simmons has appeared on the Broadway stage in performances of "Guys and Dolls," "Laughter on the 23rd Floor", "A Change In The Heir", "Peter Pan" and "A Few Good Men."

### **LOU TAYLOR PUCCI (Gabriel Sawyer)**

Lou Taylor Pucci emerged as one of the most promising actors of his generation when Mike Mills' "Thumbsucker" premiered at the 2005 Sundance Film Festival. For his performance as Justin Cobb, a compulsive 17 year-old thumbsucker, Pucci received both a Sundance Special Jury Prize for acting and the Best Actor Award at the Berlin Film Festival.

Pucci most recently co-starred in three well received independent features. In "The Answer Man," he plays a troubled young man who forever alters the life of a reclusive author (Jeff Daniels). Lauren Graham, Kat Dennings and Olivia Thirlby also star in the Magnolia Pictures release. David and Alex Pastor's "Carriers" (Paramount), a thriller that follows four people (Pucci, Chris Pine, Piper Perabo, Emily VanCamp) as they try to make their way to a utopian beach in order to survive an apocalyptic disease, follows. In Will Canon's upcoming "Brotherhood," Pucci plays a fallen fraternity brother. The film won Best Narrative Feature at the 2010 SXSW Film Festival.

Pucci made his feature film debut as Kevin, the badly beaten young hitchhiker encountered by Fairuza Balk's character in Rebecca Miller's "Personal Velocity" (2002). His credits also include Fred Schepisi's "Empire Falls" with Paul Newman and Ed Harris; Richard Linklater's "Fast Food Nation;" Richard Kelly's "Southland Tales;" "The Go-Getter;" "The Chumscrubber;" and "Explicit Ills." On television, Pucci appeared in "Law & Order: Criminal Intent," with "Thumbsucker" co-star Vincent D'Onofrio and Green Day's "Jesus of Suburbia" video for director Samuel Bayer.

Pucci grew up in central New Jersey and had little interest in acting until his aunt bribed him to try out for community theater at age 10. Two years later, he appeared on Broadway as Friedrich in "The Sound of Music."

## **CARA SEYMOUR (Helen Sawyer)**

After establishing herself on the stage in both England and the United States, British-born actress Cara Seymour has been seen in a number of recent notable American films, including "The Savages" with Philip Seymour Hoffman and Laura Linney and "Hotel Rwanda" with Don Cheadle. Audiences will recognize her most recently from the acclaimed film "An Education" with Carey Mulligan, Peter Sarsgaard and Alfred Molina.

Seymour's other notable credits include Martin Scorsese's "Gangs of New York," Spike Jonze's "Adaptation" opposite Nicolas Cage "Birth" with Nicole Kidman and Lars Von Trier's "Dancer in the Dark" with Bjork. She also appeared in Nora Ephron's "You've Got Mail," Mary Harron's "American Psycho" and "The Notorious Bettie Page".

Seymour's theater work includes the London production of Now And At The Hour Of Our Death, which received a Time Out award. In New York, Seymour received the Obie Award for her work in Mike Leigh's Ecstasy, and a Drama Desk nomination for her role Goose Pimples. Other Broadway and Off-Broadway credits include Present Laughter, The Skriker, The Monogamist, and Gibraltar.

## **JULIA ORMOND (Dr. Dianne Daly)**

Born in Epsom, Surrey, British actress, Julia Ormond, found her calling with theatre in school plays and studied drama at London's Webber-Douglas Academy of Dramatic Arts. Following graduation, she acted in a series of plays until she had her breakthrough as Caroline in the UK Television series Traffick. Major roles in London theatre then led to the 'Catherine the Great' biography, "Young Catherine." For TNT. Julia was nominated for a Laurence Olivier Theatre Award in 2001 (2000 season) for Best Actress for her performance in My Zinc Bed at the Royal Court Theatre in London.

With several solid years of stage work to her credit and European films like Baby of Macon by Peter Greenaway, Ormond went on to the HBO biopic "Stalin" as Stalin's wife with Robert Duvall playing Stalin. It was this role that led director, Edward Zwick, to cast her as the heroin Susannah in "Legends of the Fall." Ormond was next seen in "Captives" opposite Tim Roth, and then 'Guinevere' opposite Sean Connery's 'King Arthur' and Richard Gere's 'Lancelot' in the film, "First Knight". After the title role of Sydney Pollack's remake of "Sabrina," she starred opposite Gabriel Byrne and Richard Harris in "Smilla's Sense of Snow," and starred in "Sibirskij Tsiryulnik" (The Barber of Siberia.).

Ormond was recently been seen in David Lynch's film "Inland Empire" as well as the features "Kit Kittredge: An American Girl" with Abigail Breslin, the David Fincher film, "The Curious Case of Benjamin Button" opposite Cate Blanchett and Brad Pitt, Steven Soderbergh's "Guerrilla" with Benicio Del Toro and "Surveillance" alongside Bill Pullman. She recently completed HBO's "Temple Grandin" for which she won an Emmy, opposite Claire Danes and the Gale Ann Hurd produced telefilm "The Wronged Man" for Lifetime.

Julia has an Emmy for being Executive Producer on the documentary "Calling The Ghosts", and numerous awards for her activism. Her main focus as a social activist is against Slavery and

trafficking, she is a former UN Goodwill Ambassador on issue and Founder and President of The Alliance to Stop Slavery and End Trafficking (ASSET), which recently passed The Transparency in Supply Chains Act, SB657. She is the Co-Founding Chair of FilmAid, and has worked on issues related to HIV/AIDS, refugees, and poverty alleviation. For more information on ASSET, please go to [www.assetcampaign.org](http://www.assetcampaign.org).

Ormond is managed by Artists Independent Management. She currently resides in Los Angeles.

## **ABOUT THE FILMMAKERS**

### **JIM KOHLBERG (Director/Producer)**

As an independent producer, Kohlberg's credits include award-winning films "Two Family House" with Michael Rispoli, Tim McCann's "Runaway" with Melissa Leo and Robin Tunney, "Forever Fabulous" with Jean Smart, and the acclaimed documentary "Trumbo," about the life of blacklisted screenwriting legend Dalton Trumbo, which received the National Board of Review's Freedom of Expression Award. Currently Kohlberg is in development with Diana Galbadlon's novel "Outlander," plus eight other development projects with Essential Pictures slated. Prior to directing and producing, Kohlberg's published writing credits include Catching Me, Ernest Hemingway Meets the Devil and The Hike. In 2008 he directed Arthur Miller's All My Sons for the Mountain View Center for The Performing Arts.

Mr. Kohlberg is the Chairman of Essential Entertainment, a film finance and foreign sales company, and Essential Pictures, a film production company.

### **GWYN LURIE (Screenplay)**

Gwyn Lurie is a screenwriter, producer, and journalist who has worked for ABC News in New York, Los Angeles, and Central America. She produced the documentary "Voices from the Attic," and serves on the Board of Directors of LAWorks, and the Los Angeles High School for the Arts. Her other screenplay assignments include "Around the World in 80 Dates" for director Andy Tennant, and "The Divorce Party" for Jennifer Aniston. Lurie is married to television writer/producer Les Firestein, and they live in Santa Monica with their two children.

### **GARY MARKS (Screenplay)**

Gary Marks has worked as an actor, writer, director and producer. As a writer/producer, he has he has created and produced projects in almost every genre and format, including features, scripted and unscripted television, comedy, and drama. His credits as a producer/creator include AMC's "Shootout," NBC's "Treasure Hunters," GSN's "High Stakes Poker," and VH1's "My Generation." He has written numerous television series and pilots, including the current Bravo pilot "Room Service." As an actor, he played Eddie Naiman in the WB series "Jack & Jill" (with Amanda Peet and Justin Kirk). And he directed numerous episodes of AMC's "Shootout." He thanks his parents for most everything.

## **DR. OLIVER SACKS, M.D. (Original material – “The Last Hippie”)**

Oliver Sacks was born in 1933 in London, England, and earned his medical degree at Oxford, followed by residencies and fellowship work at Mt. Zion Hospital in San Francisco and at UCLA. Since 1965, he has lived in New York, where he is a practicing neurologist. In July of 2007, he was appointed Professor of Neurology and Psychiatry at Columbia University Medical Center, and he was designated the first Columbia University Artist, acknowledging his unique work in bridging the sciences and the humanities

The *New York Times* has referred to Dr. Sacks as “the poet laureate of medicine,” known for his compassionate explorations of the far borderlands of neurological experience. Sacks's writings have deeply influenced our understanding of the human mind and brain, and his investigations into these uncanny states have inspired artists, psychologists, neuroscientists, anthropologists, and philosophers around the world.

In 1966 Dr. Sacks began working as a consulting neurologist at Beth Abraham Hospital, a chronic care hospital in the Bronx where he encountered an extraordinary group of patients he would later write about in *Awakenings*. These patients, many of whom had spent decades in strange, frozen states, like human statues, were survivors of the great pandemic of encephalitis lethargica, the "sleepy sickness" that had swept the world from 1916 to 1927. Sacks treated them with a then-experimental drug, L-dopa, enabling them to come back to life. Working with the nurses and the music therapists at Beth Abraham, he also found that music could often be as powerful as any drug.

Dr. Sacks's book *Awakenings* (1973) was the inspiration for Harold Pinter's play “A Kind of Alaska” and the 1990 Oscar-nominated feature film “Awakenings” with Robert De Niro and Robin Williams. In 2010, the Rambert Dance Company will debut a ballet based on *Awakenings* by composer Tobias Picker and choreographer Aletta Collins.

In 1977, Dr. Sacks first met "Greg F.," the patient on whom the character of Gabriel Sawyer is based. Greg, a young man with severe amnesia caused by a brain tumor, could rarely remember any new events in his life, but his memory for music, particularly that of the 1960s, was completely intact. Music could reach him as nothing else could, and in 1991 Sacks arranged for Greg to meet Mickey Hart and go to a Grateful Dead concert.

Sacks's essay about Greg, "The Last Hippie," was published in 1995 in his book *An Anthropologist on Mars*. He has also written extensively about the powers of music in *The Man Who Mistook His Wife for a Hat* and in *Musicophilia: Tales of Music and the Brain*. His most recent book, *The Mind's Eye*, will be published in October 2010. More information is available at [www.oliversacks.com](http://www.oliversacks.com).

## **JULIE W. NOLL (Producer)**

Julie Noll has worked on feature films, television, music videos, and commercials since 1995, and is credited as a Line Producer, Production Manager and 1st Assistant Director prior to producing "The Music Never Stopped".

Ms. Noll worked with Miramax Films, MTV, HBO, Showtime Networks, and The History Channel on both coasts in the United States and Canada, and has also worked in theatre as a Stage Manager and Producer for regional theatre in the San Francisco Bay Area.

Her films credits include "54" with Mike Myers, Selma Hayek, Ryan Phillippe, and Neve Campbell, "Strays" with Vin Diesel, "2X4," "My Father's Gun," "Poster Boy," "Fall," and "Childhood's End" among other independent film projects.

She is a graduate of University of California, Berkeley, received a post-graduate diploma in Art History in London, and has completed post-graduate studies in Film production at NYU. She presently resides in New York City.

## **PETER NEWMAN (Producer)**

Peter Newman has established himself as one of the motion picture industry's leading producers of theatrical films. New York-based Peter Newman Productions has worked with some of the world's most important filmmakers, including Robert Altman, Paul Auster, Jonathan Demme, Nancy Savoca, John Sayles, and Wayne Wang among its 30 films. Peter Newman Productions have received a total of 21 nominations for the Spirit Awards – the leading honor in American Independent Film. Most recently he produced Noah Baumbach's "The Squid and the Whale," which won the Best Writing and Directing Awards at the 2005 Sundance Film Festival.

A former sportscaster, Newman began his road toward producing when he serviced as executive producer and host of the PBS special, "Muhammed Ali: One More Miracle." He went on to produce documentary profiles of ballet dancer Gelsey Kirkland and Natalia Makarova before turning to feature filmmaking in 1982 with Robert Altman's "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean." Newman then moved into features full-time, serving either as producer or executive producer on numerous films including two-time Academy Award-winner Horton Foot's "1918" and "On Valentine's Day," Jonathan Demme's film of Spalding Gray's "Swimming to Cambodia," Harry Hook's re-make of "Lord of the Flies," Altman's "O.C. & Stiggs," Jay Russell's "End of the Line," Anthony Drazan's "Zebrahead," the Sundance Filmmakers Trophy winner which he co-executive produced with Oliver Stone, and John Sayle's "The Secret of Roan Inish." In 1989, Newman produced Nancy Savoca's "Dogfight," and Savoca's "Household Saints," before collaborating with her again on "The 24 Hour Woman."

With future partner Greg Johnson, Newman produced Wayne Wang's film of Paul Auster's "Smoke," starring Harvey Keitel and William Hurt. "Smoke" was the winner of three major awards at the 1995 Berlin Film Festival and was voted best film at the 1995 Locarno International Film Festival. Newman and Johnson also collaborated on Wang and Auster's "Blue in the Face," the extemporaneously created companion piece to "Smoke" as well as the independent sci-fi comedy "Space Truckers." Among Newman's other producing credits are Sara Kernochan's "All I Wanna Do," and Paul Auster's directorial debut "Lulu on the Bridge," which premiered at the 1998 Cannes Film Festival. Newman also produced on Wayne Wang's digital video theatrical feature, "The Center of the World" for Artisan, as well as Bob Gale's ("Back to the Future") "Interstate 60." He was executive producer of Alfredo de Villa's "Washington Heights," which won the audience prize at the

2002 Los Angeles Film Festival. In conjunction with Crusader Entertainment, he produced "The Game of their Lives" directed by David Anspaugh.

Mr. Newman has been a featured speaker at the Sundance Institute's Producers Conference in 1991 and 2005; as well as appearing on numerous film festival panels including Cannes and New York. Additionally, he has lectured on the movie business at Yale, Columbia, and New York University. He is presently a professor at New York University in the Graduate Film program at Tisch, and the Graduate MBA program at Stern. In August of 2008, Mr. Newman was appointed the Head of the joint MFA/MBA Graduate program at NYU. It is the first program of its kind in the nation.

Peter Newman Productions, Inc. presently has over twelve feature film projects in active development. He is currently preparing films based on the lives of Janis Joplin, Bill Veeck, and Strom Thurmond. Mr. Newman is a member of the Academy of Motion Pictures Arts and Sciences, the Producer's Guild of America, as well as the British Academy of Television and Video Arts. Newman lives in New York City with his wife, Antonia and their three children. He is a graduate of Northwestern University.

### **GREG JOHNSON (Producer)**

From 1984 until 1991, Greg Johnson served in various capacities at Vestron Inc where he arranged financing for such projects as "Dirty Dancing" and Kathryn Bigelow's "Blue Steel." After Vestron, he began a partnership with producer Peter Newman. Their first productions were Wayne Wang's "Smoke," the highly-acclaimed winner of the Silver Bear at the 1995 Berlin Film Festival and its sequel "Blue in the Face."

Between 1997 and 2000, Johnson was a partner in New York-based independent production company Redeemable Features. Redeemable completed seven motion pictures including "Lulu on the Bridge," starring Harvey Keitel, which screened at the 1998 Cannes Film Festival. Johnson returned to Cannes in 2001 with the premiere of Wayne Wang's "The Center of the World."

In 2005, he and Newman produced Noah Baumbach's "The Squid and the Whale." The film was a commercial and critical success, garnering top honors at the 2005 Sundance Film Festival, three Golden Globe nominations, and an Oscar nomination for Best Original Screenplay.

A graduate of the Yale School of Management, Johnson also worked at investment bank Bear Stearns & Co. He developed and teaches the popular undergraduate seminar "Media and Money" in Film Studies at Yale University, and served for four years as a Commissioner to the Connecticut Commission on Culture and Tourism.

### **STEPHEN KAZMIERSKI – (Director of photography)**

Stephen Kazmierski is a New York based cameraman working in both dramatic and documentary formats. His early feature credits include "Grind" with Billy Crudup and "The Myth of Fingerprints" with Julianne Moore. Later, he was the director of photography for Kenneth Lonergan's acclaimed "You Can Count on Me" with Laura Linney; the Dick Wolf-produced TV series "Crime and Punishment"; "A Hole in One" with Michelle Williams; "Transamerica" with Felicity Huffman; "Two Weeks" with Sally Field and Ben Chaplin; "Beautiful Ohio" directed by Chad Lowe and Justin Theroux's "Dedication". Documentary credits include "Nanking", "Soundtrack to a Revolution", "Listen Up - The Lives of Quincy Jones" and PBS' "NOVA" and "American Experience".



### **KEITH REAMER (Editor)**

Keith Reamer's numerous film credits as editor include Cherien Dabis' Cannes prize-winner, "Amreeka;" "The Ballad of Little Jo," starring Suzy Amis and Ian McKellen, the award winning, appalachian musical-drama, "Songcatcher" starring Aidan Quinn and Janet McTeer, and the upcoming, "The Art of Love," all for director Maggie Greenwald; "Ten Benny" and "Restaurant" both starring Adrien Brody, and directed by Eric Bross; Mary Harron's award-winning indie breakthrough, "I Shot Andy Warhol," starring Lili Taylor; three-time Sundance award-winner, "Three Seasons," starring Harvey Keitel, directed by Tony Bui; Hilary Brougher's festival favorite, "Stephanie Daley," starring Tilda Swinton, Melissa Leo and Timothy Hutton; Alan Cumming's "Ghost Writer;" Morgan J. Freeman's thriller "Homecoming" starring Mischa Barton; and the upcoming "Choose" with Katheryn Winnick. He has also edited a number of documentaries for film and television, including "David Blaine: Magic Man" for ABC, and the notorious swingers-documentary "American Swing," for directors Matthew Kaufman and Jon Hart, released by Magnolia Pictures.

Reamer's made-for-television movie credits include three projects with Maggie Greenwald, "What Makes a Family," "Get a Clue," and "Comfort and Joy," and the CBS biopic "Martin and Lewis" with Sean Hayes and Jeremy Northam.

### **JENNIFER DEGHAN (Production Designer)**

Jennifer Dehghan served as art director for Noah Baumbach's acclaimed "The Squid and the Whale," as well as the films "A Crime" with Harvey Keitel, and Davis Guggenheim's "Gracie." As a production designer, her credits include "Kettle of Fish" with Matthew Modine and Gina Gershon; Michael Keaton's "The Merry Gentleman"; and "Dare" with Emmy Rossum and Alan Cumming." She also served as art director for episodes of the top-rated reality series "The Apprentice."

# ***THE MUSIC NEVER STOPPED***

## **End Credits**

Unit Production Manager  
First Assistant Director  
Second Assistant Directors

GEORGE PAASWELL  
DON JULIEN  
MATTHEW MASON  
MEGAN LOMBARDO  
KATE EDGAR  
WENDY SMITH

Associate Producers

## **CAST (in order of appearance)**

Henry Sawyer  
Helen Sawyer  
Gabriel Sawyer  
Dr. Biscow  
Mike Tappin  
Young Gabriel  
Bernie  
Florence  
Tamara Ferris  
Mark Ferris  
Weed  
Steve  
Dianne Daly  
College Representative  
Celia  
Activist  
Rocker Dude  
Carl  
Police Officer  
Hippie Vendor  
Jerry Garcia  
Bob Weir  
Bill Kreutzmann  
Phil Lesh  
Mickey Hart  
Brent Myland  
Minister

J.K. SIMMONS  
CARA SEYMOUR  
LOU TAYLOR PUCCI  
SCOTT ADSIT  
JAMES URBANIAK  
MAX ANTISELL  
RYAN KARELS  
PEGGY GORMLEY  
TAMMY BLANCHARD  
JOSH SEGARRA  
XANDER JOHNSON  
JESSE ROCHE  
JULIA ORMOND  
ERICA BERG  
MIA MAESTRO  
WADE MYLIUS  
LANCE RUBIN  
MATT MCCARTHY  
RASHAD EDWARDS  
JAMES EASON  
PHIL BENDER  
RICH CAMPBELL  
BUZZ RODDY  
ETHAN HAMBURG  
MARK GREENBERG  
PAUL SIGRIST  
MARTIN MORAN

Stunt Coordinator

MANNY SIVARIO

Production Supervisor

ANITA SUM

Script Supervisor

SHARON WATT

Camera Operator  
First Assistant Camera  
Second Assistant Camera  
"B" Camera Operator  
"B" Camera First Assistant  
"B" Camera Second Assistant  
Steadicam Operator  
Still Photographer  
Digital Imaging Technician

CHRIS REYNOLDS  
ETHAN BORSUK  
DAN MERRILL  
JOHN DELGADO  
MICHAEL GRANTLAND  
JOSH ROSENBLUM  
JEFF MUHLSTOCK  
PHILLIP CARUSO  
J. ERIC CAMP

Art Director  
Art Department Coordinators

MICHAEL AHERN  
MADELINE AUSTIN-KULAT  
JAMES BEDNARK

Art Department Production Assistant	MARIANNA LUDENSKY
Storyboard Artist	THYRA HEDER
Charge Scenic	EMILY GAUNT
Camera Scenic	CATHY WASSYLENKO
Scenic Foreman	MARY BETH KUHN
Additional Scenics	KRASSIMIR MIHAYLOV
	JUDYTA MULLER
	DAVID SPATZ
	WILLIE GROOM
Industrial Scenics	MILEN SARANDEV
	MAUREEN ANGELOS
	MICHAEL PETRUZZO
Construction Coordinator	RICHARD HEBRANK
Construction Key Grip	MICHAEL MILLER
Construction Grip	LEE SHEVETT
Key Carpenter	PETER BUNDRICK
Stand-by Carpenter	MATT WALKER
Carpenter	JAMES WASSMAN
Set Decorators	MARY FELLOWS
	DIANA SALZBURG
Leadman	TOMMY DELILLO
Set Dressers	JUDY FELTUS
	LUCIEN C. CHARLES
On Set Dresser	JONATHAN HUGGINS
Set Decoration Production Assistant	CECIL COMRIE
Prop Master	MICHAEL CORY
Assistant Prop Master	KATIE CLINEBELLE
Assistant Costume Designers	LENORE PEMBERTON
Wardrobe Supervisor	CHRISSY KUHN
Costumers	CHANDRA MOORE
	EWA NOSKOWICZ
Wardrobe Production Assistants	MELANIE RANDOLPH
	MAGGIE NEPLOKH
Costume Interns	CASEY KOHLBERG
	EMMA MADNICK
Sound Mixers	MICHAEL BAROSKY
	DANIEL MCINTOSH
Boom Operators	GREGG HARRIS
	THOMAS W. JORDAN
Sound Utilities	SETH TALLMAN
	JAMES LAFARGE
Additional Sound Utility	BRYAN DEMBINSKI
Production Office Coordinator	PATRICIA DE PAULA
Assistant Production Office Coordinator	PARRY CREEDON
Production Accountant	JAMES HINTON
Payroll Accountant	NICK BOMMER
Accounting Clerk	EMILY DAMICO
Gaffer	JASON VELEZ
Best Boy Electric	MIKE JACKSON
Genny Operator	MIKE MARONNA
Company Electrics	MIKE QUIGLEY
	GABRIEL DIRIENZO
Key Grip	TODD S. KLEIN
Best Boy Grips	THOMAS MCGRATH WOODS
	STEVE LYNCH
Dolly Grips	JAMES CASEY
	ROB AGREDO
Company Grips	TAYLOR DRAKE

Additional Grips	RICHARD SUFFERN SHAKA BROOKES ADAM SNYDER
Key Make-Up Artist Make-Up Artist Additional Make-Up Artist	SHARON ILSON BURKE KYMBRA CALLAGHAN KELLEY PAT MOORE-THEIS
Key Hair Stylist Hair Stylist Additional Hair Stylist	COLLEEN CALLAGHAN JOE WHITMEYER VALERIE GLADSTONE
Location Manager Assistant Location Manager Location Assistant Additional Location Assistant Location Production Assistant Parking Coordinator	JOSEPH STEPHANS ERIC WROLSTAD DYLAN EVANS JONATHAN LAFFEY DANIEL BETHEA RODNEY TAIT
Second Second Assistant Director	SCOTT FOSTER
Key Production Assistants	CASEY MADIGAN SCOTT BOWERS
Production Assistants	AMANDA BAYARD KANTARAMA GAHIGIRI SAMANTHA TREIBER
Unit Production Assistants	DAISY FLORES DAWN ROSADO ALYSSA FRANKEL
Office Production Assistants	LEANA JONES MANJA L. LYSSY
Clearances Coordinator / Office Office Interns	PA SAM BELLIKOFF AMA AMPADU DANIELA TOLOMEI RYAN O'LEARY RACHEL JAROS
Set Intern	
Assistants to the Director	MAGGIE FRANSSSEN ALISH ERMAN
Dialect Coaches	HOWARD SAMUELSON LEIGH DILLON
Extras Casting Director Extras Casting Associate Crowd Extras Casting	LEE GENICK RONEN GEVINT BIG CROWDS PRODUCTIONS
Transportation Captain Transportation Co-Captain Drivers	KEVIN FLYNN PETER KREINBIHL RENO DEVIVO KENYATTA TURNER FRANK DEVINE NATHANIEL DREW CHAPMAN
Catering Chef Assistant Chef Craft Services Craft Services Assistant Post Production Supervisor Post Production Supervisor - Delivery	TRIBE ROAD CATERING ANDY GILBERT DAVID FARINAS JOE FACEY TRACY WONG STUART MACPHEE JONATHAN SHOEMAKER
Assistant Editor Editorial Intern	ABBI JUTKOWITZ MARK MONROE
Color by DI Colorist	OFFHOLLYWOOD MILAN BONCICH

DI Producer	JOHN 'PLINY' EREMIC
DI Conform	BENJAMIN MOSES SMITH
DI Coordinator	MEGAN MILNES
Digital Dailies	JOHN KERSTEN
	KEVIN KAIM
Assistant Music Supervisor	JACKIE MULHEARN
Music Editors	JOHN CARBONARA
	SUZANA PERIC
Score Recorded at	JOHN KILGORE SOUND & RECORDING
Score Programmer	DAVID MAJZLIN
Post Sound by	POSTWARE
Supervising Sound Editor	LEWIS GOLDSTEIN
Dialogue/ADR Editor	DAVID BRIGGS
ADR Mixer	TOM RYAN
Sound Effects Editor	PATRICK CICERO
Assistant Sound Editor	TOM RYAN
Re-Recording Mixer	LEWIS GOLDSTEIN
Visual Effects by	LOOK EFFECTS INC.
Visual Effects Supervisor	DAN SCHRECKER
Visual Effects Producer	COLLEEN BACHMAN
Visual Effects Coordinator	NIKO TAVERNISE
Compositor	LESLIE CHUNG
Main & End Titles by	RICHARD NEHMAD
Film Recording & Post Production Lab	TECHNICOLOR NEW YORK
Lab Color Timer	DAN CIANA
Camera Rental	OFFHOLLYWOOD
Lighting Equipment	ECLIPSE STUDIO EQUIPMENT
Grip Equipment	EYES OF MOHR
Production Counsel	GRAY KRAUSS DES ROCHERS, LLP
	JONATHAN GRAY
	NICOLE COMPAS
Legal Services Provided by	SHRECK ROSE DAPELLO ADAMS & HURWITZ LLP
Special Music Counsel	LEVINE PLOTKIN & MENIN, LLP
Music Clearance Consultant	ILYSE WOLFE TRETTER, ESQ.
Publicity Services	ZIPLINE ENTERTAINMENT
Marketing Consultant	PMK*BNC
Post Production Accounting	J.R. CRAIGMILE
Bank Services	SIGNATURE BANK
Insurance	REIFF & ASSOCIATES
Payroll Services	CAST & CREW
"Young At Heart"	"Till There Was You"
Written by Carolyn Leigh & Johnny Richards	Written by Meredith Willson
Performed by Bing Crosby	Performed by Peggy Lee
Published by Cherio Corporation, June's Tunes & Ocheri	Published by MPL Music Publishing, Inc. on behalf of
Publishing Corporation	Frank Music Corporation & Meredith Willson Music
Courtesy of HLC Properties, Ltd.	Courtesy of Capitol Records
	Under license from EMI Film & Television Music
"Jazz Tonight"	
Performed by Douglas Jay	
Courtesy of Conexion Entertainment Group	

"I Fell Up"

Written by John Carbonara  
Performed by John Carbonara  
Published by Kingmaker Music  
Courtesy of John Carbonara

"Summer Song"

Written by K. J. Johnson  
Performed by The Tulips  
Courtesy of Jane Street Records

"Suite for Solo Cello No. 1 in G Major, BWV 1007: III. Courante"

Written by Johann Sebastian Bach  
Performed by Claire Solomon

"Kansas City"

Written by Jerry Leiber & Mike Stoller  
Performed by Count Basie  
Published by Sony/ATV Music Publishing LLC.  
Courtesy of The Verve Music Group  
Under license from Universal Music Enterprises

"Uncle John's Band"

Written by Jerome Garcia & Robert Hunter  
Performed by Grateful Dead  
Published by Ice Nine Publishing Co., Inc.  
Courtesy of Warner Bros. Records Inc.  
By arrangement with Warner Music Group Film & TV Licensing

"For What It's Worth"

Written by Stephen Stills  
Performed by Buffalo Springfield  
Published by Warner-Tamerlane Publishing Corp. on behalf of  
Cotillion Music Inc., Richie Furay Music, Springalo Toones &  
Ten-East Music  
Courtesy of Elektra Entertainment Group  
By arrangement with Warner Music Group Film & TV Licensing

"Cecilia"

Written by Paul Simon  
Published by Songs of Universal, Inc.  
On behalf of Paul Simon Music

"I Threw It All Away"

Written by Bob Dylan  
Performed by Bob Dylan  
Published by Big Sky Music  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

"Mellow Yellow"

Written by Donovan Leitch  
Performed by Donovan  
Published by Donovan (Music) Limited  
Administered in the US by Peer International Corporation  
Courtesy of Epic Records  
By arrangement with Sony Music Licensing

"Suite: Judy Blue Eyes"

Written by Stephen Stills  
Performed by Crosby, Stills & Nash  
Published by Gold Hill Music Inc.  
Courtesy of Atlantic Recording Corp.  
By arrangement with Warner Music Group Film & TV Licensing

"Santa Claus Is Comin' To Town"

Written by J. Fred Coots & Haven Gillespie  
Performed by Rudolph Statler Orchestra  
Published by EMI Feist Catalog Inc. &  
Haven Gillespie Music Publishing/Larry Spier Music, LLC.  
Courtesy of ABKCO Records

"La Marseillaise"

Performed by John Carbonara

"Summer Song"

Written by K. J. Johnson  
Performed by Kraig Jarret Johnson, Greg Wieczorek,  
Lou Taylor Pucci & Jackie Mulhearn

"Marsellaise"

Arranged by Frederick Charrosin  
Published by Willowview Publishing & Bosworth & Co.  
Courtesy of Opus 1 Music Library

"All You Need Is Love"

Written by John Lennon & Paul McCartney  
Performed by The Beatles  
Published by Sony/ATV Tunes LLC.  
Courtesy of Capitol Records  
Under license from EMI Film & Television Music

"Sugar Magnolia (Live at Port Chester, NY, February 24, 1971)"

Written by Robert Hunter & Robert Weir  
Performed by Grateful Dead  
Published by Ice Nine Publishing, Co., Inc.  
Courtesy of Warner Bros. Records Inc.  
By arrangement with Warner Music Group Film & TV Licensing

"On Sale Now"

Written by Daniel May  
Performed by Daniel May  
Published by Revision West / Courtesy of MasterSource

"Kansas City Jam"

Written by Jerry Leiber & Mike Stoller  
Performed by Kraig Jarret Johnson, Greg Wieczorek,  
Lou Taylor Pucci & Jackie Mulhearn  
Published by Sony/ATV Music Publishing LLC  
Arranged by Kraig Jarret Johnson

"Magic Carpet Ride"

Written by John Kay & Rushton Moreve  
Performed by Steppenwolf  
Published by Songs of Universal, Inc.  
On behalf of itself and Kings Road Music  
Courtesy of Geffen Records  
Under license from Universal Music Enterprises

"Crossroads (Live At Winterland)"

Written by Robert Johnson  
Performed by Cream  
Published by MPCA King of Spades Music  
Administered by Kobalt Music Publishing America  
Courtesy of Polydor Records Ltd. (U.K.)  
Under license from Universal Music Enterprises

"It's All Over Now"

Written by Bobby Womack & Shirley Womack  
Performed by The Rolling Stones  
Published by ABKCO Music Inc.  
Courtesy of ABKCO Records

"Not Fade Away/Goin' Down the Road Feeling Bad" Traditional

Arranged by Jerome Garcia, William Kreutzmann,  
Philip Lesh, Ronald MacKernan & Robert Weir  
Performed by Grateful Dead  
Published by Ice Nine Publishing Co., Inc.  
Courtesy of Warner Bros. Records Inc.  
By arrangement with Warner Music Group Film & TV Licensing

"Greazee, Pts. 1 & 2"

Written by James Alexander, Billy Preston & Fred Smith  
Performed by Billy Preston  
Published by ABKCO Music Inc. & Keymen Music  
Courtesy of ABKCO Records

"Truckin'"

Written by Jerome Garcia, Robert Hunter, Philip Lesh & Robert Weir  
Performed by Grateful Dead  
Published by Ice Nine Publishing Co., Inc.  
Courtesy of Warner Bros. Records Inc.  
By arrangement with Warner Music Group Film & TV Licensing

"Iko Iko"

Written by Barbara Ann Hawkins, Rosa Lee Hawkins &  
Joan Marie Johnson  
Performed by Cyndi Lauper  
Published by Arc Music, EMI Longitude Music & Trio Music Company  
Courtesy of Epic Records  
By arrangement with Sony Music Licensing

"Mr. Tambourine Man"

Written by Bob Dylan  
Performed by Bob Dylan  
Published by Special Rider Music  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

"Till There Was You"

Written by Meredith Willson  
Performed by The Beatles  
Published by MPL Music Publishing, Inc. on behalf of  
Frank Music Corporation & Meredith Willson Music  
Courtesy of Capitol Records  
Under license from EMI Film & Television Music

"Touch Of Grey"

Written by Jerome Garcia & Robert Hunter  
Performed by Grateful Dead  
Published by Ice Nine Publishing Co., Inc.  
Courtesy of Grateful Dead Productions/Rhino Entertainment Company  
By arrangement with Warner Music Group Film & TV Licensing

"Christmas Wish"

Written by Joseph Spampinato  
Performed by NRBQ  
Published by Hi Varieties Music Inc. & Music Sales Corp.  
Courtesy of NRBQ by arrangement with Bug

"Desolation Row"

Written by Bob Dylan  
Performed by Bob Dylan  
Published by Special Rider Music  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

"Mannequins In Love"

Written by Marc Ferrari & William Joseph Martin  
Performed by William Joseph Martin  
Published by Red Engine Music  
Courtesy of MasterSource

"All The Things You Are"

Written by Jerome Kern & Oscar Hammerstein II  
Published by Universal - Polygram Int. Publ., Inc.

"Kind Woman"

Written by Richie Furay  
Performed by Buffalo Springfield  
Published by Cotillion Music Inc. on behalf of itself and  
Richie Furay Music & Springalo Toones  
Courtesy of Elektra Entertainment Group  
By arrangement with Warner Music Group Film & TV Licensin

"Let's Spend The Night Together"

Written by Mick Jagger & Keith Richards  
Performed by The Rolling Stones  
Published by ABKCO Music Inc.  
Courtesy of ABKCO Records

"Fix Me"

Written by Frank Carillo & Frank Paul Spagnuolo  
Performed by Frank Carillo with Doc Holiday  
Published by Balmy Swami Music, Inc.  
Courtesy of Jezebel Records, Inc.  
By arrangement with WACBIZ

"Jingle Bells"

Written by Justin Brotman, Jacob Koller & Bernie Meisinger  
Performed by Bernie Meisinger  
Published by Red Engine Music & Revision West  
Courtesy of MasterSource

"Smooth As Silk"

Written by Marc Ferrari & Stephen Lang  
Performed by Stephen Lang  
Published by Red Engine Music & Revision West  
Courtesy of MasterSource

“Truckin’ (Live at Deer Creek Music Center, July 15, 1989)”  
Written by Jerome Garcia, Robert Hunter, Philip Lesh & Robert Weir  
Performed by Grateful Dead  
Published by Ice Nine Publishing Co., Inc.  
Courtesy of Grateful Dead Productions/Rhino Entertainment Company  
By arrangement with Warner Music Group Film & TV Licensing

“She’s So Crazy”  
Written by Rick Vito  
Performed by Rick Vito  
Published by D J S Music & Vitone Music  
Courtesy of Conexion Entertainment Group

“Touch Of Grey (Live at Brendan Byrne Arena, October 14, 1989)”  
Written by Jerome Garcia & Robert Hunter  
Performed by Grateful Dead  
Published by Ice Nine Publishing Co., Inc.  
Courtesy of Grateful Dead Productions/Rhino Entertainment Company  
By arrangement with Warner Music Group Film & TV Licensing

“Ripple”  
Written by Jerome Garcia & Robert Hunter  
Performed by Grateful Dead  
Published by Ice Nine Publishing Co., Inc.  
Courtesy of Warner Bros. Records Inc.  
By arrangement with Warner Music Group Film & TV Licensing

“Truckin’” & “Touch of Grey” live versions mixed by Michael McGinn,  
Tamalpais Research Institute, San Rafael, CA

### SPECIAL THANKS

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Paul Simon	Marc Ribot
Nancy Jeffries	David Bender
Stephen Stills	David Crosby
Graham Nash	Kelly Muchoney
Jody Klein	Alisa Coleman
Elizabeth Cohen	Julie Panebianco
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Billy Fellows



Rob Laakso  
Mark Sofferman

OPPT Department at Southbury Training School

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Tiger guitar compliments of Tom and the Hell Or High Water band

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