



SUMMIT ENTERTAINMENT and WALDEN MEDIA

present

BANDSLAM

Starring
Vanessa Hudgens, Aly Michalka, introducing Gaelan Connell,
and Lisa Kudrow

Directed by Todd Graff

Screenplay by Josh A. Cagan and Todd Graff

Story by Josh A. Cagan

Running time: 1 hour, 51 minutes

Rated: PG

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BANDSLAM PRELIMINARY PRODUCTION NOTES

Vanessa Hudgens ("High School Musical 1 & 2," *High School Musical 3: Senior Year*) and Aly Michalka ("Phil of the Future," pop music duo Aly & AJ) join Gaelan Connell (*Chocolat*), Scott Porter (*Speed Racer*) and Lisa Kudrow ("Friends") in the music-driven comedy *Bandslam*.

When gifted singer-songwriter Charlotte Banks (Michalka) asks new kid in town Will Burton (Connell) to manage her fledgling rock band, she appears to have just one goal in mind: go head-to-head against her egotistical musician ex-boyfriend, Ben (Porter), at the biggest event of the year, a battle of the bands called Bandslam. Against all odds, their band develops a sound all its own with a real shot at success in the contest. Meanwhile, romance brews between Will and Sa5m (Hudgens), who plays a mean guitar and has a voice to die for. When disaster strikes, it's time for the band to make a choice: Do they admit defeat, or face the music and stand up for what they believe in?

Featuring dynamic musical performances by its multi-talented cast, the film is directed by Todd Graff (*Camp*) from a screenplay penned by Graff and Josh A. Cagan ("Undergrads"). The producer is Elaine Goldsmith-Thomas through Goldsmith-Thomas Productions. The executive producer is Ron Schmidt and the co-producer is Marisa Yeres. Eric Steelberg is director of photography. Jeff Knipp is the production designer and Ernesto Martinez is the costume designer. The film editor is John Gilbert. Adam Lasus is the music director and Lindsay Fellows is the music supervisor.

Co-produced by Walden Media, *Bandslam* will be released in the U.S. by Summit Entertainment on August 14, 2009.

LET'S START A ROCK BAND

When it came time to cast *Bandslam*'s three leads, the filmmakers knew they needed players who possessed both extraordinary acting ability and musical chops. For the character of Sa5m ("the 5 is silent"), a quirky outsider who eventually finds her voice in the coming-of-age story, the filmmakers needed an actress with the skills to make the slightly odd, introverted character likeable—and the musical ability to rock the house in the film's climactic scene. It was a tall order, but one perfectly filled by actress and singer Vanessa Hudgens, known to millions of adoring fans for her role as Gabriella Montez in the mega-hit *High School Musical* franchise. In addition to her acting experience on stage and in films, Hudgens has recorded two hit albums.

"I met Vanessa very early on in the casting process while she was in New York doing press for 'High School Musical,' and really liked her," recalls Goldsmith-Thomas. "She's a cool, very honest, sweet person."

After gaining worldwide recognition for playing the brainy, popular Gabriella in the phenomenally successful *High School Musical* trilogy, Hudgens was thrilled to have the opportunity to stretch as an actress. "Sa5m's very moody and standoffish; kind of the outcast of the crowd," she says. "I've been playing the sweet, nice girl for a while. Don't get me wrong, it's a great character to play, but it's a lot like me; I really wanted to play a different character. Going out of my comfort zone to play the opposite of me was really exciting to me as an actor. I got to have a lot of fun with it."

Hudgens enjoyed working with director Todd Graff, who is himself a former actor. "Todd gave us notes we would actually understand," laughs Hudgens. "He would just tell it to us like it was and explore all the options we had in a scene. Todd also has an amazing voice; he's a great singer. His knowledge of music definitely sets this movie apart. All the references in the movie—like writing letters to David Bowie—are really neat because that's something he really knows about."

The actress was also excited to be on location in a new city—Austin, Texas—with her young castmates. "Aly and I knew each other before, but we really got to know each other here. We had a lot of fun together. I am such a bad influence on her when it comes

to shopping! Also, I fell love with Austin because of the music. I loved just being able to go out to dinner or walk down the street and there would be a live band playing. It was just a nice change and really relaxing. Everyone was so laid back.”

Pop recording artist and actress Aly Michalka (half of the pop duo Aly & AJ) was cast to portray high school “it” girl Charlotte Banks. An accomplished musician and songwriter in real-life, Michalka was drawn to the script’s combination of humor and pathos.

“It’s a very funny and witty script,” she observes. “But at the same time it’s not so light and funny that it can’t be real life. There are heartbreaks and struggles. This is a really rare type of movie and I wanted to be a part of it. I never thought that I would be doing a movie with music in it, because I usually keep my music and my acting separate. But, I had to do this because it is so different and I really respect the way that Todd envisioned it.

The singer-actress was also attracted to the role of Charlotte. “She’s a very cool character. She definitely is a tough girl who fronts this band, but she has a sensitive side to her, and you see the arc in her character over the course of the film, which is great. She’s really funny and witty and is always on her toes and has something to say.”

Michalka says she identifies with the character on several levels: “She definitely is stubborn and so am I. She also has a lot of confidence, but sometimes doubts herself.”

Goldsmith-Thomas sees Michalka as the perfect choice for the role of Charlotte. “Aly is gorgeous, strong, funny and goofy. She’s beautiful like Bridgette Bardot in the ‘60s. Aly is the woman every guy wants to meet.”

Michalka was thrilled to be part of such a large group of young actors who all shared so much in common. “I think the reason we bonded so well as a cast is because we all had spent time together, on and off set. We’d go out and see a band play or have dinner together, or hang out and play Rock Band in the dressing room. It was like a family. It’s hard to find people you can really connect with as artists. We all get each other. We’re all different and quirky in our own ways, but we’re all musicians and it’s just a lot of fun.

We goof around and make music together. It's genuine, it's something that's really honest and I think that comes off on screen."

Bandslam isn't truly a musical in the sense that characters don't burst into song during dramatic scenes. Instead, the music comes naturally out of the setting of a group of bands preparing for a competition. "What I find really interesting is that Todd was able to write music around the story," says Michalka. "If you took the music out, everything would still make sense, but the music speaks for itself."

Gaelan Connell stars as music savant Will Burton, who transfers at the beginning of his junior year to a New Jersey high school where the students are obsessed with a local tri-state battle of the bands competition called Bandslam. Used to being a misfit, Will is thrilled to find that for the first time in his life he is uniquely suited not only to participate in something, but to truly make a difference.

"Will is this pretty awkward teenage boy who, although he can't really play any musical instruments, knows a great deal about music," Connell explains. "He's got this encyclopedic knowledge of all the classics, what makes a great song, and that's why he makes it his mission to form this rock band at his new school."

Director Graff offers his own description of Connell's character: "When the movie starts, Will has retreated entirely into his own world. All he does is sit in his room and obsess about music. He doesn't even deal with music in any real world kind of way. He doesn't go to clubs or shows, doesn't join a band, doesn't play anything. For him, music is not about contact and community. It's about escape and solace. During the course of the movie, however, he is forced—kicking and screaming—by Charlotte into interacting with other people. By managing the band and turning it into the vision he has in his head, he learns how to connect."

The filmmakers felt blessed to find a young, gifted actor for whom the role resonated on both an emotional and musical level. "The material spoke to him in a unique way and his talent gave the role dimension," says Goldsmith-Thomas. "In a way, we are all Will. We want to hide when we are embarrassed. He's also a kid who bears the burden of the sins of his father."

Graff was extremely impressed by Connell's ability to portray the uncomfortable, introverted Will. "It's complicated to play a character who's all about self-protection and just wants to disappear, particularly for a young actor because kids usually wear their emotions on their sleeves. But as openhearted as Gaelan is as a person and as an actor, there was something he was able to access that felt like somebody trying, not entirely successfully, to hide what they're feeling. That was a real important nuance for the character."

Although Connell's and Will's temperaments are worlds apart, their musical interests substantially overlap. "Will loves the indie music scene and we're pretty similar in musical tastes," says the actor of his onscreen alter-ego. "There are several bands in the movie, like Clap Your Hands Say Yeah that I was definitely listening to before I ever picked up the script. It's cool to be saying the lines about bands that you listen to at home anyway. Let's just say Will has a great taste in music."

Although Connell is an accomplished musician who plays cello and guitar and sings in a band, Graff took it upon himself to expand the actor's musical knowledge. "My first day in Austin there were five rock 'n' roll books in my room," Connell recalls. "I'm not talking about little books, I'm talking about 500-page books of everything I'd ever need to know about rock 'n' roll."

As Graff explains, "Will is supposed to be obsessed with music, not simply because it's just a quirky character trait, but because it is literally all that he has. He has to invest completely and fully and emotionally in what music represents to him. I don't really know how you do that as an actor unless you do the homework and you do the research and you connect somehow. Since Gaelan is a musician, he was able connect."

The musical education turned out to be a two-way street, says Graff. "His iPod is literally like my iPod. Gaelan made me a playlist of stuff that I didn't have. He got off on coming up to me and saying, 'Have you heard of blah, blah, blah?' And if I hadn't, it made his day."

Connell also embodied the innocence of the Will character, says co-star Vanessa Hudgens. “Gaelen Connell is kind of a newcomer to the business; this is his first big thing. He also came into this later than anybody else did and really just jumped in with both feet. You could tell he was nervous. It’s so funny because all the time he kept saying, ‘I’m just really awkward.’ I’m like, ‘Okay, good. Keep that,’” she laughs.

In fact, Connell had to jump in on his first day of rehearsal by running through not one, but two different kissing scenes, one with each of his leading ladies.

“I just met them that day! Having to work with these wonderful girls and having to kiss them totally freaked me out. So what you see on screen is actually, believe it or not, just true emotion,” laughs Connell. “Todd wanted real when he cast this film—and I was real scared!”

Connell locked lips with Michalka for the scene in which, as part of her efforts to draw Will out of his shell, Charlotte helps Will prepare for a date with Sa5m. “It’s a really sweet scene of me teaching Will how to kiss,” explains Michalka. “I’m like, ‘put your right hand up near my face, slow, okay, stay there, now close your eyes’... it’s just funny. He’s nervous and shaking and it’s just a very sweet scene. It’s the best first kiss you could have. And he falls out of the car, and it’s just hilarious.”

But it’s in Sa5m that the loner Will, much to his delight, finds his true soul mate, says Graff. “Will’s relationship with Sa5m is thrilling to him in that he never thought there was another person in the world like him. This girl gets that there is another perspective on the world other than a sheep mentality, other than having to be in the right clique, other than having to listen to this kind of music and wear these kinds of clothes. The idea that he’s not alone in the world is very heady for him and very exciting and very comforting.

“Will looks at Charlotte, on the other hand, like she’s growing in a Petri dish,” laughs Graff. “He has no concept of what a person like this is, and yet she will not leave him alone. She will not allow him to stay stagnant. She will not allow him to be on the margins of life. She takes Will under her wing for her own personal reasons, but she’s a good person deep in her heart. When Will has to deal with the fact that Charlotte and

Sa5m don't get along, it's tough because they're each giving him something essential and new and disorienting, and he's just treading water as best he can."

Graff saw actor Scott Porter performing off-Broadway a few years before the film began production, and kept him in mind to play Charlotte's ex-boyfriend Ben Wheatley—leader of Bandslam favorites Ben Wheatley and The Glory Dogs.

Porter says he was interested in the project for a number of reasons, including the director's sensibilities, the smart script, original characters and the chance to perform music on screen.

"What sets Todd aside is his attention to detail," comments Porter. "He makes sure that we rehearse, so we know strictly where we're coming from, before we start shooting. But then, once we're filming, he's able to lay back and see what happens. Let's make it organic and let's really go for it. He made sure that there wasn't an ounce of corniness or anything. He wanted everything to be really genuine. Once you make it as real as possible, that's when it really piques my interest, and that's what Todd is all about."

Porter believes teens are hungry for an intelligent story with heart. "This is a breakthrough, a fresh approach. These characters have so many layers and Todd really fleshed out Ben in the revisions. He could have very easily been shot as a very flat, typical ex-boyfriend jerk kind of character. But once we really delved in, we figured out that he's just a little confused. He is a kid. He wants to win. He's come so close, so many times. But he's not a hateful person. He's not a jealous person. Everyone, including Ben, is wondering why Charlotte left him behind. What did I do? I was a great boyfriend. I was good to you. I'm a rock 'n' roll star. What more could you want? He's really confused and really head over heels for Charlotte."

In the New Jersey high school Will, Sa5m, Charlotte and Ben attend, music is the focal point instead of sports, Porter observes. "Like in Texas where high school football is everything—in Jersey, music is everything. Bandslam is like their high school football play-offs. Ben Wheatley has been the front man for the band that their high school has sent three years in a row. After being the runner-up twice, he recruits these mega monster, future rock 'n' roll hall of fame players, these prodigies, and he brings them in

and replaces some of his friends. Ben's not a bad guy. He's a good guy who's got a great heart, but he's just really competitive. He's as close to a rock star as you get in that school. He's misunderstood for a good portion of the movie."

Emmy® Award-winning actress Lisa Kudrow brings her unique comic gifts to the role of Karen Burton, Will's protective mother, whose new job moves them to New Jersey. She also becomes the object of a schoolboy crush of the drummer in her son's band.

"Lisa plays this character with great pathos and humor," says producer Goldsmith-Thomas. "You believe she's a great mom, you believe her guilt and you believe she's doing the best she can for her son."

"What I really loved about this story and the character of Will is, that as poorly as he's being treated, he does have a certain amount of inner strength and maturity to understand that it's temporary and he's just going to get through it," says Kudrow. "High school is not the happiest time for most people, but it's four years. You just have to know it'll be over at some point."

According to Kudrow, her character's past experiences have led her to be suspicious of the world and overly protective of her son. "She just doesn't trust anything and she certainly doesn't trust Charlotte. This beautiful ex-cheerleader girl is interested in my son... I mean, that doesn't add up. I know he's great, but she doesn't think Charlotte's smart enough to notice."

Kudrow especially enjoyed the youthful exuberance of newcomer Connell. "He's just so excited to be here and he's like, 'I'm the lead in a movie!' The first day he said, 'They keep yelling for first team. Is that us?' I said 'Yeah, first team's us.' It just makes it all a little more exciting. It makes you remember how exciting it was when you were starting out."

MAKING BEAUTIFUL MUSIC TOGETHER

To ensure authenticity in the band performances, Graff insisted that every member of the young leading and supporting cast had to pass a musical audition before moving on to an acting audition. “If the music didn’t smell credible, I knew the center wouldn’t hold for the movie,” says Graff. “Both my parents are musicians. I’m a musician and I’ve played in bands forever. It’s a world that I feel I know, and I didn’t want to get it wrong.”

So Graff cast kids who actually played instruments—or were willing and able to learn. “That way I never had to worry about cutting to somebody and seeing that the fingering didn’t match. They’re also really good actors and they had to be right for the parts and have great chemistry. But musically, they had to really be phenomenal, and they are.”

Graff describes Charlotte’s band, *I Can’t Go On, I’ll Go On*, as “an energized, three-piece garage rock band who blossom, under Will’s tutelage, into a nine-piece, Arcade Fire-style band, complete with horns, cello and keyboards, that embraces ska and reggae.”

Additional members of ICGOIGO include Pennsylvania native Charlie Saxton (*The Lovely Bones*, *The Happening*) as Bug, the bass player with a chip on his shoulder; Texas-raised newcomer Timothy Jo as Omar, the New Jersey guitarist who has somehow developed an English accent; and Houston-born Brooklyn resident Ryan Donowho (“The O.C.,” *Cook County*) as Basher, the talented drummer who provides a heartbeat for the fledgling band. Elvy Yost is Irene the cello player and Lisa Chung is Kim the keyboardist. Benjamin Kessler, Andrew Glen Rector, and Juan Lopez play the sax, trombone, and trumpet respectively.

I Can’t Go On’s archrival is the fictional Ben Wheatley and The Glory Dogs, a working class New Jersey rock band heavily influenced by Garden State mainstays Bruce Springsteen and Bon Jovi. In addition to Porter on lead vocal and guitar, the Glory Dogs’ roster includes the members of real-life Austin-based power trio Joker: J.W. Wright as Dylan Dyer on lead guitar, Kai Roach as Eddie Alvarez on bass and drummer Chris Copeland—plus saxophonist James Hairston.

In addition to Joker, four other red hot but unsigned Texas bands from Austin's thriving music scene were cast as competitors in the film's climactic battle of the bands: Ft. Worth-based alternative rockers The Burning Hotels, arena rockers Straightfork, blues-influenced garage rock band The Daze and hip hoppers Zeale & Phranchyze featuring Candice Jackson.

"I love that we have all these cool Austin bands in our movie," says Graff, who listened to dozens of acts before choosing the five that appear in the film. "I also find it cool that we have two actress—Vanessa and Aly—known for their work on Disney Channel—thrown into a movie with David Bowie, rock songs produced by the guy who recorded the band Clap your Hands Say Yeah, and being shot by the DP who did *Juno*. The material is really outside of what most of our cast has done and sort of subverts everyone's expectations."

ABOUT THE PRODUCTION

Principal photography on ***Bandslam*** began February 9, 2008 in Austin. After a year of script development, the actual production went from green light to wrap party in a lightening-fast 14 weeks.

Although the film is set in New Jersey, Graff felt strongly that it was important to shoot in a place with a wide array of great live music to choose from. “I’m a big believer in local scenes,” he says. “I think it’s the lifeblood of music. Austin is renowned as a music town, and rightly so. They have a ton of really great bands just trying to get their music out there. So, it’s great we had an opportunity to use several unsigned local Texas bands.”

Not surprisingly, the movie features original material—such as “Pretend,” “Someone to Fall Back On,” and “Phil’s Song”—as well as updated versions of rock classics such as Cheap Trick’s “I Want You To Want Me,” Steve Wynn’s “Amphetamine” and an upbeat ska/reggae version of “Everything I Own,” originally recorded by Bread’s David Gates.

“***Bandslam*** is an inspiring story about music appreciation for a generation of fans who are more likely to discover ‘their’ music on the internet than on the radio,” says producer Elaine Goldsmith-Thomas. “It’s about a time in life when you are in between who you are and who you are going to be. The movie celebrates music as an inspiration for change, the catalyst for the characters to grow and get to the next place in their lives.”

To help Graff fill the movie with meaningful and powerful music and help work with the cast musically, filmmakers assembled a talented music team that included veteran music supervisor Lindsay Fellows; music supervisor Linda Cohen; renowned indie record producer Adam Lasus and composer Tom Holkenborg aka JunkieXL.

The fact that several of the songs in the film are originals as opposed to covers, meant the cast had to work that much harder to learn their parts during rehearsal boot camp. “‘Someone to Fall Back On’ wasn’t something they could just go ‘oh that sounds like such and such.’” explains Fellows. “Todd was very smart and told them ‘this needs to feel like U2’s ‘One,’ it needs to have that emotion. It needs to build.’ Once we gave the kids that reference point, it was easy for them to grab onto it.”

“Hats off to Todd’s vision of doing these numbers live,” says music supervisor Fellows. “It’s usually not done in movies because it’s just much easier to go in the studio ahead of time, where you have all this freedom and flexibility for editing later. But it doesn’t have the same kind of authenticity. Those live moments are going to be the spark plugs for the film.”

The climactic battle of the bands competition was shot over four days, covering six different bands in front of as many as 1,200 extras in Hogg Auditorium at the University of Texas. During pre-production, music director Adam Lasus produced the competing bands, recording their tracks at Bismieux Recording Studio, owned by the famous Austin western swing band Asleep At The Wheel.

Lasus was also present for shooting the big audience performance scenes. “It felt like a real gig and part of my job was to make it look like a real gig. The kids were onstage, playing and doing their thing. Everyone was vibing off of it and they played the songs many times, but the excitement still stayed the same. The bands were even talking about who should win. It reminds me of when I was in high school and got to go to my first couple of bandslam-type things.”

Vanessa Hudgens was immediately swept up in the energy of the big scene. “Honestly, I was quite nervous because I generally do pop and R&B music. I’m not the rocker girl who plays the guitar. So, I’m like, ‘I’m going to look like a complete idiot.’ And Adam and everybody was like, ‘Believe me. If you look funny, we’ll let you know.’” So, I went up there, with the extras there and everything and really got into it. I felt like a rock star.”

Schmidt says he knew things were on the right track musically when he saw the crew members grooving along with the bands. “I do think the music brings our film up to a different level. It’s not just filler or a nice little soundtrack. It’s important to the story and helps move the movie along. Todd was very adamant about making sure this doesn’t get labeled as just a nice little glossy high school film. He wants it to be set in the real world – with real problems for kids and stuff that every kid thinks about.”

Leading up to Bandslam, Graff takes his audience and his actors through a fun musical

education. Everything from the dialogue to the set dressing is filled with musical references—some commonplace and some obscure. “I like the idea that Aly & AJ fans are going to come to the movie and hear people talking about Sonic Youth and playing Steve Wynn songs. It’s so crazy on some level that one of the emotional high points of the film is when Vanessa Hudgens’ and Gaelan Connell’s characters make a pilgrimage to CBGB and discuss Bad Brains.”

CBGB, the now-defunct East Village nightclub synonymous with New York’s underground music scene for 35 years, is an important story point and location in the film. “Todd thought it was very important to use that club and not just any club,” explains Schmidt. “He grew up there, so he wanted to give back a little bit and show some of the history of New York’s music scene.”

“Once upon a time many years ago, there was something called punk rock and the birth place of punk, contrary to popular belief, was not London and it did not start with the ‘Sex Pistols.’ It actually started in New York City at a bunch of clubs, but most famously and probably most importantly, at a club called CBGB & OMFUG,” explains Graff, who played the small venue many years ago with his band The Pedantics. “The thing that really mattered about CB’s is that it spawned a scene that changed the culture.”

“CBGB was a home for people that didn’t have a home,” adds Fellows. “It provided that environment. Acts like The Pretenders and Talking Heads and Iggy Pop were coming out of there. Those bands were never getting played on the radio at the time. It was very much an underground thing. The Ramones and Patti Smith, all those kinds of bands, although now considered mainstream, were at their time, groundbreaking. The goal of the film has always been to address the outsider and how kids in school always feel that way. These bands were all outsiders of their own time, bands that were very much on the fringe. It shows that you can be independent, be different and still succeed and still persevere.”

Since the legendary club is no longer operating as a music venue, the exterior and interior of CBGB were recreated on a backlot and onstage in Austin. Production designer Jeff Knipp and his team spent several weeks recreating the sticker, poster and graffiti-covered interior, down to the placement of the bar and stage and oversized PA.

“CBGB has such a big history, there are books and references, so our art department essentially recreated it through photos,” explains Schmidt. “Todd, who basically lived there, gave us a lot of details. It’s important for Todd to recreate the New York feeling and CBGB is the icon of that.”

The production traveled to New York for an action-packed one-day shoot that included location work at the actual storefront where CBGB once operated (now a John Varvatos clothing store), and numerous locations in Greenwich Village, including a coffee shop to shoot the scene with special guest star, legendary recording artist David Bowie. In the film, Will writes countless letters to Bowie, his musical idol, about everything from his troubles at school to his awkward and confusing love life.

Shooting in New York with Bowie was a thrill for the filmmakers and crew. “It was an out-of-body experience. I had no poise at that moment,” admits Graff. “He was incredibly nice and kind and cool and generous and funny and wry and real and really happy to be part of the movie, which was so amazing and moving. I could have fainted.

“To me and a lot of people, David Bowie is an icon and a hero,” continues Graff. “He is a guy who never compromised his art or his vision in order to achieve success. The idea of having him say yes to being in the movie is a little surreal.”

ABOUT THE CAST

VANESSA HUDGENS (Sa5m) began her career in the world of musical theatre at the tender age of 8. Immediately realizing the incredible future that lay before her, she has tirelessly pursued her dream with much success. These early roles in such productions as “Evita,” “Carousel,” “The Wizard of Oz,” “The King & I,” “The Music Man,” “Cinderella” and “Damn Yankees” gave Vanessa the opportunity to showcase her impressive singing and acting skills.

The recognition Vanessa received quickly brought her to the screen. She made her feature film debut in Catherine Hardwicke’s “Thirteen” starring Holly Hunter and Evan Rachel Wood. Soon thereafter, she co-starred in the action-adventure film “Thunderbirds” and was a recurring guest star on Disney Channel’s “The Suite Life of Zach & Cody.” Her other television credits include appearances on “Quintuplets,” “Brothers Garcia,” “Still Standing” and “Robbery Homicide Division.”

It was however Vanessa’s role in Disney Channel’s breakaway sensation “High School Musical” that has garnered her much praise and attention. She played Gabrielle Montez, the sweet girl torn between her attraction to both basketball jock Troy Bolton and the school musical auditions. With critics and fans clamoring for more, Vanessa was also seen in the films’ highly successful follow ups “High School Musical 2” and “High School Musical 3: Senior Year.”

Although acting has consumed much of her time, Vanessa still has been able to devote herself to singing and performing. She released her debut solo album “V”—a captivating variety of rock, electronic and R&B styles—and toured with the Cheetah Girls. She followed up last year with her second album for Hollywood Records called “Identified.”

This summer she begins production on two new films “Beastly” for CBS Films and Zack Snyder’s highly anticipated “Sucker Punch” for Warner Bros. Hudgens resides in Los Angeles.

ALY MICHALKA (Charlotte Banks) is a multi-talented actress and musician-songwriter. Her acting credits include “Phil of the Future” and the telefilms “Super Sweet Sixteen: The Movie,” “Now You See It...” and “Cow Belles.” Next up, she will co-star opposite “Gossip Girl” Leighton Meester and “Twilight” star Cam Gigandet in the psychological thriller “The Roommate.”

In addition to writing and singing, 20-year-old Michalka (pronounced Mi-shaka) plays guitar, piano and percussion. She and her sister AJ are platinum-selling Hollywood Records recording artists, nominated for their first American Music Award in 2006. In 2006 and 2007, they had two consecutive sold-out tours, headlining amphitheaters and arenas across the United States, as well as international success in Japan and the U.K. Their hit single, “Potential Breakup Song,” was noted in *Time Magazine* as one of the Top 10 Songs of the Year for 2007 and the video has received over 30 million hits on YouTube. They have just finished recording a new album, out later this year.

She is an active supporter of the Elizabeth Glaser Pediatric AIDS Foundation and Race to Erase MS, as well as IAVA (Iraq and Afghanistan Veterans of America).

Anyone who has ever met Michalka has experienced her love for life and passion for the arts. She has a mature sensibility and an eclectic style. Michalka is an avid reader and enjoys spending time with her family, friends and four dogs in Southern California.

GAELAN CONNELL (Will Burton) took a hiatus from his freshman year studying filmmaking at the Tisch School of the Arts at NYU to star as Will in ***Bandslam***. As a 10-year-old, Connell appeared in Lasse Hallström’s *Chocolat*, starring Juliette Binoche and Johnny Depp. Connell’s other credits include director John Waters’ *A Dirty Shame* and an appearance in a recent episode of “Law & Order.”

Connell is the lead singer and plays guitar for his band Exist, with two independently produced albums, “Exist” and “Want. Need. Hurt.” available on iTunes. He is also working with a new band called “Sweet 16.” Connell has started his own film company, Optimal Entertainment Inc., for which he writes, produces and stars.

Growing up in Maryland, Connell has worked steadily in theater in the Baltimore/Washington DC area, done voiceover work and is an accomplished cellist. He originally auditioned for the part of the band's cello player in ***Bandslam***. Connell speaks French and his interests include fencing, chess, horseback riding, sailing and skiing.

SCOTT PORTER (Ben Wheatley) stars on NBC's critically acclaimed series "Friday Night Lights." He plays Jason Street, a former star high school quarterback who is confined to a wheelchair after a tragic football accident leaves him paralyzed.

Porter was featured in *Speed Racer*, opposite Emile Hirsch and Matthew Fox and directed by the Wachowski brothers. He made his feature film debut as Colin Thompson in *Music & Lyrics* with Hugh Grant and Drew Barrymore, and followed with a role in the independent feature *Descent*, opposite Rosario Dawson. Porter can also be seen opposite Brittany Snow in the thriller *Prom Night*.

On stage, Porter has starred in two Off-Broadway productions, "Altar Boyz" (Drama League Ensemble Cast Award nominee) and the award-winning "Toxic Audio" (Drama Desk Award, Most Unique Theatrical Experience).

Born in Omaha, Nebraska, Porter attended high school in Florida. He currently splits his time between Los Angeles and Austin, Texas, where "Friday Night Lights" is shot on location.

LISA KUDROW (Karen Burton) is an Emmy Award-winning actress who continues to bring her original sense of comedic timing and delivery to every role she takes on. Most recently audiences saw Lisa in the DreamWorks film *Hotel for Dogs*. Prior that she starred in *P.S. I Love You* with Hilary Swank and Gerard Butler and in the independent film *Kabluey* which premiered at the Los Angeles Film Festival and at the Hamptons Film Festival.

Her upcoming projects include the recently completed independent films *Paper Man* opposite Jeff Daniels, *17 Photos of Isabel* with Natalie Portman for director Don Roos, and *Powder Blue* with Forrest Whitaker and Ray Liotta.

Lisa won the Best Supporting Actress Award from the New York Film Critics, an Independent Spirit Award nomination and a Chicago Film Critics Award nomination for her role in the Don Roos scripted and directed film *The Opposite of Sex* (1998). She won a Blockbuster Award and received a nomination for an American Comedy Award for her starring role opposite Billy Crystal and Robert DeNiro in the Warner Bros. boxoffice hit *Analyze This* (1999) for director Harold Ramis.

Lisa's additional film credits include starring roles in *Happy Endings* (2005) for writer/director Don Roos which premiered at the Sundance Film Festival; *Wonderland* (2004) with Val Kilmer, in which she portrayed Sharon Holmes, wife of porn star John Holmes, in the film based on the infamous Wonderland Avenue murders; the Warner Bros. film *Analyze That* (2002), the sequel to *Analyze This* (1999), the Columbia Pictures film *Hanging Up* (2000) opposite Meg Ryan and Diane Keaton, Paramount's *Lucky Numbers* (2000) with John Travolta, in the critically acclaimed hit comedy *Romy & Michele's High School Reunion* (1997) with Mira Sorvino, *Clockwatchers* (1997) in which she starred opposite Toni Collette and Parker Posey and the Albert Brooks' comedy *Mother* (1996).

Having successfully moved beyond the role of Phoebe Buffay, the character she brilliantly portrayed on the NBC hit comedy series *Friends* for ten seasons, Lisa formed the production company, Is or Isn't Entertainment, in the fall of 2003 with writer/producer Dan Bucatinsky.

CHARLIE SAXTON (Bug) is an 18-year-old actor and musician who plays the drums, guitar and bass. Saxton was recently seen on the big screen in M. Night Shyamalan's *The Happening*, starring Mark Wahlberg and Zooey Deschanel. He is also featured in Peter Jackson's upcoming *The Lovely Bones*, starring Mark Wahlberg and Rachel Weisz, which is based on the best-selling book and due in theaters in 2009. Saxton employed his voice acting and motion-capture acting skills in the 2006 video game "Bully," which became a cult hit.

Saxton began acting at age five. At age 13, he starred alongside Ashley Judd, Jason Patric and Ned Beatty in the Broadway revival of "Cat on a Hot Tin Roof." Saxton commuted from his family's home in Bristol, Pennsylvania to the New York theater for

eight performances a week during the play's six-month run. He has extensive theatre credits in Philadelphia and New York, including roles in "To Kill a Mockingbird" and "Jayson with a Y."

Saxton sings and plays guitar and bass in the band "Cool Kids Going to the Beach," who have played more than 75 shows on the East Coast.

Saxton loves computers and filmmaking and hails from a performing family—his mom, dad and sister are all actors. He plans to move to New York to further his education and acting career.

TIM JO (Omar) is an actor and musician who began playing double bass at age 11 and has since learned bass, acoustic and electric guitar.

Auditioning in a hat and scarf and speaking with a British accent, Jo earned the role of Omar the guitar player and makes his feature film debut in ***Bandslam***. His screen acting skills were honed in student films but Jo also hosted a music television show in San Antonio called "Studio 21," which *The Edge* magazine named Best Music Television Show.

Jo has over a dozen stage credits and most recently starred as Joe in "Waiting for Lefty" at the American Academy of Dramatic Arts in Los Angeles. While at Trinity University in San Antonio, he starred as Jesus Christ in "Mariette in Ecstasy," among other roles in area productions, and he also appeared in "The Joy Luck Club" in Houston.

A talented physical comedian, Jo loves to sing and dance and is fluent in Korean while improving in Spanish. Growing up with his engineer father, mother and two sisters, he traveled around the world. Jo graduated with a double major in drama and communications and, until recently, attended the American Academy of Dramatic Arts in Los Angeles, where he currently resides.

RYAN DONOWHO (Basher) has made a name for himself as a very successful and talented drummer, playing since elementary school. The actor and musician could once be found in the New York City subways playing buckets and refrigerator parts, before moving on to play in bands in large clubs.

Since his movie debut in 2001's *The Car Thief and the Hit Man*, Donowho has added over a dozen indie films to his list of achievements. His most notable credits include starring roles in 2004's *Imaginary Heroes* with Emile Hirsch and *The Pacific and Eddy*, which he also co-produced in 2006.

No stranger to the film festival world from his work in independent films, Donowho most recently produced and starred in *Cook County*, which premiered at the SXSW Film Festival in Austin. It was Donowho's first experience with the film portion of SXSW, although he has participated several times as a drummer in various bands.

Television audiences know Donowho from his role as Johnny Harper in the third season of the popular series "The O.C." His character was a constant love interest for Marissa for 11 episodes and got in the way of her budding romance with Ben McKenzie's Ryan.

Donowho was the drummer for the rock group Pagoda, among others, and is producing a record for the artist known as Scavone. He is also working on his solo album and plans to record tracks with Adam Lasus and Jordan Richardson, who worked on the music for ***Bandslam***.

Donowho currently lives in Brooklyn, New York and Los Angeles. He was born in Houston, where his family still resides and Donowho co-owns a professional recording studio.

ABOUT THE FILMMAKERS

TODD GRAFF (Director and Screenwriter) made his acclaimed directorial debut with *Camp*, entered in Dramatic Competition at the 2003 Sundance Film Festival. Following a successful tour of the festival circuit—including the New Directors / New Films Festival at Lincoln Center, the Sydney Film Festival (where it took top prize), Provincetown Film Festival (Best Film), and many others—*Camp* was subsequently released by IFC Films.

Following a successful career as an actor in films such as *The Abyss* and on Broadway in “Baby,” for which he received a Tony Award nomination and a Theatre World Award, Graff made a name for himself as a screenwriter.

His screenwriting credits include both credited and uncredited work on *Used People*, *Zoolander*, *Dangerous Minds*, *Coyote Ugly*, *The Preacher’s Wife* and *The Curious Case of Benjamin Button*, among others. Graff has also written the upcoming projects *The Crowded Room*, for Regency Films/Fox Searchlight, and *Tomorrow Never Knows*, the biography of Beatles manager Brian Epstein, to be played by Jude Law.

JOSH A. CAGAN (Screenwriter) spent seven years of his life in theatre school, at the end of which he broke up with theatre entirely, saying, “It’s not you, it’s me.” He fell into the willing arms of MTV Animation, where he served as the head writer in their development department. He helped bring the series “Undergrads” to air in 2001, the first season of which still runs on Teletoon in Canada and does a brisk DVD business.

Cagan aligned himself with H2F Entertainment in 2003 to make the switch to features and in early 2004 he did just that, selling two spec scripts in two weeks: ***Bandslam*** and *Gotta Dance*, which is a funny movie about a big guy who falls down. A lot.

In 2007, Cagan sold the family comedy *The Man Who Rocks the Cradle* to New Line Cinema with Samuel L. Jackson attached to star and produce. When he's not working on his own, Cagan's also a member of the six-man writing team “The Job Factory,” which as a collective has sold projects to Revolution Studios and the Walt Disney Co. Cagan is a Scorpio and he currently resides in L.A. with his wife Kayla and their stuffed animals.

ELAINE GOLDSMITH-THOMAS (Producer) has been a producer for eight years, first as a partner in Revolution Studios and later as the head of her own production company, Goldsmith-Thomas Productions. While with Revolution, Goldsmith-Thomas produced an impressive slate of films such as director Wayne Wang's *Maid in Manhattan*, starring Jennifer Lopez, Ralph Fiennes, Bob Hoskins and Stanley Tucci; director Mike Newell's *Mona Lisa Smile*, starring Julia Roberts, Kirsten Dunst, Julia Stiles, Maggie Gyllenhaal and Marcia Gay Harden; director Gary Winick's *13 Going on 30*, starring Jennifer Garner and Mark Ruffalo; director Nick Hurran's *Little Black Book*, starring Brittany Murphy, Holly Hunter, Kathy Bates and Ron Livingston; and director James Foley's *Perfect Stranger*, starring Halle Berry, Bruce Willis and Giovanni Ribisi.

Additionally, Goldsmith-Thomas has produced a number of award-winning television movies based on the American Girl dolls. Along with longtime associates Julia Roberts, Lisa Gillan and their Red–Om Films shingle, she brought the first theatrical American Girl film to the screen in summer 2008. Written by Anne Peacock and set in 1934, *Kit Kittredge: An American Girl* tells the story of the Depression through the eyes of a child. The film stars Abigail Breslin, Joan Cusack, Stanley Tucci, Chris O'Donnell, Julia Ormond, Glenna Headly and Wallace Shawn. The project was the first film Goldsmith-Thomas produced under her own banner, Goldsmith-Thomas Productions.

Next up is *Class Act*, a theatrical film that Halle Berry will star in and produce alongside Goldsmith-Thomas for DreamWorks. Written and to be directed by Doug Atchison (*Akeelah and the Bee*), *Class Act* tells the true story of a teacher who runs for Congress on the condition that her students agree to run the campaign.

Also on the fast track is a television project for Showtime called "Possible Side Effects," written and to be directed by Tim Robbins. The one-hour series involves the politics and drama inside and outside a family-owned pharmaceutical company. Additionally, Goldsmith-Thomas has inked a multi-year deal with MGM Studios to produce theatrical feature films.

Prior to joining Revolution Studios, Goldsmith-Thomas was a Senior Vice President at International Creative Management, a position she held since joining the agency in 1991. At ICM, Goldsmith-Thomas represented such talents as Julia Roberts, Jennifer Lopez, Jennifer Connelly, Tim Robbins, Susan Sarandon, Darren Star, Rupert Everett, Matt Dillon, Spike Lee, Roger Michell and Jonathan Lynn. She began her career as a secretary at the William Morris Agency, where she was promoted to agent in 1985.

RON SCHMIDT (Executive Producer) most recently executive produced the comedy *Balls of Fury*, starring Christopher Walken and Dan Fogler. Other executive producer credits include Craig Brewer's *Black Snake Moan* and Jake Kasdan's *The TV Set*. The 2006 Tribeca Film Festival hosted the world premiere of *The TV Set*. Schmidt has also worked as a unit production manager on films such as Robert Rodriguez and Frank Miller's *Sin City*.

A New Jersey native, Schmidt graduated from Syracuse University and began his film career in Los Angeles in 1992.

ERIC STEELBERG (Director of Photography) most recently photographed the critically acclaimed and hugely successful *Juno*, for his friend and longtime colleague on commercials, director Jason Reitman.

A native of Los Angeles, Steelberg is a cinematographer with roots in black-and-white still photography. At the age of 16, he shot his first short film, which won two national and one international award. Opting to skip film school, he refined his talent while lensing various short film projects that have played in more than 40 U.S. and international festivals. A three-time Sundance veteran, Steelberg shot the short film *In God We Trust*, which garnered critical and popular acclaim when it competed in 2000. He was nominated for a Best Cinematography Pixie award for his next short with director Jason Reitman, *Gulp*, and was also the recipient of the Best Cinematography award at the Da Vinci Days Festival for *Jane*.

With a keen eye for composition and lighting, Steelberg naturally made his way into feature films. He once again found success with *Quinceañera*, which won both the Grand Jury Prize and the Audience Award at the 2006 Sundance Film Festival. On the heels of this win, Steelberg changed pace and applied his skill to the dark comedy *Numb*, starring Matthew Perry and Kevin Pollak.

When taking a break from feature storytelling, Steelberg regularly works in commercials, shooting national campaigns for some of the largest companies in the world. He has also found time to collaborate on innovative music videos for groups such as Deep Dish and The Postal Service.

JEFF KNIPP (Production Designer) most recently served as production designer on *Balls of Fury* for Focus Features/Universal. For the 2006 independent feature *Shanghai Red*, Knipp had the experience of working on location in Shanghai, China. His other production designer credits include *Sugar & Spice*, *Scenes of the Crime* and *The Anarchist Cookbook*. Knipp's television projects include "Undeclared," "Friday Night Lights" and "Welcome to the Captain" for CBS and writer/director John Hamburg.

Knipp began his career in the film industry with Brian Grazer and Ron Howard's Imagine Films Entertainment. His first credit as art director came on the HBO/FOX comedy series "The Ben Stiller Show." Additional credits as art director include *Reality Bites*, *The Truth About Cats & Dogs*, *The Cable Guy*, *The Odd Couple II*, *Life, Girl, Interrupted*, *Spider-Man 2* and *The Three Burials of Melquiades Estrada*.

ERNESTO MARTINEZ (Costume Designer) most recently served as costume designer on *The Amateurs*, starring Jeff Bridges and Tim Blake Nelson. He also designed costumes for *Rocket Science*, which won the Directing Award and was nominated for the Grand Jury Prize at the 2007 Sundance Film Festival. *Rocket Science* was also nominated for three Independent Spirit Awards in 2008. His upcoming films include *Lonely Street* and *The Pardon*.

Other film credits include *The Hudsucker Proxy*, *The Forsaken*, the short *Heroes* and *Dancing at the Blue Iguana*. His television work includes the series "Beverly Hills, 90210" and "The Agency." Martinez has worked with such notable talents as Joel and Ethan Coen, Michael Apted, Jane Campion, Tony Scott, Kaos, Michael Traeger, Lauren Graham, Ray Liotta, A.J. Buckley, Djimon Hounsou and Christina Applegate.

Martinez attended The Fashion Institute of Technology and Parson's School of Design in New York City.

JOHN GILBERT, ACE (Editor) received both Oscar® and BAFTA® nominations for his work with Peter Jackson on *The Lord of the Rings: The Fellowship of the Ring*. His most recent credits include the upcoming *Show of Hands* and crime thriller *The Bank Job* for director Roger Donaldson, for whom he also edited *The World's Fastest Indian*.

Amongst Gilbert's other credits are Alison Maclean's *Crush*, Anthony McCarten's *Via Satellite*, Annie Goldson's documentary *Punitive Damage*, Gaylene Preston's *Perfect*

Strangers and Gabor Csupo's *Bridge to Terabithia*.

ADAM LASUS (Music Director) is a seminal indie music producer who got his start in the early 1990s at the dawn of indie rock. Lasus was behind the recent success of the debut hit record by Clap Your Hands Say Yeah. ***Bandslam*** is his first experience working on a film. He has worked with bands such as Yo La Tengo, Lilys, Clem Snide, Helium, Madder Rose, PJ Harvey and Daniel Johnston.

A musician, music producer and engineer, Lasus currently runs a recording studio called Fireproof Recording (www.fireproofrecording.com) in Los Angeles. He recently relocated the studio from Brooklyn, New York, where his studio was based in a converted 1800's firehouse and an important fixture in the New York City indie music scene.

Lasus began recording indie bands in the early 1990s at his studio in Philadelphia, putting together a string of hits. In early 2007, Lasus started his own indie record label, Fireproof Recordings, with the first release being "Pax Futura" by L.A. buzz band Oliver Future.

After his experiences on ***Bandslam***, Lasus plans to record with several of the talented actor/musicians that he worked with on the film.

LINDSAY FELLOWS (Music Supervisor) is a singer songwriter with gold and platinum records to her name. Fellows graduated from Queen's University Film School and went on to begin his career at RCA Records in the Film/Television licensing division. Combining his interests in film and music with the development of artists' careers led Fellows to launch the now-defunct Squint record label, spearheading radio promotion, production, and film and TV licensing. Though only a handful of records were released, Fellows went on to launch the careers of top recording artists Sixpence None the Richer, with their smash singles "Kiss Me" and "There She Goes," and Chevelle, who are currently dominating rock and alternative radio. His strategic campaigns to break both bands through long-term artist development, film/TV placements, radio and touring were key elements to their success.

Fellows was recruited to launch and be the SVP and Executive in Charge of Music for Walden Media and Bristol Bay Productions under The Anschutz Film Group

umbrella, with marketing, music supervision and soundtracks as a focus. He is the soundtrack producer and/or music supervisor for *Holes*, *Pulse: A STOMP Odyssey (IMAX)*, *Ray*, *Ghosts of the Abyss (IMAX/Titanic 3D)*, *Sahara*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *Bridge to Terabithia*, *How to Eat Fried Worms*, *Amazing Grace*, *I Am David* and *Around the World in 80 Days*. Additional credits include *Nim's Island*, *The Chronicles of Narnia: Prince Caspian*, *Journey to the Center of the Earth 3D* and *City of Ember*, as well the soon-to-begin-production *The Chronicles of Narnia: The Voyage of the Dawn Treader*.

Fellows specializes in working closely with directors and producers from development to delivery, ensuring that their musical vision is executed, be it orchestral score, source music or original recordings. Live recordings, on-camera performances, pre-records and music-driven films are his passion. Fellows has built a strong team of composers, music editors, sound mixers and producers to whom he can turn.

Fellows resides with his wife and two young daughters in Manhattan Beach, California.

LINDA COHEN (Music Supervisor) counts among her recent film credits *There Will Be Blood*, starring Daniel Day-Lewis; Michel Gondry's *Be Kind Rewind*, with Jack Black; *Nick & Norah's Infinite Playlist*, starring Michael Cera and Kat Dennings; *The Secret Life of Bees*, starring Queen Latifah, Alicia Keys, Jennifer Hudson and Dakota Fanning; and *Bride Wars*, starring Anne Hathaway and Kate Hudson.

Other film credits include *Evening*, starring Claire Danes, Meryl Streep and Vanessa Redgrave; *The Namesake*, directed by Mira Nair; *The Night Listener*, starring Robin Williams; Sundance Jury Prize winner *American Splendor*, starring Paul Giamatti; and the musical film *Camp*, directed by Todd Graff.

Her work in television includes the hit show "Queer Eye for the Straight Guy" and numerous productions for HBO Family, among them the "Classical Baby Series" and "Goodnight Moon & Other Sleepytime Tales."

TOM HOLKENBORG aka JUNKIE XL (Composer) is a Dutch-born musician, producer, remixer and one-man band who has become synonymous with electronic dance music as Junkie XL. With the arrival of his fifth proper studio album, 2008's invigorating "Booming Back at You," the club culture icon and L.A. transplant has crafted a disc that not only builds on his beloved back catalogue but is also inspired by today's vibrant new school of dance music and matches the momentum and enthusiasm of his notorious live performances. Musically never comfortable in one place, his new work brings welcome surprises for his fans.

The prolific Venice, California-based artist's solo efforts also include 1998's "Saturday Teenage Kick," 2000's "Big Sounds of the Drags" and 2003's "Radio JXL: A Broadcast from the Computer Hell Cabin." The latter included Junkie's breakthrough collaboration with the late Elvis Presley. When he reworked The King's moderately successful 1968 single "A Little Less Conversation" for a 2002 Nike World Cup Commercial, the updated version unexpectedly catapulted Junkie into the spotlight. The song became a No. 1 hit in more than 20 countries.

Junkie has established himself as a world-famous club remixer who has turned out epic takes on tracks by the likes of Britney Spears, Coldplay, Justin Timberlake, Scissor Sisters, Rammstein, the aforementioned Fear Factory, Bloc Party, Sarah McLachlan and Avril Lavigne. With an unrivaled work ethic, which routinely includes 14-hour days in his home studio, Junkie XL keeps extremely busy creating the music for video games. He has contributed music to "The Sims 2: Nightlife," Xbox games "Forza Motorsport" and "Quantum Redshift," as well as Electronic Art's "Burnout" and "Need For Speed" series. He recently crafted the original soundtrack for "SSX Blur," EA's snowboarding game for the Wii.

WALDEN MEDIA (PRODUCERS) specializes in entertainment for the whole family. Past award-winning films include: the "Chronicles of Narnia" series, "Journey to the Center of the Earth," "Nim's Island" and "Charlotte's Web." Upcoming films include "Tooth Fairy" starring Dwayne Johnson, "Ramona & Beezus" based on the best-selling book series by Beverly Cleary and starring Selena Gomez and the third in the Narnia Franchise: "The Chronicles of Narnia: Voyage of the Dawn Treader."

SUMMIT ENTERTAINMENT, LLC (DISTRIBUTORS) is a worldwide theatrical motion picture development, financing, production and distribution studio. The studio handles all aspects of marketing and distribution for both its own internally developed motion pictures as well as acquired pictures. Summit Entertainment, LLC also represents international sales for both its own slate and third-party product. Summit Entertainment, LLC plans to release 10 to 12 films annually.

#

SUMMIT ENTERTAINMENT

And

**WALDEN MEDIA
Present**

“BANDSLAM”

**Directed by
TODD GRAFF**

**Screenplay by
JOSH A. CAGAN and
TODD GRAFF**

**Story by
JOSH A. CAGAN**

**Produced by
ELAINE GOLDSMITH-THOMAS**

**Executive Producers
RON SCHMIDT
MARISA YERES**

**Director of Photography
ERIC STEELBERG**

**Production Designer
JEFF KNIPP**

**Editor
JOHN GILBERT, A.C.E.**

**Costume Designer
ERNESTO MARTINEZ**

**Music by
JUNKIE XL**

**A
GOLDSMITH-THOMAS
Production**

“BANDSLAM”

ALY MICHALKA

VANESSA HUDGENS

GAELAN CONNELL

SCOTT PORTER

**RYAN DONOWHO
CHARLIE SAXTON**

**And
LISA KUDROW**

**Casting by
NANCY NAYOR BATTINO,
C.S.A.**

**Music Supervisors
LINDSAY FELLOWS
LINDA COHEN**

Unit Production Managers Ron Schmidt
Richard E. Chapla, Jr.

First Assistant Director K.C. Hodenfield
Key Second Assistant Director Jeff Okabayashi

Additional Music by
JUNKIE XL

Co-Producer K.C. Hodenfield
Production Supervisor Lauren Swearingen
Texas Casting Beth Sepko

Dedicated To Jerry Graff, My Dad

CAST

Charlotte	Alyson Michalka
Sa5m	Vanessa Hudgens
Will	Gaelan Connell
Ben Wheatly	Scott Porter
Basher	Ryan Donawho
Bug	Charlie Saxton
Karen	Lisa Kudrow
Omar	Tim Jo
Irene (Cello)	Elvy Yost
Kim Lee (Keyboards)	Lisa Chung
Dylan Dyer (Glory Dogs Guitar)	J.W. Wright II
Megan	Blair Bomar
Ms. Wittenberg	Casey Williams
Kyra 17-1	Maggie Maye
Kyra's Friend	Jennifer Blair
Kid Talking About Miles	Zach Thatcher
Rapping Boy 1	Derek Cox Berg
Rapping Boy 2	Matt Hensarling
Slapping Girl	Cassidy Johnson
Rory	Landon Henninger
Mr. Berry	Michael Cuomo
Glue Boy	Nathan McCray
Glory Dogs Bass	Kai Roach
Glory Dogs Drummer	Christopher Copeland
Glory Dogs Saxophone	James Hairston
Burning Hotels Guitar/Vocals	Chance Morgan
Burning Hotels Guitar/Vocals	Matt Moody
Burning Hotels Bass/Vocals	Marley Whistler
Burning Hotels Drummer	Wyatt Woodruff Adams
Sa5m's Mom	Farah White
New Art Teacher	Nikka Graff Lanzarone
Bandslam MC	Bobby Bones
Stage Manager	Jonathan Rice
Kid At Lunch In Cincinnati	Ryan Ciardo ()
Scott Donnelly	Will Johnson
1 st Kid	Bryan Chafin
2 nd Kid	Rebecca Petro
David Bowie	Himself
Straightfork Guitar/Vocals	Dallas McGilberry
Straightfork Bass/Vocals	Ryan Tierney
Straightfork Guitar/Vocals	Patrick Owen Tierney, Jr.

Straightfork Drummer	Grady Saxman
Hip-Hop Group "Zeale"	Valin Zamarron
Hip-Hop Group "Phranchyze"	Jason Shaw
Hip-Hop Group "Candice"	Candice Jackson
Hip-Hop Group "DJ"	Manjeri Krishna
ICGO Saxophone	Ben Kessler
ICGO Trombone	Andy Rector
ICGO Trumpet	Juan Lopez
The Daze Guitar/Vocals	Evan Butts
The Daze Bass	Chris Ritchie
The Daze Drummer	Aaron Lemke
Art Class Girl	Krystal Morton
Screaming Teacher	Todd Graff (contract?)
Dewey Kid	Julian Riano
Rock-N-Roller	Joey Olivares
Screaming Fan	Joshua Montoya
Charlotte's Aunt	Nadia Sahari

Stunt Coordinator	Jeffrey Schwan
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Stunt Players

Dylan Hart * Michael Miller * Travis Post
Art Director John Frick
Assistant Art Director Adele Plauche
Art Department Coordinator Carrin Welch
Set Designer John Blood
Graphic Designer Ellen Lampl
Storyboard Artist Mark Lambert Bristol
Art Department PA Valerie Hemming
Art Department Intern Sam Avila
Set Decorator Carla Curry
Leadman Phil Shirey
Buyer Gabriella Villarreal
Draper Patricia Dillon
On-Set Dresser Melanie Ferguson
Set Dressers
Mark Hanks * Shane Patrick * Scott Perez * Robert R. Wonson
Jack Colmenero * Pierre Vial * Brad Blei * Dave Macdonald
Richard Beltran
Costume Supervisor Kathleen Kiatta
Key Costumers Taylor Rierden * Claudia Hollern
Set Costumer Heidi Howell
Costumers Janice Janacek * Jennifer Schossow
Seamstress Elspeth Lauder Mickel
Shopper Jaimey Sloan
Costume PAs

Misti Moreaux * Keely Kuykendall * Jim Moore	
Department Head Makeup	Ermahn Ospina
Key Makeup	Becki Drake
Assistant Makeup	Meredith Johns * Leola Perez
Department Head Hair	Roxie Hodenfield
Key Hair	Charmaine Richards
Assistant Hair	Catherine Conrad * Charles Yusko
Camera Operator	Jimmy Lindsey
Camera/Steadicam Operator	Jim McConkey
First Assistant Camera	Sebastian Vega * P.K. Munson
Second Assistant Camera	Louis C. Smith * Kelly Bogdan
Camera PA	Matt Harshbarger
Additional Camera Operators	Sean Maxwell * Layton Blaylock
Additional First Assistant Camera	Justin Deguire * Kevin Boyle
Video Assist	Roger Basquette
Additional Video Assist	Eric Pickett
24-Frame Playback	John Cates
Production Sound Mixer	Ethan Andrus
Boom Operator	Tom Sturgis
Sound Utility	Michael Swanner
Script Supervisor	Gina Grande
Additional UPM (NY)	Michael Bederman
Second 2 nd Assistant Director	Shawn Pipkin
Additional Second 2 nd Assistant Director	Kayse Goodell

Loader

Set PA's

Max Sturgeon * Tony Griffin * Shane Mallory

Additional Set PAs

Michael Clossin * Laura Noel Borland * Jennifer S. Milliman	
Erika Henderson * Alexandra Jorgensen	
Property Master	Scott Reeder
Assistant Property Master	Koen Wooten
Property Assistant	Marc Dabrusin
Additional Property Assistant	Jonathan Shaffer
Web Graphics Designer	Chris Jackson
Gaffer	Jon H. Lewis
Best Boy Electric	Edison Jackson

Electricians

Wes Dixon * Matt Fliehler * Cesar Quintanilla * Tom Shinn	
Rigging Gaffer	Dany Navarrette
Best Boy Rigging Electric	Scott D. Magruder
Rigging Electricians	Carlos Benavides * Georgia Pierson
Concert Lighting Designers	Michael Martinez * Paul Turner
Key Grip	Ferrell Shinnick

Best Boy Grip	Joe Vasquez
"A" Camera Dolly Grip	Neil Fraser
"B" Camera Dolly Grip	Tony Bendt

Company Grips

Chip Huntington * Ezra Venetos * Steve Urban	
Aaron Vyvial * Paul Crow Willis	
Key Rigging Grip	Peter Stockton
Best Boy Rigging Grip	Phillip Renke
Rigging Grip	Adam Flores
Chapman Technician	Jeff Comfort
Techno Crane Operator	Joe Rodmell
Techno Crane Technician	Mike Ryan
Scorpio Head Technician	Lance Rieck
Special Effects Supervisor	Everett Byrom
Special Effects Foreman	Craig Byrom
Special Effects Assistants	Robert Brown * Brian Cross
Production Coordinator	Karen Wacker
Assistant Production Coordinators	Karen Ramirez * Leigh Ann Wilbourn
Travel Coordinator	Victoria Acosta
Office PAs	Scott Maxson * Sara Denson
Additional Office PA	Adam Vavrek
Production Intern	Mary Beth Holloman
Construction Manager	Tom Ward
Construction Foreman	Jerry Kilber
Gang Boss	James Toole

Propmakers

Travis Dean * Jimmy Dennard * Travis Eisenberg * Allan Holden	
Charles Seale * Paul Steele * Zak Ward * Rick Moore	
Utility	Mark Gutierrez * Michael Smothers
Lead Scenic	Gary W. Wimmer
Scenic Foreman	Pat Martine
Scenic Gangboss	Rob Perkins
Standby Painter	William Gambill

Scenic Artists

Juliet Guimont * Barbara Nadeau * Tyler Noel * Dana Sanchez	
John Smith, Jr. * Michael Abelman * Tim Dingle	
Lead Greens	Wallace Symns
Greens Foreman	Eric Henshaw
Greensmen	Jason Schulte
	James Benson Moore
Location Manager	Robbie Friedmann
Assistant Location Manager	Logan Cooper
Location Assistants	Chris Cantu-Salazar

Location Scouts	Scott Kimbrough Ken Lewin Monica Walters Crowley
Production Accountant	M.K. Gleason
1 st Assistant Accountant	Elizabeth Speckman
2 nd Assistant Accountants	Dustin Baxley * Peggy Chen
Payroll Accountants	M.K. Shaw * Danny Boone
Post Production Accountant	Tiffany Fraser
Unit Publicist	Toni Atterbury
Still Photographers	Van Redin * Peter Iovino
EPK/DVD Producer	Jason Groff
EPK Local Cameraman/Field Producer	Pat Fries
Studio Teacher	Cindy Lindauer
Acting Coaches	Glenn Haines * Gabriel Folse
Guitar Teacher	Phil Hurley
Will Stand-In	Fred Parker
Charlotte Stand-In	Michelle Brew
Sa5m Stand-In	Nelly Perez
Ben Stand-In	Bobby Hale
Bug Stand-In	AJ Castillo
Casting Associate	Natalie Ballesteros
Casting Assistants	Trixie Smith * Sheila Steele
Extras Casting Assistant	Letty Chavarria
Casting PA	Jessica Sloan
Animal Coordinator	Bobbi Colorado
Head Animal Trainer	Rick Clark
Animal Trainers	Jennifer Blanton * Nancy Cusick
Set Medic	Raigen Thornton
Construction Medic	John Arszyla
Additional Medic	Shawn Zimmerman
Security	Linette Themer * Don Seick
Transportation Coordinator	Cecil D. Evans
Transportation Captain	Dwayne Haevischer
Transportation Co-Captain	Jesus F. Tellez
Picture Cars	Russell E. Scott
Drivers	
Joe N. Dye * Billy J. Cude * Billy L. Chambers * Daniel H. Stuart	
Joe Llanes * Mark Crosby * Tracy Craytor * Bobby Sconci, Jr.	
Tim Thompson * Tim Holt * David McAree * Joe Gallien	
Rolando DeHoyas * Hector Rodriguez * Michael J. Hitch	
Mary D. Ward * Sissy Schriber * Peggy Ground * Bobby Sconci	
Jim Dicuffa * Darwin Witte * Ronald Chambers * Butch Themer	
Catering	Hat Trick Catering
Chef	Stan Pratt
Chef Assistant	Roberto Alvarez
Catering Assistants	Jebadiah Lemos * Michael Usher

Craft Service	Saul Sanchez
Craft Service Assistant	Joe Forlini
Additional Craft Service	Graham Sonnenberg * Kip Harvey
Post Production Supervisor	Christopher Russell
First Assistant Editor	Elizabeth Ross
Apprentice Editor	David Sooc
Post Production Coordinator	Zoë Bower
Editorial Production Assistant	Brad Sullivan
Post Production Assistants	Jim Likens * David Gralnik

Post Production Interns

Kim Wilson * Casey Stouffer * Amit Hoque * Luke Anderson	
PA/Runner	Nick Mundy
Digital Intermediate Supervisor	Garrison Jackemuk
Digital Intermediate Colorist	Greg Kimble
Post Production IT Supervisor	James Rota
Digital Intermediate Coordinator	Brandon Jones
IT Support	Chris Garnett
Re-Recorded at	Warner Bros. Post Production Svcs
Re-Recording Mixers	
Skip Lievsay * Rick Kline * Tom Leblanc * John Reitz	
Supervising Sound Editors	Ben Cheah * Katy Wood
Supervising ADR Editor	Kimberly Harris
Supervising Foley Editor	John Werner
Dialogue Editor	Mildred Iatrou Morgan
Sound Effects Editors	Damian Volpe * David Lynch
Assistant Sound Editors	Gregg Swiatlowski
	David Wolowic
Foley Artist	Marko Costanzo

ADR Mixers

Bobby Johanson * Howard London * Thomas J. O'Connell
Beauxregard Neylon

ADR Recordists

Mike Howells * Rick Canelli * Mike Fowler	
Wallah Group	The Background
Music Director	Adam Lasus (need DGA approval)
Music Editor	Stephen Lotwis
Supervising Music Mixer	Joseph Magee
Songs Orchestrated and Arranged by	Lon Hoyt
Pre-Recording Engineer/Assistant	Jordan Richardson
Orchestration by	Blake Neely
Additional Piano	Loren Gold
Additional Guitar	Jason Mozersky
Music Production Assistant	Josh Mosser
Music Coordinators	Jorge Paris * Suzanne Stover

Titles by	Pacific Title
Optical Sound Negative by	NT Audio
Negative Cutter	Kona Cutting
Color Timer	
Dolby Stereo Consultant	
Digital Intermediate by	Walden Post Production Services
Rights and Clearances	Entertainment Clearances, Inc.
	Laura Sevier
	Cassandra Barbour
Product Placement Consultant	Julie A. Keller
Non-Linear Editing Equipment	Orbit Digital

Songs

“Rebel Rebel”
Written by
Performed by
Courtesy Credit

“(You Gotta Walk) Don’t Look Back”
Written by
Performed by
Courtesy Credit

“Changes”
Written by
Performed by
Courtesy Credit

Live Jam In Cafeteria Sc 19

“Theme from A Summer Place”
Written by
Performed by
Courtesy Credit

“Makes You Wanna Scream”
Written by
Performed by
Courtesy Credit

“Wichita Lineman”
Written by
Performed by
Courtesy Credit

“Road”

Written by
Performed by
Courtesy Credit

“Femme Fatale”
Written by
Performed by
Courtesy Credit

“I Want You To Want Me”
Written by
Performed by
Courtesy Credit

“What Heart”
Written by
Performed by
Courtesy Credit

“Feels So Good”
Written by
Performed by
Courtesy Credit

“Free Time”
Written by
Performed by
Courtesy Credit

“Star”
Written by
Performed by
Courtesy Credit

“Twice Is Too Much”
Written by
Performed by
Courtesy Credit

Hey Coach Taylor

Classical Piece
Written by
Performed by
Courtesy Credit

“Blister In The Sun”

Written by
Performed by
Courtesy Credit

“Leave It To The Wind”

Written by
Performed by
Courtesy Credit

Classroom Rap

Written by
Performed by
Courtesy Credit

“Jamm’n in F”

Written by
Performed by
Courtesy Credit

“I’ll Think Of You”

Written by
Performed by
Courtesy Credit

“Amphetimine”

Written by
Performed by
Courtesy Credit

“My Country Tis Of Thee”

Written by
Performed by
Courtesy Credit

“24 Hour”

Written by
Performed by
Courtesy Credit

“See No Evil”

Written by
Performed by
Courtesy Credit

“Lunar One”

Written by

Performed by
Courtesy Credit

“Free Time”
Written by
Performed by
Courtesy Credit

“Stuck In The Middle”
Written by
Performed by
Courtesy Credit

“Everything I Own”
Written by
Performed by Vanessa Hudgens
Courtesy Credit

“Pretend”
Written by
Performed by
Courtesy Credit

“Young Folks”
Written by
Performed by
Courtesy Credit

“Someone To Fall Back On”
Written by
Performed by
Courtesy Credit

“Blizzard Woman Blues”
Written by
Performed by
Courtesy Credit

“My New Romance”
Written by
Performed by
Courtesy Credit

“Shape”
Written by

Performed by
Courtesy Credit

“Someone To Fall Back On”

Written by
Performed by
Courtesy Credit

“Everything I Own”

Written by
Performed by
Courtesy Credit

“What Light”

Written by
Performed by
Courtesy Credit

“Corvette”

Written by
Performed by
Courtesy Credit

Soundtrack available on

THE PRODUCERS WISH TO THANK

Kimberly Rach
Andre Brebant
Peter Marc Jacobson
John August
Arthur Laurents
Palisades Junior/Senior High School, Palisades Park, NJ
Bob Hudgins, Texas Film Commission
Shawn Hoover
Scott Frank
Paul Thomas Anderson
The Staff of the Gouverneur Hotel, Montreal

Lighting by FotoKem

Cranes and Dollies by Chapman/Leonard Studio Equipment, Inc.

Film with PANAVISION Cameras & Lenses



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