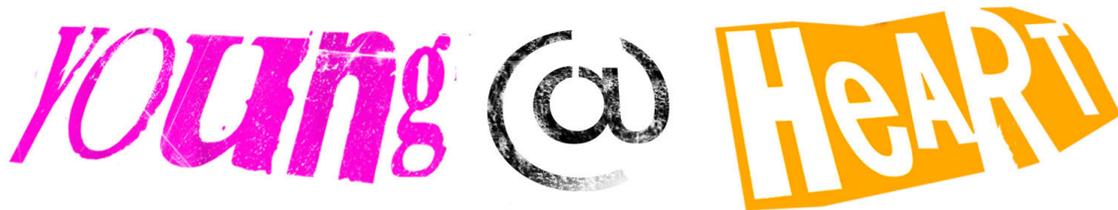




FOX SEARCHLIGHT PICTURES

PRESENTS

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CHANNEL 4



STARRING

THE YOUNG@HEART CHORUS

DIRECTED BYSTEPHEN WALKER
PRODUCED BY.....SALLY GEORGE
EDITED BYCHRIS KING
EXECUTIVE PRODUCER.....HANNAH BECKERMAN
DIRECTOR OF PHOTOGRAPHY EDDIE MARRITZ

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*Oh yes we can, I know we can can
Yes we can can
Why can't we, if we wanna get yes we can can
I know we can make it world*
From "Yes We Can Can" – Allen Toussaint

Prepare to be entertained by the inspiring individuals of **YOUNG@HEART**, a New England senior citizens chorus that has delighted audiences worldwide with their covers of songs by everyone from The Clash to Coldplay. As Stephen Walker's documentary begins, the retirees, led by their demanding musical director, are rehearsing their new show, struggling with Sonic Youth's dissonant rock anthem "Schizophrenia" and giving new meaning to James Brown's "I Feel Good." What ultimately emerges is a funny and unexpectedly moving testament to friendship, creative inspiration, and defying expectations.

YOUNG@HEART, from filmmakers Sally George and Stephen Walker, captures seven unforgettable weeks in the lives of the members of the Young@Heart Chorus. Based in Northampton, Massachusetts, the group is made up of two dozen spirited seniors who specialize in reinterpreting rock, punk and R & B classics from a unique perspective. In **YOUNG@HEART**, Walker and George take an often hilarious and poignant look at the group as they prepare for a one night only concert in their hometown. A lineup that includes former schoolteachers, executives, doctors and food service workers, the chorus is guided by their longtime director Bob Cilman. With less than two months to go until the concert, the performers struggle with the new lyrics and unfamiliar melodies of seven new songs. During their thrice weekly rehearsals, they gradually take possession of music ranging from R&B classics like Allen Toussaint's "Yes We Can Can" to Coldplay's emotionally powerful ballad "Fix You," upending assumptions about old age, love, sex and death.

Starting out as a lighthearted look at a quirky musical group, the film gains unexpected gravitas when two members of the chorus die within days of each other and the lyrics of the group's repertoire take on powerful new significance. From 92-year-old war bride Eileen Hall's rousing rendition of The Clash's "Should I Stay Or Should I Go?" to Pat Linderme's moving

interpretation of Prince's "Nothing Compares 2 U," each performance responds to the ravages of age with startling emotional depth.

And, after almost two months of shooting, the Young@Heart Chorus delivers a triumphant performance that celebrates the joy of music and the lives of their lost friends. The end result is an inspirational journey with a singular group of people who may be old in body, but refuse to grow old in spirit.

YOUNG@HEART is directed and narrated by Stephen Walker and produced by Sally George. Hannah Beckerman is executive producer. The director of photography is Eddie Murriz, the editor is Chris King.

ABOUT THE PRODUCTION

*If you say that you are mine
I'll be here 'til the end of time
So you got to let me know
Should I stay or should I go?*

From "Should I Stay or Should I Go?" – The Clash

Northampton, Massachusetts, a town of about 30,000 residents, has an impressive and eclectic cultural heritage. The home of Smith College, Sonic Youth and hometown to the creators of the Teenage Mutant Ninja Turtles, it is also the scene of a joyful revolution in popular music. Northampton is the headquarters of the Young@Heart Chorus, a group of seventy-, eighty- and ninety-something performers that has been delighting audiences and upending expectations for the past 25 years.

Critically acclaimed and selected by both *Time Out* and *The Radio Times* as the best documentary of 2006, YOUNG@HEART also won the Rose D'Or Festival Best of 2007 Special Prize, the Golden Rose for Best Art Documentary and the Audience Award for the Best International Feature at the 2007 Los Angeles Film Festival. Filmmakers Sally George and Stephen Walker were inspired to create the film after they saw the chorus perform in London several years ago. "I saw a preview for our local theater," says George, who, with her husband Stephen Walker, has produced and directed extensively for the BBC. "We were looking for ideas for our next film. It just looked special."

Walker was initially skeptical about the concept. "When Sally mentioned to me that Young@Heart was performing in London in October of 2005, I remember thinking this could be awful or it could be extraordinary. When I sat down, at the beginning of the show, it was a very low key opening. They came on carrying walkers; an old man stood by an upright piano and sang a Cole Porter-style number. I wasn't even sure if the show had started. Then, suddenly the lights dimmed, the entire chorus stood up and they started singing the Talking Heads song "Road to Nowhere. I was blown away."

"Every song they sang had some kind of resonance," says Walker. "I had always been interested in doing a film about old age. When Eileen Hall started singing, or rather yelling, 'Should I Stay or Should I Go' by The Clash and the entire audience shouted out 'Stay!' we started to think there was potentially something really fascinating here."

The first obstacle Walker and George faced was convincing chorus director Bob Cilman to participate. "The Chorus always comes down into the audience and talks to people who hang around after the show, which we did," says George. "I began asking Bob Cilman, but he wasn't

interested. However, his assistant Diane invited us for coffee and Bob very reluctantly saw us. He said they had done a documentary before and it was very disappointing. It didn't show what the chorus really did and the music recording was terrible."

"I asked him if he had ever thought of doing music videos with the chorus," says George, who became the documentary's producer. Eventually the filmmakers showed Cilman some examples of their work. "He liked our poetry films, which he said had a music video feel," continues George. "I think that was what made him agree to try it."

Don't let me hear you say life's taking you nowhere, angel
Come get up my baby
Run for the shadows, run for the shadows
Run for the shadows in these golden years
From "Golden Years" – David Bowie

Cilman's protectiveness of the chorus is understandable. He has been involved with Young@Heart since its beginnings in a Northampton senior center in 1982 and has been its director since 1983. Now the Executive Director of the Northampton Arts Council, Cilman still selects the music that the Chorus performs and coaches them through their weekly rehearsals. "The Chorus has become such a big part of what I do," Cilman says. "It's certainly been an interesting process to watch from '82 to now. It's changed my life dramatically. I started out working on a very simple art project that has evolved in an amazing way."

That evolution ranges from collaborations with other area arts groups, including the Pioneer Valley Gay Men's Chorus, to singing with David Byrne of Talking Heads in New York to touring European venues numerous times over the past 11 years. "This film is another phase of getting what we do out to people," says Cilman.

"I had always wanted to see what would happen with music videos," says Cilman. "That's a form that is normally completely about youth. It seemed like it would be an interesting thing to explore. Sally sent me some work she had done around poetry and it convinced me that it would be interesting in her hands."

With backing from Great Britain's Channel Four, Walker and George commenced filming in March 2006. "We were very enthusiastic," says George. "All the songs we've known take on a new meaning when they're sung by old people."

As with any unscripted documentary, finding the focus for the film was an ever-evolving process, especially with so many complex characters to meet and fascinating stories to hear. "We looked for variety," says George. "We filmed a lot more than you see in the film. Two of the

people we focused on were Fred Knittle and Bob Salvini—ex-members coming back who couldn't tour with the group because of health problems.

“We also wanted to pick people who had new songs to sing,” Walker, the film's director, points out. “Eileen Hall we had to have because, at 92, she was the oldest and because she was such a great character. In the editing, it was what worked.”

*It's been seven hours and fifteen days
Since you took your love away
I go out every night and sleep all day
Since you took your love away*
From “Nothing Compares 2 U” – Prince

During the shooting, however, something unexpected happened that defined the film. Within a week of each other, two chorus members died.

As the Chorus boarded a bus for a special performance at the Hampshire County Jail, they were informed that one of the returning members had passed away. Bob Salvini, who survived a bout with spinal meningitis while singing the chorus' entire repertoire in his hospital bed, was gone. Then, less than a week later, they were mourning another loss. Joe Benoit was a long-time member who had survived six bouts of chemotherapy and continued performing.

“We started out to make a completely different film, looking at the work they do rehearsing for a new show,” says Walker. “Once Bob Salvini died, that all changed. We were stunned. We had no idea anybody was going to die. That's the essence of documentary. You're just bowled along by events and you have to adapt to how the story changes.”

Even Cilman, who has endured the loss of many chorus members during his quarter century leading the group, was stunned by the two deaths coming so close together. “With Bob, it was neat that he was even thinking of coming back, but it wasn't completely shocking, although we had a show to do that day. Joe was completely unexpected. We thought he might not make the show because he wasn't feeling well, but we had no idea he was close to dying. Usually, people stop singing and go through a period of decline. These were two people who were in the middle of performing with us.”

The deaths changed the documentary's narrative radically. “I thought the story we were going to tell was about a group of people who learn to sing a whole lot of new songs in the period of a few weeks,” Walker says. “We'd have the opportunity to study characters, talk about their past lives, loves and marriages. We knew we were going to deal with issues of death, but we didn't think we'd be confronting it in the raw.”

After the loss of the two singers, the filmmakers weren't sure how, or even if, they should proceed with the project. "We thought the chorus might say 'This is not what we bargained for' and ask us to stop shooting. What was extraordinary was the chorus themselves showed us the way, which was to keep going."

In the words of Chorus member Eileen Hall, "You do go on, because you realize everybody has to go in the end. We all do. You've got to keep going. What's the good of falling apart and feeling sad? You do inwardly, but you try not to show it. We shall always miss them."

As Sally George puts it, "These people are on the frontline, they're facing death and the only question is who is going to be next. We never imagined it would actually happen."

Walker hopes the film's chronicling of double tragedy and its aftermath will make the experience of watching it all the more profound. "This is what these people's lives are like, it's what all of our lives are like. I thought they wouldn't go through with the show, but they chose to do so, and we did also."

That decision weighed heavily on Bob Cilman, who took the deaths particularly hard. "It made for a difficult moment between me and the filmmakers. For them, they felt it was a story that had to be told. I felt like I had nothing to say on camera. But they handled it very well in the editing of the film. Instead of a whole lot of chatter about it, they have Patsy singing 'Nothing Compares 2 U,' which is perfect. It's one of those parts of the film where there doesn't need to be a lot of narrative."

*Whether you're a brother or whether you're a mother,
You're stayin alive, stayin alive.
Feel the city breakin and everybody shakin,
And were stayin alive, stayin alive.
Ah, ha, ha, ha, stayin alive, stayin alive.
Ah, ha, ha, ha, stayin alive.
From "Stayin' Alive" – The Bee Gees*

When the bulk of the documentary was filmed, George, Walker and Cilman talked about the kinds of songs that might be made into music videos. The Ramones' punk anthem "I Wanna Be Sedated," David Bowie's "Golden Years" and disco classic "Stayin' Alive" all made the cut and are featured in the final film.

"We were all very certain that the music videos were going to be part of the documentary and fit into the narrative, but be just a little bit different," says George, who worked with a far smaller production team than is normally used on videos. "We had a documentary-sized crew: me, the production coordinator Eva Johnson, who set up locations and charmed everybody into

doing everything, the director of photography Simon Poulter and his wonderful camera assistant and a gaffer. Bob Cilman's assistant Diane Porcella and her husband Jeff Derose did props and organized pianos in the middle of fields, all the hard stuff. I had to keep the chorus happy and persuade them it wasn't going to be much longer before the next shot."

Fred Knittle, a charismatic senior with a ready sense of humor and strong voice, took on a leading role in "Stayin' Alive," despite his dependence on an automated breathing device. "We built what we called the Fred Dolly," says George. "When it looks like Fred is bowling, he was actually being pushed on the dolly so he wouldn't get out of breath."

George remembers one scary moment during the video shoot that epitomized the chorus members' dedication and determination. "We were filming Fred," she remembers. "He stopped for a minute and I asked him 'Are you okay?' He said 'No, I ran out of oxygen two hours ago.' When I asked him why he hadn't told me, he said, 'Because you'd send me home.'"

Cilman says "Stayin' Alive" is his favorite of the videos featured in the film. Others seem to agree: A full-length version has already been viewed over 25,000 times on YouTube.

*This ain't no party, this ain't no disco,
this ain't no fooling around
No time for dancing, or lovey dovey,
I ain't got time for that now*
From "Life During Wartime" – Talking Heads

While George was shooting the videos, Walker was back in London sifting through hours and hours of footage from the documentary shoot and struggling with how best to tell the incredible stories they had captured on film.

"It was the hardest edit I've ever done in my life," says Walker. "It took 16 weeks, which is quite long for a documentary. There was so much to fit in. There were people learning four or five new songs. There were four music videos that had to be weaved in. And then was the story of the two deaths. You've got all these balls in the air. It's easy to screw it up and end up with a pudding that no one will understand. But when people watch the film now, they say it's quite a simple story."

At one point, Walker told his editor he thought the film was impossible to cut. "There were times in the editing room where I just wanted to jump out the window," he recalls. "I thought it was a career breaker. I thought I was going to bankrupt our new company and it was going to be a disaster. There were times when I thought it wasn't worth it. But we knew we owed it to the people in the chorus – to say nothing of the people who were paying for the movie – to pull it off."

Walker began to feel better when executive producer Hannah Beckerman, the Channel Four editor who had commissioned the film, came in and viewed a three-and-a-half hour rough cut. “She loved it. She even asked if there was any more!” laughs Walker. “I said, ‘You’ve just watched three and a half hours, for God’s sake!’”

After that, Walker says, he learned to keep a box of Kleenex handy in the editing room. “People were always crying, and always in the same places—when Patsy sings ‘Nothing Compares 2 U,’ for instance. Or the scene in the jail when the chorus sings Bob Dylan’s ‘Forever Young.’”

The enthusiastic and emotional responses continued when the filmmakers screened the film in London and later to three packed houses at the Academy Theatre in Northampton—the same theater where the chorus performs at the end of the movie. “The reaction was overwhelming,” says Walker. “People were laughing and crying and cheering. Then it happened again in Los Angeles. People do respond; that’s what kept us going.”

After seeing the finished film, Bob Cilman’s initial misgivings evaporated. “The film captures that seven-week period very well,” he says. “Stephen and Sally have a good eye and they edited it in a way that makes it an interesting story. They shot so many hours and you’re eventually handed the thing and you wonder what it’s going to be. The stuff that works best is just an honest rolling of the camera.”

With all of its pathos and drama, Walker says he is happy that there are so many funny moments in the film as well. “One of the things we wanted to do from the beginning was to make sure it was great fun as well as very moving,” he says. “That’s the hope, anyway.”

*I had a dream
And it split the scene
But I got a hunch
It’s coming back to me*

From “Schizophrenia” – Sonic Youth

When Young@Heart began, the members were all residents in the same housing project for the elderly in Northampton, Massachusetts. Nowadays, they come from all over the area to participate.

“In a way, the singers select us,” says Bob Cilman. “We don’t actively recruit. Sometimes we’ll hear of people and give them a call. Or people just show up and we’ll ask them to sing a song.”

A few of the members have some professional performing history, like Elaine Fligman, who had a Catskills career with her husband, and Jeanne Hatch, who sang with big bands in

Kansas City and was a child radio star. Mostly, though, they come from other disciplines. They all love the way music and performing keeps them fit, even if Bob Cilman's musical selections are sometimes a tough sell to a group that tends to listen to classical music and show tunes when they have the choice.

"The songs that Bob chooses for us are rather mournful songs," say Eileen Hall, who joined the Chorus in 1983. "There aren't many that I really like, and he knows it. I like things like 'If my friends could see me now...' I sing 'Ruby Tuesday'—that's a sad song. We sing one about a woman who's in a coffin. The public likes it."

That attitude has no impact on Cilman's determination to introduce provocative and unconventional material to the chorus. "The fact that they don't like a song at first is never a good reason not to sing it," he says. "Mostly, we're looking for an interesting text—interesting in the sense that when they sing it, it becomes interesting. Of all the songs we did, I thought 'Schizophrenia' was the most interesting work they did. They're able to make that song work on a level that stays committed to the kind of work Sonic Youth is doing. And it's also a real departure in terms of sound, without making it a cornball thing.

"On the other hand, there are some songs we try and just realize it's not going to be good for various reasons," he continues. "Certain music works with certain people. There are some great songs that don't necessarily work with this group. It's not always the easiest thing to find the perfect fit."

One of the musical and dramatic highlights of the documentary is Fred Knittle's rendition of Coldplay's "Fix You," which was originally intended as a duet between him and Bob Salvini. Knittle returns to the group for a special performance after being sidelined by congestive heart failure. "It's a really interesting setup," says Cilman. "He's got a breathing machine that keeps time in a weird way. It gives a rhythm to the song and is kind of an unintended instrumentation that goes on sometimes."

The chorus is accompanied by accomplished local musicians: Drummer Billy Arnold, who played with Junior Walker and the All-Stars; pianist Ed Wise, who was musical director for Martin Mull; saxophonist Paul Lieberman, who played with famed Brazilian percussionist and bandleader Airtó Moreira, Chris Haynes, Springfield College music department director and jazz composer, plays the accordion and two guitarists: Freddy Johnson, whose band Drunk Stuntmen has released a number of CDs, and Jim Armenti, whose group The Lonesome Brothers was named one of the best bands in U.S. towns with under 2,000 people by "A Prairie Home Companion" host and creator Garrison Keillor.

In addition to concert performances like the ones depicted in the film, Young@Heart tours the world with more elaborate theatrical productions. At the end of 2007, the group spent three weeks bringing its stage show “Young@Heart in Road to Nowhere staged by No Theatre” to audiences in several French cities. “It’s a long time out,” comments Cilman. “We did a run of 10 shows in 10 days in Strasbourg, with two shows in one day and only one day off.”

*Whoa-oo-oo! I feel good, I knew that I would, now
I feel good, I knew that I would, now
So good, so good, I got you*
From “I Feel Good” – James Brown

A number of the songwriters and original artists whose works are interpreted by Young@Heart have responded warmly to the chorus’s renditions of their songs. The group recently performed with David Byrne, who invited them to be part of a production called “How New Yorkers Ride Bicycles” as part of the New Yorker Festival. “We sang Queen’s ‘Bicycle Race,’” says Cilman. “We ended by singing the Talking Heads’ ‘Heaven’ and a new song David Byrne wrote called ‘One Fine Day.’ The next night, he showed up at the Paris Bar where we were performing.”

Byrne has high praise for the chorus, calling them “amazing” in a recent issue of Art Forum in which they made his list of the “Best Music of 2007.”

“Sonic Youth is also aware of us, and they invited us to play in a benefit,” says Cilman. “Unfortunately, it was during the winter when a lot of our members are in hibernation, but they dedicated ‘Schizophrenia’ to us.”

The director has little interest in lowering his standards based on the age of the members. As Knittle wrote in a farewell letter to the Chorus, “He may be a taskmaster, but that is exactly why Young@Heart is as good as it is.”

Cilman says that performing is really almost a side aspect of the group. “The real event is being with these people rehearsing every week. It’s the time of the week that’s the most fun in my life, when really exciting things happen. We’ve been lucky. We’ve always had interesting people get involved.”

There’s a significant and poignant difference between Young@Heart and most other arts organizations, Cilman notes. “We don’t get to keep these people forever. So we have to be open to new people. It’s been 25 years now and it never gets boring. There are times when you get into ruts, and you wonder how you’re going to get to the next thing that’s fun and interesting to do. But those periods are short and then something new comes along.”

YOUNG@HEART CHORUS MEMBERS



JOE BENOIT

A much-loved member of the Chorus, Joe was a phenomenon at 83 years old, not only for being able to memorize a whole song in an afternoon, but also because, after six rounds of chemotherapy, he ignored his doctor's orders not to go on Young@Heart's European tour. He joins his very good friend Lenny for a ripping version of Talking Heads' "Life During Wartime." Chorus member from 1998 to 2006.



HELEN BOSTON

Born in Philadelphia, Pennsylvania, Helen went to junior high and high school in Philadelphia. She married and had nine children, six girls and three boys. Helen is currently residing in Florence, Massachusetts. She loves performing with the Young@Heart Chorus, making quilts, arts and crafts, and decorating with balloons. Chorus member since 2002.



LOUISE CANADY

Louise retired from retail in 1995, but works part time for the Springfield Public School System and helps the incapacitated. Her late husband, who inspired and loved Louise, sang for Lyndon B. Johnson. Louise has performed in Canada, Atlantic City, Rhode Island and in Springfield, Massachusetts. She dedicates her love for singing, vibrant voice and valuable time to the Young@Heart Chorus. Chorus member since 2006.



ELAINE FLIGMAN

Elaine first sang publicly in a candy store in her native Brooklyn at the age of 4, and she's been at it ever since. Elaine and her late husband, Ben, met in a Gilbert & Sullivan production and subsequently performed together on the Catskills' "Borscht Belt" circuit, as well as at resorts in Pennsylvania and New Jersey. In the late 1960s, she launched a second career as an elementary school teacher. Chorus member since 1989, retired 2007.



JEAN FLORIO

Jean is a Northampton resident and a veteran of the Hampshire Choral Society and St. Mary's Choir. A former babysitter, waitress, and Smith College Residence and Dining Services staff member, as well as a parent and homemaker, Jean lists her current interests as cooking, sewing and hot air ballooning. Chorus member since 1993.



LEN FONTAINE

A retired technical illustrator, Len has also performed with the Golden Age Harmonicats, the Chicopee Singing Swinging Seniors and the Springfield Chordsmen. A Young@Heart harmonica soloist, Lenny is also an avid hiker and bicyclist. Len served as president of the Springfield Cyclonauts for more than a decade. He was also a Scoutmaster for nearly 20 years. Chorus member since 1998.



STAN GOLDMAN

Stan is a proud native New Yorker from Brooklyn. He earned a Master of Arts degree from New York University. Stan taught English for many years in Brooklyn and later at a medium security prison in Connecticut. Stan has done a lot of theater and, in 1982, won a best supporting actor award from a regional community theater association. A devout lover of the arts, Stan takes great advantage of the wonderful treasure trove of culture that is to be found on the island of Manhattan. Chorus member since 2004.



EILEEN HALL

A London native, Eileen may have single-handedly started the "British Invasion." After marrying an American soldier who was stationed at Westover Air Force Base in Chicopee, she beat the Beatles to America by nearly two decades. She has also called Hialeah, Florida, and Rapid City, South Dakota her home. In London, Eileen performed in "Summer in December" and her theatrical credits include performances with Stage West in Springfield and The Yale Drama School. Chorus member from 1983-2007.



JEANNE HATCH

A Missouri native, Jeanne began her singing and acting career at four years old. Jeanne sang with a swing band in the 1940s, acted off Broadway in the 1950s and taught theater and speech at Holyoke Community College from 1969 to 1999. Chorus member since 1998.



DONALD JONES

Don was born and raised in Springfield, Massachusetts. As a youth, he was into sports but joined a church choir and discovered a love of singing. He continued to sing in high school and later in the Marine Corps, where he found his passion for drama. He performed in many plays, including "I Never Sang for My Father," "Raisin in the Sun," "Lovers and Other Strangers" and "One Flew Over the Cuckoo's Nest." He has sung with the Donbar Players, Kultratama, Stage West, Anta and the Bethel Laires Quartet, among others. Chorus member since 2002.



FRED KNITTLE

At 81 years old and suffering from congestive heart failure, Fred returns to join the Chorus for a one-off performance of Coldplay's "Fix You" with friend Bob Salvini. A charming and magnetic member of the troupe for years, Fred had to leave the chorus after suffering a heart attack. While no longer traveling with the group because of his breathing problems, he accepts an occasional opportunity to sing with them at a special event. Chorus member from 1992 to 1999.



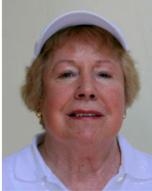
NORMA LANDRY

Norma, a native of Webster and resident of Easthampton, tuned her pipes in glee clubs, choirs, and the Hampshire Choral Society. A retired secretary to the Easthampton Superintendent of Schools, Norma is an avid gardener and traveler. Chorus member since 1993.



JOHN LARAREO

John is familiar to local audiences as a 30-year veteran of the Cooley Dickinson Hospital Follies. The Hatfield resident is a former member of the Amherst College Department of Building and Grounds. John loves people, travel and music. Chorus member since 1994.



PATRICIA LARESE

Pat, whose credentials include serving as secretary to the President of the Hartford Chamber of Commerce, the Connecticut State Armory Inspector, the Indiana Steel Corporation Purchasing Manager and the Stanley Home Products Purchasing Agent, is also the Young@Heart President. Chorus member since 1993.



MIRIAM LEADER

Miriam belies her age as she hikes and bikes through the streets of Northampton. The Young@Heart Chorus' longtime violinist, Miriam also plays the mandolin. She sings in Panharmonium (an international folk dance band) and Hot Kishkes, a klezmer band. Miriam's résumé includes multiple careers (poet, freelance journalist, photographer, agriculturist and now grandmother of five) as well as addresses (Cincinnati, Providence, New Rochelle, Vermont, Israel, France, and, for three decades, Northampton). Chorus member since 1985.



PAT LINDERME

Pat began singing at three, imitating her father. At age 15, she was a contestant in a regional talent contest. The winner would go to NYC and appear in a nationwide radio program. She sang Gounod's "Ave Maria" and came in second to a young man who sang a comedy song. Later, she sang with her husband Charles, a gifted pianist and bandleader. Chorus member since 2002.



BROCK LYNCH

Brock is Young@Heart's only M.D. He moved from his native Boston to join the staff of the Northampton Veterans Affairs Medical Center. A Yale medical graduate, he points out that he performed his first appendectomy when he was only 20 (and was taught to drive an automobile by his younger sister the following year!). After being inspired by seeing the late Chorus diva Anna Main in her 100th birthday parade, Brock joined the group. Chorus member since 1996.



STEVE MARTIN

Steve joined the Young@Heart Chorus after a chance meeting between two friends while grocery shopping. From weekend family jams in Detroit to several amateur theater productions in Chicago a century ago, Steve has maintained a love for music. Chorus member since 2000.



JOSEPH MITCHELL

The second child in a family of six in Palmer, Massachusetts, Joe attended public schools and presently resides in Springfield, MA. Joe retired as Facilities Management Supervisor of MassMutual Financial Group after 43 years of service. He's a lifetime member of the Veterans of Foreign Wars and a local member of the Carl L. Talbot Post 6189. Joe enjoys fishing and volunteer work at the Springfield Chapter of the American Red Cross. He is married and a proud father and grandfather. Chorus member since 2006.



DORA B. (PARKER) MORROW

Dora is the fourth child of a family of 13 and was born in Hennings, Tennessee. Dora is widowed and the mother of eight sons and seven daughters. She has 23 grandchildren and is the mother-in-law of Young@Heart drummer Billy Arnold. A 56-year resident of South Bend, Indiana, Dora currently resides in Springfield, MA. She enjoys traveling, singing, flower gardening and arts & crafts. Chorus member since 2002.



GLORIA PARKER

Gloria is a mother of four as well as a retired school cafeteria cook and Smith College Residence and Dining Services staff member. Gloria is a veteran of the Cooley Dickinson Hospital Follies and Volunteers in Northampton Schools variety shows. She also worked at the Walter Salvo House meal site, where she first saw a performance by Young@Heart. Chorus member since 1995.



LIRIA PETRIDES

Liria began her musical career singing Albanian songs with her kinfolk at weddings and celebrations. For 11 years, the retired school secretary and law library clerk commuted to Young@Heart gigs from Fitchburg before settling in Amherst in 1997. Chorus member since 1986.



ED REHOR

Born in Springfield, MA, Ed was always interested in music and sports. He fought in World War II and the Korean War before coming home to raise five children. He is a Boy Scout leader and plays in four community bands. He enjoys fishing, boating, hunting and backpacking in the wilderness on horseback. One day, he went to do his laundry and ended up in a (Young@Heart) chorus line. Chorus member since 2003.



BOB SALVINI

Bob's version of the Police's "Every Breath You Take" was legendary. In 2003, Bob was struck down by a severe illness and had to retire from the Chorus. At the age of 76, Bob returned to sing for the first time in three years, joining friend Fred Knittle for a one-time duet performance of Coldplay's "Fix You." Sadly, Bob never made it to the performance as he passed away a week before the show. Chorus member from 1998 to 2003.



JACK SCHNEPP

Jack is a Wilbraham resident who also currently sings with the Swingin' Swingin' Seniors of Chicopee, MA and the Springfield MA Golden Age Club musicals. Jack has been a purchasing manager, materials manager and regional administrator for Pioneer Valley corporations, but his ambition is to cut a record. A widower, Jack has six children and seventeen grandchildren. Chorus member since 1999.



JANICE ST. LAURENCE

Jan studied both classical and modern music, including theory. She played piano for tap and ballroom dancing starting at 12, and in high school accompanied choral groups and played trombone. In 1964, she accepted a position as accompanist for ballet, modern dance and other classes at Smith College. After 13 years, she moved from performing arts to fine arts. She and her wonderful husband, a B-29 pilot, had four children and six grandchildren. They enjoyed flying small planes, playing sports and traveling together. Music continues to fill her life and she also enjoys painting, knitting and scrapbooking. Chorus member since 2000.

The Chorus Director



BOB CILMAN

Besides directing the Young@Heart Chorus, Bob Cilman is also the Executive Director of the Northampton Arts Council, where he presents a broad range of arts events at the historic Academy of Music Theatre. Cilman was born and raised in Rochester, New York. He spent a couple of years at the University of Wisconsin, Madison and eventually received a bachelor's degree in American History from the University of Massachusetts, Amherst. However, he's learned much more from the members of the Young@Heart Chorus. He is married to furniture-maker Polly Cassel and they have two children, Stella and Eva. Chorus Director since 1982.

The Band

WILLIAM E. ARNOLD, JR. (MR. CLEAN)

A native of South Bend, Indiana, Bill was born into a family of six on January 16, 1942. Bill attended the public school system in Indiana, where he was an all around sportsman. At age 15, he started playing the bongo drums and became known as "Bongo Bill." At 16, Bill started playing the drums and became known as "Mr. Clean" when he started his career playing with Junior Walker and the All-Stars. He has played with such jazz greats as Teddy Wilson and Charlie Ventura. Bill enjoys swimming and racquetball. He would love to learn to play a new instrument but fears another name change would follow. Billy's recent brush work on "Echos of the Prophet: Songs Inspired by Kahlil Gibran" has been called sublime by Jazz Improv Magazine. Band member since 2002.

FREDERICK ALEXANDER "FREDDY" JOHNSON

Fall River Massachusetts can lay claim to one Freddy Johnson. In the 1980's, Freddy cut his teeth playing guitar in several Portuguese wedding bands. The skills he learned playing "The Chicken Dance" in a powder blue tux strangely come in handy in the trenches with the Young at Heart

Band. Freddy joined forces with the Young at Heart a few years back and has enjoyed putting some serious wear and tear on his passport as a result. With a solid background in rocking out, Freddy comes to the chorus via his original outfit, Drunk Stuntmen (who, among other things, have released 4 CD's, multiple EP's, toured Europe with the Young@Heart and, written an original score to the 1924 silent film version of PETER PAN).

CHRISTOPHER HAYNES

Haynes never thought he would play accordion, let alone getting to play all the cool guitar solos from his favorite Stones tunes on the accordion, yet this is basically what he does for the Young@Heart Chorus. He favors quirky and sublime music, and is happy hammering out polkas or drifting away with Satie. His eclectic body of work includes a recently produced musical, several jazz and chamber works, and recording credits on many little known folk records. He directs the music program of Springfield College and lives in Williamsburg, MA with his daughters Norma Jean and Rosemary and son, Sammy.

JIM ARMENTI

Jim has played in many bands here in the Valley for the last twenty-five years, including the Lonesome Brothers and Klezmir. He has appeared on over twenty original CDs as a writer, producer or performer. This year produced "MONO," the Lonesome Brothers' 6th effort, "WARM YOUR HANDS" Klezmir's fourth CD and "THE ETERNAL QUESTION" the third in a series of CDs giving new sound to old Yiddish language songs, and featuring Fraidy Katz. He also produced a CD of ten songs about Public Libraries, in order to raise money for the Westhampton Town Center Library Project. Please purchase one!

ED WISE

Ed has been tickling the ivories since he was three years old. After flunking out of the Cleveland Institute of Music, he has played in every dive from San Francisco to Vineyard Haven. He was Martin Mull's and David McCulloch's sidekick for many years, but he finally hit the big time with the Young@Heart Chorus. Band member since 1998.

STEVEN M. SANDERSON

Steven M. Sanderson is the lead singer of the world-renowned original rock band Drunk Stuntmen. After falling in love with multiple chorus members, he left his band, family and dog to become a full-time tour groupie. Drunk Stuntmen albums and information can be unearthed at www.drunkstuntmen.com. Sanderson rides Triumph motorcycles and would love to hear about your own history with them, if you have one.

ABOUT THE FILMMAKERS

STEPHEN WALKER (Director)

Stephen Walker has directed 23 films for the television networks BBC and Channel Four, including “Hiroshima – A Day That Shook The World”, a drama documentary film about the final 24 hours before the dropping of the atom bomb (nominated for three Emmys® including Best Director and Best Cinematography, winner of Emmy for Best Music and Sound, winner of National Geographic Cine Golden Eagle Award); the critically acclaimed “Faking It: Punk to Conductor,” the story of a punk singer who transforms himself into a classical orchestra conductor in just four weeks (winner of the 2003 Montreux Rose D’Or and International Press Prize awards, and a BAFTA®: “One of the most riveting, hair-raising and ultimately moving programmes I have seen on television,” wrote *Daily Mail*.) Walker also directed “Hardcore,” a film about the Los Angeles porn industry (nominated for the Grierson Award for Best Documentary 2001: “Simply devastating,” wrote *Times* and “Awesome,” wrote *Time Out*.), and “Waiting for Harvey”, a documentary about four crazy directors who do anything and everything to make it big at the Cannes Film Festival. Walker has directed drama for BBC TV including “Prisoners in Time,” starring John Hurt and winner of the Writer’s Guild of Great Britain Award for Best Television Drama.

Walker has also written two books, most recently “Shockwave: Countdown to Hiroshima”, (Harper Collins 2005), which reached the New York Times Bestseller List, and “King of Cannes”, a riotous account of his two weeks at the famous film festival. He lives in London, England with his wife Sally George and daughter Kitty.

SALLY GEORGE (Producer)

Sally George has directed and produced 17 films for BBC and Channel Four, including “Whatever Happened to Susi,” about a woman’s search for her lost identity as a child refugee in 1939. This critically acclaimed film was awarded the Prix D’Argent at the Cannes Fipa Films Festival. Some of her other directing/producing credits include “No Time to Say Goodbye,” a telefilm about the Kindertransport that won the Judges Prize at the Festival dei Popoli, Florence; “Illusions of Grandeur,” a poignant film that challenged prejudices against transsexuals; “How Could She?”, a moving film about the taboo against women leaving their children; “Boudica, Fact or Fiction?”, revealing the true story behind the myth of Britain’s greatest warrior queen and “A Secret Slave,” a shocking story about exploited foreign domestic workers. Sally was the series producer of “The Human Face with John Cleese,” nominated for an Emmy® Award for Outstanding Factual Series, and her two BBC2 films on poetry, “Essential Poems for Britain” and “Essential Poems for Christmas.” The latter films featured, among other actors, Timothy West, Prunella Scales, Jack Dee, Rhys Ifans, Dougray Scott, John Hurt, Sheila Hancock and Liza Tarbuck.

Sally George lives in London, England with her husband Stephen Walker and her daughter Kitty.

CHRIS KING (Editor)

Chris King cut his first short film when he was 16 years old. The Rose D’Or nominated YOUNG@HEART is his fifth documentary film with director Stephen Walker. They also worked together on “Hiroshima, a Day that Shook the World,” for which he received a 2004 Emmy® Award for Sound Editing and a BAFTA® nomination for Editing. Other films with Walker include “Faking It: Punk to Conductor,” awarded the 2003 Rose D’Or, the International Press Award and the BAFTA for Best Factual Programme; “Modern Times: Waiting for Harvey” and “Hardcore,” nominated for a 2002 Grierson Award for Best Contemporary Documentary. Chris has also worked with director Matthew Whiteman on “Tchaikovsky: The Creation of

Greatness,” “Musicality,” “Alive: Escape from the Amazon” and the 2004 Cinemax Golden Eagle-winning “Chuck Yeager & Donald Campbell: Days That Shook the World.” His other editing credits include such telefilms as Morgan Matthews’ “Quitters,” Darlow Smithson’s “The Somme,” Nigel Algar’s “Big Shots” and Adrian Sibley’s “Baz Luhrman: The Show Must Go On,” winner of the 2002 BAFTA for Best Editing. King is married with two children and lives in London.

HANNAH BECKERMAN (Executive Producer)

Beckerman began her career at the BBC making arts documentaries, before going on to becoming Head of Development for BBC Arts, where she devised a number of high profile series and specials for the broadcaster. Her series, “The Big Read,” became a nationwide literary event as well as a high profile television series, and was awarded the British Book Award for Innovation in the Book Industry.

In 2005 she joined Channel 4 as Commissioning Editor. There she launched the network's cable channel, More4, and was responsible for commissioning and executive producing numerous award-winning films including the feature-length drama-documentary “Consent” (winner, Best Drama-Doc, Grierson Awards 2007) and YOUNG@HEART.

In 2007 Beckerman was appointed Director of Production and Development for Discovery Networks US, where she is responsible for commissioning and executive producing factual programming from UK production companies for the American channel. Her current projects include a landmark series commemorating the achievements of NASA's first 50 years and a science series investigating experiments which could help combat climate change.

Beckerman lives in London.

EDWARD MARRITZ (Director of Photography)

Marritz has been developing his practice as a cinematographer for over two decades. Marritz specializes and thrives in documentary features. His credits include the Oscar® winner MAYA LIN: A STRONG CLEAR VISION and the Emmy® nominee for Best Cinematography, “In Memoriam: 9/11 New York City” for HBO. Marritz photographed the Oscar nominated WHY CAN'T WE BE A FAMILY AGAIN?, the Columbia Peabody award-winning “Faith and Doubt at Ground Zero,” for Frontline/PBS as well as “The Secret Life of the Brain” for PBS which won and Emmy in 2003 for Best Science Documentary. His current projects include a portrait of the Mormon Church for Frontline/American Experience, “Annie Liebovitz: Life Through a Lens,” and “The Mysterious Human Heart.” YOUNG@HEART is his first collaboration with Walker/George films.

The Young @ Heart Band
JIM ARMENTI
BILLY ARNOLD
CHRIS HAYNES
F. ALEX JOHNSON
ED WISE
STEVE SANDERSON

DIANE PORCELLA

Young @ Heart Chorus Sponsors:
CITY OF NORTHAMPTON, MASSACHUSETTS
MASSACHUSETTS CULTURAL COUNCIL
NATIONAL ENDOWMENT FOR THE ARTS

Executive Producer of the Feature Film JANE VILLIERS

Commissioning Editor More 4 PETER DALE

Second Camera STEPHEN WALKER
Third Camera RICHARD NUMEROFF
Sound Recordist MARK MANDLER
Second Sound Recordist JOHN CAMERON
Performance Sound DAN RICHARDSON
Theatrical Lighting JOHN LAPRADE

Music Videos

Director SALLY GEORGE
Director of Photography SIMON POULTER
Second Camera JASON ELLIS
Gaffer MIKE HODDER
Editor VID PRICE
Colourist THOMAS URBYE
USA Fixer JEFF DEROSE

Dancers & Choreographers SAKINA IBRAHIM
MICHAEL KONDERWICZ
Dancers TREVIN BOND
NICOLE KONDERWICZ
CHELSEA REYES

KASHANA SHARIF
JO MEYSHA WOODS

Production Co-ordinator EVA JOHNSSON
Production Manager TRACY GARRETT
Post Production Supervisor: STEVE HARROW
Business Manager LINDA FLANIGAN

The Academy of Music Theatre, Northampton
DUANE ROBINSON and DAVID JENKINS

I.A.T.S.E. Union #232
SARAH KOHLER
BOB MAHNKEN
ROB SKELTON
DAVID WIGGALL
JOEL DUNDORF

“Alive and Well” Poster Design JAMES MCDONALD
Still Photography ELLEN AUGARTEN
ASIA KEPKA
DAILY HAMPSHIRE GAZETTE © 2007
JASON ELLIS

Original Documentary Post Production
CLEAR CUT PICTURES LTD.
Dubbing Mixer DANNY FINN

Feature Post Production
RAPID PICTURES LTD.
Avid Assistants: JAMES DOGGETT
MIRIAM ROWE

Post Production Management by Steeple Post Production Services

Sound Post Production by SOUND 24
Sound Supervisor GLENN FREEMANTLE
Supervising Sound Editor ANDREW WILKINSON
Assistant Sound Editor DANNY FREEMANTLE

Dolby Engineer CHRIS STURMER

Sound Re-Recorded at Anvil Post Production, London
Re-recording Mixer Richard Straker
Assistant Re-recording Mixer James Ridgway
Narration Recording James Ridgway

Music Advisor JEREMY KIMBERLIN, Channel 4
Music Coordinator MELINA ALEXANDROU, Channel 4

Optical Sound Transfer Pinewood sound

Negative Cutting Professional Neg Cutting

Main and End title design by MATT CURTIS

Digital Intermediate Post Production
THE LOOK
Colourist THOMAS URBYE
Online Assistant CHRIS GRAY

Visual Effects by THE DIFFERENCE
Visual Effects Supervisor Alexis Haggart

Digital Film Recording The Moving Picture Company
Supervisors Matthew Bristowe
Begona Lopez
Data Operator Joseph Boyle

Film Laboratory DELUXE, LONDON.
Laboratory Contact Paul Dray
Grader Alec Gibson

Continuity Script by Sapex Scripts

Legal Services Erik Hyman and Craig Emanuel of
LOEB AND LOEB

Insurance Services MEDIA INSURANCE BROKERS LTD.

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THE ACADEMY OF MUSIC THEATRE
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THE HARMONICATS
RENA RONSON
JEFFREY WALKER and ANITA WALKER
KITTY WALKER

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AEROSTAT PROMOTIONS
CHAPIN HALL, MOUNT HOLYOKE
COLLEGE
COOLEY DICKINSON HOSPITAL
DIVA'S
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SIX FLAGS NEW ENGLAND
THE ARBORS AT CHICOPEE
THE ELEVENS NIGHTCLUB
THE FILLIN' STATION DINER

Songs:

“SHOULD I STAY OR SHOULD I GO”

Written by Strummer/Jones
Published by Universal Music Publishing
Limited
Performed by the Young@Heart Chorus

“SCHIZOPHRENIA”

Written by Kim Gordon/Lee Ranaldo/Steven
Shelley/Thurston Moore
Published by Sonik Tooth Music/Zomba Songs
Inc.

Performed by Sonic Youth
Courtesy of Geffen records under license from
Universal Music Operations Limited

“SCHIZOPHRENIA”

Written by Kim Gordon/Lee Ranaldo/Steven
Shelley/Thurston Moore
Published by Sonik Tooth Music/Zomba Songs
Inc.

Performed by Young@Heart Chorus

“I GOT YOU (I FEEL GOOD)”

Written by James Brown
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Published by Lark Music Limited
Used by kind permission of Carlin Music Corp

Performed by James Brown
Courtesy of Polydor Records US under license
from Universal Music Operations Ltd.

“I GOT YOU (I FEEL GOOD)”

Written by James Brown
© Fort Knox Music Inc and Lark Music Ltd.
Published by Lark Music Limited
Used by kind permission of Carlin Music Corp.

Performed by the Young@Heart Chorus

“HARMONICA MAN”

Written & Performed by Dave Bronze/Josh
Phillips
Published by Bruton Music Ltd.

“I WANNA BE SEDATED”

Written by Hyman, Jeffrey(CA)/Cummings,
John(CA)/Colvin, Douglas (CA)
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Music Corp. Administered on behalf of Warner
Chappell Music (UK) Ltd.
Performed by the Young@Heart Chorus

“YES WE CAN CAN”

Written by Allen Toussaint
Published by Ardmores and Beechwood/EMI
Publishing Ltd.
Performed by the Young@Heart Chorus

”YANKEE DOODLE DANDY”

Written by George M Cohan
Public Domain
Performed by Lenny Fontaine

”JESSICA’S SMILE”

Written & Performed by John A Parry

“(GHOST) RIDERS IN THE SKY”

Written by Stan Jones
Published by Edwin H. Morris & Company,
A Division of MPL Music Publishing, Inc.
/Memory Lane Music Ltd.
Performed by Fred Knittle

“EVERY BREATH YOU TAKE”

Written by Sting
Published by G M Sumner / EMI Music
Publishing Ltd.
Performed by the Young@Heart Chorus

“FIX YOU”

Written by Guy Berryman/Johnny Buckland/Will
Champion/Chris Martin
Published by Universal Music Publishing MGB
Ltd.
Performed by Young@Heart Chorus

“YES WE CAN CAN”

Written by Allen Toussaint
Published by Ardmores and Beechwood/EMI
Music Publishing Ltd.
Performed by Allen Toussaint
Courtesy of Warner Music UK

“ABA-DABA-HONEYMOON”

Written by Arthur Fields / Walter Donovan
Published by EMI United Partnership Ltd. /
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Ltd. care of Carlin Music Corp. and
Warner/Chappell Music Ltd.
Performed Eileen Hall

“PUT THAT HOEDOWN”

Written & Performed by Jeremy Sherman
Published by Audio Network PLC

“WHO CARES”

Written & Performed by Dave Bronze/Josh
Phillips
Published by Bruton Music Ltd.

“ASLEEP IN THE DEEP”

Written by Petrie and Lamb
Public Domain
Performed by Fred Knittle

“FIX YOU”

Written by Guy Berryman/Johnny Buckland/Will
Champion/Chris Martin
Published by Universal Music Publishing MGB
Ltd.

Performed by Coldplay
Licensed courtesy of EMI Records Ltd.

“PURPLE HAZE”

Written by Jimi Hendrix
Published by Sony/ATV Music Publishing
Performed by the Young@Heart Chorus

“ALL THE EARTH PROCLAIM THE LORD”

Written by Lucien Deiss
Published by World Library Publications (SESAC)
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Performed by the Nativity of the Blessed Virgin Mary Church Choir

“LIFE DURING WARTIME”

Written by Byrne, David (CA)/Harrison, Jerry (CA)/Frantz, Christopher (CA)/Weymouth, Tina (CA)
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Performed by the Young@Heart Chorus

“READ ALL ABOUT IT”

Written & Performed by Dave Bronze/Josh Phillips
Published by Bruton Music Ltd.

“SOMEBODY TO LOVE”

Written by SLICK
Published by Rondor Music (London) Limited
Performed by the Young@Heart Chorus

“SHOUT”

Written by O’Kelly Isley/Ronald Isley and Rudolph Isley
Published by EMI Publishing Ltd.
Performed by the Young@Heart Chorus

“DANCING IN THE DARK”

Written by Bruce Springsteen
Published by Bruce Springsteen Music/Zomba Music Publishers Ltd.
Performed by the Young@Heart Chorus

“CRIMSON JOY”

Written & Performed by Jim Dooley
Published by Directors Cuts Music Library

“JUST BECAUSE”

Written by Robin/Shelton/Shelton
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Performed by The Harmonicats

“GOLDEN YEARS”

Written by David Bowie
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Performed by the Young@Heart Chorus

“STEPHEN’S TRIUMPH”

Written & Performed by John A Parry

“ROAD TO NOWHERE”

Written by Byrne, David (CA)
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Performed by the Young@Heart Chorus

“SPIRITUAL BLISS”

Written & Performed by James Levine
Published by Directors Cuts Music Library

“FOREVER YOUNG”

Written by Bob Dylan
Published by Sony/ATV Music Publishing
Performed by the Young@Heart Chorus

“HAPPY BIRTHDAY”

Written by Patty Hill and Mildred Hill
Published by EMI Music Publishing Ltd.
Performed by the Young@Heart Chorus

“CONISTON WATER”

Written & Performed by Patrick Hawes
Published by Chappell Recorded Music
Library

“STAYING ALIVE”

Written by Barry Gibb /Robin Gibb/Maurice
Gibb
Published by Red Breast Songs/Moby Songs
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Ltd.
© 1977 Crompton Songs LLC (NS) and Gibb
Brothers Music (BMI)
Performed by the Young@Heart Chorus

“NOTHING COMPARES 2 U”

Written by Nelson
Published by Universal Music Publishing
Limited Performed by the Young@Heart Chorus

“SUMMER SKY”

Written & Performed by Patrick Hawes
Published by Chappell Recorded Music
Library

“CLOSE RANGE”

Written & Performed by Gavin Greenaway
Published by Directors Cuts Music Library

“SHE’S NOT THERE”

Written by Rod Argent
Published by Marquis Music Co Ltd.
Performed by the Young@Heart Chorus

“NEW ENGLAND HORIZONS”

Written & Performed by John A Parry

ROCKIN’ BILLY

Written & Performed by Christian Marsac
Published by Audio Network PLC

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