



A SONY PICTURES CLASSICS RELEASE

www.itmightgetloudmovie.com

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***Official Selection: 2009 Sundance Film Festival**

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Short Synopsis

Rarely can a film penetrate the glamorous surface of rock legends. *It Might Get Loud* tells the personal stories, in their own words, of three generations of electric guitar virtuosos – The Edge (U2), Jimmy Page (Led Zeppelin), and Jack White (The White Stripes). It reveals how each developed his unique sound and style of playing favorite instruments, guitars both found and invented. Concentrating on the artist's musical rebellion, traveling with him to influential locations, provoking rare discussion as to how and why he writes and plays, this film lets you witness intimate moments and hear new music from each artist. The movie revolves around a day when Jimmy Page, Jack White, and The Edge first met and sat down together to share their stories, teach and play.

Long Synopsis

Who hasn't wanted to be a rock star, join a band or play electric guitar? Music resonates, moves and inspires us. Strummed through the fingers of The Edge, Jimmy Page and Jack White, somehow it does more. Such is the premise of *It Might Get Loud*, a new documentary conceived by producer Thomas Tull.

It Might Get Loud isn't like any other rock'n roll documentary. Filmed through the eyes of three virtuosos from three different generations, audiences get up close and personal, discovering how a furniture upholsterer from Detroit, a studio musician and painter from London and a seventeen-year-old Dublin schoolboy, each used the electric guitar to develop their unique sound and rise to the pantheon of superstar. Rare discussions are provoked as we travel with Jimmy Page, The Edge and Jack White to influential locations of their pasts. Born from the experience is intimate access to the creative genesis of each legend, such as Link Wray's "Rumble's" searing impression upon Jimmy Page, who surprises audiences with an impromptu air guitar performance. But that's only the beginning.

While each guitarist describes his own musical rebellion, a rock'n roll summit is being arranged. Set on an empty soundstage, the musicians come together, crank up the amps and play. They also share their influences, swap stories, and teach each other songs. During the summit Page's double-neck guitar, The Edge's array of effects pedals and White's new mic, custom built into his guitar, go live. The musical journey is joined by visual grandeur too. We see the stone halls of Headley Grange where "Stairway to Heaven" was composed, visit a haunting Tennessee farmhouse where Jack White writes a song on-camera, and eavesdrop inside the dimly lit Dublin studio where The Edge lays down initial guitar tracks for U2's forthcoming single. The images, like the stories, will linger in the mind long after the reverb fades.

It Might Get Loud might not affect how you play guitar, but it will change how you listen. The film is directed and produced by *An Inconvenient Truth's* Davis Guggenheim, and produced by Thomas Tull, Lesley Chilcott and Peter Afterman.

Q&A WITH PRODUCER THOMAS TULL

How is this film different from other music documentaries?

While there have been a lot of performance documentaries, this one is really about the relationship between these three men and their instruments. We tried to show what drives the artists, what got them passionate as players, what made them pick up the guitar in the first place.

Where did you come up with this concept?

The guitar is something I am ardent about. I was thinking how, on a global level, the personification of contemporary music IS the guitar: from video games to debates over Top 10 guitarists lists, from rock to jazz to blues, this instrument captures everyone's imagination. It was a subject I hadn't really seen explored on film, from that perspective.

What was instrumental in you picking Davis Guggenheim to direct?

I've known Davis as a friend for a number of years. He is one of the best documentarians there is (as shown in "An Inconvenient Truth"), and he's passionate about music too. He was the only person I thought of for this film.

Why did you want to make this film?

As a fan I wanted to see a movie that captured the essence of why people are so fanatic about the guitar. I wanted to tell that story through these three, particular artists.

How did you choose Jimmy Page, The Edge and Jack White? What was it like working with them?

It was almost like casting a movie. We wanted to show a wide range of styles and eras by focusing on three of the best players in the world, from three generations...and they said yes! Like many kids, I had a poster of Jimmy Page on my wall--he is a living legend. U2 is one of the greatest bands ever, and The Edge is a brilliant and distinctive player. Jack White is the new generation--cutting his own path but also keeping the guitar, and great guitar traditions, alive.

What do you hope audiences will experience while watching the film?

Honestly, I made this film for people like me, people who love music and the experience of a live show. When you love a band or a musician you want to know how and why they do what they do--what makes them tick. Davis was able to show this, to get inside these guys' worlds and inside their heads in a way I don't think any other music documentary has. I hope fans are as excited and fulfilled by seeing and hearing what he uncovered as I am.

Q&A WITH PRODUCER/DIRECTOR DAVIS GUGGENHEIM

What was your initial reaction when Thomas Tull first approached you about IMGL?

Thomas asked me to come to his office in Burbank - I had no idea why. I get there and he launches into this passionate pitch about the electric guitar and how no film has ever captured what it is that makes the instrument so great. He described the huge influence the electric guitar has had on him and our entire society.

Soon, without ever realizing it, I was hooked: totally into this idea of looking at the subject matter in a different way. The history of the instrument has already been thoroughly explored. Most Rock and Roll documentaries focus on car wrecks and overdoses; or they pontificate with sweeping generalities about how this guy was "God" and how "music was changed forever"...

Thomas and I didn't want any of that. We wanted to focus on story-telling and the path of the artist, we wanted to push deeper beneath the surface.

Are there particular moments from the film that are your favorites?

There are so many.

We were filming in Jimmy Page's home outside of London - which he has never allowed before - and he starts pulling out his favorite albums and playing them for us. These are the records that he listened to and learned from as a young musician. Just watching him listen to the records was incredible - and then he started playing air guitar!

We were filming Jack in Austin, Texas, and he's playing this out-of-control guitar solo. Through the lens, I start realizing that he's so focused and playing so aggressively that his hand is bleeding without him even knowing it.

Or Edge taking us to the classroom where he and U2 first met and rehearsed when they were 16 and 17 years old. This was just a regular high school classroom - they would meet for practice and spend the first ten minutes clearing all the desks to the sides before they could actually play.

In Tennessee, I asked Jack to write an original song on camera - and he did it - right in front of us... I don't think I have ever seen that before.

Another time, Jimmy played us previews of two new tracks he was writing - both of which actually ended up in the movie.

What was the most challenging part of shooting this film?

The most challenging part of the project was weaving these three stories together. Each guitarist comes from a different generation, has different roots, different theories - sometimes in direct conflict of one another. I had a hunch that inter-cutting their stories would be really interesting, but was panicked at times - worried that it would never work.

How long did the shoot take?

Lesley Chilcott and I spent the better part of a year flying between London, Nashville and Dublin, following these guys. Sometimes it would be a very small crew, very intimate and sparse. And then we had a huge shoot on one of the largest Hollywood soundstages. There were seven cameras, the three rock stars, all their guitars and crew -- it was like a three ring circus. I'll never forget the look on the crews' faces (and even those of us in the business who are so jaded) when Jimmy Page, The Edge and Jack White, turned on their amps and started playing together.

What I love about this movie, and what makes it so unique, is how the scale will change from Edge alone in his studio late night - to the three of them jamming on a Led Zeppelin track together with the volume full blast and the cameras capturing every angle.

What do you hope audiences will experience while watching the film?

I hope the audience will fall in love with these guys as much as I did. Not just as rock stars - that part is easy - but at individuals and artists who turned their individual life experiences into music: beautiful, raw, in-your-face, visceral, and transcendent. And I hope that audiences feel a touch of that child-like excitement that Thomas sparked in me, that first day we sat down.

ABOUT THE CAST

Jimmy Page

Jimmy Page is one of the most influential guitarists, songwriters and producers in rock and roll history. As the founding member of Led Zeppelin he helped define the hard-rock guitar sound.

Page picked up his first guitar when he was 12 years old, and although he took a few lessons, he was largely self-taught. After playing in various bands he surfaced as guitarist with Neil Christian and the Crusaders, with whom he toured England.

In 1963 Page enrolled in Sutton Art College in Surrey to pursue his other love, painting. During this period, he often found time to jam on stage at The Marquee. It was here where Page was sitting in one night that he was approached to do session work. Word spread quickly that Page could play anything and offers for session work came in from all over the place, including EMI and Decca Records. His first session for Decca was the recording "Diamonds" by Jet Harris and Tony Meehan which went to Number 1 on the singles chart in early 1963.

While doing session work, Page joined the Yardbirds playing twin lead guitar with Jeff Beck. Following Beck's departure from the band, the Yardbirds continued as a quartet and recorded one album (with Page as the lead guitar) titled "Little Games." During the band's live performances, they were becoming increasingly more experimental.

Eventually the Yardbirds disbanded, and, keen to develop his ideas, Page recruited vocalist Robert Plant, drummer John Bonham and multi-instrumentalist John Paul-Jones to form a band soon to be known as Led Zeppelin.

Led Zeppelin made their debut at the University of Surrey in October 1968. Their self-titled first album was released in January 1969, during their first US tour. The album's experimental blend of blues, folk and eastern influences with distorted amplification made it one of the pivotal records in the creation of heavy rock music. In their first year, Led Zeppelin managed to complete four US and four UK concert tours and release their second album, *Led Zeppelin II*. The second album was an even greater success than the first and reached the number one chart position in the US and the UK. Zeppelin became a must-see live band.

As a producer, composer and guitarist, Page was one of the major driving forces behind the rock sound of the era, with his trademark Gibson Les Paul guitar and Marshall Amplification. He also helped create one of the first fuzz boxes, came up with innovative recording techniques such as reverse echo, recording ambient sound and using stairwells to record drums. He rapidly became known for his innovative production techniques as well as his intricate guitar playing. Page used a bow, slide guitar, eastern scales, acoustic guitar, and the double-neck in addition to inventive recording techniques to create the Led Zeppelin sound, which became a prototype for all future rock bands.

After Led Zeppelin broke up in 1980, Page formed several other bands and performed live at the ARMS Charity series of concerts in 1983 which honoured Small Faces bass player Ronnie Lane. He then met with Paul Rodgers and together they formed The Firm. He also found time to record on albums with Roy Harper while session work with Graham Nash and others followed. He recorded his first solo album *Outrider* in 1988, collaborated with David Coverdale in Coverdale Page, and made a live album with The Black Crowes.

Page had played lead guitar on Robert Plant's Honeydrippers project and they reunited again to do two albums, tours in 1995 and 1998 and the MTV *UnLedded* special showcasing their album *No Quarter*, a compilation featuring restyled Led Zeppelin songs, which was a huge success.

Since 1990, Jimmy Page has been responsible for the remastering of the entire Led Zeppelin back catalogue and presenting new products such as the DVD *How The West Was Won*, and the immensely successful *Mothership* album in 2007.

He is currently involved in various ongoing charity concerns, particularly Task Brazil and the Action for Brazil's Children Trust (ABC Trust).

In 2007 the surviving members of Led Zeppelin, as well as John Bonham's son, Jason Bonham, played a charity concert at the O2 Arena London. In June of 2008 Page received an honorary doctorate from the University of Surrey for his services to the music industry.

The Edge

Guitarist with Irish rock band U2, The Edge was born David Howell Evans in Barking, East London on August 8, 1961. A year later, he and his family moved to Malahide, Co. Dublin. He went on to attend Mount Temple School where he met Larry Mullen, Bono and Adam Clayton, and in 1978 U2 was formed.

Described as one of the most influential guitar players of his generation, The Edge's crystalline minimalist guitar playing, often making use of repeat echo, is the hallmark of U2's music, and one of the most original and distinctive guitar styles in rock and roll history. Recently acknowledged as one of the best live acts in the world, U2 have toured the globe countless times. They have released 14 studio albums and won numerous awards, including 22 Grammys.

One of the principle songwriters of U2, The Edge has also written extensively for other projects, often in collaboration with U2's Bono, including music for movies: *Captive* (1985), *Gangs of New York* (2002), *GoldenEye* (1995); for animation: *The Batman* (TV series 2004); and for the stage: *A Clockwork Orange* by the Royal Shakespeare Company (1990).

Marked out by their politics from the beginning, U2 were awarded Amnesty International's Ambassador of Conscience Award in 2006.

In 2005, The Edge co-founded Music Rising, a charity initiative which provides musical instruments for the musicians, schools and churches of the Gulf Region.

The Edge is married and lives in Dublin with his wife and children.

Jack White

One of the most enigmatic figures in music, Jack White has built a reputation as something of a modern American renaissance man.

When Jack White formed The White Stripes with his big sister Meg in 1997 no one could have predicted the journey they would take. A love of early delta blues inspired him to take a minimalist approach to the music, one which included a simple drumming style by Meg as well as a red, white and black color scheme for everything from their stage clothing to their record sleeves. As lead singer, guitarist and songwriter, Jack has steered the duo to international success. The White Stripes have released 6 critically acclaimed albums and picked up 5 Grammy Awards, including 3 for "Best Alternative Album": *Elephant* (2004), *Get Behind Me Satan* (2006) & *Icky Thump* (2008). To date they have also won 4 MTV Video Music Awards and 2 Brit Awards. Their international hit singles include "Fell In Love with A Girl" (2001), "Seven Nation Army" (2003), and "Icky Thump" (2007). The band are hugely popular all over the world and 2007 saw

them perform at arenas across the US and Europe, including a stop at New York City's famed Madison Square Garden.

In 2005 White formed a second band, The Raconteurs, with Brendan Benson, Jack Lawrence and Patrick Keeler. Described as "a new band of old friends", The Raconteurs first single, "Steady, As She Goes" was an immediate success and their debut album *Broken Boy Soldiers* went on to debut at #7 in the Billboard Album Charts. The band toured the world and wound up their 2006 touring schedule playing dates across the US with Bob Dylan. White and Dylan's mutual appreciation has resulted in several guest performances together. *Broken Boy Soldiers* was nominated for 2 Grammy Awards. The Raconteurs' sophomore album *Consolers Of The Lonely* (2008) also debuted at #7 and spawned the hit single "Salute Your Solution." White has managed to work with both of his bands simultaneously since 2005, currently working with each on an annual rotation.

While renowned around the globe as a rock performer and songwriter, White is also an award winning record producer. He has produced all of The White Stripes and Raconteurs recordings to date (the latter with Brendan Benson) and, in 2004, helmed Loretta Lynn's *Van Lear Rose* album. As well as producing the album White put together Lynn's band for the recording (which included the rhythm section of The Raconteurs) and appeared himself on guitar and vocals, including the duet "Portland, Oregon" which won the 2005 Grammy for "Best Country Collaboration With Vocals". *Van Lear Rose* was awarded the Grammy for "Best Country Album".

White has appeared in a handful of movie roles, including the Academy Award winning 2003 film *Cold Mountain*. Director Anthony Minghella cast White as Georgia Thewes on the advice of musical director T Bone Burnett. White's role was a musical one and he performed several of the movie's Appalachian songs. In the same year both members of The White Stripes appeared in director Jim Jarmusch's *Coffee & Cigarettes*. Jack and Meg White played themselves in the vignette titled "Jack Shows Meg His Testla Coil". In 2006 the duo appeared on screen again in an episode of *The Simpsons* titled "Jazzy And The Pussycats". In 2007 White made a cameo as Elvis Presley in the Judd Apatow produced comedy *Walk Hard* and in 2008 he performed on stage in New York City with The Rolling Stones for a scene in Martin Scorsese's documentary *Shine A Light*. White joins Jimmy Page and The Edge in Davis Guggenheim's electric guitar documentary *It Might Get Loud*, due for release later this year.

Jack White runs Third Man Records, which releases both The White Stripes and The Raconteurs around the globe.

ABOUT THE FILMMAKERS

Thomas Tull – Producer

THOMAS TULL is the Chairman and CEO of Legendary Pictures, a private equity-backed film production company with over 1.5 billion dollars in total financing. Legendary Pictures' current deal, through which it co-produces and co-finances films with Warner Bros. Pictures, runs through 2012. Since its inception in 2005, Legendary has joined with Warner Bros. to make such successful films as *Superman Returns*, *Batman Begins*, *Watchmen*, the blockbuster *300* and the record-breaking, award-winning film phenomenon, *The Dark Knight*, which has earned in excess of \$1 billion worldwide.

Upcoming releases in the partnership include director Todd Phillips' *The Hangover*; Spike Jonze's *Where the Wild Things Are* and James McTeigue's *Ninja Assassin*. *Clash of the Titans* has begun filming in the UK and both *Jonah Hex* and *Gears of War* (with New Line) are approaching production.

Legendary Pictures is also developing a number of film projects in-house, including *Paradise Lost*, *Warcraft*, *Kung Fu*, *The Mountain* and *The Lost Patrol*.

Mr. Tull conceived of and is producer on the music documentary *It Might Get Loud*, featuring The Edge (U2), Jimmy Page (Led Zeppelin) and Jack White (The White Stripes). Directed by Oscar winner Davis Guggenheim, the film had its World Premiere at the 2008 Toronto Film Festival and Sony Classics will release it in the U.S. in August of 2009.

Prior to forming Legendary Pictures, Mr. Tull was President and served on the Board of Directors of The Convex Group, a media and entertainment holding company headquartered in Atlanta. He is a member of the Board of Trustees of the American Film Institute (AFI) and is on the Board of Trustees of Hamilton College, his alma mater. He serves on the Board of the Fulfillment Fund and is a board member of the San Diego Zoo.

Davis Guggenheim – Producer/Director

Davis Guggenheim directed and executive-produced the 2007 Academy Award-winning documentary *An Inconvenient Truth*, which featured former Vice President Al Gore and garnered worldwide box office receipts of more than \$50 million. Guggenheim has been a producer and director on the Emmy Award-winning HBO series *Deadwood* as well as such critically acclaimed television series as *The Unit*, *The Shield*, *Alias*, *24*, *NYPD Blue*, *ER*, and *Party of Five*. He is the documentary filmmaker behind *Norton Simon: A Man and His Art* (on permanent exhibition at the Norton Simon Museum) and *JFK and the Imprisoned Child* (on permanent exhibition at the John F. Kennedy Library).

After graduating from Brown, Guggenheim moved to Los Angeles to pursue filmmaking. He was executive producer for the film *Training Day* and director of *Gossip*, both released in 2001. In 2002, Guggenheim's documentary *The First Year*, which chronicled the challenges of novice public-school teachers in Los Angeles, won a Peabody Award in broadcast television and the Grand Jury Prize at the Full Frame Film Festival, the premiere U.S. documentary film festival.

In 2007, Guggenheim directed the feature film *Gracie*, about a teenaged girl soccer player who overcomes family tragedy to play for her high school boys' team. The script was based on the real-life experience of Guggenheim's wife, actress Elisabeth Shue.

Guggenheim's most recent feature documentary, *It Might Get Loud*, premiered at the 2008 Toronto Film Festival. *It Might Get Loud* explores the artistry of three great electric guitarists: Jimmy Page, The Edge and Jack White.

This summer Guggenheim directed the Barack Obama bio film, *A Mother's Promise*, which played at the Democratic National Convention. He also contributed to the Barack Obama "infomercial".

Lesley Chilcott – Producer

Lesley began her career in the 1990s at MTV Networks, working on large multi-camera shows and was part of the creation of the first MTV Movie Awards. After MTV, Lesley helped launch Tenth Planet Productions, producing music specials as well as multi-camera shows. Lesley moved on to producing music videos and commercials as an independent producer and has produced hundreds of commercials and PSA's for many distinguished directors. Lesley also produces for several ad agencies as well.

In 2006 Lesley was a producer of the Academy Award winning AN INCONVENIENT TRUTH, her first foray into documentaries. She has produced several feature documentaries including: GAHAN WILSON: BORN DEAD, STILL WEIRD (2007) about the cartoonist Gahan Wilson and, with producing partner and AIT director Davis Guggenheim, IT MIGHT GET LOUD (2008). In addition to her work as producer, in 2008 Lesley co-founded the non-profit Unscrew America which continues her dedication to sustainability and environmental issues. She is also a green correspondent and writer for several magazines.

Most recently Lesley produced the Barack Obama bio film, A MOTHER'S PROMISE, for the Democratic National Convention as well as the animated short IT WAS A DARK AND SILLY NIGHT. Current projects include an in-depth documentary about the flailing American public education system.

Peter Afterman - Producer

Peter Afterman was born and raised in San Francisco and graduated from UC Davis in 1978. While at Davis he was responsible for all of the concert bookings at the University including debut tours of The Police, Elvis Costello, Joe Jackson, Devo, Talking Heads, Peter Tosh and The Dire Straits. After finishing college he moved back to San Francisco and was hired to book the main showcase nightclub chain in the Bay Area, The Keystones. During his four year employment he was responsible for booking three bands per night seven nights a week at three locations: San Francisco, Berkeley and Palo Alto. A partial list of artists includes James Brown, Prince, U2, Billy Idol, UB 40, Neil Young, Bruce Springsteen, Jerry Garcia Band, Clifton Chenier, Fats Domino, Stevie Ray Vaughan, Eric Clapton, Jimmy Page, Van Halen, Metallica, Dead Kennedys and Roy Buchanan.

In 1982, he was approached by the Los Angeles Olympic Organizing Committee and offered a VP of Contemporary Entertainment position with the LAOOC. He accepted the job and moved to Los Angeles. His Olympic responsibilities included designing, booking and managing all of the entertainment facilities at the three Olympic athlete villages (at UCLA, USC and UC Santa Barbara) as well as being responsible for arranging for all of the ambient entertainment outside of

all of the Olympic sports venues. He also booked all of the contemporary music events for the Olympic Arts Festival.

In 1984, Peter met Jon Peters and Peter Guber, who were eager to work on soundtracks having just shot *Flashdance*. He joined the Guber-Peters Company as their music executive and began working on the film *Vision Quest*. Afterman then formed his own music supervision company, Inaudible Productions, in 1986. His many credits during the early days of the company include *Gung Ho*, *The Color Purple*, *The Big Easy*, *Wild At Heart*, *Earth Girls Are Easy*, *Honeymoon in Vegas*, *Coneheads*, *Ace Ventura: Pet Detective* and *French Kiss*.

Some of Inaudible's more recent credits include *Juno*, *The Express*, *Bolden!*, *the Ashes and Snow* exhibition in *Santa Monica*, *Thank You For Smoking*, *Me and You And Everyone We Know*, *The Passion of the Christ*, *Hellboy*, *The Girl Next Door*, *Runaway Jury*, *Lara Croft: Tomb Raider 1 & 2*, *The Good Girl*, *Road Trip*, *The Last Days of Disco*, *Stealing Beauty* and *The Apostle*, for which Peter won a Grammy in 1998 in the category of Best Country, Southern or Bluegrass Gospel Album.

CREDITS

First Assistant Director	CAS DONOVAN
Second Assistant Director	LAURA LYONS
Associate Producer	JIMMY PAGE
Directors of Photography	ERICH ROLAND
Music Supervisor	MARGARET YEN
Re-Recording Mixer	SKIP LIEVSAY
Associate Producers	REBECCA HARTZELL ALBA TULL MICHAEL BIRTEL DIANA DERYCZ-KESSLER JAY POLLACK ERICA BEANEY
Additional Cinematography by	
CHRISTOPHER BELL	LEE DANIEL
DONAL GILLIGAN	JAMES MATHER
TAMI REIKER	IVAN STRASBURG
	WYATT TROLL
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Post Production Supervisor	SUSAN E. NOVICK
First Assistant Editor	MIKE AZEVEDO

Second Assistant Editor	TROY RACKLEY
Associate Music Supervisor	ALISON LITTON
Apprentice Editor	BRETT KONNER
Footage Researcher	DEBORAH RICKETTS
Rights and Clearances	SHANNON COSTELLO
Research PAs	RYAN GALLAGHER
	JULIA BARRY
Production Accountant	KIMBERLY EDWARDS
Unit Photography	ALBA TULL
	ERIC LEE
Legal Counsel	RICHARD FOWKES
	MIKE RING

THE "SUMMIT"

Production Designer	DON BURT
Technical Director	PETE RIZZO
Production Supervisor	CHRIS CHOUN
Production Coordinator	GERRY SANTOS
Prop Master	JERRY CHAVEZ
Art Director	DREW BOUGHTON
Camera Operators	KIM BIRD • TERRY CLARK • BILLY GIERHART MARK KNEYSE • ALEX TRENCH
Assistant Camera	TIM KANE
First Assistant Camera	JASON GARCIA
Special Effects	STEVE NEWQUIST
Gaffer	DAVID LEE
Best Boy Electric	RYAN FRENCH
Key Grip	RICK STRIBLING
Best Boy Grip	MATT DEVITT
Grips	DWAYNE BARR • JASON CROSS • JOSH DREW
Dolly Grip	KEN YAKKEL
Crane Grip	JASON JURICA
Head Utility	JEFF TUNGYOO
Utility	EDGAR MARTIN
A-1	KENNY KAYNE • JEREMY HOOKS
A-2	JOHN PEREZ
Lamp Operator	RON THOMPSON • RUSTY JOHNSON
Video Controller	ERIC FELLAND
Engineer	JOHN PALACIO, JR. RICHARD GRIMSHAW
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Makeup	GIGI WILLIAMS • TERI JENSEN
Wardrobe	SHANNA KNECHT • SHARON BLANKSON
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Tape Operator	ANDY LEMON
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Digital Imaging Technician	SCOTT DALE
Sound by	LE MOBILE
Recording Engineer	GUY CHARBONET
Stage Techs	STEVE J. STICH • TED BARELA
Assistant	BECKY WILSON

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Assistant Camera DJ HARDER
Gaffer JAMES YOUNG
Grip JOSH RICH
Second Assistant Camera KEVIN MILLIGAN
Sound PAUL TRAUTMAN • CHUCK FITZPATRICK
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Talent Coordinator CASSY LARKINS

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ED FRIESEMA IRIS HERSHNER THOMAS JACOBSEN
KEVIN LARKINS CHRISTOPHER MIN DAN OLSON
ANNABETH RICKLEY JAMES SINGLETON CHEICK SOUMARE
PETER TERRILL KEEGAN ZALL
Green Snacks DALILAH FREEDMAN
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Grip KERRY FLANAGAN
Sound CHARLES TOMARAS

NASHVILLE

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Gaffer ERIK ANSCHICKS
Grip JAMES KING
Sound THOMAS MORRISON
Boom JEREMY MAZZA
Wardrobe BRANDY ST. JOHN
Props ANGELA MESSINA

DUBLIN

Line Producer NED O'HANLON
Production Supervisor TARA MULLEN
Production Coordinator BERNIE McGRATH
Camera Assistants RON COE • DES DOYLE
Gaffer EOIN O'HAGAN
Sound STEPHEN McDOWELL
Stylist SHARON BLANKSON
Makeup SAM JOSEPH

LONDON

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Gaffer MICKY REEVES
Electrician DUNCAN RIEDL
Grips DAVE RANKIN • MARK MORLEY
Sound OLIVER MACHIN
Prop Master CLIVE BOWERMAN
Buyer MANDY CUTTILL
Wardrobe Stylist MOIRA CHAPMAN

Hair and Makeup EVE COLES
Camera Car Driver RICHARD GLEESON

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Steadicam Operator KEVIN HEWITT
Prop Master CHARLES A. GREEN
Location Scout PATRICIA LAY-DORSEY

AUSTIN

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Sound DENNIS MEEHAN
Gaffer SCOTT CONN

LOS ANGELES

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WAYNE GORING
Camera Assistant ALEXANDRA WEISS
Grip DOUG COWDEN
Best Boy WALTER ROYLE
Gaffers JEFFREY PETERSEN • MIKE ADLER
Electrician PAT FITZPATRICK
VTR Dan Le Cuyer
Props JERRY CHAVEZ
Property Assistants LARRY ALLEN • ERIC HULL
Guitar Tech MIKE ORRIGO
Green Snacks EVA SCOTT

OREGON

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Stedicam Operator TJ WILLIAMS

Production Assistants

TAMI D'ADDIO ANDY DARDAINE AYO DAVIS
BARTY DEARDEN RYAN GALLAGHER JADE-ADDON HALL
JOSH HOLDENNICK HOLDEN DUSTIN LANE JOE MENDEZ
SASHA NERI-DUFOUR BETHANY SIAS DALE WILSON

Assistant to Peter Afterman LYNETTE NAZARI
Assistant to Lesley Chilcott MICHAEL BIRTEL
Assistant to Davis Guggenheim CODY HELLER
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Supervising Sound Editor SKIP LIEVSAY
Re-Recording Mixer TIM LEBLANC
Sound Editor JOEL DOUGHERTY
Dialog Editor BYRON WILSON
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Sound Effects Editor JEREMY PEIRSON
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Dolby Sound Consultant BRYAN PENNINGTON

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DI Producer JACKIE LEE
DI Colorist ROB SCIARRATTA
Senior On-Line Editor SAL CANTANZARO
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DI Producers ERIK ROGERS • MISSY PAPAGEORGE
DI Technologist MIKE CHIADO

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"Untitled" (diddley bow)
Written and Performed by Jack White

"Until The End of The World"
Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

"Embryo No. 1"
Written and Performed by
Jimmy Page

"The Fly"
Written by
Bono, Adam Clayton,
The Edge, Larry Mullen, Jr.
Performed by The Edge

“GET ON YOUR BOOTS”

Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by The Edge

“SittiNG On Top of the World”

Written by Walter Jacobs, Lonnie Carter
Performed by Jack White
Courtesy of Columbia Records/Miramax

“Ramble On”

Written by Jimmy Page, Robert Plant
Performed by Jimmy Page

“Trash, Trampoline and the Party Girl”

Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

“Blue Orchid”

Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

“Hotel Yorba”

Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

“When The Levee Breaks”

Written by John Bonham, John Paul Jones,
Jimmy Page, Robert Plant, Brian Stone
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
Warner Music Group Film & TV Licensing

“The Battle of Evermore”

Written by Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
Warner Music Group Film & TV Licensing

“Mama Don’t Want to Skiffle No More”

Performed by Jimmy Page Skiffle Group

“SittiNG On Top of the World”

Written by
Walter Jacobs, Lonnie Carter
Performed by
Jack White and Little Jack

“Where The Streets Have No Name”

Written by
Bono, Adam Clayton,
The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from
Universal Music Enterprises

“Street Mission”

Written by
Bono, Adam Clayton,
The Edge, Larry Mullen, Jr.
Performed by The Hype

“Apple Blossom”

Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

“How Many More Times”

Written by
John Bonham, John Paul Jones,
Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
Warner Music Group Film & TV Licensing

“The Battle of Evermore”

Written by Jimmy Page, Robert Plant
Performed by Jimmy Page

“Gamblin’ Man”

Written by Woody Guthrie
Performed by Lonnie Donegan

“A Sort of Homecoming”

Written by Bono, Adam Clayton,
The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope

"Blue Veins"

Written by Brendan Benson, Jack White
Performed by The Raconteurs

"Broken Boy Soldier"

Written by Brendan Benson, Jack White
Performed by The Raconteurs

"Big Bottom"

Written by
Christopher Guest, Michael John McKean,
Robert Reiner, Harry Shearer
Performed by Spinal Tap
Courtesy of Universal Records
Under license from Universal Music Enterprises

"I Can't Be Satisfied"

Written by McKinley Morganfield
Performed by Muddy Waters
Courtesy of Geffen Records
Under license from Universal Music Enterprises

"Grace"

Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
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"Hello Operator"

Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

"If I Have To Go Away"

Written by Takejiro Hayashi, Marci Sutin Levin
Performed by Jigsaw

"Pretty Vacant"

Written by Paul Cook, Stephen Jones,
Glen Matlock, John Rotten
Performed by Sex Pistols

"Koka Kola"

Written by Michael Jones, John Mellor
Performed by The Clash
Courtesy of Columbia Records
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Universal Music Enterprises

"Death Don't Have No Mercy In This Land"

Written and Performed by
Rev. Gary Davis

"ROCK THE NATION"

Written by Ronnie Montrose
Performed by
The Edgar Winter Group
with Rick Derringer

"Rumble"

Written by
Milton Grant, Fred L. Wray, Sr.
Performed by Link Wray & The Wraymen
Courtesy of Epic Records
Under license from
Sony BMG Music Entertainment

"Untitled" (BLUES SONG)

Written and Performed by Jack White

"Naughty, Naughty, Naughty"

Written by Nic Ryan, Robin Slater
Performed by Joy Sarney
Courtesy of Alaska Records/
John Schroeder Enterprises Limited

"Harmony In My Head"

Written by Stephen Diggle
Performed by Buzzcocks

"Glad To See You Go"

Written by
Douglas Colvin, John Cummings,
Thomas Erdelyi, Jeff Hyman
Performed by The Ramones
Courtesy of Sire Records
By arrangement with
Warner Music Group Film & TV Licensing

"I Will Follow"

Written by Bono, Adam Clayton,
The Edge, Larry Mullen, Jr.
Performed by
The Edge, Jimmy Page & Jack White

Sony BMG Music Entertainment

“Electric Co.”

Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

“I Will Follow”

Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

“Icky Thump”

Written by Jack White
Performed by The White Stripes

“Hush Your Mouth”

Written by Jimmy Reed
Performed by Mickey Finn & The Blue Men
Courtesy of Mickey Finn & The Blue Men

“Apple of My Eye”

Written by Jack White
Performed by The Upholsterers
Courtesy of Third Man Records

“Crazy Hazy Kisses”

Written by Roe Hollingsworth
Performed by Flat Duo Jets

“One Tree Hill”

Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

“Glad To See You Go”

Written by
Douglas Colvin, John Cummings,
Thomas Erdelyi, Jeff Hyman
Performed by The Edge

“White Summer”

Written by Jimmy Page

“Do”

Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

“Over The Hills And Far Away”

Written by
Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
Warner Music Group Film & TV Licensing

“Froggie Went A Courtin’”

Arranged by Dexter Romweber
Performed by Flat Duo Jets

“Fell In Love With A Girl”

Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

“Untitled” (SLIDE BLUES RIFFS)

Written and Performed by
Jack White

“Steady As She Goes”

Written by
Brendan Benson, Jack White
Performed by The Raconteurs
Courtesy of Warner Bros. Records
By arrangement with
Warner Music Group Film & TV Licensing

“Whole Lotta Love”

Written by
John Bonham, John Paul Jones,
Jimmy Page, Robert Plant
Performed by Jimmy Page

“Whole Lotta Love”

Written by John Bonham, John Paul Jones,
Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
Warner Music Group Film & TV Licensing

“YOUR MOMMA’S OUT OF TOWN”

Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
Warner Music Group Film & TV Licensing

“Elevation”
Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by The Edge

“A Day Without Me”
Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

“Pageing Sullivan”
Courtesy of DeWolfe Music

“Tomorrow”
Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

“Heart Full of Soul”
Written by Graham Gouldman
Performed by The Yardbirds
Courtesy of Licensemusic.com ApS

“Dead Leaves And The Dirty Ground”
Written by Jack White
Performed by The Edge, Jimmy Page & Jack White

“Corpse (These Chains Are Way Too Long)”
Written by U2, Brian Eno
Performed by Passengers
Courtesy of Interscope
Under license from Universal Music Enterprises

“Sunday Bloody Sunday”
Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

Written by Mitch Murray
Performed by
Carter-Lewis & The Southerners
Courtesy of Sunny Records

“Grinnin’ In Your Face”
Written and Performed by Son House
Courtesy of Columbia Records
By arrangement with
SONY BMG MUSIC ENTERTAINMENT

“Flood”
Written and Performed by Michael Brook
Courtesy of Canadian Rational LLC

“Screwdriver”
Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

“Embryo No. 2”
Written and Performed by Jimmy Page

“Bass Trap”
Written by
Bono, Adam Clayton,
The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from
Universal Music Enterprises

“FLY FARM BLUES”
Written and Performed by Jack White

“Going to California”
Written by
Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
Warner Music Group Film & TV Licensing

“The Rain Song”
Written by
Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with

“Stairway To Heaven”
Written by Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
By arrangement with
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“The weight”
Written by Robbie Robertson
Performed by
Jimmy Page, The Edge & Jack White

“In My Time of Dying”
Written by John Bonham, John Paul Jones,
Jimmy Page, Robert Plant
Performed by
Jimmy Page, The Edge & Jack White

“300 M.P.H. TORRENTIAL OUTPOUR BLUES”
Written by Jack White
Performed by The White Stripes
Courtesy of
Third Man Records/Warner Bros. Records

“Tryin’ To Throw Your Arms Around The World”
Written by
Bono, Adam Clayton, The Edge, Larry Mullen, Jr.
Performed by U2
Courtesy of Interscope
Under license from Universal Music Enterprises

“Ten Years Gone”
Written by Jimmy Page, Robert Plant
Performed by Led Zeppelin
Courtesy of Atlantic Records
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