

THE GOLDEN AGE

THE LIFE AND TIMES OF MAYA O'MALLEY

ANTHROPOMORPHIC FILMS PRESENTS "THE GOLDEN AGE" JUSTIN CONNOR CHRISTOPHER MAY BRIAN JACOBS ELLEN GERSTEIN AND DAVID LOVERING
EDITOR JULIAN MILO DIRECTOR OF PHOTOGRAPHY JONAS NAVICKAS PRODUCED BY JUSTIN CONNOR WRITTEN AND DIRECTED BY JUSTIN CONNOR

www.THEGOLDENAGEFILM.com

ANTHROPOMORPHIC FILMS

THE GOLDEN AGE

A FILM BY JUSTIN CONNOR

Starring

JUSTIN CONNOR

CHRISTOPHER MAY

BRIAN JACOBS

ELLEN GERSTEN

DAVID LOVERING (The Pixies)

102 minutes

Not Yet Rated by the MPAA

Camera: Shot on Red and HD Cameras exhibited on DCP

anthropomorphic films

Los Angeles

Justin Connor

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TGAFILM

www.THEGOLDENAGEFILM.com

SYNOPSIS

THE GOLDEN AGE

Short Synopsis

Inspired by true events, THE GOLDEN AGE is a tour de force musical film about subversive pop star, Maya O'Malley (Justin Connor), who after a string of incendiary remarks in the press, gets dropped from his music label and then sets out on a spiritual pilgrimage throughout mystical Northern India, to immerse himself in the vast teachings of Hindu mythology in an attempt to resolve his troubled past.

Medium Synopsis

Inspired by true events, THE GOLDEN AGE is a tour de force musical film about subversive pop star, Maya O'Malley (Justin Connor), who after a string of incendiary remarks in the press, gets dropped from his music label, Aspect Records in the Fall of 2012.

Shifting between the present day and performances/interviews from the past, we uncover the dark story of his abusive familial history, while detailing his tumultuous journey towards spiritual redemption through friends, band mates, family members, and music critics, all set against the dreamy backdrop of his compelling, innovative songs.

As Maya sets out on a spiritual pilgrimage throughout mystical Northern India, he seeks refuge in the vast teachings of Hindu mythology in an attempt to resolve his troubled past. Will Maya finally overcome the demons that have kept him trapped in a cycle of excess and fear?

Long Synopsis

Inspired by true events, THE GOLDEN AGE is a tour de force musical film about subversive pop star, Maya O'Malley (Justin Connor), who after a string of incendiary remarks in the press, gets dropped from his music label, Aspect Records in the Fall of 2012.

The film begins with an interview of Maya in the present day, uncovering the mysterious disappearance of the once-famous pop star and why he retreated into seclusion during the height of his fame. Past interviews/footage of him lashing out in controversial interviews, in addition to a well hidden drug problem during his years on the rise, hint that there may be more to this story than was otherwise told at the time.

Shifting between the present day and performances/interviews from the past, we uncover the dark story of his abusive relationship with his father, while detailing his tumultuous journey towards spiritual redemption through friends, band mates, family members, and music critics, all set against the dreamy backdrop of his compelling, innovative songs.

Eventually he escapes to the desert for a month-long fast, in an attempt to detox from the drug addiction he's been plagued with his entire life, while learning more about his rekindled spiritual path towards Hinduism, introduced to him by his former girlfriend, a member of the Hare Krishna community.

As Maya sets out on a spiritual pilgrimage throughout mystical Northern India, he seeks refuge in the vast teachings of Hindu mythology in an attempt to resolve his troubled past.

Will Maya finally overcome his demons that have kept him trapped in a cycle of excess and fear?

THE GOLDEN AGE

DIRECTOR'S STATEMENT

"THE GOLDEN AGE is my somewhat ambitious attempt to create a new genre of storytelling – infusing a full blown musical with a narrative rockumentary, incorporating verite-style scenes and scenarios that continually blur the line between what's real and what's fake.

I wanted to create a sort of 'fly on the wall' intimacy between the audience and our musical protagonist, Maya O'Malley – allowing them to peer in on his fearless musical performances, and more importantly, allow the songs themselves to drive the narrative in a way that most musicals often shy away from. Musical is a hard trick to pull off these days due to lip syncing and/or intricate staging – it's easy to gather whether someone is, or better yet, is not singing the song. So it was beyond imperative that everything be live – as it was happening – no overdubs, no tricks, no green screens – what you see and hear is what you get: a kaleidoscopic, dreamy, nostalgic shift between various genres, time periods, and film stocks, in hopes that the spine of the film and protagonist's plight could bind it all together in a unique and musically compelling way.

When I began writing the script, I was watching a lot of documentaries about musicians lives and became fascinated with the many details about their past, family lives, and struggles in terms of what propelled them to make such vibrant music. I found myself wondering, what if I could create Maya O'Malley's journey in a similar vein – could we believe he was one of these musical greats without knowing him in the pop cultural way in which we know similar musical greats from the past.

Would we be able to revel and take interest in his story in the same way, while at the same time trying to satirize the many institutions that the rockumentary genre is often based on – fame, media, pop culture, and familial trauma from the past that often plagues many artists.

At the end of the day, I think I secretly if not subconsciously set out to make a spiritual satire of material life through the guise of a famous musician. No easy task, but in hindsight, that was always the main collective thread that bound it all together."

– Justin Connor, Director of THE GOLDEN AGE



THE GOLDEN AGE

Q & A

Q & A with Writer/Director Justin Connor

What was your inspiration for the film?

The entire idea for THE GOLDEN AGE really started to come to fruition when my mom showed me some old Super 8mm reels of me as a kid. I started to think of how I could convey how the past informs our present and write a story around the available footage I had at my disposal as inspiration. I find super 8 wonderfully evocative – there's something undeniably nostalgic about it. It's aesthetic has a unique power off eliciting reflection, and I wanted to exploit that as much as possible.

So I started writing the script, and demoing the songs, trying to write songs that helped tell the story on their own – so that the songs helped convey wherever Maya was struggling in his narrative arc.

I was watching a lot of documentaries about musicians lives and became fascinated with the many details about their past, family lives, and struggles in terms of what propelled them to make such vibrant music. I found myself wondering, what if I could create Maya O'Malley's journey in a similar vein – could we believe he was one of these musical greats like Dylan or Lennon without knowing him in the pop cultural way in which we know similar musical greats from the past. Would we be able to revel and take interest in his story in the same way?

Secretly, perhaps foolishly, The Golden Age is my somewhat ambitious attempt to create a new genre of storytelling – by continually blurring the line between what's real and what's fake. That was the constant goal and aim of the whole project.

How did you get the film off the ground? What was the process of getting the film made? How were you able to fund the project?

Well, I'm afraid to revisit how I actually made this film as it might induce a minor panic attack! (laughs) I honestly don't know how I pulled this film off, quite frankly. It moved from a labor of love to an obsession. I was constantly working on it, devoting all of my energy to it for years.

I wanted to make sure that all the creative intangibles got executed correctly, so as not to affect the end result of any of the footage. I had seen independent films that I had worked on in the past get mired with lots of drama, moving on from a critical scene when it hadn't quite been captured in a compelling enough way, egos, etc. Most of the time it's not even a fault of anyone involved, but the sheer realities of trying to make something compelling and professional on a shoestring budget. I tried my best to keep the ship sailing on course amidst these challenges, and motivate the cast and crew how important each scene, rhythm and moment was to the realistic, 'fly-on-the-wall' tone that I was trying to capture along the way.

All that really matters in the end of making a film is how compelling the footage is...so I tirelessly



THE GOLDEN & A Q & A AGE

worked away on it so as to ensure that every piece of footage was the strongest it could possibly be so that it all got a fair shake in the end.

Where did you shoot?

I shot primarily in Los Angeles, and was granted a waiver by SAG to shoot in India for a few days, as that location was so integral to Maya's storyline.

I shot the scripted version of the film within 3 weeks, outside of the India shoot.

What is your favorite scene in the film?

So many, I can't really pick one – but if I had to pick one, it would have to be Maya's voiceover/ musical segment in India.

While in India, I started journaling a lot. A lot of raw memories were coming up for me – some infused from my own life and some as an imagined exploration of what this fictitious character might be going through. India became the backdrop for Maya to finally let go of his former, material life to make room for his newfound spiritual path. I just tried to stay honest to his plight, and my own as well, and the two sort of merged with each other.

I always had this idea in the back of mind, to incorporate his journaling in conjunction with the musical segment and live studio recording of "Krishna on My Mind"...so I dug out my journals and started to piece it all together musically and visually, which became its own mini-project in trying to find the climax of the third act.

It's never easy to start over in life – Maya is literally at a life or death crossroads in his journey throughout India, so I was trying to find a more musical version of the voice-over device through the guise of Maya's cathartic journaling.

It turned out to be a sweet, melodic section that still gives me chills every time I watch it now.

What was the most difficult scene to shoot?

The musical numbers in the studio were a beast logistically, not to mention artistically. Having 4 cameras running at once, along with the backing tracks in my headphones, while trying to sing these songs truthfully, and in compelling fashion - and keeping in mind where in the story these songs helped support Maya's arc in the story was definitely a challenge.

Plus, I mistakenly wrote some songs that were vocally out of my range, more emphatic screaming than my softer singing voice, so I had to push myself a bit and really be on my game, because I vowed from the beginning that there would be no lip-syncing in this film, no overdubs whatsoever. Basically, what you see is what you get in terms of the songs and music.



THE GOLDEN AGE

Q & A

So combining all that, in conjunction with wardrobe, food, whether to play piano and sing at the same time, or just sing the vocals more isolated,...there were just so many decisions that needed to be made at a moments notice depending on locations, which was frightening for meat times, considering everything else I was trying to juggle.

What was the most interesting subject of the film for you personally?

I am most proud of people's reactions about how they reflected on their own familial past without losing sight or interest in Maya's story along the way. I think we're all trying to come to terms with various aspects of our pasts, families, etc. and I wanted to be as raw and real as possible.

So many artists and creative people I know often struggle with some sort of troubled past, so I wanted to respectfully and carefully not only honor the whole concept as 'art as a function of dysfunction' but emphasize how important those difficult times are – how those experiences become our greatest teachers, versus seeing them as some sort of crutch or impediment.

The film is told through past and present moments with the past detailed out through various interviews and songs over a number of months, and the present over a week. What made you decide to tell the story this way?

Before shooting, I knew full well in advance that time was my most important character in the film. The hardest process was managing my beard! (laughs) Having the beard develop during different time periods helped sell a lot of the time passages sequentially, strangely enough. I thought it would be interesting to see this character in the present day, after being out of the limelight for years, and to cut back and forth between the present and past footage, and then carry out the ending in the present day to wrap out the 3rd act and Maya's arc. It got pretty tricky shooting in terms of keeping a 'look' and harmony to Maya's time line.

I still miss that beard.

Describe the casting process.

I had literally written the script and characters with certain actors that I knew were immensely talented and hadn't been seen by Hollywood in the right light. It's awfully hard to get quality work as an actor, and it was nice to go to some of my friends who I knew would knock this out like Christopher May and Brian Jacobs – I've known these guys for years, and I knew that they would shine given the right opportunity.

The most comical aspect to my musical story is that I only starting playing music because I had challenges finding work as an actor! I knew that I had always wanted



THE GOLDEN AGE

Q & A

to create my own vehicle, and in this day and age you have to produce your own work if you want to have some opportunity of having a career as a working actor. So I started writing the characters and songs around this particular story, knowing that I great arsenal of actors in which to pull from. As I began writing the songs and working the script, the way I was singing the songs changed – I was singing more emphatically and I loosely dubbed this 'character' Maya – my alter ego, lessmade-up-Ziggy Stardust homage – and it all sort of unfolded from there.

I'm glad they trusted me on this journey, because in the low budget indie world, it's hard to know who's going to deliver or it be a train wreck. I've been involved on both sides of the fence on that, so I just wanted to ensure them that I was going to do my best to make sure it was less of the latter.

Lastly, I think it was challenging for many of the actors in terms of settling into the 'tone' of the film, which is really about not acting and just being, performing but with a more relaxed, yet acute sense of realism. Most actors want to show their stuff, so to speak, and these roles, as well as the dialogue/tone, was more reliant on them just being natural and honest, with a sense of history then performing per se. Luckily, I had some really talented folks who let their guard down and let me guide them on this – I'm most proud of how they all really delivered the goods with this in mind.

What format did you shoot the film on?

RED, SONY HD Cam, Panasonic HVX 200, Canon 5D Mk2, PXL camera, spy/toy/kids cameras, Super 8mm film. I wanted the project to be nostalgic, dreamy and kaleidoscopic in scope. When detailing someone's life, family and past, the more the merrier in terms of looks and film stocks the better.

As the writer, director, and producer of the film, what do you think the essence of the film and it's characters are about?

Redemption, catharsis, family...spiritualism. What role does fate play in terms of how to decipher the benefits from our most harrowing experiences.

The themes of material life vs spiritual life seem to come into play a lot for me as I get older. At the end of the day, I think I secretly if not subconsciously set out to make a spiritual satire of material life through the guise of a famous musician. No easy task, but in hindsight, that was always the main collective thread that bound it all together.



CAST THE GOLDEN AGE

JUSTIN CONNOR (Role: Maya O'Malley)

Justin Connor is an actor, writer, director, and musician who hails from the humble roots of Manchester, New Hampshire, born and raised to first generation Irish descendants. Constantly expanding his creative palette through various artistic mediums, he is best known and recognized from such independent films as *Resurrection Mary*, which premiered at the *Tribeca Film Festival*, as well as *The Problem, In My Life* and such TV shows as *Six Feet Under*, *Monk*, *Judging Amy*, and a slew of others over the years, in addition to over a dozen national commercials.

He chose to take some time away from his acting pursuits, in order to write, direct, produce, star in, and score the music for his feature film mock/rockumentary musical entitled, *The Golden Age* - a musical tour de force film about famous pop star, Maya O'Malley, who got dropped from his record label, Aspect Records in the Fall of 2012.

His most recent album, *Kaliyuga*, is currently available on iTunes, and he plans to release *The Golden Age* in 2016 as a double vinyl release as the score/soundtrack to the feature film.

He currently resides in Los Angeles, where he splits time between acting jobs, developing various script ideas, while tracking songs for his third album entitled, *Fructify*.



CHRISTOPHER MAY (Role: John Crispin)

Originally from the small town of Lake Hopatcong, N.J., Christopher studied acting at the Mason Gross School of the Arts at Rutgers University.

After eight years in New York City as a member of the a capella quartet *JQ and the Bandits* and appearing in numerous Off Broadway shows, Christopher made the move to Los Angeles.

His most recent television credits include Guest Starring roles on *CSI:Crime Scene Investigation*, *Criminal Minds*, *Rizzoli & Isles*, *Castle*, *Bones*, and *CSI:NY*. His film credits include *Lions for Lambs* directed by Robert Redford, *Believers* from the makers of the *Blair Witch Project*, and *Some Guy Who Kills People*.

In addition to being an actor, Christopher can also be seen performing around the world in *Surfin': The Beach Boys Tribute*, and performs in his ukulele duo, *Uke Box Heroes*.



THE GOLDEN AGE

CAST

BRIAN JACOBS (Role: Barry Rosenthal)

Born and raised in New York, Brian has made a living as a Los Angeles actor for the past 20 years.

His credits include *Ghost World*, *Will & Grace*, *Star Trek* and a Series Regular role as "Aron" on FOX-TV's *The Mr. Potato Head Show*. He has done voice-over work for *Futurama* and brands such as *Lexus*, *Coca-Cola*, *Honda* & *Pizza Hut*.

He has also appeared in over 30 national commercials, including work with *Cathrine Zeta-Jones*, *Ryan Stiles*, *Marlon Wayans* and *David Arquette*.



ELLEN GERSTEIN (Role: Kathryn O'Malley)

Ellen Gerstein is a member of the Alliance of Women Directors, Women in Film and a judge for the Roy W. Dean screenwriters Grant. Her film credits include *Control: A Love Story*; *America is Still the Place*, *Treasure Of The Black Jaguar* and *Swelter* with Alfred Molina. Her television credits include recurring roles on *Shameless*, *The Whole Truth* (ABC), *Southland*, *James Dean* (TNT), *Murder of Crows*, *Seinfeld* and *Friends*. She is a lifetime member of *The Actors Studio*.

Ellen Gerstein has directed two International award winning short films *Come Away With Me* and *Waiting For Ronald*. Her feature script, *Just South of Normal*, won the Roy W. Dean Screenwriting Grant, and she co-wrote, and starred in a short film, *Silent Laughter* out of the AFI Directing Workshop for Women. Her one-woman show, *My Psychotherapy Comeback Tour*, was a semi-finalist in the Samuel French Short Play Contest and played in the New York Fringe Festival.



DAVID LOVERING (Role: Himself)

David Lovering is an American musician and magician, best known as the drummer for the alternative rock band The *Pixies*, which he joined in 1986. After the band's breakup in 1993, Lovering drummed with several other acts, including *The Martinis*, *Cracker*, *Nitzer Ebb* and *Tanya Donelly*. He also pursued a magic career as *The Scientific Phenomenalist*, performing scientific and physics-based experiments on stage. When the *Pixies* reunited in 2004, Lovering returned as the band's drummer, and has since been touring the globe with the band for years since.



FILMMAKERS

THE GOLDEN AGE

JUSTIN CONNOR - *Writer/Director/Producer*

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Constantly expanding his creative palette through various artistic mediums, he is best known and recognized from such independent films as *Resurrection Mary*, which premiered at the *Tribeca Film Festival*, as well as *The Problem, In My Life* and such TV shows as *Six Feet Under*, *Monk*, *Judging Amy*, and a slew of others over the years, in addition to over a dozen national commercials.

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JONAS NAVICKAS - *Director of Photography*

Comprehensively trained cinematographer Jonas Navickas was born in Boston, Massachusetts, and studied at both Boston College & The Los Angeles Film School.

Navickas has worked on seventeen successful feature films to date, most recently serving as 2nd Unit Director and Digital Imaging Technician on the British thriller *Whispers*. He was also 2nd Unit Director on the feature film *Isle of Dogs*, an official selection of London's Film4 Frightfest, and Grand Prize winner at Shriekfest 2011 in Hollywood.

His work on short form motion pictures has also been showcased at The New York City Horror Film Festival, The Fort Lauderdale International Film Festival, and at the Venice Art Biennale.

FILMMAKERS

THE GOLDEN AGE

LEN BORRUSO - 2nd Unit Director of Photography

Based in Los Angeles, Len Borruso was most recently the Director of Photography of Quentin Lee's 2015 psychological horror film, *The Unbidden*. He is also currently in production shooting Mike Sakamoto's eponymous feature film, *Norman Jones*, about the life and times of the Beat era painter. His most recent short, *Operation Marriage* was an entrant in this year's Academy Awards competition and screened at CAAMFest at the Castro Theater in San Francisco in March of 2015.

Len also shot Ringo Le's romantic comedy, *Big Gay Love*, Dalila Ali Raja's *Secrets & Toys* which won both the Jury and Audience Award at the 2014 Miami Gay & Lesbian Film Festivals well as Kyle Broom's critically acclaimed political short film, *Prevention of Injury*, which deals with the detention of Bradley Manning.

Along with his award-winning narrative film work, Len is also a successful commercial Director/DP having created spots for *Pink Dot*, *Acme Bail Bonds* and *Hornblower Cruises* among a long list of others. His music video work includes shoots for *Chevy Woods*, *Breathe Carolina* and *Los*.

Len received an M.F.A. from the prestigious UCLA Film School, and began formally studying film at Hampshire College and later graduated from the University of California at Santa Cruz with a B.A. in Filmmaking and Culture. Len was born in Queens, New York and raised in Jersey City, New Jersey.

JULIAN MILO - Editor

Julian Milo hails from Austin, TX, and is best known for his work on *The Sno Cone Stand Inc*, and *The Kids of Widney High*. He has edited various shorts, and dazzling music videos which exhibit his vast technical and artistic skill as an editor.

He is currently developing his own screenplays/projects as an aspiring director.

MATTHEW RIDGEWAY - 1st Assistant Director

Matthew Ridgeway, began composing music at age 13. He attended SF State in San Francisco, where he produced and collaborated with a number of bay area musicians recording albums and writing songs for various projects and studying Native American music, Western Classical, and Jazz Ensemble.

In 2012, he received a Bachelor of Arts in Film, Television, and Media Studies at Cal State University of Los Angeles, graduating with honors. Matthew started *Acoustic Communications*, a company that provides production and post-production sound for Film, Electronic NewsGathering, and Broadcast Media. He recently finished sound production on the documentary *And Then They Came Home*, a film about Iraq combat veterans. He has collaborated on documentaries, independent feature films/movies, music videos, web/Internet content, and industry/corporate films.

THE GOLDEN AGE

TECHNICAL SPECS



TITLE: THE GOLDEN AGE

PRODUCTION COMPANY: Anthropomorphic Films

WRITER/DIRECTOR/PRODUCER: JUSTIN CONNOR

SYNOPSIS: **THE GOLDEN AGE** is a musical rockumentary about subversive pop star Maya O'Malley and his journey towards spiritual redemption following his being dropped from his music label, Aspect Records in the Fall of 2012.

ACTORS: Justin Connor
Christopher May
Brian Jacobs
Ellen Gerstein
David Lovering (The Pixies)

RUNNING TIME: 102 minutes

SHOOTING FORMAT: Digital 1920 x 1080 HD

ASPECT RATIO: 16x9, 5.1 Sound mix, Language: English, USA

SOUND MIX: 5.1 Surround Sound, Stereo

EXHIBITION FORMATS: DCP // Blu-Ray // DVD // ProRes

LANGUAGE: English

CONTACT: info@thegoldenagefilm.com
323-459-1746

CREDITS

THE GOLDEN AGE

ANTHROPOMORPHIC FILMS

Presents

A Film by
JUSTIN CONNOR

Written, Directed, and Produced by
JUSTIN CONNOR

Original Songs & Score by JUSTIN CONNOR

Dir. of Photography by JONAS NAVICKAS

Edited by JULIAN MILO

First Assistant Director MATTHEW RIDGEWAY

Executive Produced by JUSTIN CONNOR

CAST

| | |
|------------------|--------------------|
| Maya O' Malley | JUSTIN CONNOR |
| John Crispin | CHRISTOPHER MAY |
| Barry Rosenthal | BRAIN JACOBS |
| Kathryn O'Malley | ELLEN GERSTEIN |
| Himself | DAVID LOVERING |
| Ashley Tolman | ELIZABETH SOUTHARD |
| Jane Healy | JOANNA LEEDS |
| William Harris | NATHAN SAPSFORD |
| Mickey O'Malley | JAMIE CONNOR |
| Morgan Winslow | ANDREW LEEDS |
| Dave Wilson | DAVID PETERS |
| Vrinda Halloran | RACHEL PERRY |
| PBS Host | MICHAEL FAULKNER |
| Jen Newsom | KESTRIN PANTERA |
| Janet Combs | SARAH LILLY |
| Billy Paulson | MARK KELLY |
| Laurie Hayes | NINA MILLIN |
| Talk Show Host | TIM WOODWARD |
| Sex Interviewer | CARRIE ANNE JAMES |
| Jeff Mackie | RYAN MULKAY |

CREDITS

THE GOLDEN AGE

Carol Buras TERESA GANZEL
Mehta Singh RAM KIRIN
Himself A.C. BHAKTIVEDANTA SRILA PRABHUPADA

PRODUCTION

Second Unit Dir. of Photography LEN BORRUSO

Additional Camera Operators ABBERT FILLER
AARON CHAMPION
DAVID PARVEY
JAMESON JORDAN
KRISTIN FIELDHOUSE
CLAY JONES
YAMIT SHIMONOVITZ

First Assistant Director MATTHEW RIDGEWAY

Digital Imaging Technician PAOLO ARRIOLA

Still Photography SARAH ST. CLAIR RENARD
DAVID WILLIS
NILLS TIMM
ANDREW TONKERY
BRANDON SMITH
JAMES AVELLONE
JUSTIN CONNOR

Additional Photography ENRIQUE PACHECO
BLUE EDEN FILMS
GREG TAYLOR

Production Sound SAIF PARKAR
AMANDA BEGGS
VICTOR P. BOUZI

Recording Studio Engineer DAVID PETERS

Key Make-Up Artist JUANITA LOPEZ

Additional Make-Up Artists SUNNY DRISSIA
INARA LOPETATE-AKIN
EMMA JACOBS
KAYLA BRESEE
ALISON CHRISTIAN

Assistant Editor SCOT SCALISE

Titles MICHELLE DOUGHERTY
DAN SHEEHAN

Re-Recording Mixer DEREK VANDERHORST

Post-Production Sound Services SUMMIT POST - LOS ANGELES, CA

Supervising Sound Designer LUIS GALDAMES

CREDITS

THE GOLDEN AGE

POST-PRODUCTION

| | |
|----------------------------|---------------------------|
| Dialogue Supervisor | JOE IEMOLA |
| Assistant Sound Editor | JACOB HOUCHEN |
| Visual FX/Colorist | BUBBA'S CHOP SHOP |
| Attorney | MICHAEL GOLLAND |
| E&O Insurance | HISCOX INSURANCE CO. |
| Insurance | TRUMAN VAN DYKE |
| Title and Copyright Report | THOMPSON COMPUMARK |
| Script Clearance Research | INDIECLEAR, CAROL COMPTON |
| Payroll | ABS PAYROLL, KRIS KING |
| SAG Indie | DONOVAN HENRY |
| Super 8mm Transfer | FILM & VIDEO TRANSFERS |

MUSIC

All Songs & Score written, recorded, and produced by Justin Connor

| | |
|---|--|
| "I BELIEVE - PART 1" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records | "FEEL THE PAIN" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records |
| "I BELIEVE - PART 2" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records | "SAT NAM" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records |
| "CONTENT" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records | "ON YOUR OWN" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records |
| "GETTIN' IT ON" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records | "KRISHNA ON MY MIND" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records |
| "GOSPEL SONG" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records | "RHYTHMS OF DISGUISE" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records |
| "KITCHEN SINK" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records | "THE GOLDEN AGE" Written and Performed by Justin Connor Courtesy of Wiry Pulse Music (BMI) Under license from Wiry Pulse Records |

CREDITS

THE GOLDEN AGE

MUSICIANS

| | |
|-------------------|--|
| JUSTIN CONNOR | Producer, Pianos, Synths/Keyboards, Percussion, Kalimba, Celeste, Harpsichord, Organ, Percussion, Vocal Arrangements, and String/Horn Arrangements |
| DAVID PETERS | Co-Producer, Engineer, Mixer, and String/Horn Arrangements |
| MICHAEL VALERIO | String/Horn Arrangements, Bass |
| ANDRE PITTMAN | Vocal Arrangements |
| TOM ROGERS | Sound Engineer (Gettin' it On) |
| JEREMY MILLER | Sound Engineer (I Believe - Part 1) |
| MORNING ESTRADA | Sound Engineer (Feel the Pain) |
| JOSH BERG | Studio Engineer (Kitchen Sink) |
| JIMMY PAXSON | Drums, Percussion |
| LARRY MARCIANO | Guitar |
| ROBIN EVERHART | Bass |
| MATT ROHDE | Organ |
| JANEEN RAY HELLER | Bow Saw |
| RICK BAPTIST | Trumpet |
| MIKE DAVIS | Trumpet |
| NOAH GLADSTONE | Trombone |
| PAUL KLINTWORTH | French Horn |
| BRIAN O'CONNOR | French Horn |
| MARK ROBERTSON | Violin |
| LUKE MAURER | Viola |
| VICTOR LAWRENCE | Cello |
| JESSICA RAU | Choir |
| ILIA YORDANOV | Choir |
| TAYLOR HANNAH | Choir |
| DENISE HIGHTOWER | Vocalist |
| PATRICIA HODGES | Vocalist |
| DENITA JAMES | Vocalist |

CREDITS

THE GOLDEN AGE

SPECIAL THANKS

| | |
|--------------------------------------|---|
| Scott McLean | AC Bhaktivedanta Srila Prabhupada |
| Jim Wareck | Kathryn, Jim, Sean, and Jamie Connor |
| Steve Uribe | Matthew Ridgeway |
| Julian Milo | Rachel Perry |
| Narayani Coughlan | Sue Cappiello |
| David Peters | Eve Senn |
| Uddhava Gita | Neil Roberts - Roberts & Brazier Harpsichords |
| Amber Rosenstock | Grey Tone Film Lab |
| Sonya Schwartz | Joe Laterza Cascade Studios |
| Ram Kirin | East West Recording Studios |
| Tej Khalsa | Paramount Recording Studios |
| Dr. Atma Khalsa | Westlake Recording Studios |
| Kristina Johnson at PETA | Greg Ruoff at Ocean Studios |
| Nrsimhananda dasa at ITV Productions | Rami Jaffee at Fonogenic Recording Studio |
| Syamarani dasi | John King and the 333 Club |
| Vasanti dasi | Gradient Studios |
| Nikki & Scot Scalise | Ponchik Restaurant |
| Mike Vallerio | Richard Worboys at The Avalon |
| Jimmy Paxson | Ron Groeper at McCadden Space Studios |
| Stephen Knapp | Susan Ruttan |
| Len Borruso | Karen Kelly |
| Luis Galdames | John Schwerbel |
| Julie Pavesi | Peter Maxwell Evans |

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GALLERY THE GOLDEN AGE

