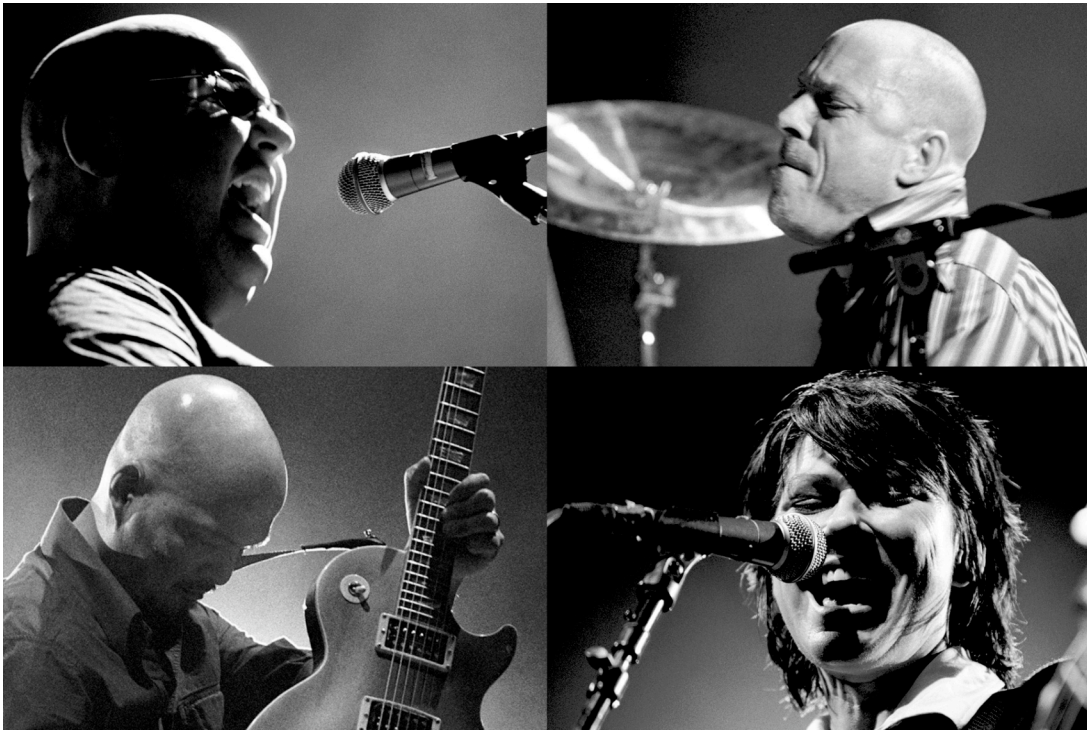


STICK FIGURE

## loudQUIETloud: a film about THE PIXIES

The Pixies cut an unparalleled path through modern music. Four and a half albums, a few tours, some breathtaking music and endless speculation about the relationship between the four founding members led many fans to scratch their heads in wonderment at their abrupt and acrimonious disbanding in 1992.

In 2004, to the amazement of their fans, the Pixies reunited. loudQUIETloud is an intimate portrait of the band members and their difficult, tense and ultimately triumphant return as one of rock music's greatest bands.





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**DOCUMENTARY OF  
LEGENDARY ALT-ROCK BAND  
THE PIXIES  
HITS THEATERS SEPTEMBER 29**

September 13, 2006 (New York, NY) – *loudQUIETloud: a film about THE PIXIES* is an intimate, behind-the-scenes chronicle of the Pixies' massively successful 2004 reunion tour, from the first rehearsal, to the final bow nearly one year later. The film opens theatrically in New York at Cinema Village (22 E. 12<sup>th</sup> Street) and in San Francisco at the Roxie Cinema (3117 16<sup>th</sup> Street, at Valencia Street) on September 29 and will reach Los Angeles on Nov. 3 at The Laemmle Sunset 5 (8000 Sunset Blvd.).

The usually press shy Pixies granted unprecedented access to award-winning directors Steven Cantor and Matthew Galkin for the New York-based Stick Figure Productions ([www.stickfigureproductions.com](http://www.stickfigureproductions.com)). In *loudQUIETloud*, Cantor and Galkin create an intimate portrait of the artists, their relationships with family, fans and each other, and the combustible dynamic when the four come together on stage. The film provides an insider's perspective of a touring band's life, from the loud, emotional highs of performing to sell out crowds, to renewed tensions that arise between band members.

In addition to the striking concert footage highlighting some of the band's most compelling music including "Where Is My Mind," "Gouge Away," and "Hey," the film also features a stunning original score, composed and performed by renowned artist and producer Daniel Lanois (whose credits include U2, Peter Gabriel, Bob Dylan, Willie Nelson and Emmylou Harris).

"Since the Pixies split acrimoniously, this was a very unlikely reunion," Galkin commented. "As documentary filmmakers we realized there was an opportunity to explore this band as they got back together. Would they still sound good? Would they get along? Would old tensions and creative disputes re-emerge?"

The Pixies formed in Boston in 1986 and quickly gained a cult following and widespread critical acclaim for their blend of screaming punk noise, guitar rock, classic pop and surf rock riffs mixed with impossible-to-ignore melodic hooks and front man Black Francis' (nee Charles Thompson, aka Frank Black) often bizarre lyrics about religion, UFOs and metaphysics. The band made five records during six years together for the U.K. based independent label 4AD, toured constantly playing small clubs to sold-out European rock festivals, and earned the respect and adoration of fans, peers and critics alike. And then it ended, as the story goes, when Thompson, never one to willingly face confrontation, broke the band up via fax.

By that time, though, the Pixies' influence was far-reaching and undeniable. U2's Bono called them "one of America's best bands ever;" David Bowie called their work "just about the most compelling music of the entire '80s," and the late Kurt Cobain identified the band's first record *Surfer Rosa* (1988) as his favorite album of that entire decade and confessed, when writing his landmark breakthrough "Smells Like Teen Spirit," that, "Basically, I was ripping off the Pixies."

The band's legend and myth grew exponentially during their 12-year hiatus and by the time the reunion tour was announced in early 2004, tickets to shows were selling out within minutes of going on sale. Despite the ensuing hoopla and media frenzy, (*Newsweek* noted of the band's first show on the warm-up tour, "...the way the Pixies sounded...they would have dazzled anyone anywhere...and they played with the precision of a band that had never skipped a day,") the individual band members, Black, bassist Kim Deal, guitarist Joey Santiago and drummer David Lovering seemed to take it all in stride.

"We were exposed to every possible side of all of their disparate personalities," Galkin noted of the months spent shooting, "and I think we were able to bring that same feeling, through an unfiltered lens, to those who see this film."

#### **About the Directors:**

**Steven Cantor** is the founder of NY based Stick Figure Productions. His directing and producing credits include *Bounce: Behind The Velvet Rope*, *Devil's Playground*, *Willie Nelson: Still is Still Moving*, HBO's *Family Bonds* and the soon to be released HBO/BBC co-production *What Remains* about acclaimed photographer, Sally Mann (a follow-up to *Blood Ties*, his Academy Award nominated short of 1994).

Currently, **Matthew Galkin** is directing, and Cantor producing, an HBO documentary on Ingrid Newkirk and her PETA organization. Galkin recently directed (with James Murphy) the music video for LCD Soundsystem's "Disco Infiltrator." For Stick Figure, Galkin produced HBO's *Family Bonds* and co-produced John Landis's IFC film, *Slasher* in 2003. In the fall of 2002, he served as associate producer on Martin Scorsese's *The Blues: Five Riffs*, part of the PBS series *The Blues*, which screened at the 2003 Sundance Film Festival. He started his career by winning top honors at the 1995 Hamptons International Film Festival for his short student film *Man Down*.

#### **About Janet Billig Rich, Co-Producer**

Janet Billig Rich has been a music industry executive for more than 15 years. Her first jobs included selling merchandise at clubs around New York City and on national concert tours. She became a publicist and A&R representative at Caroline Records, working with artists such as Primus, White Zombie, Hole and Smashing Pumpkins. Later, she joined Gold Mountain Entertainment, where she managed Nirvana, Hole, The Breeders, Lisa Loeb and Dinosaur Jr. She left management to become the youngest senior executive at Atlantic Records, where she ran the A&R department and worked with artists such as Sugar Ray, Matchbox 20 and Jewel. She later formed her own management and production company, Manage This! where she has worked on projects as diverse as "*Rock of Ages*," an '80s inspired musical that opens in Las Vegas in summer '06, *#1 Single*, Lisa Loeb's unscripted television show for the E! Network, *Down from the Mountain*, a touring version of the multi-platinum soundtrack to the Academy Award-winning film *Oh Brother Where Art Thou*, a tour and television show with Gina Gershon titled *Rocked*, and a reunion tour and documentary on seminal band the Pixies called *loudQUIETloud*. She is currently producing and music supervising several projects such as *Barry Munday* a film starring Luke Wilson and *Surfwise* a documentary film about the Paskowitz Family.

#### **About Stick Figure Productions**

Founded in 1998 in New York, Stick Figure has produced numerous award-winning documentary films, including *Devil's Playground*, *Bounce: Behind the Velvet Rope*, *Willie Nelson: Still Is Still Moving*, and *Slasher*. In 2004, Stick Figure brought their successful brand of documentary filmmaking to television, producing the critically acclaimed real-life series *Family Bonds* for HBO's Sunday night lineup, as well as the hit reality series *Amish In the City* for UPN. Stick Figure

currently has numerous documentaries and reality series in development and production, and is also developing feature films and other fiction projects.



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For more information, please visit: [www.loudquietloud.com](http://www.loudquietloud.com).



**STICK FIGURE**

**loudQUIETloud: a film about THE PIXIES**

**Principal Cast Credits**

Charles Thompson  
Kim Deal  
Joey Santiago  
David Lovering

**A Stick Figure Production**

**Original Score by**  
Daniel Lanois

**Directors of Photography**  
Jonathan Furmanski  
Paul Dokuchitz

**Co – Producers**  
Matthew Galkin  
Janet Billig Rich

**Executive Producers**  
John Krasno  
Daniel Laikind  
Pax Wassermann

**Edited by**  
Trevor Ristow

**Produced by**  
Steven Cantor

**Directed by**  
Steven Cantor  
Matthew Galkin

**Line Producers**  
Terry Clark  
Owen Levin

**Associate Producers**  
Jonathan Furmanski  
Kelley Deal

**Production Coordinator**  
Margaret McCombs

**Assistant Production Coordinator**  
Deborah Barak

**Location Sound Mixer**  
Jonathan Jackson  
Bob Bryan

**Additional Sound Mixer**  
Damian Canelos

**Production Associates**  
Mat Lynch  
Darren Coyle

**Production Accountants**  
Keira March  
Abby Orlando

**Production Assistant**  
Lauren Veloski

**Additional Camera**  
Steven Cantor  
Matthew Galkin  
Carlos Bible  
Vince Doyle  
Lloyd Handwerker  
Christian Huguenot  
Matty Lalime  
Jacques Lapointe  
Ben Logan  
Ben Lowry  
Mat Lynch  
Joe Morrone

**Post Production Supervisor**  
Karla Henwood Kirby

**Associate Editor**  
Christina Fontana

**Assistant Editor**  
Caroline McCaughey

**Footage Loggers**  
Matty Lalime  
Dominic LaPerriere  
Celeste Loetz

**Online Editor**  
Matt Sarno

**Colorist**  
Ryan Barger

**Additional Editor**  
Purcell Carson

**Sound Editing and Mixing Facility**  
Tandem Sound

**Supervising Sound Editor &  
Re-Recording Mixer**  
Eric Offin

**Dialogue Editor**  
Jeff Formosa

**FX Editor**  
Eric Milano

**Foley Artist**  
Shaun Brennan

**Foley Supervisor**  
Mark Garcia

**Sound Assistant**  
Jesse Wakeman

**Pixies Live Music  
Mixing/Recording**  
Matt Yelton

**Pixies Live Lighting Designer**  
Myles Mangino

**Original Music by**  
Daniel Lanois

**Performed by**  
Daniel Lanois  
Marcus Blake  
Steve Nistor  
Jim Wilson

**Production Counsel**  
Loeb & Loeb LLP  
Roger Arar  
Po Yi  
Amanda Rykoff



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## **loudQUIETloud: a film about THE PIXIES**

### **DIRECTORS' STATEMENT**

Great rock music is magic. Not the Houdini type of thing, but like the magic that transpires between love-struck couples or dynastic sports teams. The band members are in perfect sync with one another, the electricity and chemistry between them almost palpable. Throughout this tour, that's how it was with the Pixies. On stage.

Off stage was a completely different story. They rarely spoke to one another and when they did it was mostly idle small talk. Needless to say this group-wide dynamic created substantial filmmaking challenges. We would spend days at a time on the road with nary a glimpse of a Pixie, save for that evening's show. We were forced to find other ways of telling the Pixies story - - like Carla, the Kim Deal worshipping super-fan with a Pixies cover band who camped outside the arena in Chicago hours before anyone else showed up to be sure she could get a spot in the front row.

As we began to look at our footage with our (brilliant) editor, Trevor Ristow, a fascinating theme emerged. The Pixies are not, as Kelley Deal tells her sister backstage, "the four worst communicators ever," but rather they communicate through their music. They are four wildly different people at disparate stages in their lives and with a great deal of psychic baggage, both individually and collectively. On top of that, they all have to deal with their own present-day issues - - family, money, addiction. True, they were not communicating verbally very much, but when the lights went down and they took the stage, they were alive and in-sync and in love with the music and one another, talking to each other in a most profound way, though on some other plane. Whether in rehearsals, recording, performing or just working with Joey on the score to a documentary, the Pixies came to life through their music.

We were in the middle of making the HBO series *Family Bonds* when we heard the Pixies were reuniting. Our instinctive reaction was to buy tickets to the first announced show - - at Coachella. While waiting for the Ticketmaster order to go through, we both had the same epiphany and communicated it to one another with an excited look that said, "Wait a second. We're filmmakers. Let's make a Pixies movie. To hell with tickets, we'll get backstage passes."

Well, here's the backstage pass.

Steven Cantor and Matthew Galkin



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## **PRESS FOR loudQUIETloud: a film about THE PIXIES**

"...a shining moment in the rock-doc genre." - Marrit Ingman, *Austin Chronicle*

"loudQUIETloud" is a fascinating, all-access look at four people who were never quite as good as when they were together! ... could've kept my interest for four hours. 4 Stars!" - Michael Corcoran, *Austin American-Statesman*

"The documentary provides astonishing access to four musicians who were known as much for their reclusiveness and infighting as they were for their unique sound..." - Christy Lemire, *Associated Press*

"...Required viewing . . ." - *Variety*

"A loving portrait of the rock band...The intimate road footage in this well-made film highlights how the members of one of the most beloved underground rock bands of the early nineties can barely hold a conversation with each other, even on a lonely tour, and reveals how each of them has—or has not—grown up." - *The New Yorker*

"Galkin and Cantor paint Pixies' tale as an epic romance that was doomed from the start; when the lovers reunite ... the end result is, much like the film itself, both spectacular and sad." - Karina Longworth, *cinematical.com*

"The film's power, sadness, redemption, and rawness, reveals the final truth that rock stars grow up, that they can grow up, and that we should let them grow up." - Josh Frank, author of *"Fool the World: The Oral History of a Band Called Pixies"* (in *"Aint it Cool News," aintitcool.com*)

"Steven Cantor and Matthew Galkin's behind-the-scenes documentary expertly chronicles the mega-successful 2004 reunion tour undertaken by influential alt-rock act the Pixies. The filmmakers hone in on the band's fragile group dynamic and make good use of Frank Black and Kim Deal's unselfconscious moments backstage, and the steady stream of concert footage is top-notch." - *New York Magazine*

"...a compelling, sweetly observed portrait of one of rock's most lauded & confounding bands."  
- Michelle Orange, *The Huffington Post*

"It is a film where simmering tensions erupt into primal storms, where high tragedy goes cheek-by-jowl with low comedy, and where the drummer goes mad and won't finish his solo ... a rambunctious little documentary." - Xan Brooks, *The Guardian (UK)*