

A FILM BY STEVEN LORING



78 Minutes • English • HD(16:9) • 2014

WORLD PREMIERE • 2014 NEWPORT BEACH INTERNATIONAL FILM FESTIVAL
INTERNATIONAL PREMIERE • 2015 THESSALONIKI DOCUMENTARY FILM FESTIVAL

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The Age of LOVE

It's never too late to date.

A film by Steven Loring
78 Minutes • English • 2014
Blu-ray/DCP/DVD • HD 16:9
theAgeofLoveMovie.com/press-kit

PRODUCTION + SCREENING INFO,

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WORLD PREMIERE



INTERNATIONAL PREMIERE



LOGLINE

THE AGE OF LOVE follows the comic and poignant adventures of 30 seniors who attend a first-of-its-kind Speed Dating event for 70- to 90-year-olds, and discover how the search for love changes—or doesn't change—from first love to the far reaches of life.

SHORT SYNOPSIS

An unprecedented speed dating event for 70- to 90-year-olds serves as the backdrop for THE AGE OF LOVE, an alternately poignant and funny look at the search for love among the senior set.

Over one summer, we intimately follow as ten speed daters—recently widowed, long-divorced or never-married—prepare for the big day, endure a rush of encounters, then anxiously receive their results. Fearlessly candid about themselves and what they're seeking, these WWII babies are spurred to take stock of life-worn bodies and still-hopeful hearts.

Then, as they head out on dates that result, comic and bittersweet moments reveal how worries over physical appearance, romance and rejection, loss and new beginnings change—or don't change—from first love to the far reaches of life.

The Age of Love is a story of the universality of love and desire, regardless of age.

FULL SYNOPSIS

Born in the years before WWII, none of the 30 registrants for Rochester, NY's first senior speed dating event dreamt of being flung into the high-tech social scene of the new millennium. But now, as posters go up, local media buzzes and anxious anticipation grows, these typically overlooked elders lay their hearts on the line, fearlessly confronting realities of physical appearance, romance and loneliness, loss and new beginnings.

An 82-year-old bodybuilding champ, bitterly divorced in his fifties, imagines someone new by his side; a skydiving widow dulls her loss by pursuing younger men; an online-dating addict searches the web for Mr. Right; a romantic discards

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FULL SYNOPSIS, CONTINUED...

his portable oxygen for a sunset tango on the beach; a 1940s movie fanatic who escaped an abusive marriage still seeks her 'Fred and Ginger' romance.

Faced with feelings "even our own kids never ask about," each dater's intimate confessions blend with revealing vérité to shed light on the unexpectedly intense and complex feelings that lurk behind wrinkled skin and thinning hair.

The event arrives, and our seniors, coiffed and polished, show up armed with ice-breakers and nervous attempts at humor. As the 5-minute 'dates' begin, they seek common ground in medical ailments, senior discounts and Big Band memories. Yet, beneath the hearty banter simmer ageless hopes and fears: Will they be harshly judged over looks and deficiencies? Will inner desires match real-world possibilities? And can they reach past old loves and losses and open up to a stranger once again?

But it's only days later, as results envelopes are torn open by anxious hands, that the moment of truth arrives. And it's suddenly clear how little changes in the realm of love—not awkward teenage anxieties, not the delight at being desired, and not the clumsy tears at rejection.

Finally, we go along on several first dates that lead to unexpected comedy and distress. One man can't stop talking about his hospitalizations, a woman claims to be matched with the wrong date, and one couple, crammed in a cluttered kitchen, struggle to summon any small talk at all. But then we witness the first glimmer of a pairing that might evolve into a new and mature love.

Playful and wise, passionate and inspiring, these senior daters entertain and enlighten with a candor that puts media stereotypes to shame. Something's clearly at stake in each of our characters' lives—and we end by revisiting those who may not have found new soulmates, but who remain determined to grow and learn and try.



WISDOM FROM THE AGE OF LOVE'S SENIOR SPEED DATERS

“**Let's face it**, when you're 25, jeez, you can throw yourself on the stairwell and do it...now it would hurt my back.” – **Addie**



“**I got so much love** to give to some woman, and it's just sitting there getting stale. I still have that excitement, that feeling in my heart.” – **Fran**

“**At this age, beauty** is different. It's not about wrinkles and plastic surgery, it's about being open and adventurous.” – **Frank**



“**My arms are wrinkled** and flabby. Do I want them to be? No, but this is who I am, and I think it's better just to be me.” – **Linda**

“**In my generation**, it was simple to ask a girl out. Now you have manuals, websites and therapists, but relationships don't seem any better.” – **Phil**



“**People still look** for intimacy. I'll admit it right out. I don't mean to be obnoxious about it or anything, but yeah, that's part of life.” – **Matt**

“**I don't think the feeling** of love changes over time. It remains just as challenging and intense as when you were younger.” – **Nancy**



DIRECTOR'S STATEMENT

While the world's fastest-growing age group is 65 and over, when we consider love and desire, our youth-obsessed media still embrace the clichés. Rarely in our culture are older adults given voice as emotionally intricate individuals.

My desire to explore this issue began when my dad's death ended an intense half-century love affair, leaving my still-vibrant mother struggling to face a new life alone. That same year, a 78-year-old uncle who'd never even dated suddenly met a woman, and they fell madly, adolescently in love. Trying to understand the needs of those closest to me, I searched the media for stories where seniors spoke openly about their intimate, emotional lives, but found very few.

And so, when a 'healthy aging' coalition in Rochester, NY announced a speed dating event exclusively for 70- to 90-year-olds (at which many chuckled), it struck me as both iconoclastic and obvious. Here was a unique chance to discover how age affects our desire to start over, to be held once again in someone's arms, to seek new companionship and affection. And so I set out with one question: Do decades of life and loss constrict our hearts, or might time develop them in unexpected ways?

Unlike other recent documentaries on aging, I saw an opportunity to break social and generational barriers by looking at seniors not in terms of specific talents or communities, but through shared, human desires. By telling a story involving a universal quest, I could connect older adults directly to the mainstream through situations to which all can relate. Regardless of age, I thought, who doesn't understand loneliness, or intimacy, or the search for love?

Gaining exclusive rights to the dating event and its participants, I filmed without a crew, aiming to develop easygoing, personal relationships with the speed daters and allow candid stories to emerge by following their everyday routines. I listened both for humor and confessional poignance, and discovered a wide-ranging story by piecing together this ensemble of voices. In the end, I was amazed by how these outwardly unremarkable 70- to 90-year-olds, from the generation before baby boomers, opened up so willingly.

(Director's Statement Continues →)

DIRECTOR'S STATEMENT, CONTINUED...

By attracting a wide audience with the humorous premise of 'grandparents going speed dating', THE AGE OF LOVE becomes a provocative entertainment that also addresses our society's most insidious preconception of aging—that the emotional needs of anyone over 65 are similar and self-evident, limited to health and financial concerns and largely unrelated to those of younger generations.

On the contrary, as we watch these seniors navigate the comedy and drama of dating, their actions and emotions combine into something much deeper—revealing how the desire to love and be loved not only connects hearts of young and old, but, more unexpectedly, remains just as confounding, nerve-wracking and rewarding at any stage in life.

We're all destined to age, and the aged were all once young. As an unmarried filmmaker somewhere in the middle, this project represents, in many ways, my own journey to understanding love and relationships. The key for me, and, hopefully for all audiences, is that this story lets us meet characters we thought we knew, but in their own space and in their own words, without assumption or judgment—introducing new voices to mainstream media that cannot be easily categorized or dismissed.

Steven Loring
March 2015
Brooklyn, NY

FESTIVAL REVIEWS

"A touching and funny look into the lives of seniors who just want to find love." – Katherine Brooks, The Huffington Post

"Worth viewing, by anyone at any age!" – NPR-St. Louis

"Immensely honest...raw emotional drama and comedic touches." – Linda Abbit, SeniorPlanet.org

"Honest, occasionally hilarious...emotionally moving. Like its subjects, it deserves to have audiences fall in love with it." – Erich Van Dussen, Gatehouse Media Syndicate

"Paints a rich portrait...tender, honest and inspiring." – Hunter Ingram, STAR NEWS, NC

"Already something of a sleeper hit...vulnerable, funny, clear-eyed and warm." – K. Leander Williams, Senior Planet

"No matter what your age, THE AGE OF LOVE is one film you will want to experience!"
– WeAreMovieGeeks.com

"Transformational...this film humanizes aging in an unprecedented way." – Kavan Peterson, ChangingAging.org

"Eye-opening, thought-provoking...poignant and humorous...a ground-breaking film."
– Brenda Lind, AARP Community Engagement Specialist

"Growing older doesn't mean that we cease to have the same desires as anyone else, and it's heartening to see "The Age of Love" take those desires seriously." – Adam Lubitow, Rochester (NY) City Newspaper

"You're in for a treat...The Age of Love leaves you with a newly engrained appreciation for those countless moments of simple living that we take for granted." – ARTINFO International

"The Age of Love is a wonderful corrective to all those films that deny seniors the full range of who they are and who they can be." – Dr. Pepper Schwartz, Sociologist, Author 'Dating After 50 for Dummies')

FESTIVALS

Newport Beach International Film Festival (World Premiere)
 Paley Center DocFest Pitch Competition (Winner, Jury & Audience Award)
 Thessaloniki Documentary Film Festival (International Premiere)
 Documentary Edge Festival (New Zealand)
 Rhode Island International Film Festival
 Cincinnati Film Festival
 Cucalorus Film Festival
 DOC NYC Film Festival
 St. Louis International Film Festival
 Mendocino Film Festival
 Big Sky Documentary Film Festival
 DOXA Documentary Film Festival



PRESS FEATURES

NPR 'All Things Considered' & 'Weekend Edition'
<http://n.pr/1ERNAzd>

The Huffington Post/Post 50
<http://huff.to/1vGVfZO>

NBC TODAY Show with Kathie Lee and Hoda
<http://on.today.com/1w1oln9>

ChangingAging.Org
<http://bit.ly/1z5fh0t>

CBC Radio 'Q' Arts and Entertainment
<http://bit.ly/1F5FocL>

WXXI/NPR (Rochester) 'Healthy Friday'
<http://bit.ly/1tdd9FP>

ABC News / Good Morning America: Seniors Look for Love Through Speed Dating
<http://abcn.ws/1uljRdx>

WROC-TV (Rochester) CBS News
<http://bit.ly/1De5tWF>

Spokesman Review (Spokane)
<http://bit.ly/1PBPNUl>

FOX 2 NOW Morning News interview (St. Louis)
<http://bit.ly/1yetexw>

WXXI/NPR (Rochester) 'Morning Edition'
<http://bit.ly/1BVJV1x>

The Portland (OR) Mercury
<http://bit.ly/1Mf8DyK>

Messenger Post Newspapers
<http://bit.ly/1u5Teut>

PRODUCTION BIOS

DIRECTOR / PRODUCER / CINEMATOGRAPHER / EDITOR



Steven Loring received his MFA in Social Documentary Filmmaking from the School of Visual Arts in 2012. His first film, 'SHACHARIT – A MORNING PRAYER', won several festival awards, including Best Student Film at the American Anthropological Association's 2012 Film Festival. Recently, he was Archival Researcher for Marshall Curry's Academy Award-nominated documentary 'IF A TREE FALLS'. As a screenwriter, Loring wrote eight Movies-of-the-Week for NBC, CBS and Lifetime, including 'THE OTHER MOTHER' with Frances Fisher and 'NO ONE WOULD TELL' with Fred Savage. This is his first feature.

SENIOR STORY CONSULTANT



Michelle Ferrari has written numerous episodes of PBS's celebrated *American Experience*--among them, PANAMA CANAL, ROADS TO MEMPHIS, and KIT CARSON--along with the highly-rated SEABISCUIT. Michelle's work has earned her both a Writers Guild of America nomination and a Primetime Emmy Award. Additional credits include the recent PBS series HALF THE SKY, Emmy-nominated Reporting AMERICA AT WAR, and Sundance Audience Award winner OUT OF THE PAST. Michelle also has served as story editor and creative advisor on scores of independent docs, including BLUE VINYL (HBO) and MARINA ABRAMOVIC: THE ARTIST IS PRESENT (HBO).

CONSULTING EDITOR



E. Donna Shepherd recently edited ALL THE PRESIDENT'S MEN REVISITED for executive producer Robert Redford as well as the critically acclaimed special HALF THE SKY, a four-hour Independent Lens special for PBS and ITVS. She was nominated for a 2013 News & Documentary Emmy for Outstanding Editing for her work on the award-winning HBO film MARINA ABRAMOVIC: THE ARTIST IS PRESENT. Other projects over the last twenty years include the Emmy winning CARRIER for PBS, CIRCUS for PBS, and the Emmy winning Bravo series, KATHY GRIFIN: MY LIFE ON THE D-LIST.

PRODUCTION BIOS

ADDITIONAL EDITING



Rachel Kittner began her career at Maysles Films, founded by legendary New York documentary filmmakers David and Albert Maysles (GIMME SHELTER, SALESMAN, GREY GARDENS). She has gone on to edit numerous films and television programs, including RUTHIE AND CONNIE for HBO (Berlin Film Festival), RISK/REWARD for Oxygen (Full Frame Documentary Film Festival // Hot Docs // Tribeca Film Festival), ORTHODOX STANCE for BBC (Silver Docs Film Festival), Michael Moore's THE AWFUL TRUTH for Bravo, STREET FIGHT (Academy Award Nominee for Best Documentary Feature 2006), SINGAPORE DREAMING (San Francisco Film Festival), and THIS EMOTIONAL LIFE for PBS.

MUSIC COMPOSER / ARRANGER



Nathan Halpern, a NYC-based composer and singer/songwriter, recently scored ALL THE PRESIDENT'S MEN REVISITED from Executive Producer Robert Redford, as well as MAKERS: THE WOMEN WHO MAKE AMERICA (PBS), narrated by Meryl Streep. Halpern made his film scoring debut in 2011 with RENEE (ESPN Films / 30), whose musical score was lauded as "a hauntingly poetic score" by The Examiner. His next film, MARINA ABRAMOVIC: THE ARTIST IS PRESENT (HBO Films), premiered at the 2012 Sundance Film Festival and was nominated for the Independent Spirit Award. Recently, he composed the music for the 2014 Sundance Grand Jury Prize Winner, RICH HILL.

GRAPHIC DESIGNER



Dan Chapman has been an artist all his life and working in the film industry for 26 years. His poster designs have won numerous awards, and his work is included as part of the permanent collection in The Library of Congress. Dan spent 15 years as a creative executive working in motion pictures advertising for every major studio in Los Angeles before starting his own design company in 2002. He has created key art for dozens of films including BASIC INSTINCT, AMERICAN BEAUTY, BOYZ N THE HOOD, ALMOST FAMOUS, THE WRESTLER, A FEW GOOD MEN and BILLY ELLIOT.

PRODUCTION BIOS

SOUND AND FX EDITOR



Ira Spiegel is an EMMY award winner and three-time EMMY nominee for Outstanding Achievement in Film Sound Editing. His film credits include 120 films, both fiction and documentaries, and he has worked with directors including Spike Lee [SCHOOL DAZE], M. Night Shyamalan [PRAYING WITH ANGER & WIDE AWAKE], Nora Ephron [SLEEPLESS IN SEATTLE], Brian De Palma [CARLITO'S WAY & SNAKE EYES], Robert Altman [SHORT CUTS], Milos Forman [THE PEOPLE VS. LARRY FLINT], Andrei Konchalovsky [MARIA'S LOVERS], along with the most prominent American documentary filmmakers Ken Burns [BASEBALL & LEWIS AND CLARK] & Ric Burns [THE CIVIL WAR & NEW YORK], and many others.

RE-RECORDING MIXER



Tom Paul is an Emmy Award winning Re-Recording Mixer and a highly regarded Sound Designer. He had three films presented at Sundance in 2013: Alexander Moors' BLUE CAPRICE, Jehane Noujaim's THE SQUARE, and Jason DaSilva's WHEN I WALK. Other re-recording credits include the Academy Award winning films THE FOG OF WAR and BORN INTO BROTHELS, as well as JUNEBUG, PALINDROMES, THE KING, and U2 360, the largest selling concert DVD of all time. Tom won a Primetime Emmy for outstanding mixing on Joe Berlinger's UNDER AFRICAN SKIES.

MUSIC EDITOR



John Carbonara has been a musician and songwriter for most of his life, and since 1998 has enjoyed working as a music editor for film and television. His dozens of film credits include music editor on CADILLAC RECORDS, SUNSHINE CLEANING and STATE AND MAIN and assistant music editor on CHOCOLAT, THE CIDER HOUSE RULES, THE MANCHURIAN CANDIDATE and the performance documentary NEIL YOUNG : HEART OF GOLD.

FULL CREW

Directed, Written, Produced by

Steven Loring

Film Editing by

Steven Loring ... editor

E. Donna Shepherd ... editorial consultant

Rachel Kittner ... additional editing

Art Department

Dan Chapman ... poster designer

Dean Chapman ... compositing artist

Eric Haseltine ... web design and programming

Editorial Department

John Dowdell ... digital intermediate colorist

Michelle Ambruz ... online editor

Travis Littlefield ... trailer editor

Jeanne Sison ... digital intermediate producer

Tim Spitzer ... technical supervisor

Other Crew

Michelle Ferrari ... senior creative consultant

Michel Negroponte ... creative consultant

Deborah Dickson ... creative consultant

Neil Rosini ... legal services

Caitlin Boyle ... outreach consultant

Dawn Schwartz ... associate producer

Jan Rofekamp ... foreign sales rep

Diana Holtzberg ... domestic sales rep

Raymond Vincent ... transcriptions

Music Composed and Arranged by

Nathan Halpern

Cinematography by

Steven Loring

Camera and Electrical Department

Lindsay Lindenbaum ... additional photography

Thom Marini ... additional photography

Sound Department

Tom Paul ... sound re-recording mixer

Michael Feuser ... sound re-recording editor

Marlena Grzaslewicz ... dialogue editor

Ira Spiegel ... sound editor

Matt Rigby ... sound editorial assistant

Donald Feigel ... sound technician

Music Department

John Carbonara ... music editor

Jackie Mulhearn ... music supervisor

Mike Judeh ... music recording engineer

Appreciation

Marshall Curry ... very special thanks

Bill Gallagher ... very special thanks

Greta Read ... special thanks

Betty Perkins-Carpenter ... special thanks