



IT'S A LONG WAY BACK FROM HELL

LAST DAYS HERE

9.14 PICTURES PRESENTS "LAST DAYS HERE"
FEATURING SEAN PELLETIER & BOBBY LIEBLING EDITOR DEMIAN FENTON CAMERA DON ARGOTT AND DEMIAN FENTON
PRODUCER SHEENA M. JOYCE DIRECTED BY DON ARGOTT AND DEMIAN FENTON

9.14
PICTURES

LAST DAYS HERE

A film by **DON ARGOTT AND DEMIAN FENTON**

Music Documentary / USA 2011
90 Minutes / Color HD / English



**"A heavy metal 'Grey Gardens.'
Hilarious and tragic."
-Steve Dollar, The Wall Street Journal**

**"Ingenious and suspenseful...to call
this a mere music documentary is
like saying Led Zeppelin's 'Stairway
to Heaven' is a pretty tune."
-Lauren Wissot, Filmmaker Magazine**



SYNOPSIS

Cult rock legend Bobby Liebling has been churning out genre-defining hard rock for over 36 years as the lead singer of the band Pentagram. Various acts of self-destruction, multiple band break-ups, and botched record deals have condemned his music to obscurity. Frozen for decades in his parents' basement, Bobby is finally discovered by the heavy metal underground. With the help of Sean 'Pellet' Pelletier, his friend and manager, Bobby struggles to overcome his demons.

Directed by Don Argott and Demian Fenton ("Rock School," "The Art of the Steal"), LAST DAYS HERE chronicles the triumphs and downfalls of this underground icon who finds himself at the crossroads of life and death.

FESTIVALS

IDFA 2011

CPH:DOX 2011

BFI 2011

IN-EDIT BARCELONA 2011

FANTASIA FILM FESTIVAL 2011

INDEPENDENT FILM FESTIVAL BOSTON 2011

SARASOTA FILM FESTIVAL 2011

SXSW FILM FESTIVAL 2011

THE REVELATION PERTH INTERNATIONAL FILM FESTIVAL 2011

SIDNEY UNDERGROUND FILM FESTIVAL 2011





DIRECTOR'S STATEMENT

Bobby Liebling's lifestyle is legendary in the heavy metal underground. His music is respected across genres. To many he embodies rock n' roll. For years we had heard the tales: he died on stage and was revived in the dressing room; his arms were to be amputated because he shot massive amounts of heroin; he botched a huge recording contract that would have made Pentagram a household name.

When an opportunity arose to go shoot some tape of the notorious rocker, we jumped at the chance. Many of us are intrigued by artists who lead extreme lifestyles. To commit oneself so fully to such destructive behavior seems to lend a certain amount of credibility to their work. This is certainly true within the world of rock n' roll. In Bobby's case we wondered: was it sincerity or circumstance? At 50 some years old, was he a rock n' roll soldier with more music to offer or was he just too far gone to make a life for himself?

We had seen pictures of the twenty something madman with the microphone. We had watched the grainy VHS footage of the possessed performer beaming with confidence. When we met Bobby for the first time, we were introduced to an old tired man with one foot in the grave. Picture Keith Richards if he had never made a dime, but partied just as hard. We spent the day with him holed up in his room as he smoked crack, listened to music and pretty much divulged his life story – warts and all. Bobby's past is heartbreaking, but he has some sort of enigmatic quality that we were all drawn to. Talking on the ride home, we didn't think there was enough going on to sustain a feature length documentary. Frankly we were all quite shocked that Bobby was still alive. A few weeks had gone by and Pellet called saying that Bobby was getting himself together to play a show. It was almost unimaginable that he could muster the strength to do anything. We picked up the camera and followed him. For the first year it went pretty much like that, whenever things started to happen, we'd pick up the camera and shoot. Bobby's life was so chaotic we just held on and went along for the ride. Hundreds of hours of footage and four years later here we are. It was hard at times to believe what had transpired. We would often say that if you scripted this story, no one would believe it.

Although we love heavy metal, we never set out to make a "rock doc." Bobby's tale is full of universal themes that will resonate with all types of people, not just music fans. In this age of topic-based and celebrity driven documentaries, we were excited to work on a low-key character piece. The real story has always been Bobby's journey. The baby boomers who watched the Beatles on The Ed Sullivan Show are now pushing 60 years old. The rockers who were there from the beginning have either made it happen, or given up ages ago. Bobby is just getting started.

**- Don Argott and Demian Fenton
Directors**



THE FILM-MAKERS

DON ARGOTT (Director)

Don Argott is a cinematographer, producer and director. Originally from northern New Jersey, he was graduated from the Art Institute of Philadelphia in 1994. Upon graduation, Argott opened and co-owned Mini Mace Pro Pictures, where he worked on countless corporate and commercial videos, and short films as a DP and director. He also worked as a DP/camera op for FOX Sports, ESPN, NBC and TLC/Discovery.

In 2002, Argott parted ways with his business partner, and opened up 9.14 Pictures with producer Sheena M. Joyce. ROCK SCHOOL, the company's first feature-length documentary, premiered at the Los Angeles Film Festival in 2004, and was acquired by Newmarket Films/Picturehouse Films. It was extremely well received on the festival circuit, screening at Sundance and South by Southwest, and given rave reviews by Variety, The Hollywood Reporter, and Ebert & Roeper. ROCK SCHOOL was released worldwide theatrically in June 2005, on DVD in September 2005, and appeared on A&E Television in 2006.

TWO DAYS IN APRIL, 9.14's second feature-length documentary, followed four college football players as they entered the NFL Draft. The film was commissioned by Red Envelope Productions (the distribution arm of Netflix), and is currently available on Netflix. It aired on the Documentary Channel, and is available on DVD.

Their last film, THE ART OF THE STEAL, chronicled the long struggle for control over the \$30 billion dollar Barnes collection of Post-Impressionist and early Modern art. It was acquired by IFC Films at the 2009 Toronto International Film Festival, was named one of the best documentaries of 2010 by Roger Ebert.

Argott currently resides in Philadelphia with his fiancée, Sheena, and their five cats, Mingus, George, Blue, Parker and Whiskers.

DEMIAN FENTON (Director)

Demian Fenton has been an editor for fourteen years, beginning his career upon graduation from Penn State University. In 2003, Fenton joined 9.14 Pictures, and edited their first feature-length documentary, ROCK SCHOOL. Acquired by Newmarket Films/Picturehouse Films, it was extremely well received on the festival circuit, screening at Sundance and South by Southwest, and given rave reviews by Variety, The Hollywood Reporter, and Ebert & Roeper. ROCK SCHOOL was released worldwide theatrically in June 2005, on DVD in September 2005, and on A&E Television in 2006.

Fenton continued his work with 9.14 Pictures, next editing TWO DAYS IN APRIL, their second feature-length documentary, which followed four college football players as they entered the NFL Draft. The film was commissioned by Red Envelope Productions (the distribution arm of Netflix), and is currently available on Netflix. It aired on the Documentary Channel, and will be available in retail stores for purchase.

Fenton also edited the critically acclaimed documentary, THE ART OF THE STEAL, chronicles the long and dramatic struggle for control of the Barnes Foundation, a private collection of post impressionist and modern art, valued at more than \$30 billion. The film was acquired by IFC Films at the 2009 Toronto International Film Festival, was named one of the best documentaries of 2010 by Roger Ebert. In addition to Fenton's film career, he has been in many heavy metal and hard rock bands. He loves cats, old vinyl, and working on his beat up row home in Philadelphia

SHEENA M. JOYCE (Producer)

Sheena M. Joyce was graduated from Bryn Mawr College with a BA in English in 1998. Upon graduation, Joyce began her film career as an employee of the Greater Philadelphia Film Office, marketing the area to the production industry for almost five years. In 2002, she formed 9.14 Pictures with director Don Argott.

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9.14 also does a great deal of work in the music industry, creating behind-the-scenes DVDs and EPKs for clients like Sony Music, working with such artists as Michael Jackson, Ozzy Osbourne, and Neil Diamond. They also recently completed behind-the-scenes specials for Nickelodeon with the Naked Brothers Band and Miranda Cosgrove of iCarly.

Most recently, Sheena produced the feature-length documentary, THE ART OF THE STEAL. The film chronicles the long and dramatic struggle for control of the Barnes Foundation, a private collection of post impressionist and modern art, valued at more than \$30 billion. The film was acquired by IFC Films at the 2009 Toronto International Film Festival, was named one of the best documentaries of 2010 by Roger Ebert.



CAST AND CREW

WITH APPEARANCES BY

Bobby Liebling
Sean "Pellet" Pelletier
Diane Liebling
Joe Liebling
Hallie Miller
Geof O'Keefe
Greg Mayne
J.B. Beverly
Murray Krugman
Ian Christie
Jimmy Bower
Phil Anselmo
Joe Hasselvander
Victor Griffin
Russ Strahan
Callae Goltz
Gary Isom
Kayt Vigi

PENTAGRAM RE-ENACTMENTS

young Bobby Liebling: Jeremy Blessing
young Greg Mayne: Bob Sweeney
young Vincent McAllister: Chad Pfeiffer
young Geof O'Keefe: Sean-Paul Fenton
crabby roommate: Derrick Hans
Gene Simmons: Demian Fenton
Paul Stanley: Domenic Malandro

DIRECTED BY: Don Argott
Demian Fenton

PRODUCED BY: Sheena M. Joyce
Camera: Demian Fenton
Don Argott

MUSIC: Stars of the Lid
Rachel Grimes
Pentagram

COLORIST: Rob Giglio

SOUND MIX: Bob Schachner

WEBSTER HALL RECORDING: Chris Kozlowski, Polar Bear Lair

ADDITIONAL CAMERA: John Carchietta

PRODUCTION ASSISTANT: Domenic Malandro

GRAPHIC DESIGN: Margaret Ruder
Don Argott

AFTER EFFECTS: Demian Fenton

REVIEWS

"A heavy metal 'Grey Gardens.' Hilarious and tragic."

-Steve Dollar, The Wall Street Journal

"Ingenious and suspenseful...to call this a mere music documentary is like saying Led Zeppelin's 'Stairway to Heaven' is a pretty tune."

-Lauren Wissot, Filmmaker Magazine

"Has more bizarre twists than any fiction."

- Boston Phoenix

Decibel Magazine: <http://www.decibelmagazine.com/featured/exclusive-video-premiere-from-last-days-here/>

The Film Stage: <http://thefilmstage.com/reviews/review-last-days-here/>

Village Voice: <http://www.villagevoice.com/2012-02-29/film/tracking-a-heavy-metal-near-casualty-in-last-days-here/>

Metal Injection: <http://www.metalinjection.net/av/pentagrams-last-days-here-documentary-is-a-must-watch>

Mother Board: <http://motherboard.vice.com/2012/2/24/watch-this-trailer-if-last-days-here-doesn-t-make-you-appreciate-pentagram-you-re-a-poser--2>

New York Times: http://www.nytimes.com/2012/02/26/movies/last-days-here-examines-bobby-liebling-and-pentagram.html?_r=1&ref=movies

Hammer Tonail: <http://www.hammertonail.com/interviews/a-conversation-with-don-argott-and-demian-fenton-last-days-here/>

World Street Journal: <http://online.wsj.com/article/SB10001424052970203753704577253570329949802.html>

Indie Wire: http://blogs.indiewire.com/theplaylist/review-last-days-here-an-unsettling-compelling-look-at-an-aged-rockers-final-shot-at-stardom?utm_source=feedburner&utm_medium=feed

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DISTRIBUTOR

Antidote Films

Ph +61 7 3262 2009

Fax +61 7 3262 2006

PUBLICIST

Peta Thomson

Ph +61 7 3262 2009

peta@antidotefilms.com.au