

Taking Woodstock

Production Notes

Release Date: August 26, 2009 (NY, LA; wide release: August 28)

Studio: Focus Features

Director: Ang Lee

Screenwriter: James Schamus

Starring: Demetri Martin, Emile Hirsch, Imelda Staunton, Henry Goodman, Jonathan Groff, Mamie Gummer, Eugene Levy, Jeffrey Dean Morgan, Liev Schreiber

Genre: Comedy, Drama

MPAA Rating: R (for graphic nudity, some sexual content, drug use and language)

Official Website: TakingWoodstockthemovie.com

SYNOPSIS

Taking Woodstock is the new film from Academy Award-winning director Ang Lee – and it’s a trip!

Based on the memoirs of Elliot Tiber, the comedy stars Demetri Martin as Elliot, who inadvertently played a role in making 1969’s Woodstock Music and Arts Festival into the famed happening it was. Featuring a standout ensemble cast, and songs from a score of ‘60s musical icons including The Grateful Dead, The Doors, Jefferson Airplane, and Country Joe and the Fish – plus a new recording of “Freedom” from Richie Havens – Taking Woodstock is a joyous voyage to a moment in time when everything seemed possible.

Working as an interior designer in Greenwich Village, Elliot feels empowered by the gay rights movement. But he is also still staked to the family business – a dumpy Catskills motel called the El Monaco that is being run into the ground by his overbearing parents, Jake and Sonia Teichberg (Henry Goodman and Imelda Staunton). In the summer of 1969, Elliot has to move back upstate to the El Monaco in order to help save the motel from being taken over by the bank.

Upon hearing that a planned music and arts festival has lost its permit from the neighboring town of Wallkill, NY, Elliot calls producer Michael Lang (Jonathan Groff) at Woodstock Ventures to offer his family’s motel to the promoters and generate some much-needed business. Elliot also introduces Lang to his neighbor Max Yasgur (Eugene Levy), who operates a 600-acre dairy farm down the road. Soon the Woodstock staff is moving into the El Monaco – and half a million people are on their way to Yasgur’s farm for “3 days of Peace & Music in White Lake.”

With a little help from his friends, including theater troupe leader Devon (Dan Fogler), recently returned Vietnam veteran Billy (Emile Hirsch), and cross-dressing ex-Marine Vilma (Liev Schreiber) – and with a little opposition from townspeople, including Billy’s brother Dan (Jeffrey Dean Morgan) – Elliot finds himself swept up in a generation-defining experience that would change his life – and popular culture – forever.

A Focus Features presentation of an Ang Lee Film. Taking Woodstock. Demetri Martin, Dan Fogler, Henry Goodman, Jonathan Groff, Eugene Levy, Jeffrey Dean Morgan, Imelda Staunton. With Emile Hirsch and Liev Schreiber. Casting by Avy Kaufman, C.S.A. Costume Designer, Joseph G. Aulisi. Music Supervisor, Joe Boyd. Music by Danny Elfman. Editor, Tim Squyres, A.C.E. Production Designer, David Gropman. Director of Photography, Eric Gautier, AFC. Based on the Book by Elliot Tiber with Tom Monte. Executive Producer, Michael Hausman. Produced by James Schamus, Ang Lee, Celia Costas. Screenplay by James Schamus. Directed by Ang Lee. A Focus Features Release.

ABOUT THE PRODUCTION

Remember Woodstock? Well, if you do, as the saying goes, then – you probably weren't there.

While Woodstock itself is a great subject, it's one not readily able to be captured in a film – and, furthermore, it's been done definitively; Michael Wadleigh's three-hour 1970 documentary feature Woodstock won an Academy Award. Taking Woodstock producer James Schamus, who adapted the film's script from Taking Woodstock: A True Story of a Riot, A Concert, and A Life, written by Elliot Tiber with Tom Monte, explains, "What we're doing is telling a tiny piece of that story, from a little corner of unexpected joy that happened almost by accident and which helped this incredible event take place."

It was almost by accident that Tiber's tale happened to come to Schamus' longtime filmmaking partner, Academy Award-winning director/producer Ang Lee. In October 2007, Lee was booked on a San Francisco talk show to discuss their film Lust, Caution, which was about to open locally. Tiber was booked on the same show to discuss his book, which had recently been published. While waiting to go on, Tiber struck up a conversation with Lee, and gave Lee a copy of his memoirs.

Lee remembers, "A few days later, an old friend from film school, Pat Cupo, called. He told me he had heard that Elliot had given me the book, and encouraged me to read it."

Tiber enthuses, "Getting the 'yes' from Ang Lee was truly the ultimate trip. I have found in my life that whether you find the action, or the action finds you, the crucial thing is to act – and always now."

Lee saw Taking Woodstock as following naturally from his previous work. If his 1973-set movie The Ice Storm was, as he says, "the hangover of 1969, then Taking Woodstock is the beautiful night before and the last moments of innocence.

"After making several tragic movies in a row, I was looking to do a comedy – and one without cynicism. It's also a story of liberation, honesty, and tolerance – and of a 'naïve spirit' that we cannot and must not lose."

Schamus also cottoned to the project immediately, and saw bringing the film to audiences as an opportunity for “a new generation to go back and visit Woodstock and get a feel for what it must’ve been like when you could have hope, and really move some mountains and enjoy it.

“Because we embraced that ethos, Ang actually enjoyed the hard work on this film. This is Ang’s and my eleventh film together; he keeps raising the stakes for himself and meeting new challenges.”

To make *Taking Woodstock*, the pair was joined by two-time Emmy Award-winning producer Celia Costas. She notes, “Ang Lee was going to be making a movie about when I came of age, almost in my backyard – an opportunity I couldn’t pass up!

“In the late 1960s, the world was your oyster, whether politically or socially. We were in the middle of a war, but despite that it was such a positive time and we felt that if we got together we could do anything. That’s something which has sorely been missed, and perhaps we are trying to begin to recapture that now.”

Costas found that “with his script, James created a smart and funny world that Ang can flourish in; he’s able to give Ang situations and concepts that Ang, as a unique humanist filmmaker, can – and does – run with.”

Schamus notes, “Underneath all the comedy in this movie are emotions, and meditations on what it means for people to transform themselves.”

In those respects, this latest work harkens back to the Lee/Schamus team’s earliest collaborations, while also continuing Lee’s career-long exploration of familial/generational dynamics. For Elliot and his Jewish immigrant parents Sonia and Jake Teichberg (portrayed in the film by acclaimed U.K. actors Imelda Staunton and Henry Goodman), getting unexpectedly caught up in the preparations for Woodstock gifts them all with a learning experience, and then some; “For the first time in their lives, they have the opportunity to emotionally reveal themselves to one another,” notes Costas.

Schamus adds, “In the midst of a great cultural moment, Elliot comes to fully accept who he is. His gay identity is part of the story, and so is his identity as his own man – not just as his parents’ son. Woodstock is freeing and transforming for all three of them, but it’s Elliot’s life that’s the most positively impacted.”

Demetri Martin, of the hit cable series *Important Things with Demetri Martin*, makes his feature starring debut as Elliot Tiber in *Taking Woodstock*. His and Jonathan Groff’s casting are just the latest examples of Lee’s eliciting breakout performances from fresh talent in his movies; Martin had been brought to the attention of the filmmakers by Schamus’ teenaged daughter, who had urged her father to watch a clip of one of Martin’s comedy routines (“The Jokes with Guitar”) on YouTube.

Viewing additional routines and footage, Schamus had liked what he saw, which was a presence conveying “a ferocity of intelligence, coupled with a non-assaultive style and vulnerability that is unusual in a stand-up comic.”

Just as the story had suddenly found Lee, Martin’s audition and screen tests convinced the director and Schamus that they had found their leading man. “I’d never worked with a comedian,” muses Lee. “But we made a very good choice. You want to see more of Demetri; you like him, he’s a fresh face.

“In his demeanor and his disposition, he is very close to the characterization in the script. Plus, he’s genuinely funny.”

Martin says, “In stand-up I’m trying to be myself. Doing this meant I would have to be someone else, and interpret another writer’s words and storyline.”

The actor was immediately intrigued by the emotional arc of his role. He notes, “When we first meet Elliot, he doesn’t have a real relationship with anybody. He seems kind of stuck between obligation to his family and cutting the cord. Guilt seems to be a big part of what keeps him in the kind of behavioral patterns he’s in.

“For me, this was an exciting opportunity to work with Ang Lee and learn about acting.” Martin did just that, logging three weeks of rehearsal prior to the start of filming and also spending time with Tiber “to ask him about some specific details.”

Costas assesses Martin as having “great timing and great instincts. He’s perfect for Elliot, like Dustin Hoffman was perfect for *The Graduate*.”

By the spring of 2008, the project was quickly coalescing. As always, Lee went to great lengths to marshal research. David Silver, hired as the film’s historian, was given a mandate to put together what became known as the “Hippie Handbook,” a compendium of articles, timelines, essays, and a glossary of “Hippie Lingo,” from “freak out” to “roach clip.” (Selections from the glossary can be found on page 18 of this document.)

Even words that had long permeated the culture were re-investigated. Silver reveals, “The first hippies were 19th-century German immigrants who came to Northern California and lived a communal agrarian lifestyle. Some decades later, the term ‘hippie’ derived from ‘hipster’ and ‘hip,’ the idea being that these people as a whole were cool.

“The word has a light feeling, and did not necessarily mean someone was radical, or an activist. They were more interested in smaller, interactive changes between and among people.”

Lee clarifies another point, noting that “Woodstock didn’t happen in Woodstock. But we don’t think of it as ‘White Lake’ or ‘Bethel,’ we say ‘Woodstock.’”

Location filming was set for New York State’s Columbia and Rensselaer Counties, as well as a couple of days in New York City. Taking Woodstock was one of the first films to take advantage

of the enhanced (by 300%) incentives and tax credits that the state now offers; the production boosted the local economy with millions of dollars.

So it was that *Taking Woodstock* moved rapidly towards production – on a parallel summertime track to the three-day Woodstock Music and Arts Festival of peace and music’s own trajectory 39 years prior.

In 1969, the dream-into-action was being realized by Woodstock Ventures’ Michael Lang (played in *Taking Woodstock* by Groff), Artie Kornfeld (played by Adam Pally), Joel Rosenman (Daniel Eric Gold), and John Roberts (Skylar Astin). Lang had emerged as a memorable figure in the documentary *Woodstock*, and no less so in Tiber’s account of his own encounters with him. From one producer to another, Schamus praises Lang – who visited the set, met with the filmmakers, and spent time with Groff – as someone “who sometimes put being a businessman first, as he had to – yet he never seemed cynical. It must have been incredibly exhausting; he had to maintain this aura of a beautiful hippie.

“Jonathan – whose first movie this is – precisely caught the wave of all of those nuances in Michael’s character.”

Lee worked with Groff to get a performance from the actor capturing, as Groff puts it, “the vibe of Michael – which I had experienced firsthand – while also freeing it up and finding my own version,” while Groff continued to watch the documentary’s scenes showing Lang over and over again each day on the set before filming began.

Beyond sporting the fringed leather vest and long brown curls, the actor aimed for capturing the way Lang stood for “the magical quality of Woodstock while also

dealing with the nuts and bolts of putting together a concert and hiring a staff and getting everything done,” representing Woodstock in more ways than one.

“They really launched it on a wing and a prayer,” marvels Costas. “That weekend, there was rain and heat and confusion and traffic and hunger – every element you can possibly think of, except maybe a plague of locusts. But a legacy was beautifully defined in a single weekend.

“So, while the organization of the festival is integral to the comedy at our film’s heart, the festival is still very much a backdrop to our central story of Elliot and his family and friends’ epiphanies.”

The uphill quest undertaken by Lang and his team of festival organizers complements the underdog story of Elliot and his transformation over the course of the summer of 1969. Yet, as executive producer Michael Hausman notes, “literally and figuratively, the festival remains just over the hill from the motel and the people there.”

As Schamus points out, “If anyone is coming into the movie waiting to see who plays and lip-synchs Janis Joplin at the festival, well, that’s not in *Taking Woodstock* and was never going to be.”

Instead, a transformative human story is placed in the context of a transformative cultural event.

As comedy icon Eugene Levy reflects, “The timing was right for Woodstock; it was at the end of probably the most dynamic decade of the 20th century. I have to admit I didn’t know a lot about Woodstock before it happened, but on the weekend it was underway, it started hitting the news in a major way.”

Martin marvels, “I’ve been a fan of Eugene’s since I was a kid. The role of Max is one different than people are used to seeing him do, and in my scenes with him I felt like I was lucky to have a front-row seat.”

“Ang wanted me to look and sound like Max as much as I could,” reveals Levy. “I read up on Max and looked at what little footage exists. Ang described Max to me as an old-school Republican – the Abe Lincoln kind, who respected the freedoms that the party stood for initially.

“Woodstock was a business venture for him, and Max grew to love what it turned into. He had suffered a serious health crisis about a year before, and after that he decided that nothing seemed quite so scary or intimidating. He stood among the townspeople and said, ‘There’s nothing wrong with these kids.’”

In counterpoint, Jeffrey Dean Morgan is cast as Dan, whom the actor describes as “a community leader, seemingly happily married but not. The town he’s part of is set in its ways, and the residents are none too happy that thousands of hippies are coming to town.

“But the world, and their world, is about to change. Who would have thought that a concert could do that...” ...even a concert whose attendance organically grew and grew and grew, benefitting the town and its people. Levy acknowledges, “Yes, Max bumped his price up when he heard how many people were coming, but he told the promoters that he would back them up – and he did. So, he was a man of his word and a good businessman.”

The “good businessman” description could not be applied to the Teichbergs, but, as Levy notes, “Elliot and his parents made a lot of money in a short time. It’s a turning point for them.”

Goodman, as the Teichberg patriarch, sees the family’s benefits as more than financial. He emphasizes, “Each person, in their different way, moves forward in positive steps through the course of the movie.”

Martin remarks, “At first, the family’s lives are joyless; Jake and Sonia feel kind of stuck with each other.”

While Goodman had known Staunton from having starred together onstage years prior, he was gratified at how “Ang worked to start a dialogue among our on-screen family. He was keen for Imelda and Demetri and I to come together for over a week. That way, by the time of filming, we could connect to each other and get to places very quickly as actors.”

Costas lauds the actor's ability to convey "how Jake, who is so unhappy, comes alive and opens up like a flower. Henry is wonderful in the role."

Schamus states, "By the end of the movie, he and his son have made a real connection – and it's not at the expense of Mom."

With her nature forged by her immigrant history, Elliot's perpetually disapproving mother Sonia is the source of comedic moments in the film. But, as Staunton notes, "Those come from a very dark place – which, of course, most of the best comedy comes from. Ang and I discussed how I would not be playing it for laughs. What Sonia grew up with in Russia has never left her.

"Therapy-speak doesn't exist in her and Jake's lives. They haven't got a large emotional vocabulary. There's nothing better for an actor than to get hold of a good character; I do what's right for the part."

Staunton's modesty belies her commitment to fleshing out the character; as costume designer Joseph G. Aulisi remembers, "I spoke to Imelda on the phone from London. She said, 'You've got to give me some help because I move much too quickly,' and we all saw Sonia as a more rotund woman. So I designed a body pad, which we filled with birdseed and adapted to some actual early 1960s housedresses so that it would move with her body. It worked well enough that most people didn't recognize her without her body pad and her wig.

"Now, most actresses will not wear something sleeveless, but Imelda wanted the housedresses that way. She gets so into the part that everything she does is made believable, with her wonderful physicality."

In contrast to the petite Staunton stands 6'3" actor Liev Schreiber as Vilma, the cross-dressing ex-Marine who joins the Woodstock preparations by becoming security detail at the El Monaco hotel. Vilma's mere presence helps cue an essential realization for Elliot that he must live his life as a gay man "and he ever so gently encourages Jake and Sonia to live their lives, too," notes Costas.

Lee sees Schreiber's character as "someone who has found peace within himself, though not without struggle, and is therefore a role model for Elliot.

"We are all very complicated creatures. How can all these elements – wartime experience, cross-dressing, goodness – coexist in one person? But they do, and it's not Vilma's problem; if it's anyone's, it's yours. This was a true acting test for Liev."

Schamus adds, "As played by Liev, Vilma is a force of nature. Like all of the other characters, she has her own transformations that happen."

Schreiber, in his research, "found that the whole gender-bending movement was very active by 1969. Vilma embodies contradictions, not only of sexuality but also in her own character. Those contradictions were the most interesting part of the role for me. She hasn't stopped being

masculine, and hasn't stopped being feminine; she just is, she doesn't worry about judgment, and she is generous and protective.

“Since I'd done it before, I had no real concerns over playing a man in a dress. Well, there is always the concern that you might not look good in a dress.”

Aulisi remarks, “We capitalized on Liev's height and biceps, and made it work for us. Headbands helped give Vilma a female aura. Ang and I had initially sparked to a scrapbook I found which showed men who went to the Catskills in the late 1950s and dressed up as women. Then, with Liev's input, we updated Vilma's wardrobe to the late 1960s and made it more casual and comfortable – reflecting the freedom that was starting to happen.”

More freely expressive from the get-go are the local avant-garde theater troupe the Earthlight Players. Aulisi laughs, “I got a lot of horrible yellows together for them, and since they have no money we did very easy costumes that could have been made by them – and could come off easily!”

Dan Fogler, cast as Earthlight Players leader Devon, calls the group “very serious actors who do very silly things with their bodies.” To make sure that the actor would be a credible troupe head, Lee encouraged Fogler to work closely with choreographer Joann Jensen on coordinating the group's surprising turns.

Fogler remarks, “I was told how particular Ang is, and he's an incredible captain of the ship, but he also brought a sense of trust and a sense of play – he would get up there and do the troupe's moves to show us what he wanted!”

Production designer David Gropman notes, “The wonderful thing about Ang is how he undertook to completely understand the world and the culture and the time that the story took place in.”

Lee remarks, “Working on Taking Woodstock, I began to feel a passion for the '60s.”

But even this pales in comparison to the director/producer's passion for detail. Weeks before filming began, Lee gave Groff – who was then in the midst of performing in a revival of *Hair* – a binder of assembled research as well as 10 mix CDs of important music from the late 1960s and DVDs of some 20 movies from and about the period.

Emile Hirsch, cast as Vietnam vet Billy, offers, “That attention to detail is what makes Ang's films so rich. Ang sent me probably 30 DVDs; *Apocalypse Now*, *The Deer Hunter*, *Platoon*, *Full Metal Jacket*, *Hamburger Hill*, the documentary *Winter Soldier*...not just Vietnam-themed films but World War II movies as well – and *Fantastic Voyage*, which was amazing!

“Another key assignment that Ang had me do was to go to a shooting range to get some experience. I also met with an Iraq War veteran who took me through his own experience and discussed post-traumatic stress disorder (PTSD) with me, since that is something that Billy has.”

Veteran costume designer Aulisi marvels, “I have never worked with a director who has done so much homework, and who has such an incredible vision of what he wants to achieve. He remembers every photograph you have ever shown him. He knew the material so well and cared about it so much that it was impossible for us not to care as much and share his vision.

“Overall, we used as many genuine clothes from the period as we could get, gathering an enormous amount of clothing from over 50 different sources. But on days calling for many extras [a.k.a. background artists], clothes had to be physically executed in a couple of hours. 1969 marked a major turning point in fashion – although the townspeople are slightly behind the times, so their look is more early 1960s/Montgomery Ward catalogue.”

Lee and his team assembled a “war room,” where a massive flow chart/spreadsheet was posted on a 30-foot wall. Post-Its in every imaginable hue chronologically marked both the shooting days and the days of the action in the film, and emotional and physical progress of characters as well as the usual issues of continuity; e.g., what color the water in the motel pool should be from scene to scene. Also marked were what Lee and historian Silver called “vignettes,” little scraps of information and kernels of interest gleaned from Tiber’s book, the documentary feature and other filmed and photographic records, and all the assembled research.

Costas reports, “We were steeped in what people were listening to and reading; what art they were looking at; and what programs and commercials they were watching on television. It was multimedia exposure. Certainly, there was a lot about the festival that we weren’t aware of.”

One cluster of information posted, for instance, centered around food: how, during the festival, it nearly ran out (the few commercial concessions sold out early, and the town’s coffers were nearly depleted) until everyone benefited from the efforts of the Hog Farm, the hippie group from California (founded about two years earlier by Hugh Romney, a.k.a. Wavy Gravy) who cooked and dished out food for free.

Another “vignette” was a scene inspired by the documentary, of a man painting a daisy on a woman’s face; Lee wanted it – and many more – re-created in the film, as part of cinematographer Eric Gautier’s capturing the essence of the period and the Woodstock ethos.

Lee reminds that “in all this source material, there can be differing versions of what happened. Eventually, you have to decide at what times to take creative license.”

Indeed, what came up in the “war room” ran contrary to 40 years’ worth of shared perceptions. Schamus reveals, “The people who went to Woodstock were not all hippies with long hair and sideburns smoking joints. Although those are the pictures that ended up being reproduced the most, a lot of the attendees didn’t look that different than young people do today. Our decision was, let’s access the ‘expected’ look, but also give the reality.”

To further quantify; the team’s research had determined that hippies – who tended to be nomadic in nature, traveling from event to event – had arrived at the festival site first, followed by college kids – some, but by no means all, with longish hair – and then by the other 85% of the attendees,

high school students and other assorted “straights” – people who had shorter hair and generally wore nondescript clothing.

Accordingly, the flow chart on the wall was amended by Lee to divide up the background artists into seven “tribes;” among them the Willow Tribe, the Biker Tribe, and the Pool Tribe. Script supervisor Mary Cybulski reports, “This was so that when we actually got on the set and there were hundreds of extras, culled from our open casting calls across five states, we knew who should be doing what and when – and where they fit in.”

Lee points out, “This was also so I could see them better – there were hundreds of people!”

Extras casting director Sophia Costas reveals, “We were so fortunate to find a lot of people who live communally today, and who are committed to living by the tenets that the young people at Woodstock were trying to espouse. Some of these people ‘looked right’ because they really lived – and live – that life, and were able to present themselves purely and innocently, which shows up on camera.

“Ang took an interest in the extras casting, and wanted to make sure we showed how this event was a meeting place for all different types of philosophies and people, who co-existed peacefully for three days. So you will see everyone from Hare Krishnas to Hasidic Jews on-screen.”

Schamus points out that “there was not one single reported incident of violence at Woodstock. There was just celebration.”

Cybulski adds, “Ang wanted to make sure that we really felt the rush, the flood of all these people and new ideas coming through a small town. So he wanted the background artists to be very specific. Lots of times in movies they’re just people hanging out, but he wanted something more potent.”

Second second assistant director Tudor Jones elaborates, “Ang’s scrutiny is all-encompassing. Even if someone is 300 yards from the lens, he will want that person to be in the right posture with the right attitude and the right look – and he’s very sensitive to someone who’s not at the right emotional level in the scene, so he’ll keep doing it until he finds it to be right.

“You feel like your job is worth it, unlike with directors who don’t notice the hard work you’re putting in.”

Lee also sought the ideal barn for the scenes with the Earthlight Players. The search yielded one – in New Hampshire. So Lee had the structure disassembled piece by piece and trucked to the location shoot – where it was then put back together. Once shooting wrapped, the barn was returned.

An even bigger logistical challenge facing the production was staging the so-called S-road scene, in which a state trooper carries Elliot on the back of his motorcycle from the motel towards the concert site. The motorcycle weaves through an enormous line of stalled traffic – and festivalgoers on foot – backed up along a serpentine road almost as far as the eye can see.

Calling for hundreds of extras and over 100 vehicles, the scene was successfully filmed in just one day.

“With our great crew, we got it – and without one complaint, from either background artists or townspeople! It was the most challenging scene,” asserts Hausman. “Here, too, we had iconic images we wanted to reproduce. With a re-creation of this magnitude, we did rehearse it the day before.”

The majority of the 42-day shoot ended up taking place in the town of New Lebanon, in Columbia County – marking the first time that a major motion picture had been filmed there.

Residents’ vintage cars – from “Love Bug” Volkswagens to panel vans – were back in their element for scenes, some for their last mile; picture car coordinator Philip Schneider reports, “Several of these were just hanging on, and during the S-road scene, a number fell by the wayside.”

A retired but still intact motel, the Valley Rest, was put back into temporary operation and re-dressed and restructured by Gropman and his crew to play the (no longer existing) El Monaco. “True to the actual motel and all of those Catskills motels of that era, everything was painted white,” points out Gropman. “We did put little splashes of color on some of the trim and doorways – working from photographic records and re-creating what Elliot had done.”

Schamus praises Gropman “and his whole team for studying Elliot’s family history, and the history of the Catskills and what it meant to be a Jewish family out there. When you walked onto that location, you were seeing these lives as they were lived.”

The Hitchinpost Café met one of the production’s most specific requests by delivering 500 eaten corn cobs for a scene, after making sure that local schoolchildren were given the corn first as a free lunch.

“Without the enhanced tax credit incentive, we never could have filmed in New York State,” asserts Celia Costas. “Rarely have any of us had a better location filming experience. The people from the town of New Lebanon, and throughout Columbia and Rensselaer Counties, were warm and welcoming and became terrific partners in the experience of making the film.”

Throughout the production, environmental steward Nicole Feder oversaw implementation of an extensive on-set recycling program. For the scenes requiring hundreds of extras, water stations and/or stainless steel water canteens staved off use of plastic water bottles and accompanying waste. It was all, as Celia Costas notes, “in keeping with the spirit of the movie.”

Comparing environmental efforts across the decades, Schamus point out that “while there were 600 acres of trash left behind at Woodstock, 400 volunteers did stay and clean it up. So even that was beautiful!

“Woodstock was three days of peace and music, and this was three months of peace and movie.”

Lee concludes, "With our great cast and crew, we felt the energy and the spirit of the Woodstock experience. We had a blast!"

ABOUT THE CAST

Demetri Martin

Demetri Martin is a person who lives in New York City. He does acting, writing, and stand-up comedy.

Mr. Martin has performed in most of the English-speaking countries (not in South Africa or New Zealand, though). He won trophies for comedy in America, Scotland, and Australia. He has appeared on late-night television shows, both onstage and in the audience.

Starting in 2003, he did the following things; he was a staff writer for Late Night with Conan O'Brien. He was a writer-performer for The Daily Show with Jon Stewart. He released a comedy CD called These Are Jokes and a comedy DVD called Demetri Martin. Person.

Mr. Martin writes, produces, and acts in a television series for Comedy Central. It is called Important Things with Demetri Martin. He is also writing a book and some screenplays.

He has brown hair. He is allergic to chicken.

Dan Fogler

Dan Fogler's films include Robert Ben Garant and Thomas Lennon's Balls of Fury; Mark Helfrich's Good Luck Chuck; Kyle Newman's Fanboys; Todd Phillips' School for Scoundrels; Michael Canzoniero and Marco Ricci's The Marconi Bros.; Michael Dowse's Young Americans; Brandon Camp's soon-to-be-released Brand New Day, starring with Jennifer Aniston and Aaron Eckhart; and Simon Wells' upcoming motion-capture feature Mars Needs Moms.

He was part of the voice cast of the blockbuster animated features Kung Fu Panda (directed by Mark Osborne and John Stevenson) and Horton Hears a Who! (directed by Jimmy Hayward and Steve Martino).

Mr. Fogler made his feature directorial debut with Hysterical Psycho, which he also wrote and appeared in, and which world-premiered at the 2009 Tribeca Film Festival.

He won a Tony Award in 2005 for his performance as William Barfee in the Broadway production of William Finn and Rachel Sheinkin's musical The 25th Annual Putnam County Spelling Bee, directed by James Lapine. Mr. Fogler was also honored with the Outer Critics Circle, Drama Desk, and Theatre World Awards, among other honors, for his portrayal. He reprised the role in the spring of 2007 for the West Coast run of the musical.

He returned to the New York stage in the fall of 2006, in Dan O'Brien's *The Voyage of the Carcass*, directed by Randy Baruh. He has also appeared in off-Broadway and regional productions, including Bobby Gould in *Hell*; Joe Fearless; *Crepuscule*; *Bridges and Harmonies*; *White Devil*; *Dilettantes & Debutantes*; and, most recently, *The Rise and Fall of Annie Hall*.

Mr. Fogler's theatrical directorial debut was on a play that he also wrote, *Elephant in the Room* (inspired by Eugene Ionesco's *Rhinoceros*), which was performed at the 2008 Fringe Festival in NYC. The play was produced by Stage 13, the film and theater production company of which he is a founding member. He also is part of *Second Rate*, a rock band with friend Law Tarello.

He holds a BFA from Boston University.

Henry Goodman

Royal Academy of Dramatic Art (RADA) graduate Henry Goodman is a multi-award-winning actor. Out of eight nominations, he has twice won the Olivier Award for his U.K. stage performances; he was honored in 1993, for *Assassins*, directed by Sam Mendes at the Donmar Warehouse, and again in 2000, for *The Merchant of Venice*, directed by Trevor Nunn at the Royal National Theatre [RNT] Cottesloe and the RNT Olivier. He reprised his portrayal of Shylock in the latter for the HBO/BBC Masterwork Series television version; for the same series, Mr. Goodman also reprised his stage portrayal of Phillip Gellburg in *Broken Glass*.

His many U.K. stage appearances also include, for the RNT, *Metropolitan Kabarett*, *Summerfolk*, *Broken Glass* (as Phillip Gellburg), *Angels in America* (as Roy Cohn), *Pericles*, *After the Fall*, *Cat on a Hot Tin Roof*, *Beatrice and Benedick*, and *Guys and Dolls* (as Nathan Detroit, opposite Imelda Staunton of *Taking Woodstock*); for the Royal Shakespeare Company, *Richard III* (in the title role), *They Shoot Horses Don't They?* (in the lead role of the M.C., Rocky Gravo), *Everyman in his Humour*, *Henry V*, *The Devils*, *Redstar*, *The Comedy of Errors*, *Volpone*, *The Time of Your Life*, *Jacques and His Master*, and *Henry VIII*; the starring role in the acclaimed 2007 revival of *Fiddler on the Roof*, at the Sheffield Crucible and in the West End; *The Hypochondriac*, in the title role, at the Almeida Theater; *The Birthday Party*, at the Duchess Theatre; *Feelgood*, in the lead role, at the Garrick Theatre, Hampstead Theatre; *Chicago*, as Billy Flynn, at the Adelphi Theatre; *Hysteria*, as Sigmund Freud, at the West End's Royal Court Theatre; and, currently, *Duet for One*, at the West End's Vaudeville Theater.

In the U.S., he has starred on Broadway in *Art* and *Tartuffe*, playing the title role in the latter.

Mr. Goodman's television work includes guest appearances on a host of series, from *Spooks* (a.k.a. *MI-5*) to *Dalziel and Pascoe* to *Foyle's War*; such miniseries as the BBC/Channel 4 co-production *Cold Lazarus*, directed by Renny Rye from the final teleplay of Dennis Potter; telefilms, among them *The Mayor of Casterbridge*; and the series *Unfinished Business*, in which he starred opposite Harriet Walter.

Among his previous films are Jon Amiel's *Queen of Hearts*; Blake Edwards' *Son of the Pink Panther*; Stephen Frears' *Mary Reilly*; Betty Thomas' *Private Parts*; Phillip Noyce's *The Saint*;

Roger Michell's Notting Hill; Peter Richardson's Churchill: The Hollywood Years, as U.S. President Franklin Delano Roosevelt; Lexi Alexander's [Green Street] Hooligans; Brian W. Cook's Colour Me Kubrick; Tom Hooper's The Damned United; and Robert Heath's Out on a Limb, in the title role.

Jonathan Groff

One of the industry's brightest new stars, Jonathan Groff makes his film debut in Taking Woodstock.

He starred as Melchior Gabor in the Tony Award-winning musical Spring Awakening, directed by Michael Mayer, with music by Duncan Sheik and book & lyrics by Steven Sater. Mr. Groff originated the role off-Broadway with the Atlantic Theater Company before reprising it on Broadway, earning a Theatre World Award as well as Drama Desk, Drama League, and Tony Award nominations.

He then took on the famed role of Claude Hooper Bukowski in The Public Theater's hit revival of the '60s rock musical Hair, produced as part of their annual "Shakespeare in the Park" summer series.

Immediately after filming Taking Woodstock, Mr. Groff returned to the off-Broadway stage (Playwrights Horizons) in Craig Lucas' contemporary family drama Prayer for My Enemy, starring opposite Victoria Clark and Michele Pawk, and directed by Bartlett Sher. He then returned to The Public Theater in the New York premiere of Mr. Lucas' play The Singing Forest, opposite Olympia Dukakis for director Mark Wing-Davey.

The Pennsylvania native's other stage work includes the Broadway musical In My Life and regional tours of The Sound of Music, Fame, Bat Boy, and Honk!

For television, Mr. Groff had a recurring role in 2007 on the serial One Life to Live; and starred with Joseph Fiennes, Carrie-Anne Moss, Blythe Danner, and Robert Wagner in Ryan Murphy's cable series pilot Pretty/Handsome.

Eugene Levy

As an actor and writer, Eugene Levy continues to enjoy a following across two generations.

In the mid-'70s, after two years as part of the celebrated Second City theatre troupe, Mr. Levy was part of the team that created, wrote, and starred in Second City TV (SCTV). Ironically, the show brought him and his friends back to Toronto. The show developed a loyal cult following while syndicated in the U.S. After SCTV ended its initial run in 1981, NBC brought the show back in an extended version entitled SCTV Network 90, which ran until 1983. In addition to being one of the program's lead players, Mr. Levy won two Emmy Awards as a member of the show's writing staff.

In 1989, he directed the television special *I, Martin Short, Goes Hollywood*. His feature directorial debut, *Once Upon a Crime...*, starring John Candy and Jim Belushi, followed. He also directed the telefilms *Sodbusters* and *Partners 'n Love*, executive-producing and co-writing the former and starring in the latter.

In 1996, teaming with director Christopher Guest, Mr. Levy wrote the screenplay for *Waiting for Guffman*, and was a member of the feature's ensemble cast.

The duo reteamed on *Best in Show* in 2000, for which they received a Writers Guild of America Award nomination and a Golden Globe Award nomination; *A Mighty Wind*, for which they earned an Independent Spirit Award nomination for writing and for which Mr. Levy was named Best Supporting Actor by the New York Film Critics Circle; and *For Your Consideration* in 2006, for which the ensemble received a Gotham Award nomination.

He starred in Paul and Chris Weitz' blockbuster hit *American Pie*, and reprised the role of "Jim's dad" in the movie's sequels. Among Mr. Levy's numerous other feature credits are Ron Howard's *Splash*; Harold Ramis' *National Lampoon's Vacation*, *Club Paradise*, and *Multiplicity*; Charles Shyer and Nancy Meyers' *Father of the Bride*, *I Love Trouble*, and *Father of the Bride Part II*; Adam Shankman's *Bringing Down the House* and *Cheaper by the Dozen 2*; and, most recently, Shawn Levy's *Night at the Museum 2: Battle of the Smithsonian*. His animated features include Gerald Potterton's *Heavy Metal*; Matthew O'Callaghan's *Curious George*; Tim Johnson and Karey Kirkpatrick's *Over the Hedge*; and David Bowers' upcoming *Astro Boy*.

Jeffrey Dean Morgan

Jeffrey Dean Morgan's charismatic and versatile screen presence has registered strongly with audiences and, in just the past few years, he has emerged as one of the industry's most sought-after leading men.

The Seattle native most recently starred as one of the title characters, *The Comedian* (Edward Blake), in Zack Snyder's iconic graphic novel adaptation *Watchmen*. He will next be seen in Mikael Hafstrom's *Shanghai* with John Cusack; and in Andrew Jarecki's *All Good Things*, opposite Kirsten Dunst, Ryan Gosling, and Frank Langella. He is now filming Antti Jokkinen's suspense thriller *The Resident*, starring opposite Hilary Swank; and he next begins production on a starring role in Sylvain White's *The Losers*, based on the acclaimed comic book series of the same name.

Mr. Morgan's additional screen credits include Richard LaGravenese's *P.S. I Love You*, also with Ms. Swank; Griffin Dunne's *The Accidental Husband*, starring in the title role opposite Uma Thurman; Scott Prendergast's independent comedy *Kabluey* with Lisa Kudrow; a cameo role in David Dobkin's *Fred Claus*; and Bill Guttentag's *Live!*, opposite Eva Mendes.

His dramatic arc, and recurring role, as heart patient Denny Duquette opposite Emmy Award winner Katherine Heigl on the top-rated television series *Grey's Anatomy* made him a universal

fan favorite. Similarly, Mr. Morgan's recurring roles on *Supernatural* and *Weeds* were pivotal to the long-running series' storylines.

Imelda Staunton

Imelda Staunton's career has spanned three decades and memorable starring roles in three mediums; film, television, and theatre.

The Royal Academy of Dramatic Art (RADA) graduate was an Academy Award and Golden Globe Award nominee for her performance in the title role of Mike Leigh's *Vera Drake*, which also earned Ms. Staunton a BAFTA Award, among other honors.

She previously acted for *Taking Woodstock* director Ang Lee in *Sense and Sensibility*, for which Emma Thompson won the Academy Award for Best Adapted Screenplay.

Among Ms. Staunton's other films are the Academy Award-winning *Shakespeare in Love*, directed by John Madden; David Yates' *Harry Potter and the Order of the Phoenix*; Kirk Jones' *Nanny McPhee*; Kenneth Branagh's *Much Ado About Nothing* and *Peter's Friends*; Trevor Nunn's *Twelfth Night*; Richard LaGravenese's *Freedom Writers*; John McKay's *Crush*; Stephen Fry's *Bright Young Things*; Peter Lord and Nick Park's *Chicken Run* (in voiceover); and Beban Kidron's *Antonia and Jane*, in which she starred as the latter.

Her television credits include starring in the series *Up the Garden Path*, *Little Britain* (during the third season), and *Big and Small*. She was a member of the repertory cast of the television series *Thompson*, with Emma Thompson, Kenneth Branagh, and Robbie Coltrane; and has starred in such notable miniseries and telefilms as Jon Amiel's *The Singing Detective* (written by Dennis Potter), Simon Curtis' *David Copperfield*, Rachel Talalay's *The Wind in the Willows*, Aisling Walsh's *Fingersmith*, and, most recently, *Cranford*.

The London native began her career in repertory theatre. She has since won two Olivier Awards, for Alan Ayckbourn's National Theatre staging of his play *A Chorus of Disapproval*, and for Richard Jones' staging of Stephen Sondheim's musical *Into the Woods*. Ms. Staunton was also an Olivier Award nominee for her performance in Richard Eyre's Royal National Theatre staging of *Guys and Dolls* (opposite Henry Goodman of *Taking Woodstock*).

Paul Dano

Paul Dano began his career on the New York stage with supporting roles in the Broadway revival of *Inherit the Wind*, directed by John Tillinger, opposite George C. Scott and Charles Durning; and the Madison Square Garden staging of *A Christmas Carol*, directed by Mike Ockrent, with Ben Vereen and Terrence Mann. Most recently, he starred off-Broadway in the Ethan Hawke-directed production of *The New Group's Things We Want*, with Peter Dinklage, Josh Hamilton, and Zoe Kazan.

Mr. Dano received a BAFTA Award nomination for Best Supporting Actor for his performance in a dual role opposite Academy Award winner Daniel Day-Lewis in Paul Thomas Anderson's *There Will Be Blood*. The film marked his second consecutive starring role in a Best Picture Golden Globe and Academy Award nominee, following his performance in Jonathan Dayton and Valerie Faris' *Little Miss Sunshine*, in which he starred with Abigail Breslin, Steve Carell, Toni Collette, Greg Kinnear, and Academy Award winner Alan Arkin. With his fellow actors from the latter feature, Mr. Dano shared the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture as well as the Critics' Choice Award for Best Acting Ensemble; additionally, he won the Critics' Choice Award for Best Young Actor for his performance in the film.

His first lead role in Michael Cuesta's *L.I.E.*, opposite Brian Cox, earned him an Independent Spirit Award for Best Debut Performance as well as the Best Actor Award at the Stockholm Film Festival and (in a tie) the Grand Jury Award for Outstanding Actor in a Feature Film at L.A.'s Outfest.

His other films include Rebecca Miller's *The Ballad of Jack and Rose*, also with Mr. Day-Lewis; D.J. Caruso's *Taking Lives*; James Marsh's *The King*; Richard Linklater's *Fast Food Nation*; and Matt Aselton's *Gigantic*, which Mr. Dano executive-produced and starred in alongside Zooey Deschanel and John Goodman.

He will soon be seen in Dagur Kári's *The Good Heart*, also with Brian Cox; Spike Jonze's *Where the Wild Things Are*, adapted by Mr. Jonze and Dave Eggers from Maurice Sendak's classic book; and Shari Springer Berman and Robert Pulcini's *The Extra Man*, with Kevin Kline, John C. Reilly, and Katie Holmes.

Kelli Garner

Kelli Garner is one of today's rising stars, having already impressed audiences in her film and stage work spanning both dramatic and comedic portrayals.

On-screen, she has notably starred as real-life actress Faith Domergue, opposite Leonardo DiCaprio as Howard Hughes, in Martin Scorsese's award-winning *The Aviator*; and opposite Ryan Gosling in Craig Gillespie's *Lars and the Real Girl*.

Ms. Garner will soon be seen in Hoyt Yeatman's *G-Force*, for producer Jerry Bruckheimer.

Her other film credits include Stephen Herek's *Man of the House*,; Larry Clark's *Bully*; Mike Mills' *Thumbsucker*; *Dreamland*; and *Love Liza*, with Philip Seymour Hoffman.

Onstage, Ms. Garner most recently starred off-Broadway as the young actress Nina in the Classic Stage Company's production of Chekhov's *The Seagull*, directed by Viacheslav Dolgachev, with Dianne Wiest and Alan Cumming; in Bert V. Royal's play *Dog Sees God*, directed by Trip Cullman; and in Eric Bogosian's play *1+1* at NYSAF (New York Stage and Film), directed by Mark Brokaw.

Mamie Gummer

Native New Yorker Mamie Gummer graduated from Northwestern University, and also studied theater at the British Academy of Dramatic Arts.

She subsequently made her New York stage debut in 2005, starring opposite Michael C. Hall in the Roundabout Theatre production of Noah Haidle's *Mr. Marmalade*, directed by Michael Greif, for which she earned a Theatre World Award. She next starred with Kate Burton and Tony Goldwyn in Theresa Rebeck's *The Water's Edge*, directed by Will Frears at NYC's Second Stage Theatre, for which Ms. Gummer received a Lucille Lortel Award nomination; the Williamstown Theatre Festival revival of Lillian Hellman's *The Autumn Garden*, directed by David Jones; and, in her Broadway debut, Christopher Hampton's *Les Liaisons Dangereuses*, directed by Rufus Norris, with Laura Linney and Ben Daniels. More recently, she appeared in the Classic Stage Company's *Uncle Vanya*, directed by Austin Pendleton, for which she was again a Lucille Lortel Award nominee.

Ms. Gummer has previously appeared on-screen in Lasse Hallström's *The Hoax*, with Richard Gere and Hope Davis; in Lajos Koltai's *Evening*, opposite Claire Danes and Hugh Dancy, also for Focus Features; in Kimberly Peirce's *Stop Loss*; in Jodie Markell's *Loss of a Teardrop Diamond*, from a screenplay by Tennessee Williams; in Will Frears' upcoming independent feature *Coach*, also with Hugh Dancy; and in Tom Hooper's Emmy Award-winning miniseries *John Adams*, with Paul Giamatti and Laura Linney.

Emile Hirsch

In 2007, Emile Hirsch garnered attention for his captivating performance in *Into the Wild*, directed by Sean Penn. Based on the bestselling book by Jon Krakauer and adapted for the screen by Mr. Penn, *Into the Wild* starred Mr. Hirsch as real-life adventurer Christopher McCandless. The portrayal earned him the National Board of Review award for Breakthrough Performance by an Actor; the Rising Star Award from the Palm Springs International Film Festival; Gotham and Critics' Choice Award nominations for Best Actor; and two Screen Actors Guild Award nominations, in the lead actor category as well as (shared with his fellow cast members) the ensemble category.

The Los Angeles native was recently again a Screen Actors Guild Award nominee in the latter category as part of the ensemble of Gus Van Sant's *Milk*, in which Mr. Hirsch starred as real-life activist Cleve Jones, opposite Mr. Penn's Screen Actors Guild and Academy Award-winning performance as Harvey Milk.

His additional film credits include two more true-life stories, Nick Cassavetes' *Alpha Dog* and Catherine Hardwicke's *Lords of Dogtown* (opposite Heath Ledger).

Mr. Hirsch's other features include the Wachowski Brothers' *Speed Racer*; Dan Harris' *Imaginary Heroes* (with Sigourney Weaver and Jeff Daniels); Luke Greenfield's *The Girl Next*

Door; Michael Burke's *The Mudge Boy*; Michael Hoffman's *The Emperor's Club*; and Peter Care's *The Dangerous Lives of Altar Boys*

Liev Schreiber

Liev Schreiber's versatile repertoire of portrayals continues to garner him high praise.

His performance as Ricky Roma in the 2005 Broadway revival of David Mamet's *Glengarry Glen Ross*, directed by Joe Mantello, earned him a Tony Award. He was again a Tony nominee for his portrayal of Barry Champlain in the 2007 Broadway revival of Eric Bogosian's *Talk Radio*, directed by Robert Falls.

His other stage work includes the Public Theater's *Shakespeare in the Park* production of *Macbeth*, in the lead role opposite Jennifer Ehle, directed by Moisés Kaufman.

Mr. Schreiber's many feature credits include Gavin Hood's *X-Men Origins: Wolverine*, opposite Hugh Jackman; Edward Zwick's *Defiance*, with Daniel Craig and Jamie Bell; John Curran's *The Painted Veil*, with Edward Norton and Naomi Watts; Jonathan Demme's *The Manchurian Candidate*, opposite Meryl Streep and Denzel Washington; Phil Alden Robinson's *The Sum of All Fears*, with Ben Affleck; James Mangold's *Kate & Leopold*, also with Hugh Jackman; Norman Jewison's *The Hurricane*, also with Denzel Washington; Michael Almereyda's *Hamlet*, as Laertes to Ethan Hawke's *Hamlet*; Tom Gilroy's *Spring Forward*, opposite Ned Beatty; Tony Goldwyn's *A Walk on the Moon*, with Diane Lane; Greg Mottola's *The Daytrippers*; Nora Ephron's *Mixed Nuts*; and Wes Craven's *Scream* trilogy.

He will soon be seen on-screen starring in Phillip Noyce's *Salt*, opposite Angelina Jolie; Miguel Sapochnik's *Repossession Mambo*, with Jude Law and Forest Whitaker; and Richard Levine's *Every Day*, opposite Helen Hunt.

His portrayal of Orson Welles in Benjamin Ross' *RKO 281* brought Mr. Schreiber Emmy and Golden Globe Award nominations. His other telefilm credits include George C. Wolfe's *Lackawanna Blues* and John Erman's *The Sunshine Boys*, opposite Woody Allen and Peter Falk.

As one of the documentary medium's foremost narrators, he has lent his voice to such works as *Mantle*, *:03 Seconds from Gold*, and *A City on Fire: The Story of the '68 Detroit Tigers*; and the series *Nova* and *Nature*.

In 2005, Mr. Schreiber made his feature directorial debut with *Everything is Illuminated*, which he also adapted from Jonathan Safran Foer's bestselling novel of the same name. The film, starring Elijah Wood and Eugene Hutz, was named one of the year's 10 Best by the National Board of Review.

ABOUT THE CREW

Ang Lee

Taiwan-born Ang Lee is one of the world's most revered and honored film directors. He has won 2 Academy Awards (in 2006, for his Direction of *Brokeback Mountain*, and in 2001, for Best Foreign-Language Film for *Crouching Tiger, Hidden Dragon*). His films have twice won the prestigious Golden Lion Award for Best Picture at the Venice International Film Festival (in 2007, for *Lust, Caution*, and in 2005, for *Brokeback Mountain*) and twice won the Golden Bear for Best Film at the Berlin International Film Festival (in 1993, for *The Wedding Banquet* and in 1996, for *Sense and Sensibility*). His most recent film, *Lust, Caution*, swept Asia's Golden Horse Awards (Taiwan's equivalent of the Academy Awards), with 8 wins including Best Film; it is one of the highest-grossing and most critically acclaimed films in the history of Chinese-language cinema.

Brokeback Mountain won 2 additional Academy Awards – Best Adapted Screenplay (Larry McMurtry & Diana Ossana) and Best Original Score (Gustavo Santaolalla) – and was nominated for 5 more, including Best Picture. Mr. Lee also won the Directors Guild of America, BAFTA, Independent Spirit, and Golden Globe Awards for Best Director, among other industry accolades. The film won 3 additional Golden Globe Awards, including Best Picture [Drama]; the Independent Spirit Award for Best Feature; 3 additional BAFTA Awards, including Best Film; and the Golden Lion Award, for Best Picture, at the 2005 Venice International Film Festival, among awards all over the world.

Additionally, Mr. Lee and the film's star Jake Gyllenhaal were honored with the Human Rights Campaign Equality Award; and *Brokeback Mountain* was named Outstanding Film [Wide Release] by the Gay & Lesbian Alliance Against Defamation's (GLAAD) Media Awards.

Crouching Tiger, Hidden Dragon, based on a novel by Du Lu Wang, won 3 additional Academy Awards – Best Cinematography (Peter Pau), Best Original Score (Tan Dun), and Best Art Direction/Set Decoration (Tim Yip) – and was nominated for 6 more, including Best Picture and Best Director. Mr. Lee won the Directors Guild of America, BAFTA, and Golden Globe Awards for Best Director, among other honors.

Mr. Lee moved to the United States in 1978. After receiving a Bachelor of Fine Arts in theatre from the University of Illinois, he went to New York University to complete a Masters of Fine Arts Degree in film production. His short film *Fine Line* won Best Director and Best Film awards at the annual NYU Film Festival.

His first feature film, *Pushing Hands*, was screened at the 1992 Berlin International Film Festival and won Best Film at the Asian-Pacific Film Festival. The film was also nominated for 9 Golden Horse Awards.

Pushing Hands was also the first film in his "Father Knows Best" trilogy, all of which starred actor Sihung Lung. The next film in the trilogy, *The Wedding Banquet*, opened following its Berlin premiere and prize to international acclaim. The film was nominated for the Academy Award and the Golden Globe Award for Best Foreign-Language Film, and received 6

Independent Spirit Award nominations. Mr. Lee capped the trilogy with *Eat Drink Man Woman*, which was selected as the opening night feature for the Directors Fortnight section of the 1994 Cannes International Film Festival. Named Best Foreign-Language Film by the National Board of Review, the film was nominated for the Academy Award and the Golden Globe Award for Best Foreign-Language Film, and received 6 Independent Spirit Award nominations.

In 1995, he directed *Sense and Sensibility*, starring Emma Thompson and Kate Winslet. The film was nominated for 7 Academy Awards, including Best Picture, and won for Best Adapted Screenplay (Emma Thompson, from the Jane Austen novel). *Sense and Sensibility* also won Golden Globe Awards for Best Picture [Drama] and Best Screenplay; and was named Best Picture by BAFTA, the Boston Society of Film Critics, and the National Board of Review. Mr. Lee was cited as Best Director by the New York Film Critics Circle, the National Board of Review, and the Boston Society of Film Critics.

Mr. Lee next directed *The Ice Storm*, adapted by James Schamus from Rick Moody's novel, and starring Joan Allen, Kevin Kline, Sigourney Weaver, Christina Ricci, and Tobey Maguire. The film premiered at the 1997 Cannes International Film Festival (where it won the Best Screenplay award), and was selected as the opening night feature for the 1997 New York Film Festival. For her performance in the film, Sigourney Weaver won a BAFTA Award, and was nominated for a Golden Globe Award, for Best Supporting Actress.

Mr. Lee's subsequent films were *Ride with the Devil* (adapted by James Schamus from Daniel Woodrell's novel, again starring Tobey Maguire); *Crouching Tiger, Hidden Dragon*; the boxoffice hit *The Hulk* (starring Eric Bana and Jennifer Connelly); and, for Focus Features, *Brokeback Mountain* and *Lust, Caution*.

In addition to the Venice prize, the latter film's other honors included Independent Spirit Award nominations for lead actors Tony Leung and Tang Wei; Ms. Tang also earned a BAFTA Award nomination. The film was a nominee in the Foreign-Language Film category from both the BAFTA and Golden Globe Awards.

James Schamus

James Schamus is chief executive officer (CEO) of Focus Features. Focus Features and Focus Features International (FFI) together comprise a singular global company, dedicated to producing, acquiring, financing, selling, and distributing original and daring films from emerging and established filmmakers – films that challenge mainstream moviegoers to embrace and enjoy voices and visions from around the world. The company's flexible and nuanced approach to distribution allows it to support a wide range of films, from those geared to a single local market to worldwide hits. The company operates as Focus Features domestically, and as Focus Features International overseas.

An integral contributor to the American independent film business for over two decades, Mr. Schamus has the unique distinction of being an award-winning screenwriter and producer who is also a film executive.

Mr. Schamus formed Focus with David Linde in May 2002. Prior to the formation of Focus, Mr. Schamus was co-president of the independent film production company Good Machine, which he co-founded in 1991. Mr. Schamus and his partners at the company produced over 40 films during an 11-year period, in partnership with filmmakers such as Ang Lee, Todd Solondz, and Nicole Holofcener. Through its financing and distribution arm, Good Machine International, the company represented dozens more filmmakers, among them Pedro Almodóvar and the Coen Brothers. Good Machine was honored with a 10-year retrospective at the Museum of Modern Art in New York City.

Mr. Schamus is also a screenwriter, and received Academy Award nominations in the Best Adapted Screenplay and Best Original Song categories for his work on Ang Lee's *Crouching Tiger, Hidden Dragon*. The blockbuster Good Machine feature, which Mr. Schamus co-wrote and executive-produced, won 4 Academy Awards.

Mr. Schamus has had a long collaboration as writer and producer with Ang Lee on eleven feature films, with the director's *Brokeback Mountain*, starring Heath Ledger and Jake Gyllenhaal, released worldwide through Focus Features. The film is Focus' all-time top-grosser, with global ticket sales of over \$180 million. *Brokeback Mountain*, on which Mr. Schamus served as a producer, won, among other honors, 3 Academy Awards; 4 Golden Globe Awards; 4 BAFTA Awards; and the Producers Guild of America's top prize, the [Darryl F. Zanuck] Producer of the Year Award, Theatrical Motion Pictures.

Their other films together include *Lust, Caution* (which Mr. Schamus co-wrote and produced, and which won the Golden Lion Award for Best Picture at the 2007 Venice International Film Festival), released worldwide by Focus; *The Hulk* (which Mr. Schamus wrote and produced); *Ride with the Devil* (which Mr. Schamus produced and adapted); *The Ice Storm* (which Mr. Schamus produced and adapted, earning the Best Screenplay prize at the 1997 Cannes International Film Festival as well as WGA and BAFTA Award nominations); *Sense and Sensibility* (which Mr. Schamus co-produced); *Eat Drink Man Woman* (which Mr. Schamus co-wrote and associate-produced); *The Wedding Banquet* (which Mr. Schamus co-wrote and produced); and *Pushing Hands* (which Mr. Schamus produced).

Mr. Schamus executive-produced several Good Machine features that won the Grand Jury Prize at the Sundance Film Festival, including Edward Burns' *The Brothers McMullen*, Tom Noonan's *What Happened Was...*, and Todd Haynes' *Poison*. Among the other films that he executive-produced at Good Machine are Paul Schrader's *AutoFocus*, Gregor Jordan's *Buffalo Soldiers*, Todd Solondz' *Happiness*, Bart Freundlich's *The Myth of Fingerprints*, Cindy Sherman's *Office Killer*, Nicole Holofcener's *Walking and Talking*, and Todd Haynes' *Safe*.

He is also Professor in Columbia University's School of the Arts, where he teaches film history and theory; and he currently serves on the board of directors of Creative Capital. He was the

2006 Presidential Fellow in the Humanities at the University of Chicago, and received his Ph.D. in English from U.C. Berkeley in 2003.

Mr. Schamus was honored with the NBC Screenwriter Tribute at the 2002 Nantucket Film Festival as well as with the Writers Guild of America, East's 2003 Richard B. Jablow Award for devoted service to the Guild.

Focus' celebrated releases have included seven more Academy Award winners: Gus Van Sant's *Milk*, Sofia Coppola's *Lost in Translation* (which grossed over \$100 million worldwide), Roman Polanski's *The Pianist*, Fernando Meirelles' *The Constant Gardener*, Michel Gondry's *Eternal Sunshine of the Spotless Mind*, Walter Salles' *The Motorcycle Diaries*, and Joe Wright's *Atonement*; and Cary Joji Fukunaga's *Sin Nombre*, Henry Selick's *Coraline*, Joel and Ethan Coen's *Burn After Reading* (which grossed over \$155 million worldwide), Martin McDonagh's *In Bruges*, Joe Wright's *Pride & Prejudice*, Todd Haynes' *Far from Heaven*, François Ozon's *Swimming Pool*, and Alejandro González Iñárritu's *21 Grams*.

In addition to *Taking Woodstock*, the upcoming Focus Features domestic slate includes *Away We Go*, directed by Academy Award winner Sam Mendes and starring John Krasinski and Maya Rudolph; Shane Acker's animated fantasy epic *9*, starring Elijah Wood and Jennifer Connelly and produced by Tim Burton and Timur Bekmambetov; *Greenberg*, the new film from writer/director Noah Baumbach, starring Ben Stiller; Academy Award-winning writer/director Sofia Coppola's *Somewhere*; and Academy Award-winning writer/directors Joel and Ethan Coen's *A Serious Man*.

In addition to the Focus slate, the FFI slate includes *AGORA*, an historical epic from Academy Award-winning filmmaker Alejandro Amenábar, starring Academy Award winner Rachel Weisz; Alexander Voigt's *Black Lightning*, produced by Timur Bekmambetov; Derek Yee's *Shinjuku Incident*, starring Jackie Chan; Academy Award-winning filmmaker Pedro Almodóvar's new film *Broken Embraces*, starring Academy Award winner Penélope Cruz; and the untitled new film from writer/director Mike Leigh.

Celia Costas

Celia Costas won her first Emmy Award as producer of one of the most acclaimed miniseries of all time, *Angels in America*, directed by Mike Nichols from Tony Kushner's screenplay adaptations of his own Pulitzer Prize-winning plays. In addition to the Outstanding Miniseries Emmy, the project earned 11 other Emmys; 5 Golden Globe Awards, including Best Miniseries or Motion Picture Made for Television, awarded to Ms. Costas as its producer; and 2 Screen Actors Guild Awards, for lead actors Meryl Streep and Al Pacino, among other honors.

She reteamed with Mike Nichols as executive producer of the features *Closer*, for which Clive Owen and Natalie Portman won Golden Globe Awards and were Academy Award nominees, and *Charlie Wilson's War*, for which Philip Seymour Hoffman was a Golden Globe and Academy Award nominee. She reteamed with Mr. Hoffman as executive producer of John

Patrick Shanley's *Doubt*, which received 5 Academy Award nominations and for which Meryl Streep won the Screen Actors Guild Award.

Ms. Costas won her second Emmy Award as executive producer of Joseph Sargent's *Warm Springs*, written by Margaret Nagle, which starred Kenneth Branagh and Cynthia Nixon as Franklin and Eleanor Roosevelt. In addition to the Outstanding Made for Television Movie Emmy, the project earned 4 other Emmys.

Also for Mr. Sargent, she produced the telefilm *For Love or Country: The Arturo Sandoval Story*, starring Andy Garcia, for which the real-life Mr. Sandoval won an Emmy Award for his score and for which she was an Emmy nominee; and co-produced the telefilm *A Lesson Before Dying*, starring Don Cheadle, which won 2 Emmy Awards including Outstanding Made for Television Movie.

Ms. Costas' feature credits as co-producer include Betty Thomas' *Private Parts* and *28 Days*, and Ben Stiller's *Zoolander*.

She began her career as a production assistant and location coordinator and then worked extensively as a unit production manager. Over a 12-year period, she was privileged to work in different capacities on 7 films for director/producer Alan J. Pakula; *The Pelican Brief*, *Consenting Adults*, *Presumed Innocent*, *See You in the Morning*, *Orphans*, *Sophie's Choice* (with Academy Award winner Meryl Streep), and *Rollover*.

Michael Hausman

Michael Hausman has made his career in film production for nearly four decades.

The native New Yorker has had a long collaboration with Academy Award-winning director Milos Forman. The duo began their creative association with the director's *Taking Off*, for which Mr. Hausman was both production manager and associate producer. They worked together again on *Hair* (for which Mr. Hausman was first assistant director), *Ragtime* (which Mr. Hausman executive-produced), *Amadeus* (which Mr. Hausman executive-produced, and which won 8 Academy Awards, including Best Picture), *Valmont* (which Mr. Hausman produced), *The People vs. Larry Flynt* (which Mr. Hausman produced), *Man on the Moon* (which Mr. Hausman executive-produced), and *Goya's Ghosts*.

He has teamed with writer/directors Robert Benton and David Mamet three times apiece. For the former, he executive-produced *Places in the Heart* (which won 2 Academy Awards), *Nobody's Fool*, and *Twilight*. For the latter, he produced *House of Games*, *Things Change*, and *Homicide*.

His many features as producer also include Elaine May's *Mikey and Nicky*; Robert M. Young's *Rich Kids* and *The Ballad of Gregorio Cortez*; Richard Pearce's *Heartland*, *No Mercy*, and *A Family Thing* (the latter two as executive producer); Mike Nichols' *Silkwood*; Eugene Corr's *Desert Bloom*; and Jay Roach's telefilm *Recount*, for which Mr. Hausman received the Emmy Award in the Outstanding Made for Television Movie category.

He has also been executive producer of such notable films as Sydney Pollack's *The Firm*, Martin Scorsese's *Gangs of New York*, Steven Zaillian's *All the King's Men*, and, also for Focus Features, Ang Lee's *Brokeback Mountain*. He first worked with Focus Features on Michel Gondry's *Eternal Sunshine of the Spotless Mind*.

While continuing his producing career, he is a member of the board of directors of DuArt Laboratories; teaches at Columbia University's Graduate Film School; and is co-chair of the producing concentration of Cuba's EICTV (International School of Film and Television). Mr. Hausman graduated from Cornell University.

Elliot Tiber

Elliot Tiber has been a professional creative writer for over 35 years. He has written and produced award-winning plays, scripts, and musical comedies for theater, television, and films around the world.

Mr. Tiber was dramaturge for the National Theater of Belgium. As a professor of comedy writing and performance, he has taught at The New School and Hunter College (CUNY) in New York City; he had previously earned a B.F.A. from the latter.

His first novel, *Rue Haute*, was an instant bestseller in Europe and was published in the U.S. as an Avon Paperback under its English translation, *High Street*. The novel was made into a 1976 French-language feature film. Adapted and directed by Andre Ernotte, it won the top prize at the New Orleans Film Festival. Mr. Tiber appeared in *Rue Haute*, alongside stars Mort Shuman and Annie Cordy.

As a humorist, Mr. Tiber has appeared on CNN, NBC, CBS, CNBC, and 20/20, as well as on television shows in France, England, Tokyo, Moscow, Berlin, and Belgium (where he starred in the popular RTB-TV comedy series *Sketch-Up*). He has also performed his one-man stand-up show, *Woodstock Daddy*, for clubs, theaters, and television.

Mr. Tiber's memoir *Taking Woodstock: A True Story of A Riot, A Concert, and A Life*, which he wrote with Tom Monte, was first published in the U.S. in August 2007 by Square One Publishers. Among his other books are the nonfiction *Knock on Woodstock*, published in 1994, which included many of his own photographs documenting the Woodstock Music and Arts Fair; and the Dutch-language *Jacques Brel Blues*.

He was recently named an Honorary Board Member of The Gay American Heroes Foundation (GAHF). He has been recognized by The New York Times as a "gay-rights pioneer," and remains proud of his role in the 1969 Stonewall Riots.

Tom Monte

Tom Monte is an author and teacher of natural healing and personal transformation. He has also written or co-authored 35 books, including *The Way of Hope*, about the AIDS crisis in New York; *Taking Woodstock: A True Story of A Riot, A Concert, and A Life*, with Elliot Tiber; *Unexpected Recoveries: Seven Steps to Healing Body, Mind, and Soul When Serious Illness Strikes*; and the bestsellers *Recalled By Life* and *Living Well Naturally*, both co-authored with Dr. Anthony Sattilaro.

Articles by Mr. Monte have appeared in leading magazines and newspapers, including *Life*, *The Saturday Evening Post*, *Runner's World*, *The Chicago Tribune*, and *National Health*.

He has lectured and conducted extended workshops on health and personal transformation throughout Europe and the U.S., including at the University of Massachusetts and Yale University. He and his wife, Toby, coordinate Tom Monte's Healer's Community at www.TomMonte.com.

Eric Gautier

For his cinematography of Walter Salles' *The Motorcycle Diaries* (also a Focus Features release), Eric Gautier garnered a BAFTA Award nomination and won an Independent Spirit Award. Additionally, in tandem with his cinematography of Olivier Assayas' *Clean*, Mr. Gautier was awarded the Technical Grand Prize at the 2004 Cannes International Film Festival.

More recently, he was honored with the Lumiere Award for his work on Sean Penn's *Into the Wild*. A native of France, he has been a César Award (France's equivalent of the Oscar) nominee for Arnaud Desplechin's *Un conte de Noël* [A Christmas Tale]; Alain Resnais' *Private Fears in Public Places* and *Coeurs*; Olivier Assayas' *Les destinées sentimentales* and *Clean*; and Partrice Chéreau's *Gabrielle* and *Those Who Love Me Can Take the Train*, for which Mr. Gautier won the César.

His other films as director of photography include the latter director's *Son frère* and *Intimacy*; Olivier Assayas' *Les destinées sentimentales*, *L'heure d'été* [Summer Hours], *Noise*, "Quartier des Enfants Rouges" segment of *Paris, je t'aime*; Arnaud Desplechin's *Rois et reine* [Kings and Queen]; Leos Carax' *Pola X*; Claude Berri's *Une femme de ménage* [The Housekeeper] and *Un reste, l'autre part*; Raoul Ruiz' *Les ames fortes*; Marion Vernoux' *Love, Etc.*; Agnes Varda's documentary *Quelques veuves de Noirmoutier*; Dito Montiel's *A Guide to Recognizing Your Saints*; and Alain Resnais' upcoming *Les Herbes folles*. Mr. Gautier's latest project as cinematographer is Julian Schnabel's *Miral*, starring Hiam Abbass as real-life heroine Hind Hussein.

David Gropman

As production designer, David Gropman was an Academy Award nominee for Best Art Direction, shared with set decorator Beth Rubino, for his work on Lasse Hallström's *The Cider House Rules*.

He reteamed with the latter director on *Chocolat*, for which Mr. Gropman received a BAFTA Award nomination and won an Art Directors Guild Award; *The Shipping News*, for which he was again an Art Directors Guild Award nominee; *Casanova*, starring Heath Ledger; and *An Unfinished Life*.

More recently, he was a Satellite Award nominee for his work on Adam Shankman's blockbuster musical *Hairspray*; and an Art Directors Guild Award nominee for John Patrick Shanley's *Doubt*. Mr. Gropman's other feature credits as production designer include Todd Field's *Little Children*; Robert Benton's *The Human Stain*, *Twilight*, and *Nobody's Fool*; Steven Zaillian's *A Civil Action* and *Searching for Bobby Fischer*; Jerry Zaks' *Marvin's Room*; Michael Hoffman's *One Fine Day*; Forest Whitaker's *Waiting to Exhale*; Alfonso Arau's *A Walk in the Clouds*; Gary Sinise's *Of Mice and Men* and *Miles From Home*; Merchant Ivory's *Mr. & Mrs. Bridge* and *Slaves of New York*; and Robert Altman's *O.C. and Stiggs*, *The Laundromat* (for television), and *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*.