



THE WEINSTEIN COMPANY

presents



Production Notes

93 minutes

Rated R

Press Contacts

NY:	Diana Peters	o: 646-862-3811	diana.peters@weinsteinco.com
Regional:	Lisa Giannakopoulos	o: 646-862-3810	lisa.giannakopoulos@weinsteinco.com
LA:	Liz Biber	o: 323-207-3180	liz.biber@weinsteinco.com

SHUT UP & SING

SYNOPSIS

SHUT UP & SING travels with the Dixie Chicks, from the peak of their popularity as the national-anthem-singing darlings of country music and top-selling female recording artists of all time, through the now infamous anti-Bush comment made by the group's lead singer Natalie Maines in 2003. The film follows the lives and careers of the Dixie Chicks over a period of three years during which they were under political attack and received death threats, while continuing to live their lives, have children, and of course make music. At a time when the United States is fighting for democracy and freedom in another country, it raises questions about our own right to freedom of speech and the negative consequences it sometimes has. **SHUT UP & SING** is directed by two-time Academy Award® winning filmmaker Barbara Kopple (HARLAN COUNTY USA, AMERICAN DREAM) and Cecilia Peck.

DIRECTORS' STATEMENT

For us, this film is a story of three artists, mothers and citizens who refused to be silenced. The journey we took with the Dixie Chicks in the aftermath of their criticism of the President's war policy is the story of our country right now. As we watched these women standing up for their beliefs, in the face of death threats and boycotts of their music, we saw a spirit of courage and integrity that was deeply American.

Nothing is more vital to us than having a voice. The respect we gained for these women who did not back down, whatever the cost, was life affirming. Their commitment as mothers, their determination to express themselves honestly through their music, and the steadfast bond of friendship between them are as fundamental to the Dixie Chicks, and to our film, as their opposition to the war.

- - Barbara Kopple and Cecilia Peck

BACKGROUND

By and large, recent pro-war rallies haven't drawn nearly as many people as antiwar rallies, but they have certainly been as vehement. One of the most striking took place after Natalie Maines, lead singer for the Dixie Chicks, criticized President Bush: a crowd gathered in Louisiana to watch a 33,000-pound tractor smash a collection of Dixie Chicks CD's, tapes and other paraphernalia. To those familiar with 20th-century European history it seemed eerily reminiscent of . . . But as Sinclair Lewis said, it can't happen here.

Paul Krugman
"Channels of Influence"
New York Times, 25 March 2003

SHUT UP & SING chronicles the personal and professional lives of the Dixie Chicks, the best-selling female group in history, from all-American girls and darlings of country music fans to unintentional rebels, vilified for daring to speak out against a president at the summit of his popularity and on the eve of a much-hyped —and in retrospect, hyped-up— war against Iraq. Beginning in early-2003 when the band was singing the national anthem at Super Bowl™ XXXVII and preparing to launch their aptly-named "Top of the World" tour, to lead-singer Natalie Maines' infamous comment, and on through to their defiant comeback album, "Taking the Long Way" and the supporting "Accidents and Accusations" tour, the film offers a nakedly honest and emotionally sincere look at Maines, Martie Maguire and Emily Robison. In spite of death threats, protests, insults, and a chillingly-orchestrated attack on their livelihood, their passion for their families, their fans, their beliefs and one-another never waivers.

Two-time Academy Award® winning filmmaker Barbara Kopple and co-director Cecilia Peck take viewers back and forth between the events leading up to and following Maines' remarks in 2003 and the band's 2005 collaboration with producer/guru Rick Rubin, whose is known for simply letting the artist be the artist. In fact, by choosing a third-person style rather than interviewing the film's subjects, Kopple and Peck accomplish that very goal; they allow everyone in the film to be themselves, and thus capture all of the emotion, anxiety, humor – and of course, the musical talent that has made the Dixie Chicks so popular. What's more, the non-linear style offers insight into the breadth, severity and organization of the backlash against the band, and the boldness and courage with which Maines, Maguire and Robison deal with it.

In fact, Maines' comment took several days to find its way to American media, and she has admitted she did not intend to make a political statement, "I never in a million years would

have dreamt that saying that would have resulted in everything that followed. So even if I had thought about what I was going to say, I wouldn't have thought 'no, I don't want to say that because we'll get banned from the radio and people will want to kill me,'" Maines said. "What I said was just so lame."

"I was more offended or as offended as anyone by the statement of the Dixie Chicks, but to restrain their trade because they exercised their right of free speech to me is remarkable."

Senator John McCain (R-AZ)

Senate Commerce Committee Hearing on new FCC rules concerning media ownership
July 8, 2003

In the days that followed Natalie Maines' comment on President George W. Bush and the impending war on Iraq, the president's popularity was high and on the rise. US-led armed forces were still at war in Afghanistan against the al Qaeda-linked Taliban forces deemed responsible for the terrorist attacks on September 11, 2001. For four months, the same group of public relations specialists charged with the much easier task of selling the war in Afghanistan, led by White House Chief of Staff Dan Bartlett and somewhat ironically dubbed "The Band," (as in Bartlett's declaration, "we're getting the band back together."), and its core group, the Committee for the Liberation of Iraq had been making their case to news and opinion leaders, using humanitarian buzzwords like *freedom* and *liberation* and arguing that Saddam Hussein was flouting the will of the United Nations. Even as Maines' statement began to filter across the Atlantic, the rhetoric and the publicity ramp-up were escalating. Reports of the "Shock and Awe" campaign and the testing of the Air Force's new Massive Ordnance Air Blast weapon (or more colloquially, the Mother Of All Bombs) were presented by cable news outlets with urgent, marshal tones and nationalistic graphics. Maines' comments would not be difficult to exploit.

In spite of hopeful assurances from manager Simon Renshaw that the controversy would blow over in "three days, tops," a firestorm garnering international media attention erupted. The tumult was embraced by right-wing blogs and web sites, most notably Free Republic. Free Republic gained notoriety during the dustup surrounding the impeachment of President Bill Clinton, during which the site was the genesis for protests, letter-writing campaigns and other attempts to embarrass the president. An all-female country band that took on President Bush and criticized the impending war against Iraq presented Free Republic an ideal scenario to fire up their conservative base. Said Maines, "We were their wet dream."

Often referred to as Astroturf-roots politics (as in fake grass roots), the effort poured gasoline on a controversy that might otherwise have smoldered.

For most Americans, the wars in Iraq and Afghanistan were the main priority in Washington, DC. But for media owners, the biggest news wasn't happening at the Pentagon or the State Department, it was happening at the Federal Communications Commission where decades-old restrictions on ownership of newspapers and broadcast stations were under consideration. Cumulus Media, owners of some 270 radio stations, issued a ban on Dixie Chicks music in all of its nearly 50 country music stations – and reportedly disciplined at least two of its DJs for defying the ban. At a Senate Commerce Committee hearing at which Renshaw, describes the blacklisting the band received, Senator John McCain grilled Lewis W. Dickey, Jr., Chairman/CEO of Atlanta-based Cumulus, who repeatedly suggested the company was merely an affiliation, and not ruled by a strong central office, before finally admitting the stations were ordered to stop playing the Dixie Chicks.

According to a Reuters story published on July 11, 2003, Senator McCain asked Dickey, “Did you not order these stations to take the Dixie Chicks off the air?”

“Yes,” Dickey replied,

“Would you do that to me?” McCain continued.

“No.” Dickey answered.

“Then why do it to a group of entertainers?” concluded McCain,

Dickey claimed the CD bans were strictly a business decision. But Cumulus was neither the only media owner seeking changes in Washington nor, it is speculated, the only one ordering a ban on the Dixie Chicks. Clear Channel Communications, the San Antonio, TX based owners of more than 1,200 radio stations and 30 television stations in the US has long had strong ties to George W. Bush. Company Chairman Tom Hicks bought the Texas Rangers baseball club from Bush, making the future president millions and raising numerous ethical and legal question in the process; served as president of the University of Texas Investment Management Company while Bush was governor; and has been a major fundraiser for Republicans.

During the run-up to the war, Clear Channel sponsored a series of pro-war rallies, and in spite of protestations to the contrary, Clear Channel stations were widely reported to have pulled the Dixie Chicks' music from their playlists. Media consolidation may not seem important to the average person, but the film opens viewers up to a world where decisions that are seemingly

insignificant –or even unknown- to the average American are revealed as important to maintaining the very fabric of our nation. “Consolidation means one guy at the top decides everything,” Emily Robison said. “I don’t think the media have been successful in pointing out why that’s so dangerous.”

“[M]y fellow Americans: Major Combat operations in Iraq have ended. In the battle of Iraq, the United States and our allies have prevailed. And now our coalition is engaged in securing and reconstructing that country.”

President George W. Bush
Aboard the USS Indianapolis
May 1, 2003

On the same day President Bush rode a fighter jet onto the Navy aircraft carrier USS Indianapolis just off the coast of San Diego, CA, the Dixie Chicks kicked off the US leg of their tour in Greenville, SC, deep in the conservative south. Viewers walk alongside fans and detractors alike outside the arena – some protesting, others claiming they are only going to concert because they couldn’t get their money back, and many showing support for the band. The film brings the viewer inside the arena when Maines declares the band’s dedication to free speech, and offers concert-goers that wish to do so fifteen seconds to let out with all of their boos. The result does not suggest a crowd who have come simply because their tickets were nonrefundable.

The combination of bravery, sincerity, and humble defiance with which the band deals with their situation is presented without filter. Combining footage the band was compiling for their own documentation with later footage shot in specific support of the documentary, Kopple and Peck tell a story and bring viewers along on a journey unlike anything experienced by any entertainer since the days of Senator Joseph McCarthy and the House Un-American Committee hearings.

ABOUT THE PRODUCTION

Well I fought with a stranger and I met myself; I opened my mouth and I heard myself; It can get pretty lonely when you show yourself; Guess I could have made it easier on myself

But I, I could never follow; No I, I could never follow

The Long Way Around

Written and performed by the Dixie Chicks

While Barbara Kopple and Cecilia Peck had long held interest in making a film on the Dixie Chicks, it wasn't until after "The Comment" that the project officially began. "We thought, 'who were these incredible, amazing women that were willing to stand up against everything where everybody was trying to silence them?'" Kopple said. "We sent a proposal right after the comment," Peck added.

The early footage of the band in **SHUT UP & SING**, including their performance at the concert at Shepherd's Bush Empire in London, was being shot by camera operators hired by the band to put footage on the internet for fans. In fact, the band had generated quite a bit of interest from documentary filmmakers, and they were cautious to avoid being manipulated by someone with an agenda, according to Martie Maguire. "We had been used and abused from both sides," Maguire said. "It wasn't just attacked from the right, we were kind of being used by the left as well and we didn't want to get into a situation where the story was used for a certain agenda. [We wanted] to tell it truthfully and really leave the audience feeling like they got the truth, not hit over the head with something that's manipulated in a film."

When the band finally committed to make a documentary, they came back to Kopple and Peck. Once the directors came aboard, they were given every bit of footage the band had previously filmed. They filmed throughout 2005 and 2006.

Having been followed by their own crew during their most trying moments, Maines, Maguire and Robison had grown quite accustomed to being themselves with little regard for the cameras. "I think we were the lucky beneficiaries of them having had the internet and video crews around," said Peck. "By the time we got there it was almost like they didn't notice us."

"Their music is so phenomenal," Kopple said. "It really digs so deep into their life experiences." As individuals, and as a band, the Dixie Chicks grow through their music, and

from the studio to the arena, Kopple and Peck offer a front-row seat as songs are conceived, nurtured and sent into the world.

The film brings viewers into impromptu jam sessions with producer Rick Rubin, whose diverse collaborations have run the gamut from the Beastie Boys to Slayer to Johnny Cash – no stranger himself to thumbing his nose at the country music establishment. The band jams with members of the Red Hot Chili Peppers and the Heartbreakers, and with Natalie’s father Lloyd Maines, whose connection with the band predated —and paved the way for— his daughter’s. And from the US leg of the 2003 tour in Greenville to the kickoff of the 2006 tour in London, the viewer is there.

The film features the original song “The Neighbor,” written by Pete Yorn, Martie Maguire, Natalie Maines, Emily Robison, Dan Wilson and Gary Louris.

BIOGRAPHY OF THE DIXIE CHICKS

The Dixie Chicks are the biggest-selling female group in history, having sold more than 30 million CDs. Their first album, "Wide Open Spaces," is the highest-selling album in history by a country music group and is among the top-100 selling albums of all time. They have won seven Grammy Awards and more than four dozen other major awards since 1998. Each of their three albums has won the Grammy for Best Country Album of the Year. They are one of a mere handful of acts with multiple albums achieving "diamond" status (meaning sales over 10 million copies) - both "Wide Open Spaces" (1998) and "Fly" (1999) hit that stratospheric landmark. Their new album, "Taking The Long Way" debuted at #1 on the Billboard chart. The Dixie Chicks are the first female group in chart history to have three albums debut at #1.

Having sold more than \$100 million worth of concert tickets during their career, the Dixie Chicks are one of the most popular live acts in history. The Dixie Chicks are currently on their "Accidents & Accusations Tour," which kicked off in Detroit, Michigan on July 21 and will continue around the world through 2007.

FILMMAKER BIOGRAPHIES

Barbara Kopple

Barbara Kopple, a two-time Academy Award winning filmmaker, recently directed the narrative feature HAVOC, written by Stephen Gaghan, about a group of wealthy teenagers coming of age and searching for an identity in Los Angeles. Ms. Kopple was born in New York and studied clinical psychology at Northeastern University.

Ms. Kopple produced and directed HARLAN COUNTY USA and AMERICAN DREAM, both winners of the Academy Award for Best Documentary Feature. In 1991, HARLAN COUNTY USA was named to the National Film Registry by Congress and designated an American Film Classic. HARLAN COUNTY USA was recently restored and preserved by the Women's Preservation Fund and the Academy Film Archive, and was featured as part of the Sundance Collection at the Sundance Film Festival in 2005. The Criterion Collection released a DVD of HARLAN COUNTY USA in 2006.

Ms. Kopple co-created, produced and directed I MARRIED..., a series for VH1 about the spouses and families of rock stars. Ms. Kopple produced the documentary feature BEARING WITNESS, which tells the story of women war correspondents in Iraq and around the world, was produced for A&E and opened the 2005 Full Frame Film Festival.

Ms. Kopple produced and directed A CONVERSATION WITH GREGORY PECK, a film portrait of the career and family life of the actor, which was produced by Cecilia Peck; THE HAMPTONS, a four-hour mini-series for ABC; MY GENERATION, which examines the Woodstock legacy and Generation X; and FALLEN CHAMP: THE UNTOLD STORY OF MIKE TYSON, for which she was nominated for an Emmy for Outstanding Individual Achievement in Directing. She directed the feature nonfiction film WILD MAN BLUES, about the European tour of Woody Allen and his New Orleans-style jazz band, for which she won the National Board of Review Award for Best Documentary. Ms. Kopple also produced the HBO documentary AMERICAN STANDOFF, which chronicled an 18-month strike of the Teamsters

Union against Overnight Transportation. Ms. Kopple also helped to create the film WINTER SOLDIER with the Winter Soldier Collective.

Other films directed by Ms. Kopple include NO NUKES, a "rockumentary" shot during five days of concerts at Madison Square Garden and distributed by Warner Brothers; and DEFENDING OUR DAUGHTERS, an investigation into women's human rights issues in Bosnia, Pakistan and Egypt and winner of Voices of Courage Award. Ms. Kopple also directed a series of specials for the Disney Channel, including FRIENDS FOR LIFE: LIVING WITH AIDS, the first show about AIDS to air on that network.

Ms. Kopple also directs episodic television and commercial spots. Her television work includes episodes of OZ on HBO and HOMICIDE, for which she won a DGA Award for Outstanding Direction. Ms. Kopple has directed spots for companies such as Sprint, Applebee's, Dove, Intel, Target and the Tiger Woods Foundation.

Ms. Kopple has been awarded the Human Rights Watch Film Festival Lifetime Achievement Award, Los Angeles Film Critics Award, National Society of Film Critics Award, the SilverDocs/Charles Guggenheim Award, New York Women in Film & Television Muse Award, the Maya Deren Independent Film and Video Award, and the Sundance Film Festival Grand Jury Prize, Filmmakers Trophy & Audience Award. Ms. Kopple currently serves as a board member for the American Film Institute and the American University Center for Social Media, and actively participates in organizations that address social issues and support independent filmmaking.

Cecilia Peck

Cecilia Peck's documentary credits as producer include A CONVERSATION WITH GREGORY PECK, a Special Selection in the 2000 Cannes Film Festival as well as a special presentation for TCM and PBS American Masters, and ONCE UPON A TIME IN THE HAMPTONS, a four hour documentary series for ABC primetime, both directed by Barbara Kopple.

She produced and directed JUSTICE FOR ALL, an examination of the capital punishment system, which was awarded the Silver Gavel Award. She was Associate Producer on DEFENDING OUR DAUGHTERS, a non-fiction film about women's human rights for Lifetime Television, which was honored with the Voices of Courage Award by the Women's Refugee Committee. She worked on post-production of Barbara Kopple's WILD MAN BLUES, a feature length film on Woody Allen and his New Orleans jazz band, which was selected by the National Board of Review and the Broadcast Critics Association as Best Documentary of 1998.

Currently, she is also executive producing the HBO feature film, AN AMERICAN LOVE STORY, which she co-wrote with her husband Daniel Voll.

As an actress, she was nominated for a Golden Globe Award for her performance in THE PORTRAIT. Other film credits include leading roles in TORN APART, AMBITION, and ALL MY HUSBANDS. On Broadway she starred in "Sleight of Hand", and appeared off-Broadway in David Mamet's "Sexual Perversity in Chicago", as well as numerous productions at Ensemble Studio Theater.

She has been contributing editor at Premiere Magazine, French edition, and Moving Pictures Magazine.

A graduate of Princeton University, she lives with her husband and two young children in Los Angeles.

SHUT UP & SING

Credits

Directed and Produced by Barbara Kopple
Cecilia Peck
Edited by Bob Eisenhardt, A.C.E.
Jean Tsien
Aaron Kuhn
Emma Morris
Produced by David Cassidy
Co-Produced by Claude Davies
Cinematography by Christine Burrill
Luis Lopez
Seth Gordon
Gary Griffin
Joan Churchill, A.S.C.
Sound by Giovanni di Simone
Alan Barker
Jason Blackburn
Peter Miller
Post-Production Supervisor Doug O'Conner
Line Producer Maureen Dougherty
Large Labs Producers Luis Lopez
Seth Gordon
Co-Editor Michael Culyba
Associate Editor Sean Frechette
Associate Producers Kelly Brennan
Craig Hymson
David Becker
Additional Editing William Davis
Additional Associate Editors Dave Meneses
Shannon Guirl
First Assistant Editors Judah-Lev Dickstein
Lucjan Gorczynski
Assistant Editors Ari Bessin-Hill
Anne Fratto
Jennifer Kardiak
Molly Fink
Consulting Producer Daniel Voll
Deko, LLC David Pritchard
Jim Czarnecki
Megan O'Hara
Jeff Gibbs
Archival Research Sharon LaCruise
Pam Aguilar

Additional Cinematography	Tamara Goldsworthy Bob Richman Jon Else Jeff Stonehouse Wolfgang Held Nancy Schreiber Rick Seefrieb Kevin Cloutier Forrest Thurmond Gregg Murphy David Becker David Cassidy Steve Rota Ulli Bonnekamp Barbara Kopple Darrin Roberts Michael Guilbert Byron Werner Eric Haase Craig Weaver Bradford Whitaker Judah-Lev Dickstein
Additional Sound	David Hocs Eddie O'Conner Ryan Chandler Gabriel Miller Yuri Raicin Ron Ayers Ryan Carroll Steve Grothe Susan Bryant David Cassidy
Title Design	Number 17 New York: Bonnie Siegler & Emily Oberman Pamela Romanowsky, Cabin Creek Logo Design
Production Assistants	Pamela Romanowsky Jonah Volk David Garcia Drew Zipkin Lisa Gross Lauren Stonehouse Tim Haurert Shana Thompson Rob Adams Steve Rota

	Adam Dworkin
Interns	Harriet Martin
	Josh Freed
	Daniella Ponet
	Kenneth Lam
	Raymond Wright
	Ashraf Rijal
	Joshua Daniels
	Elizabeth Lipschultz
	Rachel Brody
	Ian Holden
	Naomi Davis
	Jon Stout
Legal	Steve Schecter
	Peter Jaszi
	Ken Anderson and Roger Arar for Loeb & Loeb LLP
Insurance	Dennis Reiff & Associates
Music Clearance	The Winogradsky Company
Audio Post-Production	Sync Sound, Inc.
Re-Recording Mixer	Ken Hahn
Sound Editor	Neil Cedit
Online Service	DuArt
Online Editors	David Gauff
	Marshall Reese
Colorist	Bill Stokes
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	Dixie Chicks in concert: c Neal Preston/CORBIS
	The Guardian
	WireImage
	Henry Diltz
	Courtesy of Runaway Films, LLC
	KCBD
	Colin Powell at United Nations: Disclaimer clause: this production

contains materials provided by the United Nations but the production firm Magnum on behalf of Woolly Puddin' Films, LLC is only responsible for its content.

Music Mixing Engineers Cedar Creek Studios
Lloyd Maines
John Silva

Music Credits

Music performed by the Dixie chicks courtesy of Woolly Puddin' Films, LLC and Open Wide/Columbia Records by arrangement with Sony BMG Music Entertainment

Music performed by Charlie Robison courtesy of Columbia Records by arrangement with Sony BMG Music Entertainment

LET HIM FLY
Written by Patti Griffin

EVERYBODY KNOWS
Written by Gary Louris, Martie Maguire,
Natalie Maines, Emily Robison

TRAVELIN' SOLDIER
Written by Bruce Robison

LONG TIME GONE
Written by James Darrell Scott

THE LONG WAY AROUND
Written by Martie Maguire, Natalie Maines,
Emily Robison, Dan Wilson

WHATEVER IT TAKES
Written by Gary Louris, Martie Maguire,
Natalie Maines, Emily Robison

LUBBOCK OR LEAVE IT
Written by Michael W. Campbell, Martie
Maguire, Natalie Maines, Emily Robison,
Dan Wilson

VOICE INSIDE MY HEAD
Written by Linda Perry, Martie Maguire,
Natalie Maines, Emily Robison, Dan Wilson

FAVORITE YEAR
Written by Sheryl Crow, Martie Maguire,
Natalie Maines

HELLO, MR. HEARTACHE
Written by John Hadley, Mike Henderson

COWBOY TAKE ME AWAY
Written by Marcus Hummon, Martie Seidel

SO HARD
Written by Martie Maguire, Natalie Maines,
Emily Robison, Dan Wilson

LULLABY
Written by Martie Maguire, Natalie Maines,
Emily Robison, Dan Wilson

GOODBYE EARL
Written by Dennis Linde

MISSISSIPPI
Written by Bob Dylan

I LIKE IT
Written by Gary Louris, Martie Maguire,
Natalie Maines, Emily Robison

MY HOMETOWN
Written by Charlie Robison

I HOPE
Written by Keb' Mo', Emily Robison, Martie
Maguire, Natalie Maines

NOT READY TO MAKE NICE
Written by Martie Maguire, Natalie Maines,
Emily Robison, Dan Wilson

EASY SILENCE
Written by Martie Maguire, Natalie Maines,
Emily Robison, Dan Wilson

TRUTH NO. 2
Written by Patty Griffin

BABY HOLD ON
Written by Gary Louris, Martie Maguire,
Natalie Maines, Emily Robison, Pete Yorn

BABY LOVE
Written by Pete Yorn, Emily Robison, Martie
Maguire, Natalie Maines

SILENT HOUSE
Written by Neil Finn, Martie Maguire,
Natalie Maines, Emily Robison

THE NEIGHBOR
Written by Pete Yorn, Martie Maguire,
Natalie Maines, Emily Robison, Gary Louris

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