



THE WEINSTEIN COMPANY

Presents

NINE

Daniel Day-Lewis

Marion Cotillard

Penélope Cruz

Judi Dench

Fergie

Kate Hudson

Nicole Kidman

Sophia Loren

NINE

Federico Fellini told me that the theme of his life and of his work was “dreams are the only reality.”

“No one ever perceives the real world,” he said “Each person simply calls private, personal fantasies the Truth. The difference is that I *know* I live in a fantasy world. I prefer it that way and resent anything that disturbs my vision.

“My films are often based on my dreams. When I wake up, I put them down as funny little drawings.

“For me making films is making love. I’m most alive when I’m directing. But before I started making *8½*, something happened to me which I always feared could happen, and when it did, it was more terrible that I could ever have imagine. I suffered my greatest fear, director’s block.

“Director’s block is like writer’s block, except that it’s public rather than private. My *8½* crew called me ‘the magician,’ but the film I was going to make had fled from me. I considered abandoning it, but I could not let all of those people down who believed I was a magician. It came to me that I should make a film about a director who has director’s block.

“It had been said that my films are autobiographical. True. I often use something that really happened to me.

“When I was about seven, my parents took me to the circus, and I had the strong feeling that *I was expected there.*”

I know Fellini would have been highly complimented by the choice of Daniel Day-Lewis to play Guido in NINE. Since the character in NINE represents Fellini, I can imagine Federico saying something like, “Such a fine actor, so good-looking...so thin.”

Guido, in both *8 ½* and NINE, while being inspired by Fellini, is only part of the real man. In life, Fellini was rather shy and self-conscious. In his imagination, he could be Guido. As Marcello Mastroiani, and now Daniel Day-Lewis, Fellini was vicariously able to be the character of his imagination without upsetting his less turbulent personal life with his devoted wife and star, Giulietta Masina. “I am her best director, if not her best husband,” he told me.

Fellini would have appreciated the actresses chosen to be the women in Guido’s life – Nicole Kidman, Kate Hudson, Penelope Cruz, Marion Cotillard and Judi Dench. Fellini was not the Casanova he sometimes was rumored to be, he, himself, having spread the rumor. “I have a playfully adulterous mind,” he told me. “In my mind, I never get tired of living out my sexual fantasies. In life, they would interfere with my work.”

Fellini would have been extremely pleased and certainly rather amused to learn that Sophia Loren was playing his mother. She was his choice to star in JOURNEY WITH ANITA, a film he never made. Anita was a girl with whom the story’s director has a brief fling. The film eventually was

made by another director, with Goldie Hawn playing Anita. In real life, Goldie Hawn is the mother of Kate Hudson, one of NINE's stars.

Fellini never saw the stage version of NINE on Broadway (he hated flying), but he was pleased by the idea that his films were enduring, and that both 8½ and NIGHTS OF CABIRIA (which became "Sweet Charity") were the basis of musicals delighted him. He had grown up loving the Hollywood musical, particularly those of Ginger Rogers and Fred Astaire, who inspired his film, GINGER AND FRED. I'm certain that Federico would have appreciated that NINE is in the tradition of the great Hollywood musicals without imitating them. Music was always important in Fellini's films and he would have been thrilled that Rob Marshall was at the helm. His direction is never intrusive and always in control.

Rob Marshall has given us the definitive homage to Fellini, always in the spirit of the great Italian director yet never imitating him. I think that Fellini would have been especially pleased by NINE because it is not a re-make of 8½, but a true homage, which stands on its own. I can't speak for Federico, but I can hear him saying, as he often did, "What do you think, Charlottina?"

I almost saw 8 ½ with Federico. During one of my visits to Rome, I was told by Fellini that a small theater was showing the film, many years after its release, and we rushed right over only to find a decrepit cinema, mutilated print, ancient projectors and miserable sound. Except for a snoring man and an attentive dog who seemed to be enjoying the film well enough, the theater was empty.

Fellini rushed out in panic, calling back to me, "You can stay if you wish. I ran out, following him, to Cafe Rosati, to drown our sorrows in coffee and patisserie. That was the day I almost saw 8½ with Federico Fellini.

I knew Fellini well enough to know that he would've slid down into a theater seat to see NINE and he definitely wouldn't have left. Sliding down in the seat was left over from his childhood spent at the Fulgar Cinema in Rimini when he saw a film he truly enjoyed and didn't want his mother to find him, and drag him away.

I wish Fellini could have been here to speak for himself about NINE and I know all of you wish it, too.

I believe Federico would have paid this film of NINE his highest compliment. He would've called it "Felliniesque."

Fellini's life exceeded even his dreams. "Life is the combination of magic and pasta," he told me, so I believe he would have suggested that after you've seen the magic of NINE, you go out and have a meal of delicious pasta.

– Charlotte Chandler, author of *I, Fellini*

“Be Italian. Live today as if it may become your last.”

-- “Be Italian,” NINE

Passion, fantasy, lust, love, art, style, delusions, dreams – life has always been a circus for world-famous 1960s movie director Guido Contini (DANIEL DAY-LEWIS) . . . only now he can’t escape it in the vibrant and provocative dramatic musical, **NINE**.

Renowned for his brilliant moviemaking and desired by many, Guido is about to kick off production on his highly anticipated ninth picture, *ITALIA*, when, suddenly, the bottom drops out of both his ample creative powers and his fervid love life, as they simultaneously unravel out of control.

Surrounded by a panorama of astonishing women—his tempting mistress Carla (PENÉLOPE CRUZ), his devoted wife Luisa (MARION COTILLARD), his muse Claudia (NICOLE KIDMAN), his costume designer and confidante Lilli (JUDI DENCH), a flirty journalist from *Vogue* (KATE HUDSON), an instructive prostitute from his childhood (STACY FERGUSON) and his beloved Mamma (SOPHIA LOREN) – Guido searches for inspiration and possible salvation amid the free fall.

As he does, the historic Stage 5 at Cinecitta Studios in Rome is lit up by Guido’s most evocative desires, memories and dreams—which transform into dynamic, expansive musical fantasies—as **NINE** draws ever closer to the moment when Guido must overcome his demons and call “Action!”

The innovative, award-winning Broadway musical sensation inspired by the movies—**NINE**—comes full circle back to the screen stirring re-invented as the richly cinematic story of an artist’s epic mid-life crisis by Academy Award®-nominated director Rob Marshall, who brought *CHICAGO* so dazzlingly to life.

Based on the Tony Award® winning Broadway musical *NINE*, with book by Arthur L. Kopit, music and lyrics by Maury Yeston and adaptation from the Italian by Mario Fratti, the film is written by Michael Tolkin and Anthony Minghella. The film is produced by Marc Platt, Harvey Weinstein, John DeLuca and Rob Marshall. The executive producers are Kelly Carmichael, Michael Dryer, Gina Gardini, Ryan Kavanaugh, Arthur L. Kopit, Tucker Tooley, Bob Weinstein and Maury Yeston.

UNUSUAL WAY: How NINE Went From the Movies to Broadway to the Movies

Few Broadway sensations have cinematic roots as deep or as sexy as **NINE**—a story about art, dreams, love and the emotional exhilaration and inspiration that can only be found at the movies—which now comes full circle back to the big screen in a completely re-imagined adaptation by director Rob Marshall of *CHICAGO* fame. Marshall unfolds the drama of an artist’s mid-life crisis in his own original cinematic language, forged of emotion, music, imagination and kinetic cinematography, that turns the inner lives of director Guido Contini and the women who inspire him into stirring visual fantasias.

It all began with Federico Fellini. His 1963, Oscar®-winning masterpiece film, *8½*, a daringly surreal and magical tale about a director’s creative crisis, became one of the most talked-about, analyzed and influential movies of all time. Overflowing with a carnival of imagery fused from one man’s tantalizing memories, dreams, flights of fancy, nostalgia, humor and demons, it became to many one of the first films that fully exposed what it *really feels like* to live inside the madness and wonder of the modern human condition. On top of that, along with Fellini’s other movies, it inspired people around the world to aspire to the dream of living *inside* the sensual world of an Italian movie.

Since then, many leading contemporary filmmakers have paid homage to *8½* in their own distinctly individual ways. Bob Fosse spun his own life into the surreal fabric of *ALL THAT JAZZ*, the dance-

driven story of a brilliant, self-destructive choreographer trying to come to grips with his past, his women and his mortality. Woody Allen took a completely opposite approach with the comic **STARDUST MEMORIES**, in which he starred as a disillusioned filmmaker plagued by hallucinations and alien visitations as he confronts the meaning of his work and the memories of his greatest loves.

Now Rob Marshall brings his own creative milieu—his savvy for integrating drama, cinema and music into one seamless fabric—to 8½ via **NINE**.

The Broadway version of **NINE**, with book by Arthur L. Kopit and music and lyrics by Maury Yeston, began with another young artist's Fellini obsession. Yeston had fallen madly in love with 8½ when he first saw it as a teenager. Years later, while teaching music at Yale University in the 1970s, he turned the movie's image-driven story into a genre-expanding stage musical, ultimately heading to Rome to meet with Fellini and receive his creative blessings.

Yeston decided that if he added the extra element of music-and-dance to the director's unforgettable vision of a man's mid-life battles with women, lust, spiritual yearning and creative fulfillment . . . it would it add up to **NINE**.

When the production premiered on May 2, 1982 at the 46th Street Theatre, what it also added up to was a massive hit. Directed by Tommy Tune, **NINE** featured the unusual combination of a singular male lead surrounded by 24 female actresses representing every facet of feminine power, strength and beauty. The show ran for 729 performances and became the must-see of the season, dazzling audiences with its inventive, visually striking, high-style design and arresting musical numbers—and sweeping five Tony Awards® that year. The allure of the show continued with a Broadway revival garnering another 8½ Tony Awards® and countless touring and regional productions.

But **NINE** was destined to undergo another artistic transformation—back to its original inspirational medium: the movies. The idea emerged as Rob Marshall and Harvey Weinstein began searching for a follow up project to **CHICAGO**, the spectacular story of Prohibition-Era crime that revolutionized the whole concept of merging drama with music and dance, and went on to win six Academy Awards®, including Best Picture. In the meantime, Marshall made his award-winning adaptation of **MEMOIRS OF A GEISHA** (winner of three Academy Awards), but in late 2006, he and Weinstein announced that their next project would be **NINE**.

Just as Fellini had personally given to Maury Yeston full creative liberty to use the elements of 8½ like sculptor's clay to create his theatrical work, Yeston now granted to Rob Marshall the same freedom to give the play a new life on the screen.

“I was absolutely delighted to hear that Harvey Weinstein wanted to make a film of **NINE** and even more excited that Rob Marshall was going to direct it,” says Yeston. “I feel very strongly that cinema is a director's art and I wanted Rob to fell completely free to adapt and transform my stage piece to take full advantage of the very different medium and possibilities of film. I literally told Rob: ‘make believe I am dead, because you must approach this with radical freedom and bring yourself fully to it.’ Everyone knows that you can't just point a camera at a stage and make a movie. It was obligatory for the director to redefine **NINE** in all of its elements, and that is precisely what Rob did.”

He continues: “I have always felt a personal obligation to Fellini, who so graciously allowed me to adapt his masterpiece, who trusted me to honor and respect it. And now, Rob has returned this gift to me, and also to Fellini, by doing justice to the film.”

Marshall and Weinstein engaged two screenwriters with a unique perspective to tackle their vision of turning **NINE** into a drama with music: the Oscar®-nominated writer/director Michael Tolkin (**THE PLAYER**) and the late, Oscar®-winning writer/director Anthony Minghella (**THE ENGLISH PATIENT**, **THE TALENTED MR. RIPLEY**), himself of Italian heritage and steeped in a profound love of Italian films. Their writing was inspired not only by Fellini, Kopit and Yeston, but by their own personal experiences with moviemaking, imagination and life. (Minghella would pass away before the film completed production, making **NINE** his final work.)

Simultaneously, Marshall began auditioning a roster of essentially every leading lady in Hollywood and beyond—because he always believed that the script should be written to the cast, rather than the other way around. Marshall, along with his creative partner John DeLuca, held singing and dancing work sessions with nearly every female star of renown while the screenplay was still being forged.

Meanwhile, Yeston told Marshall to “call me when you need me” and three weeks after their initial meeting, he was on the line. Shortly after, Yeston met with Marshall and John DeLuca around a piano to begin the process of adding three entirely new songs to his uniquely expressive score.

The idea exhilarated Yeston. “We talked about the fact that the stage show had several reality based songs that needed to be re-invented in order to fit the film’s concept: the songs exist as fantasies in Guido’s mind. So the film needed these new songs. It was a chance for me to re-imagine my own work for film,” he says, “and it couldn’t have been more exciting or satisfying for me to write new songs in a different art form for such brilliant stars.”

Despite the decades-long gap, Yeston found the characters seemed as alive as ever to him, especially with the film’s dynamic casting. He wrote the lullaby “Guarde La Luna” with Sophia Loren in mind as Guido’s beloved Mama. “The original song for Guido’s mother in the stage version is a quintessentially high soprano song and Sophia Loren is not a soprano so the song would not have the same effect,” he explains. “My goal was to write a song for Sophia that would still have the same lyrical and musical function but that would respond to her vocal range and, even more so, the very essence of this extraordinary woman whose DNA is part of the fabric of Italian cinema. I took some very haunting music from the song “Waltz from ‘Nine’” in the stage show and transformed that into this song.”

Yeston also wrote a new song for Marion Cotillard as Guido’s weary wife, Luisa: the powerful “Take It All.” It originally was going to be a trio for Cotillard, Nicole Kidman and Penélope Cruz but when that felt at odds with the narrative, a fresh idea emerged. “Rob and John came up with a premise for the song that completely opened a new world for me,” notes Yeston. “It was a chance to give the marvelously talented Marion Cotillard a heart-wrenching, soul-searing performance number and that is what she delivers in the film.”

Finally, Yeston wrote “Cinema Italiano,” a playful ode to the enduring pop culture influence of Italian movies performed by Kate Hudson as a style-savvy Vogue journalist. “Kate has a spectacular voice and is a great dancer so we wanted an up-tempo number rich with dancing and singing for her,” he says. “The song turned out to be a great idea for reasons that weren’t immediately apparent. It became a witty, entertaining way to show audiences of today how in 1965, Italian movies were the new wave of excitement and the very pinnacle of cinematic achievement. It was also a way to reveal how Italian movies not only gave the world a new film style but a new fashion style, as this realm of skinny ties and speedy sports cars became a lifestyle to which people everywhere aspired. Kate took all that and hit it out of the park.”

In addition to the three new songs, Yeston made changes to the lyrics and music throughout. “The songs needed to fit hand-in-glove with the characters as Rob envisioned them and the actors who portray them,” says Yeston.

While a few songs from the original play were cut to enhance cinematic fluidity, as is common with stage to screen transfers, Yeston feels nothing has been lost. “I have not lost any songs because they are still in the stage show. Instead, I have gained a newly transformed version of my work,” he explains. “From the moment I fell in love with 8½, **NINE** has been a life-long project for me. I love the material and I see it as an on-going process that never is final. At the end of the day, my work is a theory, and it takes performers in a particular medium to make it a reality or audiences. A new version doesn’t cancel out previous versions or future versions. That’s what makes it so thrilling.”

He adds: “Working on **NINE** with Rob Marshall and John DeLuca was the most life-giving, inspiring and welcoming experience of my creative life. They are meticulous, they are brilliant and they simply inspire changes for the better.”

Yeston also had a chance to hear his re-imagined and re-worked score recorded by a 50-piece orchestra conducted by the film’s music supervisor, Paul Bogaev, who also worked on **CHICAGO**. “It was thrilling to hear the music go from a smaller Broadway ensemble to a big orchestra,” Yeston confesses. “The music is richer, fuller, sweeping in its treatment. It’s the experience of a lifetime to hear my music like this and I’m enormously grateful.”

Sums up Harvey Weinstein: “**NINE** is a timeless masterpiece. Inspired by Fellini, one of cinema’s most profound auteurs, it is given a new life by the dramatic film writing of Tolkin and Minghella and the dynamic staging of Rob Marshall and John DeLuca. Nobody can stage sexier or more exciting numbers than Rob—and teaming up with this tremendous cast, he has put together something we’ve never experienced before. I can’t think of a better filmmaker to bring this story to the screen.”

FOLIES BERGERE: Rob Marshall Calls “Action!” on NINE

“The film version of **NINE** is a complete re-invention. It is so wholly unique to the vision of Rob Marshall that it became its own journey creatively,” says producer Marc Platt (**WICKED**), a veteran of both film and Broadway. “While it is true in essence to the Broadway musical, **NINE** the movie has become very much its own thing. It keeps in mind the essence of what made us all fall in love with the original material—its spirit and voice—but then Rob made it his own. His **NINE** is a wonderful fantasy that deals with real ideas and emotions.”

Rob Marshall is no stranger to fusing Broadway classics with cinematic verve, which he did with **CHICAGO**. As a six-time Tony Award® nominee for such shows as **CABARET** and **KISS OF THE SPIDER WOMAN**, his stage acumen is well known, but he is just as highly regarded as a filmmaker, most recently bringing Arthur Golden’s bestseller **MEMOIRS OF A GEISHA** to life on screen, and garnering multiple Oscar® nominations.

Platt continues: “Rob has a unique background for this story in that he came from the world of the theatre as a dancer and choreographer, made the leap into directing for the theater and then became a film director. **NINE** is a film about a filmmaker, about the cinema and about creating, and Rob is a creator, so it was personal for him. He’s a man who understands cinema, its history, its academics, the technical aspects of directing a film, and the aesthetics. He also comes from the world of musicals—he grew up in that world, he understands how music moves narrative along. He understands how to integrate seamlessly the elements of music and dance, storytelling and design. In, that sense the movie **NINE** is the perfect marriage of director to material.”

GUIDO'S SONG: Guido Contini and His Women

At the heart of **NINE**'s drama is the artistic journey of Guido Contini, the suave, sensual, Fellini-like Italian film director who is universally hailed as the world's greatest filmmaker—yet suddenly finds himself in a desperate search for inspiration for his next movie. He gets lost in his stormy relationships with a sea of beautiful women—who each seduce and confound him, spark his memories and open up his imagination to new possibilities, pushing him into the dream-like zone where creativity happens.

The role calls for a keen intelligence and simmering sexuality underscored by an unraveling sense of artistic vulnerability, and the surprise casting placed two-time Academy Award® winner Daniel Day-Lewis in the part. Day-Lewis has been called the most gifted actor of his generation, disappearing completely into the skin of an unforgettable array of screen characters, including his recent Oscar®-winning turn in the California oil epic, **THERE WILL BE BLOOD**—but he has never been seen dancing or singing in a film before. Nevertheless, Day-Lewis threw himself into the role with his prototypical intensity—even learning fluent Italian, in order to inhabit the character completely.

Maury Yeston, who has seen quite a range of actors take on the role of Guido, was impressed with Day-Lewis's absorption into the role, but also his undiscovered ability to entertain as a singer. "It turns out that Daniel is a gifted singer and always was, but we just never knew it," Yeston remarks.

Says cinematographer Dion Beebe of Day-Lewis's departure performance: "There's an intensity to the performance, but there's also a lightness, a sense of humor and irony. Guido is a man whose world might be collapsing, but his mind is always ready to fly off into fantasy."

Sophia Loren adds, echoing the entire casts' sentiments: "Daniel is one of the best: scary, intimidating, hypnotic, beautiful, magnetic... unforgettable!"

Surrounding Day-Lewis—and alternately seducing and unsettling his character—in **NINE** is a knock-out ensemble of sexy, strong, glamorous women, each with her own vital role to play in helping Guido find his way through his creative maelstrom.

The roster begins with Oscar® winner, Marion Cotillard—who stirred audiences with her lifelike performance as Edith Piaf in **LA VIE EN ROSE**—takes on the role of Luisa, Guido's long-devoted and long-suffering wife. Luisa was once his leading lady, and is still the woman Guido can't live without, but now she has taken a back seat to the many other temptations in his life. She is acutely aware there will always be a price to pay for loving a creative artist like Guido, as she confesses in her number, "My Husband Makes Movies" and the new, heart-wrenching number "Take It All"—but his behavior brings her to the brink of a momentous decision.

In preparing for the role, Cotillard thought a lot about her character's motivations and her life before Guido. "Luisa was an actress when she met Guido. I think she dedicated her life to him, because their love was stronger—at that time—than her ambitions as an actress. Now she feels she has given everything to this man," she explains.

Continues Cotillard, "In the time they have been together, Luisa has accepted many things about Guido. He is a director. He loves women. He needs women. He takes love and energy from these women. He needs Luisa, but he doesn't fully realize that she must have something in return. Luisa gives everything to Guido, but she has reached a crossroad where she has to decide."

Guido's irresistibly lusty yet delicately needy mistress, Carla, played by Penélope Cruz, who won the 2008 Academy Award® for Best Supporting Actress for another incendiary role in *VICKY CRISTINA BARCELONA*.

Cruz was instantly attracted to Carla's colorful role in Guido's life, as the woman who intends to battle for him, no matter the cost. "Carla has hope, conflict and pain in her relationship with Guido," Cruz observes. "When she is around him she feels alive, because he makes her feel special, but it's a real roller coaster with him and he also causes Carla a lot of grief. Their relationship has been going on for some years and I think she simply can't let go. She sees only what she wants to see in Guido. She feels ready to fight for him to the end."

Cruz threw herself heart and soul into *NINE*, and says she was constantly inspired to go further by her director and fellow cast members. "This film has been an incredible experience and most of that is because of Rob Marshall," she says. "He has a brilliant talent and generosity. He sees everything, yet he manages to be honest with everyone. He only wants to bring the best out of everybody. We had all of these women working together, and he made each of us all feel special, every minute of the day."

She relished the chance to sing and dance, especially in the provocative number "Call From the Vatican." "We rehearsed for weeks and weeks, which I loved, and then when we shot the number, I was so sad, because I knew I would never get to do it again," she confesses.

Another woman who has long been in a slippery, symbiotic relationship with Guido is his inspiration and muse, the international film star Claudia Janssen. They have built their stellar careers with each other, but now, as Guido grows desperate for inspiration, Claudia does the unthinkable: she turns down the lead role in his film.

Starring as Claudia is Oscar® winner Nicole Kidman, whose diversity of roles has spanned from Virginia Woolf in *THE HOURS* to an overwrought modern New Englander in *MARGOT AT THE WEDDING*. She also starred in another innovative film that helped to kick-start the modern era of the re-imagined Hollywood musical: *MOULIN ROUGE*. In *NINE*, Kidman gets to sing the most recognizable song "Unusual Way," recently recorded by Barbara Streisand.

Kidman recalls being instantly energized by the themes at the core of *NINE*. "It's the study of a man who's having a breakdown and looking for resurrection—and all the women in his life. It's about artistic and human nature, about the crimes and lies Guido has committed, and his search for his lost authenticity and decency," she says.

She was equally enticed by the filmmakers at the helm. "*NINE* was the film everyone wanted to do," she says. "Rob Marshall had his pick. He came to me and said, 'Would you play Claudia?' and I said, 'Absolutely.' I was sitting with him in the Polo Lounge in the Beverly Hills Hotel, in the middle of a press junket, so it was a very movie star moment!"

She continues: "At that stage, they didn't have a male lead, so we all kept our fingers crossed . . . and as fate would have it, Daniel Day-Lewis stepped into the role. He's so true to his art and it's so beautiful to be in the orbit of someone like Daniel, to be one of his many women."

Another of those women is Guido's nurturing confidante and costume designer, Lilli, who is played by Judi Dench, the venerable British star of stage and screen who won the Oscar® for *SHAKESPEARE IN LOVE* and has been nominated six times. Dench took pleasure in the very different kind of relationship Lilli has with Guido; and in Lilli's flamboyant personality, evidenced by her spectacle-admiring number "Follies Bergere." "Lilli is obviously older than Guido, and knows him very, very well, has worked with

him many, many times and, yet, like the other women in his life, she is utterly bewitched by him,” says Dench. “Who wouldn’t be?”

Lilli, Dench notes, sees herself as Guido’s self-appointed protector. “She wants to remind him that he doesn’t have to be so full of apprehension. She’s trying to catch his imagination again, and remind him of the fun they’ve had making beautiful movies. She sees that he’s bogged down and her goal is to break through that so that he can become the person she knows he can be.”

Life also imitated art for Dench in the role. “Strangely enough, I started out training to be a costume designer in the theatre!” she explains. “So that was nice, to kind of understand the world my character inhabits. I couldn’t put it into practice now—and I never had to worry about the costumes on this film because Colleen Atwood is a miracle worker—but I know that world very well.”

Dench previously worked with Day-Lewis under different circumstances, playing his mother in *HAMLET* at the Royal National Theatre, and knew the degree to which he penetrates his roles. “It was just lovely to get another opportunity to work with him,” she says. “He became completely Italian; and that’s Dan. That’s the way he does it and it was wonderful for the rest of us, because when you’re doing a scene with him, he makes the work completely seamless.”

A mischievous flirtation for Guido comes in the form of the impeccably fashionable Vogue journalist Stephanie, a new role created for the film. Kate Hudson, an Oscar® nominee for her vibrant performance in *ALMOST FAMOUS*, takes on the flashy role. “Stephanie,” she notes, “is an obsessive fan of Guido Contini. She adores his films and Italian culture in general. She is one of many women who all want a piece of Guido!”

For Hudson, the very notion of doing a musical was completely new and refreshing, and she was particularly excited to perform one of Maury Yeston’s new songs: the buoyant pop ode to style, “Cinema Italiano.” “I’ve never had an opportunity to do something like **NINE** before,” comments Hudson. “I’ve taken dance classes and worked with different choreographers, but I had never done a big number with hair and make-up and lights before this. Luckily, Rob and John prepared us with six weeks of rehearsal which was like a training camp. We sang and danced every day on a mock up stage.”

Then came her big moment in front of the camera. “It was an entirely different and terrifying experience,” she admits, “but also absolutely incredible and I wouldn’t have missed it for the world.”

Also joining the cast is a veritable Italian screen legend in real life: Oscar® winner Sophia Loren, who says she was bowled over when Rob Marshall offered her the role of one of the most important women in Guido’s life: his always influential mother. Marshall told the internationally beloved actress that he could not contemplate making **NINE** without her. “He explained it was a small role, but said he would only make the film if I would play Mama,” Loren explains. “So I joked to him that I would do it to save his career because I liked *CHICAGO* so much. But it was really something I wanted to do. I mean for an Italian girl to be in an American musical is something.”

Loren loved having the chance to perform the third new song from Yeston: the lullaby “Guarda La Luna.” She also was thrilled to work with a cadre of today’s most illustrious female stars. “To work with Nicole Kidman, Penélope Cruz, Judi Dench, I wondered if we would all kill each other!” Loren laughs. “But no. It was like family. It was wonderful because none of us had ever done a real Hollywood musical, so we were rooting for each other and we really became lasting friends.”

Rounding out the family of women who came together for **NINE** is Grammy winning artist Stacy Ferguson—known universally as Fergie—who embraced the haunting role of Saraghina, the Roman

prostitute whose romantic advice had a lasting impact on a very young and impressionable Guido, as recalled in the powerful number “Be Italian.”

Once Ferguson won the role in a hard-fought audition, she set out to make it totally her own, diving into cinematic research. She says, “I watched lots of different films from that era, to get the raw physicality of Saraghina. I wanted this character to take over from me. It really came together when we started to do the routine with the girls and I got to work with the boys on the beach. That really gave me a sense of who she was, and what she meant to Guido in his life.”

Ferguson found herself greatly admiring her character. “Saraghina is a very earthy, raw woman, in the way she walks and moves. She’s full of life and fire,” she explains. “But there’s subtlety to it. She loves Guido and the boys, and enjoys teaching them, but she’s kind of having a joke with herself as well at the same time.”

The way that Ferguson embodied all of those qualities took Maury Yeston aback. He says: “I think the world will be stunned by Fergie’s performance. Of course, she is a first-rate recording artist but the revelatory aspect of her performance is that she is also a fantastic film presence.”

Each of the women involved in **NINE** agree that the film was an unusually fun and rich experience. Summarizes Penélope Cruz: “When things go well on a set it is contagious. There are many different elements to **NINE** but Rob Marshall brought them all together like a magician. What he did with this movie is going to blow people away and I think we all felt lucky to be part of it.”

Yeston says he was blown away by the non-theatrical cast’s ability to so fully embody his lyrics and songs. “I was very much impressed with the quality of the vocal performances. They are poetic, lyrical and truly moving,” he comments.

Adds Marc Platt: “The skill of Rob Marshall, John De Luca and their terrific team of associate choreographers and vocal coaches allowed each of our cast members to realize their full potential. In each of these extraordinary actors was always the ability to sing and dance, but the key was to allow them to feel safe and to have the confidence to give bravura performances that I think will be revelatory for audiences.”

Adds Harvey Weinstein, “Outside our key crew of Dion, Colleen and John (who started with Rob on CHICAGO) I was the only one in this group that has worked with Rob before. On CHICAGO I had the opportunity to observe Rob’s process which is nothing less than exhausting to behold and it was the same on NINE, actually maybe even harder. If he’s not on the floor working on the numbers with the dancers he’s meeting with the music team listening to the musical numbers and making tweaks or meeting with his designers or working with his cast. On CHICAGO he directed 3 big movie stars on this movie he’s directing 8! Rob has that rare talent; if he’s working with 5 or 500 people; each of those people will feel they have his full attention, respect and those people will go out and give their all to delivery for Rob.”

CINEMA ITALIANO: Designing NINE

To allow movie audiences to experience **NINE** in a distinctly cinematic way, Rob Marshall wanted to invite them to inhabit an Italian movie, moving back and forth between the sleek, Mod streets of 60s Rome through which Guido zooms in his pale blue Fiat Alfa Spyder; and the dreamlike fantasies that erupt from Guido’s imagination, evoking his lust and love, his imagination and frustration, his nostalgia and his yearning to find a path to his future.

To do this, Marshall and his long-time partner, choreographer and producer John DeLuca, gathered around them many of the exceptional artists who helped them to create the kinetic beauty of CHICAGO and MEMOIRS OF A GEISHA. They put together a team that includes two-time Academy Award® winning production designer John Myhre, two-time Academy Award® winning costume designer Colleen Atwood and Oscar® winning director of photography Dion Beebe.

The trio was excited to reunite—especially on a movie that’s so in love with the emotional power and visceral beauty of the movies. Says Dion Beebe: “If the stage was our playground in CHICAGO, then moviemaking was our playground in **NINE**. We all wanted to exploit cinematic ideas to transform the Cinecitta soundstage into the stuff of a man’s imagination.”

Adds John Myhre: “Perhaps the only thing that could have been more exciting to us than a movie about moviemaking was the idea of a Rob Marshall *musical about moviemaking*. All Rob had to tell us was, ‘there has to be a transformation, the audience has to see Guido’s world transform,’ and immediately big ideas were being put about.”

The team split the design elements into three distinct realms: Guido’s complicated real life in Rome, and the luxe hotel spa that he hopes in vain will be his hideaway; the memory of Guido’s youth, and his very active fantasy life. The latter all takes place on a half-built set on a Cinecitta soundstage—the source of Guido’s creative anxiety—that morphs into different visual worlds.

Myhre explains: “We decided that when we first see the soundstage it had to be a real set—so we used H Stage at Shepperton Studios in England, which was an excellent match for Fellini’s historic Stage 5 at Cinecitta in Rome. Rob always wanted us to emphasize that this stage is the core of Guido’s life, where he makes it or breaks it. The set was designed as you would design a theatre set; all the lighting had to be figured out and the space needed for the dancers. But the biggest challenge was that the stage had to transform ten different times, sometimes overnight, into many different imaginative worlds—it becomes the Folies Bergere, it becomes a stylized beach, a 1960s fashion runway, a piazza in Rome, and more—and the challenge of creating each of those worlds was fantastic.”

All of this pushed the design team’s inventiveness to the very edge. “Each of the facades was designed so it could work for a specific number but could also be adapted for others,” Myrhe explains.

Some of the dance sequences also required extensive rigging. “For the number with Penélope Cruz as Carla, Rob wanted her to slide down a huge, 80-foot long, pink draper,” the designer recalls. “Technically, it was very challenging to do this so that it would be safe for her to perform over and over again. Ultimately, we used a conveyor belt that becomes part of the pink drape and allows her to fall out onto an eight-foot mirror in the middle of the dance.”

When it came to the film’s lush, sensual cinematography, Dion Beebe took his initial inspiration from the deeply personal tone and vibrant aesthetic of Italian cinema—especially its heyday in the 1960s when Italy produced a chain of history-making auteurs, from Fellini to Antonioni to Pasolini and Bertolucci—but crafted the film’s own individual style from there. “Italian cinema has always played a dominant place in my love of movies,” notes Beebe, “and it was always on our minds. Rob and I looked at a lot of films but we never set out to emulate Fellini. We made a pointed decision *not* to re-make his work. There are references to it. There’s homage. But I think **NINE** is very much, visually and stylistically, in its own musical genre. It combines the cinematic and the theatrical and those elements always seem to be come together magically when you’re working with Rob.”

From the start, Beebe and Marshall engaged in complex discussions about how to make this new version of **NINE** involve the audience through innovative lighting and fluid camera movement. Beebe recalls:

“We had long conversations about how we would shoot and light the production numbers. With the lighting, just as we did on *CHICAGO*, we incorporated a lot of theatrical elements to really define the musical numbers as fantasies taking place in an alternate world. We were always looking for those punctuation moments where the stage transforms into pure fantasia.”

They were also looking for original ways to do that multiple times. “Since we had a space that we had to transform again and again and again,” he emphasizes, “we had to figure out how to keep it exciting each time without ever feeling like we were repeating ourselves. A big part of that was creating transitions that become part of the dramatic storytelling.”

Lighting was key, but so too was kinetic camera work. “Camera movement has always been important for Rob and myself in terms of shooting musical numbers,” Beebe states, “and capturing all the movement in the choreography. Rob likes to run the number all the way through and that’s important for the artists and the dancers, to build up pace and rhythm, but we also have to bring it alive for the camera. The use of dollies, cranes and tracks on these sets was essential, but it had to be done without interrupting the flow of the number and song.”

Like Beebe, costume designer Colleen Atwood began her creative process with the sexy, glamorous Mod looks of 60s Italian cinema, but riffed on her own fantasy interpretation of that look. “We did watch a lot of Italian cinema,” she explains, “which certainly influenced the style. But there’s also a hyper-reality to the world of *NINE*, so we took out all the things that weren’t as visually interesting from that world and left only the most striking elements.”

Atwood’s costumes are also created in direct response to the choreography, and to the movements the actors’ bodies had to make. “Before I design any costumes, I watch what Rob and John have choreographed and the costumes are very, very well thought out ahead to respond to the needs of the number,” she says. “The clothes have to fit very, very precisely which meant working closely with our large female cast.”

As for Daniel Day-Lewis’s outfits, Atwood recalls: “Daniel and I spent a day together early on and we went shopping to get a feeling for Guido—his suit, his shoes, his style. We ended up with a black silk suit that has a grace to it, a soft, iconic feeling. The tricky part with Guido is that clothes aren’t what this character is thinking about, but they still exude a certain beauty his character seeks.”

An unabashedly dazzling beauty is imbued in the rainbow array of ladies’ costumes that Atwood created, ranging from showgirl corsets to elegant evening gowns to slinky go-go miniskirts as she dressed every iconic incarnation of feminine energy, from starlets to prostitutes to a costume designer not unlike herself.

In the process, she used over 1,000,000 crystallized Swarovski Elements™ to adorn 36 costumes. Nine different applications of crystal in 31 styles and 22 different colors were used to literally allow the characters of *NINE* to shine. Nadja Swarovski, Vice President of International Communication, says, “Swarovski is thrilled to have collaborated with Colleen on the showstopping costumes of *NINE*. It is an honor for the outstanding cast to be embellished with our crystal and Colleen’s artistry as a costume designer is perfectly showcased in these sparkling creations.”

Weaving in with Atwood’s array of costumes is the handiwork of Oscar® winning Hair and Make-Up Designer, Peter King. King had never worked with Marshall previously, but he instantly caught the tone Marshall was after. “The challenge on this film was getting that feel for the 60s period while absolutely never being held back by it,” he explains.

King continues: “Rob was very specific that he wanted to reflect the ‘New Wave’ look—the Brigitte Bardot, Claudia Cardinale look. It’s a tough look, not a perfect look. It’s a ‘just out of bed’ look that we felt was far sexier an image than the stiff formal look of England and America at the time. We didn’t emulate any particular film but looked at lots of images for inspiration. We went through hundreds of looks until we arrived at the right one for each particular character. Of course, what you are always trying to achieve in any film is to make it look as though you’ve done no work at all.”

After shooting on soundstages in London, the cast and crew regrouped to shoot where Fellini’s films were born: in Rome’s Cinecittà Studios, as well as at such iconic Italian movie locations as the Piazza del Popolo, the Via Veneto, and the towns of Anzio, Surti and Anguillara.

Everyone was inspired by the atmosphere at Cinecittà, one of the world’s most historic motion picture studios. Originally founded in 1936 by the dictator Benito Mussolini for propaganda purposes (under the slogan “cinema is the most powerful weapon”), the studio would flourish after the war, becoming home to numerous classic films, among them *QUO VADIS*, *AMACORD*, *BEN HUR*, *CLEOPATRA*, *THE GODFATHER III* and *GANGS OF NEW YORK*.

All the great names of Italian cinema became intimately familiar with the terracotta buildings in the tree-lined avenues around the massive sound stages. By the 1950s and 1960s Rome had become “Hollywood on the Tiber,” attracting the world’s most prestigious filmmakers to the Via Tuscolana.

“For anyone who loves film, shooting at Cinecittà is a thrill,” says John Myhre. “Just going in the gates for the first time was a life changing experience. It’s like no other studio in the world. You feel you’re going back into history, with these ancient terracotta buildings, stepping into the heyday of 1960s. We filmed at the front gate, doing a little work to get it back to the way it once look. And they also allowed us to repaint stage 5 to get it back to the way it once was, which was exciting.”

Once in Rome, the production took advantage of the city’s vast array of picture-perfect cinematic locations. “We wanted to capture the Rome of *LA DOLCE VITA*,” explains Myrhe. “We filmed on the Via Veneto, at the Forum and the Coliseum.”

The production also headed an hour south to the seaside town of Anzio—the scene of the Allied Landings during WWII—where they shot in a former casino recalling the grandeur of the past, with spectacular terraces overlooking the sea. The building provided several important locations for *NINE*: it was the Roman baths for a scene between Guido Contini and a Cardinal; it was the busy location production office for *ITALIA*; it was the terrace restaurant where a complicated dinner party was filmed; and it was the entrance and lobby of the hotel spa where Guido seeks refuge to no avail.

Filming concluded in the hilltop village of Sutri, an hour outside Rome, where two long, cold night shoots with Daniel Day-Lewis and Nicole Kidman completed a sequence that started with the song “Unusual Way” performed on H Stage at Shepperton Studios back in England.

With production completed, much of the film’s most intense work still lay ahead as Rob Marshall collaborated with the editing team of Oscar® winner Claire Simpson (*PLATOON*, *THE READER*) and Emmy-nominated Wyatt Smith (*TONY BENNETT: AN AMERICAN CLASSIC*) in post production.

Suddenly, all the film’s many artistic elements came together as one seamless fabric. Sums up producer Platt: “Rob demands the best from everyone around him. He’s so meticulous and has an eye for every single detail. That same is true for John De Luca in the choreography, for Dion Beebe in his cinematography, for John Myhre’s sets, Colleen Atwood’s costumes and Simpson and Smith’s editing. And of course that feeling permeated the cast. Throughout, there was this symbiotic relationship where

all of our colleagues were demanded to their best, wanted to do their best and did do their best because the level of the story was that good. As Guido Contini says, you never know what a film will become. The cameras, the actors, the designers, the editors all do their thing, but the magic really happens when you put it in front of an audience.”

NINE

About the Cast

DANIEL DAY-LEWIS / Guido Contini

Daniel Day-Lewis is one of the finest actors of his generation—as well as one of the most selective. Born in London, the son of actress Jill Balcon and the Irish Poet Laureate Cecil Day-Lewis, and grandson of legendary head of Ealing Studios, Sir Michael Balcon, Daniel Day-Lewis made his debut in *SUNDAY, BLOODY SUNDAY* at the age of 14, as a vandal. It was, he recalled, “heaven”—vandalizing expensive cars parked outside his local church, and being paid £2 for his trouble!

After experience with the National Youth Theatre, he joined the Bristol Old Vic Theatre School. He had a small role—as a thug—in Richard Attenborough’s *GANDHI*, before his breakthrough stage performance, taking over the lead in *ANOTHER COUNTRY*. Later he appeared in *THE BOUNTY* with Mel Gibson and Anthony Hopkins.

Two very different views of the actor confirmed his growing versatility—Stephen Frears’ film *MY BEAUTIFUL LAUNDRETTE* that opened simultaneously with *A ROOM WITH A VIEW* as the effete fiancé to Helena Bonham Carter’s character. In the late 1980s Day-Lewis starred in Philip Kaufman’s film of Milan Kundera’s novel *THE UNBEARABLE LIGHTNESS OF BEING* with Lena Olin and Juliette Binoche.

Then came his first Academy Award® nomination and win for his role as Christy Brown in Jim Sheridan’s film *MY LEFT FOOT*. He returned to the cinema in the early 1990s in *THE LAST OF THE MOHICANS*, and then by contrast, Martin Scorsese’s adaptation of Edith Wharton’s *THE AGE OF INNOCENCE*, with Winona Ryder and Michelle Pfeiffer.

Next he played Gerry Conlon, victim of a cruel miscarriage of British justice, in Jim Sheridan’s *IN THE NAME OF THE FATHER*. He was nominated for an Oscar® for his work in the film. Then he starred in the film version of Arthur Miller’s play *THE CRUCIBLE* opposite Winona Ryder, followed by Jim Sheridan’s *THE BOXER*.

He returned to film with Martin Scorsese’s *GANGS OF NEW YORK* as Bill the Butcher. He was nominated for his third Oscar® for his performance. Then Day-Lewis made *THE BALLAD OF JACK AND ROSE*, with his wife, director Rebecca Miller, daughter of playwright Arthur Miller,

Day-Lewis starred in *THERE WILL BE BLOOD* for Director Paul Thomas Anderson. Based on Upton Sinclair’s novel *Oil!*, Day-Lewis’ performance earned Day-Lewis his second Academy Award®.

PENÉLOPE CRUZ / Carla

It was in major Spanish movies like *JAMÓN, JAMÓN*, *LA NIÑA DE TUS OJOS* and *BELLE ÉPOQUE* that Penélope Cruz first attracted international attention. She is the muse of Director Pedro Almodovar who cast her in *TODO SOBRE MI MADRE (ALL ABOUT MY MOTHER)*, which won the Best Foreign Language Film. Later he cast Cruz in *VOLVER* and she was nominated for an Oscar® as Best Actress, making her the first Spanish actress ever to be nominated in this category.

Penélope Cruz was born in Madrid, the daughter of Encarna Sánchez, a hairdresser, and her husband Eduardo Cruz, a retailer and auto mechanic. Her younger sister, Monica Cruz, is Spanish dancer and her younger brother, Eduardo, is a singer.

From a young age Cruz studied classical ballet at Spain's National Conservatory, continuing her training with a number of prominent dancers. However, at 15 she changed her mind and became an actress.

In 2000 Cruz made her first American picture, *ALL THE PRETTY HORSES* with Matt Damon. Later she made *VANILLA SKY*, an American version of *ABRE LOS OJOS*. She starred with Matthew McConaughey in the action adventure *SAHARA* and appeared with her friend, Salma Hayek, in *BANDIDAS*. Cruz was highly praised for her performance in Woody Allen's *VICKY CRISTINA BARCELONA* as the mentally unstable ex-wife of Javier Bardem. She was nominated for a Golden Globe Award, and won a BAFTA and an Academy Award® as best supporting actress.

Acknowledged as a fashion icon, Cruz and her sister Monica announced they were designing a collection for the Barcelona-based fashion chain, Mango.

MARION COTILLARD / Luisa

In 2008, Cotillard won the Best Actress Academy Award® for her remarkable performance as Edith Piaf in *LA VIE EN ROSE*, the first time in nearly fifty years that an actress has won for a non English-language film (back in 1961 that actress was Sophia Loren—now Cotillard's co-star in *NINE*). Her role in *LA VIE EN ROSE* also brought her the BAFTA, Golden Globe, two César Awards and the Czech Lion.

Cotillard was born into an artistic household—her father, Jean-Claude Cotillard, is an award winning Director, actor, teacher and former mime artist. Her mother, Niseema Theillaud, is an actress and drama teacher. Cotillard has twin brothers, Quentin, a sculptor and painter, and Guillaume, a writer.

After a brief flirtation with television, Cotillard's film career began in the mid 1990s in French cinema—Pierre Grimblat's *LISA* with Jeanne Moreau, Coline Serreau's comedy *LA BELLE VERTE*, Alexandre Aja's anticipation fantasy, *FURIA*. By the late 1990s she was being cast in Luc Besson's *TAXI*, and revived her role in two sequels. She continued to attract attention playing twins who exchange their lives after one of them dies in *LES JOLIES CHOSES*, adapted from the work of feminist author Virginie Despentes.

She made her English speaking debut in Tim Burton's *BIG FISH* and played a complex romantic lead in Yann Sammuell's *JEUX D'ENFANTS*, followed by two critical successes—*A VERY LONG ENGAGEMENT* as murderous Tina Lombardi, winning the César for best supporting actress, and the mystery *INNOCENCE*.

Abel Ferrara cast her opposite Forest Whitaker in *MARY*, and she starred in *BURNT OUT*, followed by Ridley Scott's *A GOOD YEAR* with Russell Crowe. She appeared in a Belgian comedy *DIKKENEK* and learned to play the cello for her role in a satirical coming of age movie, *YOU AND ME*.

It was Director Olivier Dahan who chose her to play Edith Piaf in *LA VIE EN ROSE*. He decided, well before he met her, because he said her eyes were similar to Piaf's. Producer Alain Goldman defended the choice, even though his budget was cut on the grounds that Cotillard was not bankable!

The film became one of the most eagerly awaited events of the year—and Cotillard won universal praise for the way she inhabited the soul of the unhappy, iconic Piaf. When the awards season came around it was easy to see that Cotillard was about to break all the records—Oscar®, BAFTA, Golden Globe, César, Czech Lion.

She can next be seen in Michael Mann's *PUBLIC ENEMIES* with Johnny Depp.

NICOLE KIDMAN / Claudia Janssen

First attracting an American audience for her critically acclaimed performance in Phillip Noyce's riveting 1989 psychological thriller *DEAD CALM*, Nicole Kidman has become an internationally recognized, award winning actress known for her range and versatility.

In 2003, Kidman won an Academy Award®, a Golden Globe Award, a BAFTA Award and a Berlin Silver Bear for her portrayal of Virginia Woolf in Stephen Daldry's *THE HOURS*. A year earlier, she received her first Oscar® nomination for her performance in Baz Luhrmann's innovative musical *MOULIN ROUGE!* For that role, and her performance in writer/Director Alejandro Amenabar's psychological thriller, *THE OTHERS*, she received dual 2002 Golden Globe nominations, winning Best Actress in a Musical or Comedy. She was awarded her first Golden Globe for a pitch-perfect, wickedly funny portrayal of a woman obsessed with becoming a television personality at all costs, in Gus Van Sant's *TO DIE FOR*, and has been nominated three additional times—for her performance in Jonathan Glazer's *BIRTH*, Anthony Minghella's *COLD MOUNTAIN*, and Robert Benton's *BILLY BATHGATE*.

In 2007 Kidman teamed with Jennifer Jason Leigh and Jack Black in writer/Director Noah Baumbach's *MARGOT AT THE WEDDING*, and with Daniel Craig in Chris Weitz's screen adaptation of Philip Pullman's fantasy novel, *THE GOLDEN COMPASS*. She voiced the role of "Norma Jean" in the Academy Award® winning animated musical *HAPPY FEET*, reuniting her with the Australian Director most responsible for launching her career, George Miller. She narrated the documentary *GOD GREW TIRED OF US* (Sundance Grand Jury Award and Audience Award winner), and the film biography of Simon Wiesenthal, *I HAVE NEVER FORGOTTEN YOU*.

Kidman's additional film credits include Steven Shainberg's *FUR: AN IMAGINARY PORTRAIT OF DIANE ARBUS* with Robert Downey Jr; Sydney Pollack's *THE INTERPRETER* with Sean Penn; Nora Ephron's *BEWITCHED* with Will Ferrell; Robert Benton's *THE HUMAN STAIN* with Anthony Hopkins and Ed Harris; Lars von Trier's *DOGVILLE* with Paul Bettany and Lauren Bacall; Stanley Kubrick's *EYES WIDE SHUT* with Tom Cruise; Mimi Leder's *THE PEACEMAKER* with George Clooney; Jane Campion's *THE PORTRAIT OF A LADY* with John Malkovich; Joel Schumacher's *BATMAN FOREVER* with Val Kilmer and Jim Carrey; Harold Becker's *MALICE* with Michael Keaton and Alec Baldwin; and Ron Howard's *FAR AND AWAY* with Tom Cruise.

Kidman's appearance on the London stage in 1998 in "The Blue Room" at the Donmar Warehouse opposite Iain Glen, was a sell-out season that had jaded critics hyper-ventilating about "theatrical Viagra".

Before starting work on *NINE* Kidman was reunited with *MOULIN ROUGE!* director Baz Luhrmann, and fellow Australian actor, Hugh Jackman, on Luhrmann's epic WWII love story, *AUSTRALIA*. She also gave birth in summer 2008 to her first child, daughter Sunday Rose.

Born in Hawaii, the daughter of Australians, Kidman has a younger sister, Antonia, who is a journalist. In January 2006, Kidman was awarded Australia's highest honor, the companion in the Order of Australia. She is a goodwill ambassador of the United Nations Development Fund for Women, UNIFEM, and for a decade has been the UNICEF Ambassador for Australia. In 2005 she became the first chair of the Women's Health Fund at UCLA, at the David Geffen School of Medicine.

JUDI DENCH / Lilli

"If this is not great acting, I don't know what is," said critic Michael Billington of Judi Dench's *Lady Macbeth* with the RSC in 1976. It's a comment echoed up and down the decades since Judi Dench made

her debut with the Old Vic as Ophelia in “Hamlet” in 1957. This fine, intuitive actress has been acclaimed across the world, winning countless awards for her work on the stage—both classical and contemporary works; on television and in movies.

The latest James Bond movie, QUANTUM OF SOLACE is her sixth outing as Bond’s boss, ‘M.’ Other major films include TEA WITH MUSSOLINI, MRS. BROWN (Golden Globe winner, BAFTA winner, Oscar® nominee), A ROOM WITH A VIEW (BAFTA winner as Best Supporting Actress), 84 CHARING CROSS ROAD, A HANDFUL OF DUST (BAFTA winner as Best Supporting Actress), SHAKESPEARE IN LOVE (BAFTA and Oscar® winner as Best Supporting Actress), CHOCOLAT (Golden Globe and Oscar® nominee), IRIS (Oscar® nominee) and THE SHIPPING NEWS.

She made two films for Kenneth Branagh, HENRY V and HAMLET. Then Branagh asked her to direct him and Samantha Bond in the Renaissance Theatre Company production of “Much Ado About Nothing” in 1988.

Dench continues to appear on the stage—in David Hare’s “Amy’s View” (she won a Tony Award when she took the play to Broadway), Peter Hall’s “The Royal Family,” David Hare’s “The Breath of Life” with Dame Maggie Smith, “All’s Well That Ends Well” with the RSC in Stratford and the West End, a revival of “Hay Fever” and “The Merry Wives of Windsor” with the RSC in Stratford.

More recently, her films include Charles Dance’s LADIES IN LAVENDAR, Stephen Frears’ MRS. HENDERSON PRESENTS with Bob Hoskins, and NOTES ON A SCANDAL, based on the Zoe Heller book, directed by Richard Eyre co-starring Cate Blanchett. Her acclaimed performance was widely nominated for an Oscar and won the best actress at the 2007 British Independent Film Awards.

She was celebrated for her role as Matty Jenkins in the BBC’s recent adaptation of Mrs. Gaskell’s CRANFORD.

Although Judi Dench has not had occasion to sing on film before, singing in musical theatre is not new to her. Many years ago she was a heartbreaking Sally Bowles on the London stage in “Cabaret,” and she also sang in “The Good Companions” and a musical version of “A Comedy of Errors.” In the 1980s she starred in Sondheim’s “A Little Night Music.”

SOPHIA LOREN / Mamma

Loren graduated from the school of hard knocks to become a legendary screen star, one of the most famous women of her generation. She has worked alongside all the movie greats—from Clark Gable and Cary Grant, to Gregory Peck and Richard Burton, from Peter O’Toole to Charlton Heston, from Paul Newman to Marcello Mastroianni, from Peter Ustinov to Peter Sellers.

Sophia Loren was born in Rome in 1934, and raised in war-ravaged Naples. Her mother, a single parent, struggled to support Sophia and her sister Maria. At 14, Sophia was a runner up in a beauty contest, and enrolled in acting class.

As a result, she was cast as an extra in Mervyn LeRoy’s QUO VADIS which led to other small roles, and soon after she entered another beauty contest. One of the judges was Carlo Ponti, and he became the most important man in Sophia’s life: her producer, her husband and the father of her two sons. “Carlo knew me better than I knew myself,” she has said.

By the late 1950s, Sophia’s star was rising in the west—films like BOY ON A DOLPHIN and THE PRIDE AND THE PASSION helped secure a five-picture contract with Paramount Pictures and projects

like *DEISRE UNDER THE ELMS* with Anthony Perkins, *HOUSEBOAT* with Cary Grant and George Cukor's *HELLER IN PINK TIGHTS* where she first when blonde.

In 1960, Loren starred in Vittorio De Sica's *TWO WOMEN* winning the Cannes, Venice and Berlin film festivals top acting award. She also won an Academy Award® for Best Actress, the first time this accolade had been given for a performance in a foreign language film. De Sica's strong, gritty story told of a mother and daughter surviving in war torn Italy.

Loren was in huge demand, often for epic subjects—*EL CID* with Charlton Heston, *THE MILLIONAIRESS* with Peter Sellers, *IT STARTED IN NAPLES* with Clark Gable, Peter Ustinov's *LADY L* with Paul Newman, *ARABESQUE* with Gregory Peck, and Charlie Chaplin's last film, *A COUNTESS FROM HONG KONG* with Marlon Brando.

In 1980, Sophia played herself and her own mother in the made-for-television version of her autobiography. Through the 1990s Loren chose her films and her business enterprises with care—appearing in well received movies like Robert Altman's *PRET A PORTER*, and the 1995 comedy *GRUMPIER OLD MEN* as a femme fatale opposite Walter Matthau and Jack Lemmon.

In 1991, Loren was awarded an Honorary Academy Award® recognizing her contribution to world cinema. In 1995, she received the Golden Globe's Cecil B. DeMille Award. In 1993, she presented Federico Fellini with an Honorary Academy Award®. In 1998, she presented the Academy Award® for Best Foreign Language Film for Roberto Benigni's *LIFE IS BEAUTIFUL*.

KATE HUDSON / Stephanie

Golden Globe winner and Academy Award® nominee Kate Hudson is the daughter of comedienne Goldie Hawn. Born in Los Angeles and raised with her brother Oliver in Colorado, Kate decided to pursue an acting career instead of taking up a place at New York University.

Her film debut was *200 CIGARETTES* with a group of young talent who were also on their way to wider recognition—Ben Affleck, Courtney Love, Christina Ricci, Jay Mohr, Dave Chappelle, Martha Plimpton, Paul Rudd and Gaby Hoffman. Set in New York's East Village on New Year's Eve 1981, Kate's comic performance was singled out by critics.

A couple of other films—*DESERT BLUE* and *GOSSIP*—preceded her award-winning, deliciously observed performance in Cameron Crowe's *ALMOST FAMOUS* in 2000, for which she received an Oscar® nomination, and a Golden Globe award as Best Supporting Actress.

Hudson played Richard Gere's daughter in Robert Altman's *DR. T AND THE WOMEN*, appeared with Heath Ledger in Shekhar Kapur's remake of *THE FOUR FEATHERS*. She enjoyed success in the romantic comedy *HOW TO LOSE A GUY IN 10 DAYS* with Matthew McConaughey, a teaming that was successfully repeated in *FOOL'S GOLD*.

Other films include: Garry Marshall's *RAISING HELEN*, the psychological thriller *THE SKELETON KEY* and the successful comedy *YOU, ME AND DUPREE*. Hudson starred in *MY BEST FRIEND'S GIRL* and *BRIDE WARS* with Anne Hathaway, which she also produced.

As an interesting sideline to her movie career, Hudson and her hair stylist/partner David Babaii launched a hair care product line using exotic natural ingredients, created without animal testing, designed to benefit Wild Aid, a global non-profit organization protecting endangered species.

STACY FERGUSON / Saraghina

Known throughout the world by her stage name “Fergie,” Stacy Ferguson is an American musician, philanthropist and actress. She’s a member of the girl group Wild Orchid, and a vocalist for the group Black Eyed Peas, as well as a solo artist. Her debut album, “The Dutchess,” spawned several hit singles.

Born in Hacienda Heights, California in 1975, she was both a precocious and hyperactive talent. From an early age she spent summer vacations acting and performing chart hits on the television show KIDS INCORPORATED and roles on Nickelodeon. She voiced Sally Brown in two Charlie Brown specials “It’s Flashbeagle, Charlie Brown” in 1984 and “Snoopy’s Getting Married, Charlie Brown” in 1985. Director Wolfgang Peterson cast her as a lounge singer in POSEIDON, the remake of THE POSEIDON ADVENTURE.

Fergie’s successful music career covers three distinct periods—the decade with Wild Orchid between 1991 and 2001; her intense Black Eyed Peas time between 2003 and 2005 and her solo career from 2006. In July 2007, she appeared at the concert for Princess Diana that Princes William and Harry initiated to celebrate their late mother’s life.

Fergie launched two successful lines of handbags and has a footwear line hitting stores in 2009. She is the new face of Calvin Klein.

* * *

NINE

About the Filmmakers

ROB MARSHALL / Director, Producer, Choreographer

Rob Marshall is director of the Academy Award winning films CHICAGO and MEMOIRS OF A GEISHA. For his work on CHICAGO, winner of six Oscars including Best Picture, Marshall received the Director's Guild Award, an Oscar nomination, a Golden Globe Award nomination, a BAFTA nomination, The National Board of Review Award and the NY Film Critics Online Award, both for best directorial debut, as well as the American Choreography Award. MEMOIRS OF A GEISHA was the winner of three Oscars, three BAFTA Awards, a Grammy and a Golden Globe.

Marshall's most recent credit was the NBC television special he executive produced, directed and choreographed: TONY BENNETT: AN AMERICAN CLASSIC. He won his second Director's Guild Award for this production and three Emmy Awards for Direction, Choreography, and Outstanding Variety, Music or Comedy Special. He directed and choreographed Disney/ABC's critically acclaimed movie musical ANNIE, which received 12 Emmy nominations and won the prestigious Peabody Award. For his work he received an Emmy for Choreography and an American Choreography Award.

A six-time Tony Award nominee and George Abbott Award winner, Marshall co-directed and choreographed the world-wide award-winning production of "Cabaret" and directed and choreographed the Broadway revival of "Little Me," starring Martin Short. He made his Broadway choreographic debut with "Kiss of the Spider Woman," directed by Harold Prince, which also played London's West End and Vienna. He followed that with productions of "She Loves Me": Broadway, London; "Damn Yankees": Broadway, National Tour, London; Blake Edwards' "Victor/Victoria": Broadway; "A Funny Thing Happened on the Way to the Forum": Broadway; "Company": Broadway; and "The Petrified Prince": NY Public Theater and "Promises, Promises": City Center Encores! Additional choreography credits include the feature film THE CRADLE WILL ROCK, the Disney/ABC movie musical CINDERELLA (Emmy nomination), the CBS movie musical MRS. SANTA CLAUS (Emmy nomination), and THE KENNEDY CENTER HONORS (Kander & Ebb and Chita Rivera tributes).

He is a graduate of Carnegie Mellon University.

JOHN DELUCA / Producer, Choreographer

John DeLuca was Co-Producer, Second Unit Director, and Choreographer of the Academy Award winning film MEMOIRS OF A GEISHA and Supervising Choreographer and Second Unit Director of the Academy Award winning film CHICAGO. His most recent project was the Emmy Award winning NBC television special TONY BENNETT: AN AMERICAN CLASSIC. He won 2 Emmys as Executive Producer and as Choreographer.

DeLuca choreographed the Spielberg film THE TERMINAL, THE 75th ANNUAL ACADEMY AWARDS, Kennedy Center Honors, and on Broadway, "Dr. Seuss' How the Grinch Stole Christmas!," "Minnelli on Minnelli," as well as directed and choreographed "Broadway Sings Elton John" and "Deborah Voight on Broadway." Other New York credits include: "Sweet Adeline" (Encores!), "Two Gentlemen of Verona" (The Public). National Tours: "The Boyfriend," "Chita and All That Jazz," "Brigadoon" and "Andrew Lloyd Webber's Music of the Night."

DeLuca has coached lead performances in many Broadway shows including Natasha Richardson in "Cabaret," Rosie O'Donnell in "Seussical, the Musical," and Donna Murphy in "The King & I."

He has also received the American Choreography Award and the American Musical Theatre Award and is a graduate of Boston University.

MARC PLATT / Producer

Marc Platt stands among the few producers who have successfully bridged the worlds of theatre, film and television. His many films include the critically acclaimed RACHEL GETTING MARRIED, which reunited Mr. Platt with Oscar-winning director Jonathan Demme on the film starring Anne Hathaway and Debra Winger; the 2008 summer hit WANTED, starring Angelina Jolie, James McAvoy, and Morgan Freeman; and the LEGALLY BLONDE movies starring Reese Witherspoon.

Mr. Platt's upcoming films include LOVE AND OTHER IMPOSSIBLE PURSUITS starring Natalie Portman, directed by Don Roos; SCOTT PILGRIM VS. THE WORLD, directed by Edgar Wright, starring Michael Cera; A COUPLE OF COPS starring Bruce Willis and Tracy Morgan; and THE DEATH AND LIFE OF CHARLIE ST. CLOUD starring Zac Efron.

In theatre, Mr. Platt is the producer of Broadway's blockbuster musical "Wicked," which now has eight companies playing worldwide and has earned the Grammy, three Tony Awards, and six Drama Desk Awards. He also produced the Broadway debut of Tony Award winning playwright Richard Greenberg's play "Three Days of Rain," starring Julia Roberts, Paul Rudd and Bradley Cooper, directed by two-time Tony Award winner Joe Mantello; Matthew Bourne's ballet "Edward Scissorhands," a smash hit in London, Asia and the U.S., for which he won his second Drama Desk Award; and "Pal Joey" starring Stockard Channing.

In television, Mr. Platt won the Golden Globe Award for Best Miniseries for EMPIRE FALLS (HBO) starring Paul Newman, Joanne Woodward, Ed Harris, Helen Hunt and Philip Seymour Hoffman. Platt also executive produced ONCE UPON A MATTRESS starring Carol Burnett and Tracey Ullman (ABC), and the Emmy Award winning miniseries THE PATH TO 9/11 (ABC). His newest series is an MTV hit entitled TAKING THE STAGE, entering its second season.

Born in Maryland, and a graduate of the University of Pennsylvania, Platt studied law at New York University and began his career as an entertainment lawyer. He began producing in theatre, before moving into film, and served as president of production for three movie studios—Orion, Tristar and Universal. His company, Marc Platt Productions, is based at Universal Studios.

HARVEY WEINSTEIN / Producer

Harvey Weinstein, an Academy Award® winning producer, launched The Weinstein Company, a multi-media organization, with his brother Bob on October 1st, 2005. The Weinsteins founded Miramax Films in 1979, naming the company after their parents, Miriam and Max, who introduced them to a love of cinema.

NINE reunites Rob Marshall and Harvey Weinstein whose last collaboration, CHICAGO, helped revive the Hollywood Musical earning 13 Academy Award® nominations and winning six Oscars® including Best Picture. The film grossed over \$170 million domestically and over \$300 million worldwide.

NINE also extends the Weinsteins long-lasting relationships with these actors, having previously worked with Daniel Day-Lewis, Nicole Kidman, Penélope Cruz and Judi Dench on such venerable projects as VICKY CRISTINA BARCELONA, THE HOURS, THE OTHERS, SHAKESPEARE IN LOVE, CHOCOLAT, MY LEFT FOOT, and GANGS OF NEW YORK, all of which garnered 50 Academy Award® nominations and 12 wins, earning each of the actors an Oscar for their work.

Weinstein previously produced the Academy Award® nominated films MALÉNA, GANGS OF NEW YORK, and the Academy Award® winning SHAKESPEARE IN LOVE.

Upcoming films to be released in 2009 by The Weinstein Company and Dimension Films include: Quentin Tarantino's INGLOURIOUS BASTERDS starring Brad Pitt; ALL GOOD THINGS starring Ryan Gosling, Kirsten Dunst and Frank Langella; H2 (HALLOWEEN 2, the sequel to Rob Zombie's 2007 reinvention of the horror classic HALLOWEEN; and NOWHERE BOY, starring Kristen Scott Thomas, which chronicles the early years of John Lennon's life.

Harvey and Bob Weinstein have also produced several award winning shows on Broadway and around the world, including "The Producers," "Gypsy," "La Boheme," "Wonderful Town," "Dirty Rotten Scoundrels," "Frost/Nixon," "August: Osage County," "Boeing Boeing," "Billy Elliot," "The Seagull," and this season's "God of Carnage," "9 to 5," "West Side Story," "Exit the King" and "Hair".

BOB WEINSTEIN / Executive Producer

Bob and Harvey Weinstein founded Miramax Films in 1979, naming the company after their parents, Miriam and Max, who introduced them to a love of cinema. Miramax was established on the principal that the company could take European films and films with difficult subject matter and market them in an innovative way. Willing to take risks, the Weinsteins have always utilized specialized marketing and distribution strategies, individually tailoring each film's release to suit its particular strengths. Their inventive technique is responsible for many artistic success stories. In recent years, the Weinsteins have expanded into the area of production, again with an emphasis on projects that reflect the innovative spirit of independent filmmaking.

On October 1st, 2005, Bob and Harvey Weinstein officially launched their new multi-media company, The Weinstein Company. Dimension Films, the genre label that Bob founded in 1993 while at Miramax Films, is included under The Weinstein Company banner.

Dimension Films is committed to producing science fiction, thriller, action and horror films. Dimension releases include the Golden Globe nominated BAD SANTA, Robert Rodriguez' smashing hits SPY KIDS, and SPY KIDS 2, SPY KIDS 3D: GAME DAY, THE OTHERS, for which Dimension received its first ever Oscar nomination, the highly successful SCARY MOVIE franchise with the 4th installment smashing Easter weekend box office records grossing over \$40 Million, Wes Craven's SCREAM Trilogy, HALLOWEEN: H20, THE CROW, Robert Rodriguez' and Quentin Tarantino's FROM DUSK TILL DAWN, and such genre hits as THE FACULTY, HELLRAISER: BLOODLINE, HALLOWEEN: THE CURSE OF MICHAEL MYERS, THE PROPHECY, and SIN CITY.

Since launching on October 1, 2005, The Weinstein Company and Dimension Films have released many films, some of which include GRINDHOUSE, 1408, I'M NOT THERE, THE MIST, THE GREAT DEBATERS, VICKY CRISTINA BARCELONA, THE READER, LUCKY NUMBER SLEVIN, CLERKS II, FACTORY GIRL, MISS POTTER, and HALLOWEEN.

Upcoming films to be released in 2009 by The Weinstein Company and Dimension Films include: Quentin Tarantino's INGLOURIOUS BASTERDS starring Brad Pitt and Diane Kruger; ALL GOOD THINGS starring Ryan Gosling, Kirsten Dunst and Frank Langella; H2 (HALLOWEEN 2), the sequel to Rob Zombie's 2007 reinvention of the horror classic HALLOWEEN; the highly anticipated musical NINE, directed by Rob Marshall, featuring an all-star cast including Daniel Day-Lewis, Penélope Cruz, Nicole Kidman, Kate Hudson, Marion Cotillard, Sophia Loren, Judi Dench, and Stacy "Fergie" Ferguson.

During the Weinsteins' tenure at Miramax Films the company released some of the most critically acclaimed and commercially successful independent feature films, including sixteen Best Picture nominations and three Best Pictures of the Year for THE ENGLISH PATIENT, SHAKESPEARE IN LOVE, and CHICAGO. The films, which received 249 Academy Award® nominations and won 60 Oscars®, have generated billions of dollars in worldwide box office receipts and billions more in home video sales. In its history, Dimension Films has released some of the most successful franchises including SCARY MOVIE, SCREAM and SPY KIDS.

Miramax's commitment to cinema from around the world is evident in its history of releases. Miramax has received 24 Best Foreign Language Film nominations over the past 17 years. Some of the nominated films, among other foreign releases, include: THE CHORUS (France), THE BARBARIAN INVASIONS (Canada), TWIN SISTERS, HERO (China), AMELIE (France) TASTE OF OTHERS (France), EVERYBODY FAMOUS (Belgium), LIFE IS BEAUTIFUL (Italy), CHILDREN OF HEAVEN (Iran), FOUR DAYS IN SEPTEMBER (Brazil), BEYOND SILENCE (Germany), KOLYA (Czech Republic), RIDICULE (France), THE STAR MAKER (Italy), STRAWBERRY AND CHOCOLATE (Cuba/Mexico), FAREWELL MY CONCUBINE (China/Hong Kong), MEDITERRANEO (Italy), JU DOU (China/Japan), THE NASTY GIRL (Germany), CINEMA PARADISO (Italy), PELLE THE CONQUEROR (Denmark/Sweden), LIKE WATER FOR CHOCOLATE (Mexico), FRENCH TWIST (France), RED (France), WHITE (Poland) and BLUE (Switzerland), among many, many others.

In 2002, Bob and Harvey were awarded the highest accolade of the British Film Institute (bfi) when they were presented with a bfi Fellowship for their outstanding contribution to cinema.

The Weinsteins have also produced several award winning shows on Broadway and around the world, including “The Producers,” “Gypsy,” “La Boheme,” “Wonderful Town,” “Dirty Rotten Scoundrels,” “Frost/Nixon,” “August: Osage County,” “Boeing Boeing,” “Billy Elliot,” “The Seagull,” and this season’s “God of Carnage,” “9 to 5,” “West Side Story,” “Exit the King” and “Hair”.

MICHAEL DREYER / Executive Producer

Michael Dreyer was production manager on Gary Oldman’s Directorial debut, NIL BY MOUTH, and fulfilled the same job on Stephen Daldry’s THE HOURS, for which Nicole Kidman won the Best Actress Oscar® as Virginia Woolf.

Other films as producer include two films with Director Richard Eyre: IRIS starring Judi Dench, and STAGE BEAUTY. He produced FINDING NEVERLAND with Johnny Depp and Kate Winslet, and STARDUST with Robert DeNiro and Michelle Pfeiffer.

RYAN KAVANAUGH / Executive Producer

Ryan Kavanaugh is a principal of Relativity Media, LLC; a self-sustaining media company engaged in the business of developing, creating, acquiring content and content-related assets.

Kavanaugh created business and financial structures for a number of studios, production companies and producers, and has introduced over \$10 billion of capital to these structures since moving from venture and private equity to entertainment industry transactions, including Sony, Universal, Warner Brothers, Marvel and many others.

In 2008, Relativity Media finalized its acquisition of Rogue Pictures from Universal. The purchase of Rogue, a company that specializes in the production and distribution of lower-budget films, includes the label's entire library of films, as well as producing deals and more than 30 projects currently in

development. Rogue has had particular success within the horror genre; the first Rogue release under Relativity's ownership was *THE UNBORN*, starring Gary Oldman, Cam Gigandet, Odette Yustman, and Idris Elba. *THE UNBORN* grossed over \$19 million at the box office opening weekend, and has earned nearly \$60 million to date. *THE LAST HOUSE ON THE LEFT*, a Wes Craven film, opened to \$15 million at the box office and *FIGHTING*, starring Channing Tatum and Terrence Howard, grossed a strong \$11.5 million opening weekend. Additionally, Relativity Media recently launched Rogue as an overall lifestyle brand to include a clothing line, a social networking platform and a music label.

In a significant milestone for the entertainment finance industry, Kavanaugh created a wholly owned subsidiary, Relativity Media Holdings, which has concluded an agreement with Citigroup Corporate and Investment Banking on a co-financing package for approximately 45 studio films over the next five years. With this deal, Relativity will co-invest in approximately 75% of Columbia's films, under a five-year revolving credit facility.

Jill Goldsmith of *Variety* wrote of Kavanaugh: "His co-financing deals are the most successful ever in Hollywood. He's been amazingly proactive, and is the envy of many on Wall Street involved in the business."

Kavanaugh has created a number of unique financing packages, including *Gun Hill Road I* and *Gun Hill Road II*, which provide discrete and separate funds for both Sony Pictures Entertainment and Universal Pictures, marking the first time two studios received funding from the same source. In January 2008, Relativity Media announced the formation of the wholly-owned subsidiary, Relativity Capital, which is to be a principal investor in major media transactions, including studio slates, the Relativity Media Single Picture Business, library acquisitions, and other media-related cash flow investments. Elliott Associates, L.P, a New York- based hedge fund, will be working with and providing financing to Relativity Capital in these media transactions.

As part of its "single picture business," Relativity Media develops, produces, finances and distributes approximately one film per month, packaged with top-tier talent and filmmakers and imbued with strong commercial appeal both domestically and internationally. Credits under this single picture business include: *3:10 TO YUMA*, starring Russell Crowe and Christian Bale for director James Mangold; *THE FORBIDDEN KINGDOM*, teaming Jet Li and Jackie Chan for director Rob Minkoff; and *THE BANK JOB* starring Jason Statham for director Roger Donaldson. Relativity's upcoming single-picture line-up includes: Jim Sheridan's *BROTHERS* starring Jake Gyllenhaal, Tobey Maguire and Natalie Portman; Lasse Hallstrom's *DEAR JOHN*, starring Channing Tatum and Amanda Seyfried; the heist thriller *BRILLIANT*, starring Scarlett Johansson; the family action film, *THE SPY NEXT DOOR*, starring Jackie Chan; *A PERFECT GETAWAY*, with Timothy Olyphant and Milla Jovovich; and Rob Marshall's *NINE*, starring Daniel Day-Lewis, Nicole Kidman, Penélope Cruz, Marion Cotillard and Sofia Loren.

Prior to his work with Relativity, Kavanaugh started a venture capital company at the age of 22, and, during that time, raised and invested over \$400 million of equity to a number of venture and private equity transactions.

KELLY CARMICHAEL / Executive Producer

Kelly Carmichael started her career at Miramax Films in 1999 as the executive assistant to the President of Production. While at Miramax, she rose through the ranks and was eventually overseeing casting on projects such as *PROOF*, *BRIDE AND PREJEDUCE*, *SHALL WE DANCE*, and *DERAILED*.

In 2005, she followed Miramax Founders Harvey and Bob Weinstein to their new venture The Weinstein Company where she has overseen production on Denzel Washington's THE GREAT DEBATERS and executive produced THE NANNY DIARIES starring Scarlett Johansson, AWAKE starring Jessica Alba and Hayden Christensen and SHANGHAI starring John Cusack, Gong Li and Ken Watanabe.

Currently, Carmichael is overseeing Tom Hooper's THE KINGS SPEECH starring Colin Firth and Geoffrey Rush as well as I DON'T KNOW HOW SHE DOES IT based on the best selling novel by Alison Pearson.

TUCKER TOOLEY / Executive Producer

Tucker Tooley began his producing career in 1997 and over the course of the next decade became one of the most prolific and successful producers in Hollywood. Described by Fade In magazine as “the rarest of combinations,” his ability to find commercial material which attracts A-list talent has been proven over and over again and is evident in the casting of all the 30 plus films he’s produced or been involved with as an executive.

After a decade of producing films and television, Tucker joined Ryan Kavanaugh’s Relativity Media as President of Production. Along with Kavanaugh, Tooley has built the company’s Single Picture Films Division into a fully fledged studio, fully financing and producing 8 to 10 pictures a year with projects as diverse as: 3:10 TO YUMA, directed by James Mangold, starring Russell Crowe and Christian Bale; THE BANK JOB starring Jason Statham as well as THE FORBIDDEN KINGDOM, starring Jet Li and Jackie Chan.

Tooley is overseeing production on all of Relativity Media’s upcoming films including: BROTHERS, directed by Jim Sheridan and starring Tobey Maguire, Jake Gyllenhaal and Natalie Portman; A PERFECT GETAWAY starring Tim Olyphant, Steve Zahn, Milla Jovovich and Kiele Sanchez; DEAR JOHN, directed by Lasse Hallstrom and starring Channing Tatum and Amanda Seyfried; SEASON OF THE WITCH, directed by Dominc Sena and starring Nicholas Cage; Rob Marshall’s NINE, starring Daniel Day-Lewis, Nicole Kidman, Penélope Cruz, Marion Cotillard and Sofia Loren; THE SPY NEXT DOOR, starring Jackie Chan; WAR OF GODS, a sword and sandal action picture from the producers of 300 and BRILLIANT, a heist thriller starring Scarlett Johansson.

ARTHUR KOPIT / Co-Executive Producer

Arthur Kopit is the author of “Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad”; “Indians” (Tony Nominee, Finalist for Pulitzer Prize); “Wings” (Tony Nominee, Finalist for Pulitzer Prize); a new translation of Ibsen's “Ghosts”; the book for the musical “Nine” (score by Maury Yeston; Tony Award for Best Musical, 1982; Tony Award for Best Musical revival, 2003); “End of the World with Symposium to Follow”; the book for the musical “Phantom” (score by Maury Yeston); the book for the musical “High Society” (score by Cole Porter, additional lyrics by Susan Birkenhead); “Road to Nirvana”; “BecauseHeCan” (originally entitled “Y2K”); “Chad Curtis, Lost Again”, and numerous one act plays.

Current projects include “Discovery of America,” a play based on the journals of the Spanish conquistador, Cabeza de Vaca and three other new plays, “Secrets of the Rich,” “Autumn Light” and “The Incurables.”

As a teacher Mr. Kopit has taught playwriting at the Rita and Burton Goldberg Graduate Department of Dramatic Writing at NYU; the Yale Drama School, Yale College, Columbia University, Harvard and Princeton.

Mr. Kopit is a member of the Dramatists Guild, the Dramatists Guild Council, and The Lark Play Development Center, where he heads The Lark Playwrights' Workshop.

He lives in New York with his wife, the writer Leslie Garis. They have three children.

MICHAEL TOLKIN / Writer

The New Yorker called Michael Tolkin "an L.A. Antonioni with a sense of humor." In *Artforum* he was called, "The only American filmmaker working near the level of Pasolini and Kieślowski." As a writer/director, his two films, *THE RAPTURE* and *THE NEW AGE*, were opening night selections at the Telluride Film Festival. As writer/producer, he is best known for *THE PLAYER*, for which he won the Writers Guild Award, the British Academy Award, the Chicago Film Critics' Award, the PEN Center USA West Literary Award, and the Edgar Allan Poe Award for best crime screenplay. He was also nominated for an Academy Award. As one of the film's producers he was awarded the Golden Globe, the New York Film Critics Circle Award and the Independent Feature Project Spirit Award for best picture of the year. *THE RAPTURE*, 1991, starring Mimi Rogers and David Duchovny, was nominated for three Spirit Awards. He has also co-written four films, the HBO movie, *THE BURNING SEASON*, starring the late Raul Julia and directed by the late John Frankenheimer, for which he shared the Humanitas Prize and an Emmy Nomination; *DEEP COVER*, starring Laurence Fishburne and Jeff Goldblum; *DEEP IMPACT*, a Dreamworks co-production with Paramount Pictures, and also for Paramount, *CHANGING LANES*, which was named Best Picture of the Year by Catholics in Media.

His books, all published by Grove/Atlantic Books include [The Player](#), [Among The Dead](#), [Under Radar](#), all of which have been translated around the world, and [The Player, The Rapture, The New Age: Three Screenplays by Michael Tolkin](#). His fourth novel, [The Return of The Player](#), was published in the fall of 2006 by Grove/Atlantic. [The Player](#) and [Among the Dead](#) were translated into Spanish.

ANTHONY MINGHELLA / Writer

Anthony Minghella's film *THE ENGLISH PATIENT*, which he wrote and directed, won nine Academy Awards in 1996 including Best Picture and Best Director. Based on the novel by Michael Ondaatje, the film starred Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas and Willem Dafoe and was honored with 30 film awards overall, including two Golden Globes, six BAFTA Awards, the Writer's Guild Award for Best Screenplay and The Scripters Award for Best Director.

Minghella went on to win the 1999 Best Director Award from the National Board of Review for his film *THE TALENTED MR. RIPLEY*, based on the classic crime novel by Patricia Highsmith and starring Matt Damon, Gwyneth Paltrow and Jude Law. In 2000, Minghella was named by American Theater owners as ShoWest's Director of the Year.

COLD MOUNTAIN (2003) starring Jude Law and Nicole Kidman adapted by Minghella from the novel by Charles Frazier received seven Oscar nominations, seven Golden Globe Nominations and eleven BAFTA nominations. Renée Zellweger won the Academy Award, the Golden Globe and the BAFTA for Best Supporting Actress for her performance as Ruby.

Minghella's first film as a writer/director, *TRULY, MADLY, DEEPLY*, starred Juliet Stevenson and Alan Rickman and won over audiences in Britain and America, receiving several prizes including a BAFTA and a Writer's Guild Award. Minghella also directed *MR. WONDERFUL* with Matt Dillon, Mary Louise Parker and William Hurt.

Anthony Minghella was born in 1954 on the Isle of Wight of Italian parents. Until 1981, he lectured on drama at the University of Hull. His stage plays are “Child’s Play,” “Whale Music,” “A Little Like Drowning,” “Two Planks and A Passion,” “Made in Bangkok” and “Love Bites.” Minghella’s television trilogy WHAT IF IT’S RAINING? was acclaimed throughout Europe. He created and regularly contributed to the television series INSPECTOR MORSE, and wrote all nine of the short television films in THE STORYTELLER series for Jim Henson and NBC, which won an Emmy and BAFTA Award as well as the Gold Medal at the New York International Film and Television Festival. Minghella’s radio plays include “Hang Up” and “Cigarettes and Chocolate.”

Minghella was awarded honorary doctorates from the University of Hull and the University of Southampton. In 2000, he partnered with Sydney Pollack as joint-owner of Mirage Enterprises serving as executive producer on the company’s films THE INTERPRETER, THE QUIET AMERICAN, IRIS, MARGARET and MICHAEL CLAYTON.

Minghella directed and produced the hit show THE NO. 1 LADIES’ DETECTIVE AGENCY, which debuted on HBO and BBC in March of 2008. He co-wrote the pilot and is an Executive Producer of the series. Minghella was also the head of the British Film Institute.

Minghella passed away on March 18, 2008 at 54 years old.

JOHN MYHRE / Production Designer

In his two previous experiences with Rob Marshall, Myhre won two Academy Awards®—for his work on CHICAGO and MEMOIRS OF A GEISHA. Myhre is right at the top of the list of key American Production Designers, known for his attention to detail and his originality.

His first Oscar® nomination was for his work on Shekhar Kapur’s ELIZABETH starring Cate Blanchett as the virgin queen.

Myhre’s credits include: WHAT’S EATING GILBERT GRAPE, IMMORTAL BELOVED, FOXFIRE, ANNA KARENINA, LAWN DOGS, X-MEN, ALI, CHICAGO, THE HAUNTED MANSION, DREAMGIRLS and WANTED.

He also designed Rob Marshall’s award winning TONY BENNETT: AN AMERICAN CLASSIC.

DION BEEBE / Director of Photography

Oscar® winning cameraman Dion Beebe was born in Australia and moved with his family to South Africa where he grew up. He returned to Australia and trained at the National Film School in Sydney—mentored by great Australian cameramen including John Seale, Dean Semler and Russell Boyd.

At film school he made many short films and they were sufficient introduction to secure an offer to light Director Alison Maclean’s movie CRUSH, filmed in New Zealand. He lit commercials for Directors including John Curran, Scott Hicks, Doug Liman and Agnieszka Holland and made music videos. A move to Los Angeles with his wife who ran a commercial production company led to a movie for Director Mira Nair.

He worked with Australian Director Jane Campion on the script of THE PIANO, and when she made HOLY SMOKE she asked him to be her Director of Photography; Director Gillian Armstrong paid him a similar compliment on CHARLOTTE GREY.

The very day he was on his way to see the London stage musical “Chicago,” he received a call from his agent about the film version! He knew nothing about Rob Marshall, and vice versa, but one conversation clinched the job. He was nominated for an Academy Award® and a BAFTA for his work; on the next outing with Rob Marshall, MEMOIRS OF A GEISHA, he won both awards. Prior to NINE he also worked with Marshall and DeLuca on their award winning television special TONY BENNETT: AN AMERICAN CLASSIC. Other films include Michael Mann’s COLLATERAL and MIAMI VICE.

COLLEEN ATWOOD / Costume Designer

Academy Award® winner for her work with Rob Marshall on his two previous movies, CHICAGO and MEMOIRS OF A GEISHA, make Costume Designer Colleen Atwood is something of a lucky charm for the director.

Born in Washington State, Atwood studied at Cornish College of the Arts in Seattle, Washington, and New York University School of Film.

Her first break into the film business was assisting Production Designer Patrizia von Brandenstein on the 1981 films RAGTIME and A LITTLE SEX and also work on the iconic television series SATURDAY NIGHT LIVE. Her debut solo credit was Michael Apted’s FIRSTBORN, and she won acclaim for Sting’s stage costume for the “Bring on the Night” tour and documentary.

Atwood started her association with Director Jonathan Demme on MARRIED TO THE MOB, becoming his Costume Designer of choice over several films including TORCH SONG TRILOGY, PHILADELPHIA and THE SILENCE OF THE LAMBS. Similarly, Tim Burton hired her for EDWARD SCISSORHANDS and she became a fixture on subsequent movies including ED WOOD, SLEEPY HOLLOW, PLANET OF THE APES, BIG FISH, LEMONY SNICKET’S SERIES OF UNFORTUNATE EVENTS, CHARLIE AND THE CHOCOLATE FACTORY, SWEENEY TODD and RIPLEY’S BELIEVE IT OR NOT.

Other films include LITTLE WOMEN, BELOVED and MISSION IMPOSSIBLE III.

PETER KING / Hair & Make-up Designer

Peter King won an Academy Award® for Hair and Make-Up Design on THE LORD OF THE RINGS, which was an acknowledgement of three years working in New Zealand on Peter Jackson’s epic trilogy. King has become a regular with Peter Jackson since then, joining the filmmaker for KING KONG and THE LOVELY BONES. Chris Weitz’ version of Philip Pullman’s THE GOLDEN COMPASS, another powerful fiction adaptation, benefited from King’s prodigious talent and flair.

Established initially as a wig maker, he made his debut on the Peter Greenaway film THE DRAUGHTSMAN’S CONTRACT and has not looked back since—among his credits are PORTRAIT OF A LADY, VELVET GOLDMINE, THE AVENGERS, LITTLE VOICE, AN IDEAL HUSBAND, MISS JULIE, QUILLS, THE IMPORTANCE OF BEING EARNEST, BRIGHT YOUNG THINGS, THUNDERBIRDS, BEYOND THE SEA, NANNY MCPHEE and I’M NOT THERE.

MATT SULLIVAN / Music Supervisor

American born Matt Sullivan worked on Rob Marshall’s CHICAGO and was delighted to repeat the experience on NINE.

Since he started in the film business, Sullivan has acquired a fine list of credits including THE BANGER SISTERS, A GUY THING, ELLA ENCHANTED, RENT, DREAMGIRLS, HAIRSPRAY, FAMILY MAN and THE MARC PEASE EXPERIENCE.

JIM GREENHORN / Sound Mixer

Like so many creative technicians, Jim Greenhorn honed his sound mixing skills with many years as a staffer at the BBC. This encompassed some of the finest television drama, the consistent quality of which causes contemporary amazement. Among his credits was Anthony Minghella's debut film TRULY MADLY DEEPLY.

He still moves easily between film and television, for example the award winning A VERY ENGLISH MARRIAGE with Albert Finney, Tom Courtenay and Joanna Lumley; the controversial Victorian lesbian drama TIPPING THE VELVET and the heart-breaking drama LOSING GEMMA.

His many films include SHINE starring Geoffrey Rush; the comedy FEVER PITCH with Colin Firth; Gary Oldman's Directorial debut, the gritty NIL BY MOUTH and Tim Roth's THE WAR ZONE. He worked on IRIS, the moving story of writer Iris Murdoch's journey into Alzheimer's disease, directed by Richard Eyre, and for the same Director he handled STAGE BEAUTY and NOTES ON A SCANDAL.

Greenhorn has several examples of working on actors' Directorial debuts—among them Gary Oldman (NIL BY MOUTH), Tim Roth (THE WAR ZONE), Peter Capaldi (STRICTLY SINATRA), Stephen Fry (BRIGHT YOUNG THINGS) and Charles Dance (LADIES IN LAVENDER).

More recent credits include: Anthony Minghella's BREAKING AND ENTERING, Anand Tucker's AND WHEN DID YOU LAST SEE YOUR FATHER?, HOW TO LOSE FRIENDS & ALIENATE PEOPLE, the award winning THE READER with Kate Winslet and Ralph Fiennes, and THE YOUNG VICTORIA.

* * *