



and THE WEINSTEIN COMPANY

present

A FilmColony Production

A Shari Springer Berman/ Robert Pulcini Film

Scarlett Johansson Laura Linney

**THE**  
**NANNY**  
**DIARIES**

Alicia Keys

Chris Evans

Donna Murphy

Nicholas Reese Art

Judith Roberts

Julie White

And Paul Giamatti

Casting by

Ann Goulder

Costume Designer

Michael Wilkinson

Co-Producers

Gary Binkow

Matthew Landon

Music Supervisor  
Randall Poster

Music by  
Mark Suozzo

Edited By  
Robert Pulcini

Production Designer  
Mark Ricker

Director of Photography  
Terry Stacey

Executive Producers  
Bob Weinstein  
Harvey Weinstein  
Kelly Carmichael

Based on the Novel by Emma McLaughlin and Nicola Kraus

Produced by  
Richard N. Gladstein  
Dany Wolf

Written for the Screen and Directed by  
Robert Pulcini & Shari Springer Berman

Release date: August 24<sup>th</sup>

105 minutes

PG-13

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## THE NANNY DIARIES

### The Cast

(Cast in order of appearance)

Annie Braddock	SCARLETT JOHANSSON
Judy Braddock	DONNA MURPHY
Dean	JOHN HENRY COX
Lynette	ALICIA KEYS
Bike Messenger	LEWIS PAYTON, JR.
Human Resources Director	SONNIE BROWN
TriBeCa Fashionista	GEORGINA CHAPMAN
Grayer	NICHOLAS REESE ART
Screeching Lady	JODI MICHELLE PYNN
Dude	MIKE RAD
Mrs. X	LAURA LINNEY
Glamour Mom	JOANNA HEIMBOLD
Charity Mom	MARLA SUCHARETZA
Xanax Mom	PHOEBE JONAS
Eating Disorder Mom	ALLISON SAROFIM
Shopaholic Mom	TINA BENKO
Divorcing Mom	CADY HUFFMAN
Bitsy	KAITLIN HOPKINS
Doorman	REATHHEL BEAN
Maria	ROSA NINO
Polish Nanny	MATILDA DOWNEY
Loud Nanny	ELLE DE AMOR
Sima	SAKINA JAFFREY
Bridget	ALISON WRIGHT
Harvard Hottie	CHRIS EVANS
Calvin	NATHAN CORDDRY
Guitar Player	PETE HEITMANN
Murnel	HEATHER ALICIA SIMMS
Mr. X	PAUL GIAMATTI
Miss Chicago	NINA GARBIRAS
Waitress	MELISA MCGREGOR
Jane Gould	JULIE WHITE
South American Nanny	ROSE GONZALEZ
Jamaican Nanny	SHALONNE LEE
Whiny Mom	ILANA LEVINE
Paranoid Mom	ISABEL KEATING
Carter	PATRICK HEUSINGER
Kenny	BRENDAN GRIFFIN
John	AARON STATON
Reggie	STEPHEN O'REILLY
JoJo	CHARLIE HEWSON
Tanya	BRANDE RODERICK

Lizzie NICOLA BARBER  
Pierrot #1 KEVIN KRAFT  
Pierrot #2 NICHOLAS ALEXIY MORAN  
Educational Consultant JAMES URBANIAK  
Matriarch VICTORIA BOOTHBY  
Milicent JUDITH ROBERTS

Stunt Coordinator GEORGE AGUILAR  
Stunts  
JILL BROWN JEFF GIBSON

BOB COLLETTI IAN McLAUGHLIN  
BLAISE CORRIGAN STEPHEN POPE  
GEOFFREY DOWELL SAMANTHA TWYFORD

Stand In for Ms. Johansson MELISA McGREGOR  
Stand In for Ms. Linney ANNE MARIE WIEDER  
Stand In for Mr. Giamatti TONY ROSSI  
Stand In for Mr. Art SEAN ALLISON

Choreographer PAT BIRCH

#### **ART DEPARTMENT**

Art Director BEN BARRAUD  
Set Decorator ANDREW BASEMAN  
Assistant Set Decorator KATE YATSKO  
Assistant Art Directors BLYTHE R.D. QUINLAN  
ROBERT PYZOCHA  
Art Department Coordinator AMY FRITZ  
Property Master ANN MILLER  
Second Assistant Props GINNY WALSH  
Third Assistant Props MICHAEL HARRELL  
Lead Persons RICHARD TICE  
JOAN FINLAY  
Set Decorator Buyers SUSAN OGU  
VAL NOLAN

#### **SET DRESSERS**

JAMES BONO STEVE KRIEGER  
MICHAEL BOUCHER BRUCE SWANSON  
JACK BRANDT PHIL SACCIO, JR.  
GAIL FERRARI

On Set Dressers	ARI SCHWARTZ WILLIAM CANFIELD
Graphics	KELLY RAE HEMENWAY
Clearance Coordinator	SIDAYA SHERWOOD
Head Greensperson	MARK SELEMON
Construction Coordinator	PIERRE ROVIRA
Construction Foreman	JOHN CICCIMARRO
Key Carpenter	JAMES C. ALLEN
	Carpenters
NICK ALBANESE	WES FAULKENBERRY
JOSE AMOR	GAVIN HOLMES
MIKE CYCAN	BRIAN PEARSON
BOB DILLON	PAUL ROVIRA
Key Construction Grip	RICH DOWGIN
Best Boy Construction Grip	ROLF BORTNER
	CONSTRUCTION GRIPS
STEVE BAKER	REED KELLY
TONY COX	JAMES TURNER
SCOTT EBERLY	ROB WOODS
ED GELLER	DONALD ZAPIA
Construction Electric	RICHARD DOLAN
Charge Scenic	JOSEPH GARZERO
	SCENICS
GLEN ALDOUS	ERNIE FOSTER
RODION BARAD	ALEXANDER GARZERO
MEREDITH BARCHAT	GARY MAY
YONGXI CHEN	DAVID MAHLER
Shopman	JOHN CARAMBATOS
Construction Production Assistant	RICH MORAN
Camera Scenic	ELMER "MICK" ROSSMAN
	<b>CAMERA</b>
"A" Camera Operator	JOE COLLINS
"A" Camera First Assistant	CRAIG PRESSGROVE
"A" Camera Second Assistant	LAURA HUDOCK
"B" Camera Operator / Steadicam	GEORGE BIANCHINI
"B" Camera First Assistant	ANTONIO PONTI
"B" Camera Second Assistant	ROSSANA RIZZO
Film Loader	LUKE OWEN

Gaffer	STEVE RAMSEY
Best Boy Electric	MIKE MAURER
Rigging Gaffer	CHARLES E. MEERE III
Rigging Electric Best Boy	PETER MCENTYRE
Stage Rigging Gaffer	JOHN COFFEN
Stage Rigging Electric Best Boy	JIM DENNY
Electricians	HOWARD COURNOYER
	JEREMY KNASTER
	JOSEPH ORI
Generator Operator	MICHAEL PRICE
Basecamp Generator Operator	GEORGE POTTER

Key Grip	CHARLES SHERRON
Best Boy Grip	GREG CAHILL
Key Rigging Grip	RORY WALSH
Best Boy Rigging Grip	FRANK SCHIUMO
Stage Rigging Grip	MICHAEL MONTGOMERY
“A” Dolly Grip	BRENDAN QUINLAN
“B” Dolly Grip	JOHN MAZZONI
Grips	JOHN KEATING
	KEVIN LOWRY
	PERRY UNJANG
	SEAN MALONE
Mo-Sys Technician	STEPHEN SCAMMELL
Special Effects Technician	FRED BUCHHOLZ

**CREW**

Production Supervisor	NADINE WILSON
Production Coordinator	CHRISTIAN BROCKEY
Assistant Production Coordinator	ANA PELAEZ
Script Supervisor	JESSICA LICHTNER
Locations Manager	THOMAS J. WHELAN
Assistant Locations Manager	ELLEN ATHENA CATSIKEAS
Locations Coordinator	PHUONG-THUY PHAM
Locations Assistants	YORGO STATHOPOULOS
	JELANI ATU WILSON
	SARAH FOLLETT
Locations Assistant – Hamptons	RICHARD KATHLEAN
Parking Coordinator	MAURICE CABRERA
Locations Scouts	JOSEPH E. MENNELLA
	JONATHAN ROUMIE
	GRANT GREENBERG
Locations Consultant	HERB BERMAN
Sound Mixer	ALLAN BYER

Boom Operator ALFREDO VITERI  
Cable Person JOHN GUTTIEREZ  
Video Assist BRIAN CARMICHAEL  
Second Second Assistant Directors ERIC LASKO  
THOMAS K. LEE  
DGA Trainee AURORA WARFIELD  
Key Set Production Assistant KIT BLAND

PRODUCTION ASSISTANTS  
JAMES BEDNARK MELISSA MUGAVERO  
CARMEN CARDENAS SEAN MURRAY  
ANDREW CARL CHRIS SHARP  
TORQUIL "TOTTY" DOUGLAS MICHAEL VINCENT SIEGAL  
AMIR KHAN EVE STRICKMAN  
JONATHAN MELAMED LIZ URSCHERL

Production Secretary CHRISTINE PUTNAM  
Casting Assistant KEVIN R. KUFFA  
Extras Casting GRANT WILFLEY CASTING  
Extras Casting Associate JENNIFER SABEL

**WARDROBE**  
Assistant Costume Designer CATHERINE GEORGE  
Costume Supervisor DAVID DAVENPORT  
Second Costume Supervisor MJ MCGRATH  
Costumer AMY HABACKER  
Costumer to Ms. Johansson KATE QUINLAN  
Costumes Buyer REBECCA HOFHERR  
Assistant to Mr. Wilkinson MAGGIE LEE-BURDORFF

**MAKEUP**  
Makeup Department Head MINDY HALL  
Key Makeup Artist CINDY GARDNER  
Makeup for Ms. Johansson HEBA THORISDOTTIR  
Makeup for Ms. Keys ASHUNTA R. SHERIFF  
Manicurist GINA EPPOLITO  
Hair Department Head MICHAEL KRISTON  
Hairstylist NATHAN BUSCH  
Hairstylist for Ms. Johansson BARBARA OLVERA

**POST PRODUCTION**  
Second Assistant Editor BROOKS LARSEN  
First Assistant Editor CHI YOON CHUNG  
Edit Room Assistant ANDREAS FEHRLE  
Post Production Assistant ZACHARY A. SCHWARTZ

Avids and Post Production Facilities	PROVIDED BY ORBIT DIGITAL
HD Colorist	BRIAN BOYD BRANDON BUSSINGER ZACH MEADOW
Re-Recording Mixers	RONALD BOCHAR, C.A.S LEE DICHTER, C.A.S MICHAEL BARRY NICHOLAS RENBECK
Supervising Sound Editor	NICHOLAS RENBECK
Assistant Sound Editor	LIDIA TAMPLENIZZA
Dialogue Editor	BRANKA MRKIC-TANA
ADR Editors	RUTH HERNANDEZ MARISSA LITTLEFIELD
Sound Effects Editor	ALLAN ZALESKI
Foley Supervisor	STEVEN VISSCHER
Foley Artist	MARKO COSTANZO
Foley Mixer	GEORGE A. LARA
Apprentice Sound Editor	DAVID CORCORAN
Sound Re-Recordist	HARRY HIGGINS ERIC HIRSCH
Post Production Sound Editing Facility	C5 INC. NEW YORK, NY
Re-Recording Facilities	SOUND ONE NEW YORK SOUNDTRACK NEW YORK
ADR Facilities	SOUNDTRACK NEW YORK SOUND ONE NEW YORK POP SOUND
ADR Mixers	DAVID BOULTON DAN BRENNAN MICHAEL MILLER
ADR Recordists	CARLIE BERGMAN COURTNEY BISHOP CRAIG KYLLONEN BRIAN GALLAGHER
ADR Voice Casting	DAN FINK
Dolby Consultant	STEVE SMITH
Music Recorded and Mixed by	SIMON RHODES
Music Editors	E. GEDNEY WEBB JOHN M. DAVIS



Music Score Produced and Conducted by MARK SUOZZO

Assistant to the Composer DEAN PARKER

JAMES BRETT ORCHESTRATIONS BY  
ROBERT ELHAI SONNY KOMPANEK  
IRWIN FISCH PHILIP ROTHMAN  
MARK SUOZZO

Music Programming IRWIN FISCH  
SHAWN PELTON  
MARK SUOZZO

Auricle Operator CHRIS COZENS

Vocal Chorus AYELET PIATIGORSKY

Music Recorded and Mixed by SIMON RHODES

Additional Recording TED SPENCER  
MISHA PIATIGORSKY

### **VISUAL EFFECTS**

Visual Effects and Animations By RHINOFX, NYC

Visual Effects Supervisors ARMAN MATIN  
HARRY DORRINGTON

Digital Production Supervisor NATASHA SAENKO  
Visual Effects Producer JILL HUGHES

Compositing Supervisor CHRIS DIFIORE  
Lead Technical Advisor BOGDAN MIHAJLOVIC  
Compositors NITANT KARNIK  
RODRIGO DE LA PARRA  
JOHN BUDION  
SUSANNE SCHARPING

Digital Matte and Roto Artists KIRSTEN HALL  
ALI KOCAR  
BRENDAN SMITH  
SOHEE SOHN

Technical Advisors CHRISTOPHER MOORE  
JOHN ALEX

Modeler BRIAN DINOTO

Animator SHARAR LEVAVI

Visual Effects Editor MARC STEINBERG

Systems Engineers PAUL TSUNG

HECTOR MEJIA

Visual Effects Coordinator ELENA CASANOVA

Visual Effects Executive Producer CAMILLE GEIER

**DIGITAL INTERMEDIATE**  
DIGITAL INTERMEDIATE BY TECHNICOLOR NY

DI Producer DANA BLODER  
DI Colorist JOE GAWLER  
DI Fire Artist JESSE MORROW  
DI Engineer MICHAEL WHIPPLE  
Lab Timer DON CIANA

**ASSISTANCE**

Assistant to Mr. Pulcini and Ms. Springer Berman ALIYA CARTER  
Assistants to Mr. Gladstein MELANIE DONKERS  
JORDON HATTERY  
Assistant to Mr. Wolf ERIC JENSEN  
Assistant to Ms. Johansson TARYN COX

**ACCOUNTING**

First Assistant Accountant MICHAEL MEERE  
Second Assistant Accountant GREG HIGHSMITH  
Payroll Accountant JOHN WHITLEY  
Accounting Clerk ADAM STEMPEL  
Post Production Accounting TREVANNA POST  
Post Production Accountant YANA COLLINS LEHMAN

**THE WEINSTEIN COMPANY**

Executive in Charge of Production MICHAEL COLE  
Executives in Charge of Physical Production TIM CLAWSON  
LULU ZEZZA  
Executive in Charge of Post Production MICHAEL A. JACKMAN  
Executives in Charge of Business and Legal Affairs ERIC ROTH  
BRADLEY BUCHANAN  
Executive in Charge of Music RACHEL LEVY

**TRANSPORTATION**

Transportation Captain KENNETH GASKINS  
Transportation Co-Captains MICHAEL EASTER  
ROBERT MARSH

**DRIVERS**

WILLIAM BAKER LARRY MCGEE  
EDWARD BATTISTA SEAN MCNAY  
DAVID BOYDE LARRY MIELE  
THEODORE A. BROWN MICHAEL PAPINI  
THEODORE BROWN, JR. ROBERT RAUER  
CARMEN COSTA STRATIS "JR" SCARLATOS, JR.  
JOHN ELDER THOMAS J. SECCAMANIE III

JOSEPH FEATHERSTONE    GARY SHERMAN  
ANSLEM KING    GEORGE WASHINGTON  
JAMIE KEEGAN    JOHN WHITE JR.  
HERB LIEBERZ    CARLOS WILLIAMS  
CHRIS LUNDGREN    WILLIAM YOUNG  
JAMES P. MAHR

**ADDITIONAL CREW**

Set Medic    DENNIS YEANDLE  
Animal Trainer    SUSAN HUMPHREY  
Teachers provided by    ONLOCATION EDUCATION  
Teacher    SALLY LEE  
Cast Security provided by    ASI, INC.  
Security for Ms. Johansson    KEVIN MCLEAN  
Unit Publicist    REID ROSEFELT  
Still Photographer    KC BAILEY  
Yoga Consultant    KRISTIN MCGEE  
Catering provided by    PREMIERE CATERERS  
Chefs    MICHAEL VITALE, JR.  
STEPHEN DELPINO  
Chefs' Assistant    BRET BAILEY  
Craft Services    THE WILSON RIVAS COMPANY  
Assistant Craft Services    YOBANI DE OLIVEIRA  
ALEJANDRO MAGDALENO  
  
Dailies Advisor    JOEY VIOLANTE  
Dailies Project Manager    MICHELLE MORRIS  
Dailies Colorist    FABIO SANCHEZ  
  
Title Design and additional Visual Effects by    THE BASEMENT  
RON AMES  
ADAM GERSTEL  
STEPHEN LAWES  
Visual Effects Consultant    ROB LEGATO  
Production and Legal Affairs    MICHAEL J. LINOWES  
LINOWES LAW FIRM  
Music Clearances    ROBIN URDANG/ REEL MUSIC  
  
**DIORAMA UNIT**  
Second Unit Director    DANY WOLF  
  
Director of Photography    BILL TAYLOR, ASC  
  
First Assistant Director    JUDE GORJANC  
Second Assistant Director    GARY RAKE  
  
Camera Operator    PETER VIETRO-HANNUM

First Assistant Camera MICHAEL BEST  
Second Assistant Camera MILLY ITZHAK  
Script Supervisor SHARON WATT

**AERIAL UNIT**

Director of Photography STEVE KOSTER  
First Assistant Camera CARLOS CIBILS  
Helicopter Pilot AL CERULLO

**MUSIC**

Orchestra Contractor ISOBEL GRIFFITHS  
Assistant Orchestra Contractor CHARLOTTE TRINDER  
Orchestra Leader PERRY MONTAGUE-MASON  
Piano DAVE HARTLEY  
Double Bass and Bass Guitar STEVE MCMANUS  
Drums RALPH SALMINS  
Guitars JOHN PARRICELLI  
Guitars and Oud STUART HALL  
Percussion FRANK RICOTTI  
World Percussion PAUL CLARVIS  
Solo Kora TUNDE JEGEDE  
African Woodwind JAN HENDRICKSE  
DAVID WEISS  
Music Preparation JILL STREATER FOR GLOBAL MUSIC SERVICE

## THE NANNY DIARIES

“The Nanny Diaries” tells the story of the emotional and often humorous journey of Annie Braddock (Johansson), a young woman from a working-class neighborhood in New Jersey, struggling to understand her place in the world. Fresh out of college, she gets tremendous pressure from her mother to find a respectable position in the business world although Annie would prefer to trade in her blackberry for an anthropologist's field diary. Through a serendipitous meeting, Annie ends up in the elite and ritualistic culture of Manhattan's Upper East Side – as remote from Annie's suburban New Jersey upbringing as life in an Amazon tribal village. Choosing to duck out of real life, Annie accepts the position as a nanny for a wealthy family, referred to as simply "the X's." She quickly learns that life is not very rosy on the other side of the tax bracket, as she must cater to the every whim of Mrs. X (Linney) and her precocious son Grayer, while attempting to avoid the formidable Mr. X (Giamatti). Life becomes even more complicated when Annie falls for a gorgeous Park Avenue Hottie (Evans), and she's forced to re-examine her life and the direction in which it is headed.

# # #

## **THE NANNY DIARIES**

### **About the Production**

In 2002, the satirical novel “The Nanny Diaries” was published to critical acclaim, blockbuster sales, and a substantial degree of notoriety. The book’s controversy was inspired by the fact that its authors, Emma McLaughlin and Nicola Kraus, had spent a combined eight years working as babysitters in Manhattan, for over thirty families. As their novel presented a scathing and hilarious portrayal of an astronomically affluent Park Avenue family, the media began whispering, “who’s-the-book-really-about?” While the authors insisted their book was fiction, it was written in such a knowing style that it practically invited this kind of speculation.

Months before the hoopla, the book’s film rights were purchased by Producer Richard N. Gladstein (FINDING NEVERLAND, THE CIDER HOUSE RULES) and his associate Gary Binkow, for Miramax. “It was just as good an idea when we first read it,” says Gladstein, “but it obviously puts a different responsibility on us as filmmakers once so many people have read the book—we have to get it right. But our intention all along was to make our own film.”

Gladstein had become friendly with screenwriter/directors Shari Springer Berman and Robert Pulcini when he met with them about a screenplay they had previously written. After seeing an advance screening of their acclaimed film, AMERICAN SPLENDOR, he approached them about writing the screenplay for THE NANNY DIARIES, and subsequently, to direct as well.

At first glance, it might seem surprising that Springer Berman and Pulcini would follow their portrayal of the humdrum life of Cleveland file clerk Harvey Pekar in AMERICAN SPLENDOR by exploring the high-flying upper crust of THE NANNY DIARIES. “We really liked that the setting was so drastically different,” says Pulcini. “It was very appealing to jump into a completely different world.”

“I’m a native New Yorker,” says Springer Berman, “and I could tell that the women who wrote the book were real New Yorkers—it wasn’t a fantasy from someone who lives someplace else. It was truthful, and a very interesting portrait of a subculture that I found fascinating.”

The novel also connected to a theme that the directors have been fascinated with throughout their career. “The book is about work,” says Springer Berman. “Harvey Pekar spends a lot of time talking about his boring job, and even our documentaries, like THE LAST DAYS OF CHASEN’S,” are about work environments. A nanny is a job that is often invisible; I felt we could tap into that.”

Springer Berman herself went through a period of her life very similar to the heroine of THE NANNY DIARIES. “Right after I graduated from college, I got a job working for a husband and wife screenwriting / producing team,” she says. “I worked out of their home and got totally entrenched in their lives. I wasn’t a nanny, but it was a very nanny-like situation. For me, it was a point in my life to duck out and not have to make any decisions. When I read the book, it appealed to me to write a script about a phase—which I think most young people go through—where they don’t know who they are yet.” In keeping with Springer Berman’s personal

connection to the story, the filmmakers made the main character, Annie Braddock, a recent graduate, rather than still a student, as in the book.

A big challenge Springer Berman and Pulcini faced in translating the novel into a film was that much of the story was told through Annie's inner thoughts. The filmmakers use some narration, but they also devised more cinematic strategies. As Annie is an observer at this point in her life, they made this more explicit by turning her into anthropology major. When Annie looks at various characters in the film—generally career women—she fantasizes seeing them in diorama cases in the Museum of Natural History. “She steps outside herself,” says Pulcini, “and she becomes a hundred percent observer.” In the book, many of the characters—usually the moneyed ones—were given generic names like Mr. and Mrs. X, Harvard Hottie, etc. While this may have been because the authors wanted to keep their real subjects anonymous, Springer Berman and Pulcini retained them in the movie, which fit in well with Annie's anthropological perspective. On the other hand, they changed the name of the main character—whose real name is “Nanny” in the book—to “Annie.” “We wanted her to lose her name and her identity when she went to work with the X's,” says Springer Berman.

Springer Berman and Pulcini also tipped their hats to the most iconic nanny movie ever, “Mary Poppins,” with fantasy sequences of Annie grasping a bright red umbrella and floating over the Manhattan skyline. “We wanted to capture the whimsical feeling of “Mary Poppins” and “The Sound of Music,” but also to juxtapose that a little bit with the reality of New York,” says Pulcini. “We loved the idea of using the red umbrella as a symbol of her desire for freedom and escape from her life and her problems.”

Perhaps the most notable change from the novel is that the contrast between Annie's home life and the X's was heightened. “In the book, the class difference was pretty subtle,” says Pulcini. “Shari and I felt that if she was more of a bridge-and-tunnel girl it would be more interesting, as the environment she throws herself into would be more of a culture shock.”

## **Casting**

Springer Berman and Pulcini turned to one of America's leading young actresses, Scarlett Johansson, to play Annie. “Scarlett has been great at playing a glamorous role, or a vixen, but prior to SCOOP, I don't think movies have taken advantage of her comic ability,” says Springer Berman. “People underestimate how terrific she is at playing an ordinary person with insecurities. She's also very good at physical comedy—her pratfalls were amazing.” “Scarlett has great wit, great timing, and is also a great dramatic actress,” say Pulcini. “We've always admired her and imagined her in the role,”

Annie's not quite like anybody I've ever played,” says Johansson. “Even though she's sort of lost—and I've done characters like that before—she's quite confident in herself as a woman. I think that's the difference between her and someone like Charlotte in LOST IN TRANSLATION. There's also a youthfulness to her that's different from my other characters.”

Two-time Oscar nominee Laura Linney (THE SQUID AND THE WHALE, KINSEY, YOU CAN COUNT ON ME) joined the cast as the spoiled socialite Mrs. X. “It was great to cast Laura

in a role where she can be really glamorous,” says Springer Berman. “I think she has this person in her, but I don’t think she’s played that role a lot.” “Laura is a great actress but she wasn’t an obvious choice,” says Pulcini. “People associate her with more earthy roles, but she actually grew up on the East Side.” “I didn’t grow up inside the world of Mrs. X, but I certainly saw a lot of it,” says Linney. “I went to a school where many of the girls were daughters of Mrs. X-types. I’m more aware of this lifestyle now than when I was younger, but I certainly saw glimpses of it then.”

Another casting choice that might seem offbeat is *AMERICAN SPLENDOR*’s Paul Giamatti as Mr. X. “People assume because of the roles Paul plays in movies that he is an uneducated working class guy,” says Springer Berman, “but in fact, he’s the son of A. Bartlett Giamatti, who was the President of Yale and the Commissioner of Baseball. Paul went to a boarding school, and has multiple degrees from Yale. He’s moved in those circles all his life, and he’s also a fantastic actor—in my opinion, the greatest actor there is. One of the things Bob and I like to do is cast people in roles we haven’t seen them in. It was also interesting to cast Paul as an unsympathetic character, because he’s so well-known for being sympathetic—and see what he can do.”

“I actually like playing the bad guy,” says Giamatti. “It’s fun. I pop in every now and then and bark at somebody or do something creepy. Mr. X is so excessively unpleasant and awful, and a lot of time is spent never looking at his face, so there’s this great anticipation of what’s he’s going to look like—and then he looks like me! He’s not the sort of Aryan guy you think he’s going to be.”

Giamatti has known Laura Linney socially for a long time, but has never really acted with her (although they both were in *THE TRUMAN SHOW*) before *THE NANNY DIARIES*. “She’s one of those people that make you a hell of a lot better just being around them,” says Giamatti. “She’s definitely one of the best actresses around. And she’s also very funny.”

A pivotal part of the story of *THE NANNY DIARIES* is how Annie falls in love with her charge, Grayer X, played by 7-year-old Nicholas Reese Art. In order for the story to work, the audience would have to feel their bond, how it would be impossible for Annie to leave him, despite the oppressiveness of her job. “When Scarlett read with Nick, we wanted to be absolutely sure that they had chemistry,” says Pulcini. “When I first met with Nick,” says Johansson, “I recognized something in him and I felt a kinship to him immediately. He’s a regular kid, but when it comes time to film he’s amazingly focused.” “The truth is, while we were making the movie, Scarlett and Nick fell in love, and those two were inseparable,” says Springer Berman. “It was unbelievable how much they connected.” The filmmakers were very impressed with the young actor’s professionalism. “When Nick is working he doesn’t fidget, he listens when you give him direction and really wants to know how he is supposed to feel in a scene,” says Pulcini, “but as soon as we stop rolling, he’s a kid again.”

The filmmakers turned to Broadway leading light Donna Murphy to play the Annie’s mother Judy, a woman with high aspirations for her daughter. “Judy is pushing Annie to go into finance, which Annie knows in her heart isn’t right for her. But she doesn’t have the heart to tell her. “Judy is a very special role in the film because she’s really the catalyst for everything Annie does in the course of the film,” says Pulcini. “So the person who played Judy had to be very strong,



but she also had to be very sympathetic—there had to be a double play of strength and guilt going on. And Donna isn't like that in person, but when she read for the role she was a hundred percent what we were looking for.”

“Judy put herself through nursing school, and worked overtime so that her daughter could have opportunities that she never had a chance to have for herself,” says Murphy. “She wants Annie to have a career that will guarantee her financial security, but that’s not necessarily what Annie wants, and they end up somewhat at odds.”

Grammy-winning, multi-platinum recording artist Alicia Keys joined the cast as Lynette, Annie’s feisty best friend. “Lynette is crazy and spunky—I call her noisy,” says Keys. “She’s loud and her colors—she wears a lot of accessories and jewelry—are loud. When she’s in the room, you know she’s in the room. She might not exactly fit into what the majority is doing, but she’s fun.”

While Springer Berman always had an instinct that she wanted Keys to play the role, neither of the directors knew if she could act. In fact, Keys, whose mother is an actress, began acting in theatre as a child (and even made an appearance on “The Cosby Show”). “I’ve always loved acting,” says Keys, “but as I got older I realized how much my passion for music was so prevalent--so that’s the direction I went into. But I’ve always loved the way you can watch a movie, or go to the theatre, and be totally enraptured in people that don’t even exist. There lives become your pain, your pleasure, your happiness. And that’s the same thing that music does for me. I feel that acting and music are brothers and sisters.” “Alicia is a real spitfire girl,” says Johansson, “and everybody’s always in such good spirits when she’s around. She’s a great actor and she’s certainly a better improvisational actor than I’ll ever be.”

Springer Berman and Pulcini saw over a hundred actors for the role of Harvard Hottie, the handsome preppie who tries to romance Annie. “We wanted the man who would just make Scarlett’s heart melt,” says Springer Berman. “Chris Evans came in and blew us away. He gave a fantastic audition and looked incredible. I think he’s the next Robert Redford.”

“Harvard Hottie meets Annie and they have a nice little interaction,” says Evans. “But when they bump into each other at a bar a couple of weeks later, his buddies make a fool out of themselves, and he wants to show her that he’s not one of those Upper East Side jerks. She rejects him the first couple of times, but he persists until he gets her to go out with him.”

“In Annie’s mind, he’s out of her class,” says Springer Berman, “and he is out of her class. In Harvard Hottie’s mind it isn’t an obstacle, but then again, he comes from the upper-class, so he’s got nothing to lose.” “Annie also understands that part of her job description is no life allowed,” says Pulcini. “She knows that if she’s even seen in the building with this guy, it means the loss of her job.”

“I think Harvard Hottie understands Grayer’s situation, which pretty much mirrors his own” says Evans. “It’s the type of lifestyle where you have to mature early, and you can adopt some pretty nasty tendencies along the way. So that’s why Scarlett’s character feels the need to make sure the kid doesn’t end up like his father.”

The cast relished the experience of working with a directing team. “I’m amazed at how harmonious their relationship is,” says Johansson. “I’m not sure exactly how they divvy things up,” says Giamatti. “They just sort of feather into each other,” says Linney. “One might give an emotional direction and one might give a physical direction. They seem to cover each other really well, and you feel like you’ve gotten the full spectrum, sort of the feminine and masculine analysis of the character,” says Johansson. “They’re good actors’ directors because I find them extremely simple about what they tell you to do. They’re aware of how to talk to each actor the way they need to be talked to,” says Giamatti. “I think it’s a credit to their marriage that they’re able to communicate so well and compliment each other so beautifully,” says Linney.

### **The Look of the Film**

It was important for the production team that *THE NANNY DIARIES* be filmed entirely in New York, and, as much as possible, on location. “We worked very hard to find great locations all over Manhattan,” says executive producer Dany Wolf. “We were lucky enough to film at the Museum of Natural History, the Metropolitan Museum, Central Park, Bergdorf Goodman, among others. New York’s embraced our production with open arms.” “I think Shari and Bob are trying to make this film a real love letter to New York with all its eccentricities, wonderful locations, and amusing people,” says Linney. “There’s no place like New York.” “The notion of creating New York City somewhere else, would be crazy,” says Gladstein.

Working with cinematographer Terry Stacey (who previously teamed with them on *AMERICAN SPLENDOR*), Springer Berman and Pulcini sought to photograph New York with a heightened sense of reality, like an urban fairy tale. “We were thinking about something a bit along the lines of a contemporary *BREAKFAST AT TIFFANY’S*,” says Springer Berman. “That’s the references we started with, and then Terry was the one who made it happen.”

Not all the grandeur of New York City was found outside. “We scouted some pretty incredible apartments,” says Pulcini. “You don’t realize what’s behind some of the doors in Manhattan. I remember we saw one apartment that was so big that I lost all the people we were scouting with—just wandering around.” “It gives you a really different perspective on your life and the place that you live,” says Springer Berman.

Most of the film’s interiors were shot on real locations all over New York, but production designer Mark Ricker created the X’s immense and opulent apartment at Steiner Studios in Brooklyn. Ricker emphasized the formality of the place by playing with symmetry. “It’s hard to look anywhere in the apartment without finding pairs of everything,” says Ricker. “There are pairs of mirrors, pairs of lamps, pairs of doors—there’s no place for anything to be out of place. If it is, you’d know right away, because the other thing is still where it was.”

Costume Designer Michael Wilkinson previously teamed with Springer Berman and Pulcini on *AMERICAN SPLENDOR*, where the attire tended to be on the grungy side. “We were really excited to present him with a film where he could really go to town,” says Pulcini. And boy did he!” Among other things, Wilkinson created a host of outfits for various high and low society characters, as well as Namibians, Samoans, Pierrot clowns, and a Betsy Ross costume for

Scarlett. “Everything you could possibly imagine is represented in the wardrobe of this movie,” says Pulcini.

With the costumes for Annie and Mrs. X, Wilkinson, Springer Berman and Pulcini collaborated closely with the actors. “I think everything that Scarlett wore in the movie—except the gray business suit, which she hated, but Annie hated as well—was something Scarlett would have worn in real life,” says Springer Berman. “We wanted Annie to be someone who had her own idiosyncratic style that was a little bit funky and unique to her. We wanted her to be as far as possible from Mrs. X who could buy the big designer outfit of the moment. Annie couldn’t afford to do that, but she could walk into a thrift shop and find an old dress for under a hundred dollars and look like she’s wearing some designer outfit.”

Mrs. X’s luxurious couture wasn’t seen only as an expression of her privileged world. “One of the things we talked about with Michael and Laura is there’s an element of insecurity with Mrs. X,” says Pulcini. “She’s from money, but she’s probably not from the kind of money that Mr. X and his family are from—so she overcompensates a little bit for that. We talked about her being the kind of person that’s always trying on a look and maybe going one step too far with it. She’s always trying to present some image of herself that may not necessarily be her.” “Laura’s character is like a peacock,” says Wilkinson. “She wants the other ladies to comment on how fabulous she looks. I said to Shari and Bob that when she comes into a room she should feel like a bouquet of flowers in the room. So we used lots of floral colors.”

\* \* \*

“I think the movie has a lot to say about narcissism,” says Linney, “The thing about Mrs. X being so absent and yet so controlling is that in her mind she’s doing absolutely everything right. She’s basically terrified of her own child. She wants to love him but she really doesn’t know how.”

“A lot of people need nannies because they work,” says Pulcini. “It’s a rich topic and it’s a dilemma. Kids are always going to fall in love with someone they spend so much time with. And how do you balance that? This seems to hit a nerve with people, and maybe that’s why the book was such a phenomenon.”

“Grayer’s mother is not very happy, his father’s always gone, they make a lot of money, but there’s no unity, no family,” says Keys. “There’s always another nanny, another person to take him wherever he has to go. There are people that do grow up like that, and are just kind of shuffled from person to person and don’t have that base where they feel protected and loved.”

“I think the message of the movie is that it’s really important to take the time to know your child,” says Murphy. “And it’s true for my character as it is for Laura’s character. You need to nurture and love your child in the particular way that that child needs.”

“THE NANNY DIARIES is an exploration of the options of a woman in contemporary society,” says Springer Berman. “What kind of woman can you be? There’s motherhood, there’s career, there’s all sorts of examples of what it’s like to be a woman presented in this movie, and Annie is this young woman on the verge of her life, and she’s thrown into all these different

circumstances and ultimately comes up with who she is. I hope that it shows one woman's exploration into who she's going to be as a woman, and finding herself."

"THE NANNY DIARIES is about the pressure we put on our kids to have a passion and to succeed, and be adults when we're still kids," says Johansson. "You're pushed out of the house and it's like 'Okay, what now?' I think it's very insightful about the kind of the crisis that young people go through in their twenties."

"There's a fairy tale quality to THE NANNY DIARIES," says Giamatti. "Laura is a kind of evil stepmother as opposed to Donna, who is Scarlett's good mother; I am a Big Bad Wolf type of guy, and Scarlett is a little like Cinderella. I think it has a fairy tale quality of someone becoming a better person after a lot of trials and tribulations. But hopefully, it'll be a funny movie too."

# # #

### **Music:**

THE NANNY DIARIES boasts an eclectic assortment of music from such diverse countries as Mali, Peru, Madagascar and France and includes original score inspired by these international sounds. "Being that Annie frames her whole nanny experience as an anthropological field diary, we decided to utilize world music throughout the film. It is a musical metaphor for our main character's journey as an outside observer in a strange culture." said Springer Berman. Working with long time collaborator, composer Mark Suozzo (AMERICAN SPLENDOR), the filmmakers fashioned a score that blends influences from artists including Ali Farka Toure, Serge Gainsbourg, George Michael and Les Baxter. "We wanted the music in the film to reflect Annie's perspective at this, pivotal moment in her life," says Pulcini.

## THE NANNY DIARIES

### About the Cast

**SCARLETT JOHANSSON(Annie Braddock)**With more than a decade of work under her belt, four-time Golden Globe nominee and BAFTA winner, Scarlett Johansson has proven to be one of Hollywood's most talented young actresses. Johansson received rave reviews and a "Best Actress" Award at the Venice Film Festival for her starring role opposite Bill Murray in *LOST IN TRANSLATION*, the critically-acclaimed second film by director Sofia Coppola. Johansson portrayed the title character in *GIRL WITH A PEARL EARRING*, a film adapted from the novel of the same name about the painter Johannes Vermeer (Colin Firth). She was most recently seen in the Woody Allen film called *SCOOP*, in the Brian DePalma film *THE BLACK DAHLIA* and in Christopher Nolan's film *THE PRESTIGE*. In December she stars in *THE OTHER BOLEYN GIRL*, opposite Natalie Portman and Eric Bana for Sony. At the age of 12, Johansson attained worldwide recognition for her performance as Grace Maclean, the teen traumatized by a riding accident in Robert Redford's *THE HORSE WHISPERER*. She went on to star in Terry Zwigoff's *GHOST WORLD*, garnering a "Best Supporting Actress" award from the Toronto Film Critics Circle. Johansson was also featured in the Coen Brothers' dark drama *THE MAN WHO WASN'T THERE*, opposite Billy Bob Thornton and Frances McDormand. Her other film credits include the critically acclaimed Weitz brothers' film *IN GOOD COMPANY*, as well as opposite John Travolta in *A LOVE SONG FOR BOBBY LONG*, which garnered her a Golden Globe nomination (her third in two years.) Recently she was seen in Woody Allen's *MATCH POINT*, which garnered her 4<sup>th</sup> consecutive Golden Globe nominee in three years and in *THE ISLAND* opposite Ewan McGregor for director Michael Bay. Her additional credits include Rob Reiner's comedy *NORTH*; the thriller *JUST CAUSE*," with Sean Connery and Laurence Fishburne; and a breakthrough role at the age of 10 in the critically-praised *MANNY & LO*, which earned her an Independent Spirit Award nomination for "Best Female Lead." A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of "Sophistry," with Ethan Hawke, at New York's Playwright's Horizons.

**LAURA LINNEY (Mrs. X)** was acclaimed for her performance in *THE SQUID AND THE WHALE*, co-starring opposite Jeff Daniels, and opposite Robin Williams in *MAN OF THE YEAR*. She earned her first Oscar nomination for her starring role in Kenneth Lonergan's *YOU CAN COUNT ON ME*, as well as nominations for a Screen Actors Guild Award, a Golden Globe Award and an Independent Spirit Award. She was also awarded Best Actress by the New York Film Critics Circle and the National Society of Film Critics. In 2004, she starred in *KINSEY* opposite Liam Neeson and directed by Bill Condon which garnered her Oscar, Golden Globe and SAG nominations. In addition, she was awarded Best Supporting Actress by the National Board of Review. In 2003, she graced the screen in the ensemble romantic comedy *LOVE, ACTUALLY*, written and directed by Richard Curtis and *MYSTIC RIVER*, directed by Clint Eastwood for which she earned a Best Supporting Actress nomination in a Drama by The British Academy of Film and Television Arts. After playing her first lead film role in *CONGO*, Linney starred in *PRIMAL FEAR*, *ABSOLUTE POWER*, *THE TRUMAN SHOW*, *THE HOUSE OF MIRTH*, *THE MOTHMAN PROPHECIES*, *THE LIFE OF DAVID GALE, P.S.*, *THE EXORCISM OF EMILY ROSE*, and *DRIVING LESSONS*. In 2004, Linney

starred in four episodes of the hit TV comedy FRASIER as Dr. Frasier Crane's love interest, Charlotte. For this role, she earned an Emmy Award for Best Outstanding Guest Actress in a Comedy Series. She previously won an Emmy for Outstanding Lead Actress for Showtime's WILD IRIS, opposite Gena Rowlands. She made memorable appearances in Armistead Maupin's award-winning TALES OF THE CITY on PBS and MORE TALES OF THE CITY on Showtime. Linney was nominated for a Tony for her performance in Richard Eyre's "The Crucible," opposite Liam Neeson. In 2004, Linney starred as Patricia in Donald Margulies' Broadway staging of "Sight Unseen," a play she'd appeared in twelve years previously. She earned a Tony nomination as well as nominations from the Drama League, the Drama Desk Club and the Outer Critic Circle for Outstanding Actress in a play. Her other theatre credits also include roles in "Six Degrees of Separation," "The Seagull," "Hedda Gabler" (1994 Calloway Award), "Holiday," "Honour," John Guare's "Landscape of the Body" (at the Yale Repertory Theatre); Gerald Gutierrez's on Broadway and the off-Broadway production of "Sight Unseen" (in the role of Grete), for which she earned a Theatre World Award and a Drama Desk nomination). Recent films for Linney include roles in JINDABYNE, BREACH and THE SAVAGES (with Philip Seymour Hoffman).

**PAUL GIAMATTI (Mr. X)** previously teamed with THE NANNY DIARIES directors Robert Pulcini and Shari Springer Berman on the acclaimed AMERICAN SPLENDOR, for which he received the National Board of Review Award for Best Breakout Performance of the Year, and an Independent Spirit Award nomination for Best Actor. He recently starred in the hit thriller THE ILLUSIONIST (opposite Edward Norton and Jessica Biel); M. Night Shyamalan's LADY IN THE WATER; THE HAWK IS DYING, and voiced the role of "Stan the Exterminator" in the animated film THE ANT BULLY. In 2005, he was acclaimed for his performance in Ron Howard's CINDERELLA MAN, opposite Russell Crowe and Renée Zellweger. For the role, Giamatti won a SAG Award and Broadcast Film Critics' Award for Best Supporting Actor as well as Academy Award and Golden Globe nominations in the same category. One of Giamatti's most memorable roles was as the troubled wine expert "Miles" in Alexander Payne's critically-lauded SIDEWAYS, alongside Thomas Haden Church, Virginia Madsen and Sandra Oh. Giamatti earned numerous accolades for his performance including Best Actor from the Independent Spirit Awards, The New York Film Critics Circle and a Golden Globe nomination. Giamatti's other films include PRIVATE PARTS, Milos Forman's MAN ON THE MOON, CRADLE WILL ROCK, THE NEGOTIATOR, Steven Spielberg's SAVING PRIVATE RYAN, Peter Weir's THE TRUMAN SHOW, DONNIE BRASCO, Todd Solondz's STORYTELLING, Tim Burton's PLANET OF THE APES, DUETS, BIG MOMMA'S HOUSE, CONFIDENCE, John Woo's PAYCHECK, and voiced "Tim the Gate Guard" in the animated ROBOTS. An accomplished stage actor, Giamatti received a Drama Desk nomination for Best Supporting Actor in Kevin Spacey's Broadway revival of "The Iceman Cometh." His other Broadway credits include "The Three Sisters," "Racing Demon," and "Arcadia." He also appeared off-Broadway in the ensemble cast of "The Resistible Rise of Arturo Ui," with Al Pacino. On television, Giamatti appeared in THE PENTAGON PAPERS (with James Spader); WINCHELL" (with Stanley Tucci) and IF THESE WALLS COULD TALK II. He will next portray founding father John Adams in an HBO miniseries based on David McCullough's biography. Upcoming are roles in JOE CLAUD (opposite Vince Vaughn and Kevin Spacey); SHOOT 'EM UP (opposite Clive Owen and Monica Bellucci); and Rob Zombie's THE HAUNTED WORLD OF EL SUPERBEASTO, voicing "Dr. Satan," the film's villain.

8-year-old **NICHOLAS REESE ART (Grayer X)** plays his first leading role in a motion picture in *THE NANNY DIARIES*. He was previously seen in *SYRIANA*, as “Riley Woodman,” Matt Damon’s younger son. Nicholas was discovered when his mother framed pictures of him in the Connecticut retail store where she worked. A photographer friend suggested that Nicholas try modeling. After achieving success doing catalog and other commercial work, he decided to try acting. On his second audition in New York, Nicholas was cast in a recurring role on the long-running soap opera *THE GUIDING LIGHT*, as Zach, son of Harley (Beth Ehlers) and Philip (Grant Aleksander) Spaulding. He next appeared in the TV pilot *HENCH AT HOME*, written by Michael J. Fox, and in an episode of *HOPE & FAITH*, starring Kelly Ripa. Nicholas lives with his mother, father, and two older brothers in Connecticut.

**DONNA MURPHY (Judy Braddock)**, certainly one of the greatest Broadway stars of her generation, has recently added a number of high-profile motion pictures to her many awards and accomplishments. In addition to her role as Rosalie Octavius in *SPIDER-MAN 2*, she was seen in Oliver Stone’s *WORLD TRADE CENTER*, and in Darren Aronofsky’s *THE FOUNTAIN* (opposite Hugh Jackman and Rachel Weisz). Her other films include *THE DOOR IN THE FLOOR*, *CENTER STAGE*, *STAR TREK: INSURRECTION*, *THE ASTRONAUT’S WIFE* and *JADE*. Murphy won the first of her two Tony Awards for Best Actress in a Musical, along with Drama Desk and Drama League Awards for portrayal of “Fosca” in Stephen Sondheim and James Lapine’s “Passion,” which was televised on “American Playhouse.” She was awarded her second Tony and Drama League Awards as well as Drama Desk and Outer Critics Circle nominations for her performance as “Anna Leonowans” in the highly praised revival of “The King and I.” Murphy returned triumphantly to Broadway in 2004 as “Ruth Sherwood” in the revival of Leonard Bernstein and Comden and Green’s “Wonderful Town,” where she received the most rapturous reviews of her career and a Tony nomination as Best Actress. Since making her professional debut in Neil Simon’s Broadway hit “They’re Playing Our Song,” Murphy has appeared on and off Broadway and in regional productions of Rupert Holmes’ Tony Award winning “The Mystery of Edwin Drood” (title role), “Twelve Dreams,” “Hello Again” (Drama Desk nominations), “Song of Singapore” (Drama Desk, Outer Critics Circle nominations), “Privates on Parade,” “Miss Julie,” “Pal Joey,” and the title character in Tony Kushner’s production of “Helen” (Drama League Award), among others. Murphy’s first television film, HBO’s *SOMEONE HAD TO BE BENNY*, earned her a Cable Ace Award as Best Actress in a Drama Special or Series, as well as a Daytime Emmy. Her other TV roles include *HACK* (2002 Christian Film and Television Excellence Award nomination), *HAT ABOUT JOAN* (opposite Joan Cusack), *THE LAST DEBATE* (opposite James Garner), *THE DAY LINCOLN WAS SHOT* (as Mary Todd Lincoln), *MURDER ONE*, *LEONARD BERNSTEIN’S NEW YORK AND ABIGAIL ADAMS IN LIBERTY!* and *THE KENNEDY CENTER HONORS* (2000 & 2002).

Grammy Award-winning, multi-platinum recording artist **ALICIA KEYS (Lynette)** plays her second role in a motion picture in *THE NANNY DIARIES*, after making her debut in *SMOKIN’ ACES*, co-starring Ben Affleck. In her five-year music career, Alicia Keys has won nine

Grammy Awards, eleven Billboard Music Awards, three American Music Awards, three World Music Awards, two MTV Video Music Awards, two MTV Europe Awards, one NAACP Image Award 2004, two Nickelodeon Teen Choice Awards, one BET Award, three Soul Train Music Awards, one Soul Train Lady of Soul Award, and a My VH1 Award. Keys first appeared on the music scene in June 2001 with her debut album, “Songs in A Minor,” on Clive Davis' J Records. The album debuted at the top of the Billboard 200 Chart and went on to sell more than 10 million units worldwide. Her second album, “The Diary of Alicia Keys” (2003) is currently seven times platinum. In 2005, Keys also became a *New York Times* Bestselling author when she released her first published work, *Tears for Water: Songbook of Poems & Lyrics*. Born and raised in New York, Keys studied at the Professional Performance Arts School in Manhattan. She is currently signed to MBK/J Records.

In a very brief time, **CHRIS EVANS (Harvard Hottie)** has built a name for himself, starring in an impressive range of comedic and dramatic roles, notably, as the Human Torch “Johnny Storm” in the international hit THE FANTASTIC FOUR and opposite Kim Basinger and William H. Macy in the well-reviewed thriller CELLULAR. He previously co-starred with Scarlett Johansson in THE PERFECT SCORE. Born in Sudbury, Massachusetts, Evans interned one summer at a casting office in New York when he was 17 and was signed by an agent. He was soon flown to Los Angeles to audition for a half-hour pilot and was cast on the Fox series, OPPOSITE SEX. He followed with memorable roles on David Kelly’s BOSTON PUBLIC and on THE FUGITIVE. Since making his film debut in NOT ANOTHER TEEN MOVIE in 2001, Evans has appeared in THE ORPHAN KING, Griffin Dunne’s FIERCE PEOPLE (opposite Diane Lane and Donald Sutherland), and LONDON (opposite Jessica Biel). Upcoming for Evans is Danny Boyle’s SUNSHINE (opposite Cillian Murphy and Michelle Yeoh), and FANTASTIC FOUR AND THE SILVER SURFER.

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## THE NANNY DIARIES

### About the Filmmakers

**SHARI SPRINGER BERMAN and ROBERT PULCINI (Writer/Directors)** are Oscar-nominated screenwriters / filmmakers working in both features and documentaries. They wrote and directed *AMERICAN SPLENDOR* (Grand Jury Prize, Sundance Film Festival; FIPRESCI Award, Cannes Film Festival; Writers Guild Award Winner, Best Adapted Screenplay and Academy Award Nominee, Best Adapted Screenplay). In 2003, *AMERICAN SPLENDOR* was named Best Film and Best Screenplay by the National Society of Film Critics and the Los Angeles Film Critics Association, as well as the Best First Feature by the New York Film Critics Circle. In addition, *AMERICAN SPLENDOR* was selected Best Film of 2003 by *Newsweek* and *Entertainment Weekly* and was mentioned on over 200 top ten lists. Berman and Pulcini's documentary work include the award-winning *OFF THE MENU: THE LAST DAYS OF CHASEN'S*. This non-fiction feature was named one of the Ten Best Films of 1998 in *USA Today* and *CNN* and garnered international festival praise including Best Documentary at The Hamptons International Film Festival and the FIPRESCI Award at the Locarno International Film Festival. Their follow-up film, *THE YOUNG AND THE DEAD*, premiered at the 2000 Venice Film Festival, played at The Telluride International Film Festival and aired on HBO's *AMERICA UNDERCOVER* series. They live in New York City.

Two-time Academy Award-nominee **RICHARD N. GLADSTEIN (Producer)** is the President and founder of the Los Angeles based motion picture production company FilmColony, Ltd. Films for FilmColony include: *KILLSHOT*, based on Elmore Leonard's novel, directed by John Madden, executive produced by Quentin Tarantino, and starring Diane Lane, Mickey Rourke, Rosario Dawson and Johnny Knoxville; *MR. MAGORIUM'S WONDER EMPORIUM*, starring Natalie Portman and Dustin Hoffman; *JOURNEY TO THE END OF THE NIGHT*, starring Brendan Fraser, Mos Def, Scott Glenn and Catalina Sandino Moreno. Among Gladstein's most notable productions are: *FINDING NEVERLAND* (seven Academy Award nominations in 2005, including Best Picture); Lasse Hallström's *THE CIDER HOUSE RULES* (seven Academy Award nominations, including Best Picture, wins for Michael Caine as Best Supporting Actor and John Irving for Best Adapted Screenplay); executive producer on Quentin Tarantino's first three films *RESERVOIR DOGS*, *PULP FICTION* and *JACKIE BROWN*; Doug Liman's *THE BOURNE IDENTITY*; and Anthony Drazen's *HURLYBURLY*.

While serving as Head of Production for Miramax Films from 1993 through 1995, Gladstein executive produced Sean Penn's *THE CROSSING GUARD* and *THE JOURNEY OF AUGUST KING*. He supervised the productions of Robert Altman's *PRÊT-À-PORTER*; Wayne Wang's *SMOKE* and *BLUE IN THE FACE*; David O. Russell's *FLIRTING WITH DISASTER*; Robert Rodriguez's *FROM DUSK TILL DAWN*; *THINGS TO DO IN DENVER WHEN YOU'RE DEAD*; and the omnibus film *FOUR ROOMS*. As Vice President of Production and Acquisitions at LIVE Entertainment from 1987 through 1993, Gladstein was involved in the production and acquisition of such films as *BOB ROBERTS*, *KING OF NEW YORK*, *LIGHT SLEEPER* and *THE BAD LIEUTENANT*.

**DANY WOLF (Executive Producer)** is best known for his longtime collaboration with award-winning director Gus Van Sant. Wolf began his association with Van Sant in 1996, working with him on a variety of commercials and music videos. Among his collaborations with Van Sant are *BALLAD OF THE SKELETONS* (short); the remake of *PSYCHO*; *EASTER* (digital video short written by Harmony Korine); and *FINDING FORRESTER*, starring Sean Connery (as executive producer). Wolf was a key member of the compact creative team that has supported Gus Van Sant on his three most recent films, *GERRY*, *ELEPHANT* and *LAST DAYS*, which were conceived as projects for very small crews. Wolf was the sole producer on the three films, and also served as first assistant director and production manager. *GERRY* premiered at Sundance in 2002 and received Independent Spirit Award nominations for Van Sant and cinematographer Harris Savides; *ELEPHANT* won the Palme d'Or and Best Director awards at Cannes in 2003; and *LAST DAYS*, won a prize for sound designer Leslie Shatz at the 2005 Cannes and cinematographer Harris Savides was nominated for an Independent Spirit Award. Wolf recently executive produced Phil Morrison's feature debut *JUNEBUG*, one of the most acclaimed independent films of 2005. The film won numerous prizes, notably an Oscar nomination for star Amy Adams, who also won a Jury Prize at Sundance, an Independent Spirit, and a Gotham, among other prizes. His documentary credits include *PSYCHOPATH*, about the making of Van Sant's *PSYCHO*, and the PBS program *HOUSE OF TRÈS*, a look at underground vogue and hip-hop cultures.

**TERRY STACEY (Director of Photography)** previously collaborated with Shari Springer Berman and Robert Pulcini on the award-winning *AMERICAN SPLENDOR*. He recently lensed Nicole Holofcener's *FRIENDS WITH MONEY*, with Jennifer Aniston, Frances McDormand and Catherine Keener. His other films as cinematographer include: Curtis Hanson's *IN HER SHOES*; Adam Rapp's *WINTER PASSING*, Tod Williams' *THE DOOR IN THE FLOOR*; Moises Kaufman's *THE LARAMIE PROJECT*, Bart Freundlich's *WORLD TRAVELER*, Larry Fessenden's *WENDIGO*, Fisher Stevens' *JUST A KISS*, Alison Anders' *THINGS BEHIND THE SON*; Brad Anderson's *HAPPY ACCIDENTS*; Jim Fall's *TRICK*, Tom Gilroy's *SPRING FORWARD*; and Edward Radtke's *THE DREAM CATCHER* (Special Mention, Thessaloniki Film Festival). Stacey also shot seven episodes of Peter Berg's TV series *WONDERLAND*. His short film *THE HAT* (co-directed with Julia Jordan) premiered at Sundance in 2002. After graduating from Manchester College and moving to New York, Stacy worked with the Collective for Living Cinema, making 8mm and 16mm shorts. Returning to England in 1987, he spent the next three years shooting documentaries for the BBC and Channel Four. In the 1990's, he worked as a director of photography for music videos, lensing for such artists as Rod Stewart, Toni Braxton and Dwight Yoakum.

**MARK RICKER (Production Designer)** recently designed Lasse Hallström's *THE HOAX*, starring Richard Gere and Marcia Gay Harden; Ben Younger's *PRIME*, starring Meryl Streep and Uma Thurman; and Griffin Dunne's *FIERCE PEOPLE*, starring Diane Lane and Donald Sutherland. Ricker's other films as a production designer include Rebecca Miller's *THE BALLAD OF JACK ROSE*, starring Daniel Day-Lewis; John Sayles' *SUNSHINE STATE*; *THIRTEEN CONVERSATIONS ABOUT ONE THING*; *LISA PICARD IS FAMOUS*; *FEVER*; *JULIE JOHNSON*; *BETTER LIVING*; *WALKING TO THE WATERLINE*; and *HARVEST*. As an Art Director, Ricker contributed to the designs of *JUST LOOKING*,

MONTANA, A BROOKLYN STATE OF MIND, Hallmark's PRINCE CHARMING, and THE SUBSTANCE OF FIRE. Ricker's other film credits include CATCH ME IF YOU CAN, THE SHIPPING NEWS, FAR FROM HEAVEN, KATE & LEOPOLD, THE THOMAS CROWNE AFFAIR, BIG DADDY, THE OUT-OF-TOWNERS, THE LAST OF THE MOHICANS, ONCE AROUND and PASSION FISH. Ricker has an MFA in Scenic and Production Design from NYU's Tisch School of the Arts.

**MICHAEL WILKINSON (Costume Designer)** previously teamed with directors Shari Springer Berman and Robert Pulcini on their acclaimed film AMERICAN SPLENDOR. His film credits as costume designer include Nicole Holofcener's FRIENDS WITH MONEY (starring Jennifer Aniston, Frances McDormand and Catherine Keener); Zach Braff's GARDEN STATE (starring Braff and Natalie Portman), SKY HIGH (starring Kurt Russell), Walter Salles' DARK WATER (starring Jennifer Connelly); IMAGINARY HEROES (starring Sigourney Weaver, Jeff Daniels and Michelle Williams); and PARTY MONSTER (starring Macaulay Culkin) and MILWAUKEE, MINNESOTA. Wilkinson was also Design Assistant on THE MATRIX, FAR FROM HEAVEN and MOULIN ROUGE. His theater work includes award-winning costume designs for the Sydney Theater Company, Opera Australia, The Australian Dance Theater, Radio City Hall and the Ensemble Theater. Wilkinson also created hundreds of costumes for the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games. Wilkinson's work was recently seen in Alejandro González Iñárritu's BABEL, and Zack Snyder's 300.

**MARK SUOZZO (Composer)** collaborated with Shari Springer Berman and Robert Pulcini their documentaries. THE LAST DAYS OF CHASEN'S, THE YOUNG AND THE DEAD, and WANDERLUST, as well as their award-winning first feature AMERICAN SPLENDOR. He made his debut as a film composer on Whit Stillman's METROPOLITAN, and subsequently scored BARCELONA and THE LAST DAYS OF DISCO for Stillman. His other credits include Jan Oxenberg's THANK YOU AND GOODNIGHT, Michael Camerini & Shari Robertson's WELL-FOUNDED FEAR, Roger Weisberg's WHY CAN'T WE BE A FAMILY AGAIN and Josh Aronson' SOUND AND FURY. Suozzo has contributed arrangements to many recording artists, including Creed, Aretha Franklin, Lillias White, The Matrix, Jaheim, and Britney Spears. He recently scored Mary Harron's critically-acclaimed THE NOTORIOUS BETTIE PAGE.

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