



BURLESQUE

UNA
LEGGENDA

CHER

... FARÀ DI LEI UNA
STAR.

CHRISTINA
AGUILERA

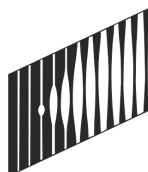
SCRITTO E DIRETTO DA STEVEN ANTIN



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DA FEBBRAIO AL CINEMA





SONY
PICTURES
RELEASING
I T A L I A

SCREEN GEMS

Presenta

una Produzione **DE LINE PICTURES**

un Film di **STEVEN ANTIN**

BURLESQUE

(id.)

CHER

CHRISTINA AGUILERA

ERIC DANE

CAM GIGANDET

JULIANNE HOUGH

ALAN CUMMING

PETR GALLAGHER

con **KRISTEN BELL** e **STANLEY TUCCI**

Costumi di **MICHAEL KAPLAN**

Musiche di **CHRISTOPHE BECK**

Supervisione alle musiche **BUCK DAMON**

Montaggio di **VIRGINIA KATZ**

Scenografie di **JON GARY STEELE**

Direttore della fotografia **BOJAN BAZELLI**

Executive Producers **STACY KOLKER CRAMER, RISA SHAPIRO**

Prodotto da **DONALD DE LINE**

Scritto e diretto da **STEVEN ANTIN**

Data di uscita: **18 febbraio 2011**

Durata: **116 minuti**

sonypictures.it

Distribuito da Sony Pictures Releasing Italia

Production Notes

In writer/director Steven Antin's finger-snapping, eye-popping and atmospheric musical *Burlesque*, a time-honored tale of showbiz aspirations fulfilled – and the hallmarks of a classic form of live entertainment – get a dazzling, fun movie makeover.

For Ali (Christina Aguilera), a small-town girl with a big voice, there had to be somewhere her dreams could be fulfilled, rather than remain an empty goal.

Enter the world of burlesque.

Leaving behind hardship and an uncertain future for the entertainment capital Los Angeles, Ali stumbles upon The Burlesque Lounge, a majestic but ailing theater that is home to an inspired musical revue. Talking herself into a cocktail waitress job from Tess (Cher), the club's glamorous and forthright proprietor, headliner and starmaker, Ali becomes a wide-eyed sponge to The Burlesque's captivating acts. The outrageous costumes and bold choreography hold the young ingénue enraptured.

That stage is where Ali was meant to be, so she vows to herself she'll be on it someday.

But first she has to navigate the theater's many interpersonal relationships, for better or for worse. She builds a friendship with a featured dancer (Julianne Hough), finds an enemy in a troubled, jealous performer (Kristen Bell), and wins the affection of Jack (Cam Gigandet), a handsome bartender and musician who takes Ali in as a temporary roommate to help her get her financial footing. Eventually, with the help of a sharp-witted yet sensitive stage manager (Stanley Tucci) and the club's gender-bending host (Alan Cumming), Ali makes her way from the bar to the stage. Her spectacular voice and showmanship returns The Burlesque Lounge to its former glory, giving hope to Tess that she won't have to entertain the demands of her ex-husband (Peter Gallagher) that she sell the place to a charismatic entrepreneur (Eric Dane) with an enticing proposal.

As Ali's star rises, it becomes thrillingly clear that the Burlesque Lounge lives to titillate, fascinate and make dreams come true. But are its days – and colorful, sexy, music-filled nights -- numbered?

Burlesque was produced by Donald De Line. The executive producers are Stacy Kolker Cramer and Risa Shapiro.

The crew includes costume designer Michael Kaplan, music by Christophe Beck, music supervisor Buck Damon, editor Virginia Katz, A.C.E., production designer Jon Gary

Steele, director of photography Bojan Bazelli, ASC, and choreographers Denise Faye and Joey Pizzi.

Welcome to *Burlesque*:

When it comes to the vibrant, timeless world of burlesque and its recent pop culture renaissance, writer-director Steven Antin had the kind of intimate connection impossible to ignore: his sister and Antin had recognized there was a rich story in the art form, its fans, and its performers. Encouraged by Screen Gems president Clint Culpepper, Antin used his knowledge of burlesque to chart out Ali Rose's incredible journey from a bar in Iowa to a club on the Sunset Strip.

One objective for Antin was to remain true to the spirit of the art form, noting that a popular misconception about burlesque is that it is synonymous with stripping. Antin explains: "Burlesque only became associated with striptease in the United States in the early twentieth century, and that was inspired by the Moulin Rouge in the 1890s in Paris. Previously, burlesque was defined by comedy shows with singing and dancing, storytelling and parodies. It was considered risqué and funny and appealed to the mass culture.

The risqué elements of *Burlesque*, though, never venture beyond a cheeky suggestion or a delicious double entendre. "Burlesque is sometimes risqué, always sexy, but never sexual," Antin continues. "Everything we do in this movie, like with original burlesque, is intended to be something enjoyable. It's a big, friendly, bawdy, fun romp. Burlesque was entertainment for the masses in its original form, and it still is today in *Burlesque*."

Antin's screenplay imbues the Burlesque Lounge with its own rich personality and history. His desire was to present a somewhat magical space that could transport its inhabitants to an alternate reality. "When Ali Rose walks into the Burlesque Lounge, she's falling down the rabbit hole, not unlike 'Alice in Wonderland,'" says Antin. "She descends this staircase and the first person she meets is Alexis, who looks suspiciously like The Mad Hatter."

With the script in place, Antin and Culpepper set out to find who would populate the world of the Burlesque Lounge.

Who's In the Spotlight:

To give *Burlesque* the marquee pizzazz they envisioned, the filmmakers knew that only a megastar would do. It meant that they pursued Cher tirelessly before the Oscar® winner agreed to end a seven year hiatus and return to the big screen. (They even paid a surprise personal plea to Cher when she was on the Sony lot doing an ADR session for MGM's animated *The Zookeeper*.) The filmmakers believed that Cher would respond to the role of Tess because the character is both familiar and contemporary, somebody with a lot to give who's in danger of having her dream taken away. Antin notes: "Tess is one of a zillion people losing their shirt. That's a very real thing happening right now and I thought it was an interesting thing for this character to be experiencing."

"Cher said, 'I've been rich and I've been poor. Rich is better.'" Antin continues. "She's been up and she's been down and she's had good times and bad times. I knew that she would relate to this character and this world. She's the embodiment of female empowerment, you know? And that's what *Burlesque* is about: female empowerment."

When it came to the role of Ali, the filmmakers had their eyes on Christina Aguilera, who Antin had long been friends with. But what cinched it for him was her appearance on "Saturday Night Live," which made him certain that she had the chops to portray Ali. "I had this instinct about her," Antin notes. "I had seen her on 'Saturday Night Live' doing something very difficult. I don't think people realize how tough it is to be funny in a live element like that. I knew she could do this based on her instincts in those seemingly simple, but really incredibly difficult comedy skits. I knew she could do any of the comedy in the movie and all of the drama."

From Aguilera's standpoint, her enthusiasm for the project began when she connected to what Ali goes through. "I could relate to Ali as a whole: having this dream, being denied, getting a chance, and getting people to take you seriously, because it took a few times before someone bit and I got my big break," says Aguilera.

Cam Gigandet, who stars in Screen Gems' *Priest* and *The Roommate*, portrays Jack, Ali's confidante and fellow musician. "The preparation that he brings into the room every day is pretty extraordinary," Antin says of the young actor. "This very handsome, young guy with an incredible body swaggers into the room and you expect somebody really different than the person that you get to know. He's a quiet, introverted, very thoughtful guy. He has a process that's really interesting. He really cares about his craft and cares about what he's doing, and he comes prepared."

Gigandet took breaks from *Priest*, which also shot on the Sony lot, to see the progress of the building of the set and to observe rehearsals for *Burlesque*'s many musical numbers.

“I had my whole cowboy get-up on, and I walked over there and they were dancing and rehearsing and it was so wild!” Gigandet recalls. “I don’t know what I had in my mind, but it was much smaller. The grandness of it and the attention to detail was just amazing. It just blows my mind how well it’s done and how gorgeous the lighting is.”

Stanley Tucci, who also appears in Screen Gems’ *Easy A*, portrays the Burlesque Lounge’s stage manager Sean. Says Tucci, “Sean is Tess’s right-hand man, confidante, ex-lover, and best friend, who will do anything for her and for this art form that they both love.”

The filmmakers were enthusiastic to have Tucci join the production: “He just makes the character real, funny and organic, and natural. He doesn’t have a moment, not a nanosecond on film that isn’t truthful and honest. It doesn’t matter what you ask him to do, or what you ask him to say, or what he does on film. That’s a fundamental, intrinsic talent that you can’t teach somebody and you can’t learn. He’s so compelling to watch because it’s just so honest.”

Aguilera wasn’t the only movie newcomer to join the cast. Singer and former “Dancing With The Stars” performer Julianne Hough makes her screen debut in *Burlesque* as dancer Georgia. “I’d seen Julianne on ‘Dancing With The Stars’ and fell in love with her,” explains Antin. “I thought she was somebody really special and an incredible dancer, and drop-dead beautiful. She had something about her. She had that ‘It’ factor.”

Alan Cumming had wowed Antin with his cabaret-style performances at LA’s Geffen Playhouse, so he cast him as Burlesque lounge doorman Alexis, whose rejoinder to all who enter is “We may not have windows, but we do have the best view on the Sunset Strip.” To film the movie, Cumming had to balance the *Burlesque* production schedule in Los Angeles with his New York schedule for CBS’s hit series “The Good Wife.” “In New York, I’m playing a political analyst,” says Cumming. “I go back and forth playing this very conservative guy to playing this crazy person.”

The ensemble has its share of characters that stand in the way of the success of Ali and Tess. For Kristen Bell, Peter Gallagher and Eric Dane, their characters weren’t villains, just survivalists coping with complicated circumstances.

Kristen Bell plays Nikki, whose attitude and self-destructiveness turn Burlesque Lounge’s backstage into drama-filled turmoil. “I don’t think you can ever come into a part that is seemingly the antagonist and, as the actor, believe that they’re bad,” Bell says. “You have to look for the reasons why Nikki thinks what she’s doing is right. She’s just more entitled than everyone else. She’s had it easy, she’s also worked very hard to get where she

is, and she's going to defend her territory. Nikki doesn't think she's bitchy. She thinks she's trying to cope with everyone around her."

Much of Nikki's protectiveness and insecurity is wrapped up in her relationship with Tess. Bell explains: "Nikki admires Tess so much. Tess is this beautiful, gorgeous, talented woman who owns this club and who gave Nikki her start. She allowed Nikki to dance, and they have been friends for a long, long time. When Ali weasels her way into the relationship and Nikki's no longer the favorite, it really makes her angry."

Similarly, Peter Gallagher finds that his character Vince – Tess's ex-husband -- deals with the theater's nasty financial situation to the best of his abilities. "He's not really an evil guy," Gallagher says. "He just doesn't want to end up defaulting on a loan and having no credit and dying broke like every, every other musician he knows. This was supposed to be something we could do that would be good for everybody and now it's slowly drowning me."

On top of that, Gallagher was already quite familiar with the world of burlesque prior to joining the production: "This is my mother-in-law's world," Gallagher explains. "She danced at Billy Rose's Diamond Horseshoe and the Latin Quarter and at Radio City in the ballet corps. Half the houses I've worked with on Broadway were burlesque houses."

"He brought so much to the table," Antin says of Peter Gallagher. "He really had an approach to the character. He had a whole history worked out for the character, and it just came alive."

Vince forms an alliance with wealthy developer Marcus, portrayed by Eric Dane, who balanced the film production with his 'Grey's Anatomy' shooting schedule. "He's described at the end as not the bad guy, just the wrong guy," says Dane. "You walk a fine line. You can end up being that villainous sort of antagonist. This character in particular, in this movie, could be that guy. I don't want him to be that guy."

Playing bad has its charms, especially for someone who typically finds herself playing good. "It's fun to play the mean girl," Bell says. "There are fewer rules. You can do what you want because bad people don't have much of a conscience."

The Look of *Burlesque*:

Creating the faded opulence of the Burlesque Lounge required imagination, ingenuity and a team of skilled, dedicated artists. Production designer Jon Gary Steele, art director Chris Cornwell and a tireless construction team moved into Sony's Stage 23 and commenced an arduous six-week process of erecting the Burlesque Lounge. In order to make the set as

fully functional and realistic as possible, the offices, hallways and dressing rooms were all connected to the club and the stage. There were no flyaway walls or separate sets to break the illusion that the Burlesque Lounge was anything but an operating nightclub.

In order to expand upon the Burlesque Lounge's "rabbit hole" otherworldly identity, Antin and Steele chose to make the interior somewhat anachronistic. "We wanted to make it feel almost like you're walking a little bit back in time," Steele explains. "It's very period looking. When Christina's character first starts looking through all the different glass in the stairwell, you see little pieces and you don't know really what it is until, you see this gilded, aged, beautiful red and gold theatre. We wanted it to be decadent, but beautiful and elegant all at the same time."

The inspiration to have the lounge evoke Paris in the 1920s was not entirely aesthetic. Antin and Steele wanted to call up a bygone creative environment that not only pleased the eye, but suited the Burlesque Lounge's larger-than-life inhabitants. Steele explains: "The lights, the chandeliers, the costumes – It has pizzazz."

Steele didn't have to take too many liberties, though. The Burlesque Lounge found its precedent in the movie palaces and clubs that took their inspiration from European architecture. Steele notes: "Theatres everywhere in America have molding and gilded pieces. It's all about the drapes and the gold and the chandeliers."

Swarovski Elements helped provide a good deal of the razzle dazzle in the set designs, providing some 80,000 elements weighing nearly 1.3 tons for the film's shimmering, sparkling crystal curtains.

Antin appreciated Steele's meticulousness and his devotion to detail. "Gary would pull pictures and images of French brasseries from the turn of the century and of bistros and restaurants to opera houses. We looked at everything you could possibly imagine and pieced it together. Everything is so detailed, right down to the brass on the back of the booths, and the nail heads that are holding the leather down on the booths, and how much we were going to age that leather."

Eric Dane, for one, relished working in the environment. "It's overwhelmingly beautiful, this set," Dane says. "It's got all the wrinkles of a great character actor's face. It's this very old great stage and it's got this contemporary feel to it and then it's got this great, sexy burlesque vibe."

When it came to constructing the stage, form followed function. Steele worked closely with choreographers Joey Pizzi and Denise Faye to ensure that the stage and bar sets

would suit their needs. Steele even added his own contribution to the choreography by suggesting that the mirrors behind the bar divide and swing open.

As for the important task of giving the women of *Burlesque* their daring, sexy looks, the production turned to makeup department head Cindy Williams and hair department head Martin Samuel. Creating Cher's distinctive looks fell to makeup artist Leonard Engelman and hair stylist Maria Serenella Radaelli, meanwhile, and makeup artist Kristofer Buckle and hairstylist Frida Aradottir designed Aguilera's makeup and hair.

With the designs in place, Williams and a team of fifteen to eighteen makeup artists inhabited four trailers and a tent lined with makeup stations to give the dancers and background players their unique *Burlesque* look. "We have one trailer that is just for body makeup," Williams says. "We have airbrushes going twenty-four seven, airbrushing all the girls because they're so bruised that they have black and blue marks from all of their dance numbers."

With three naturally blonde leads to work with in Aguilera, Bell and Hough, Antin and Samuel chose drastically different appearances so that they would each stand out when sharing a frame. Hough became a redhead, and Bell transformed into an ebony brunette, inspired in part by Samuel's research into burlesque performers of yesteryear. Williams also enhanced Bell's tough exterior with a few temporary tattoos.

Williams, Samuel and their teams practically rendered Hough unrecognizable outside of the set: "Stanley Tucci only knows me as a redhead," Hough notes. "I saw him at the Golden Globes and on three different nights and he had no clue who he was talking to. I'm like, 'Stanley. It's Julianne.' He's like, 'Oh, hi!' I thought, 'Really? Do I look that different?'"

Wigs were fitted and strategically adhered to the actors' heads in order to avoid dance-induced hair malfunctions. Samuel explains: "Julianne's dance numbers are so physical and so vibrant. She's whipping her hair around all over the place and going upside down, especially in 'Diamonds Are a Girl's Best Friend.' The wig has to be put on in such a way that it's just not going to come off. I was running in after every take to make sure everything's still perfectly firm and attached."

Samuel loved that *Burlesque* allowed for hairstyles that occasionally referenced different historical and musical periods. ("Wagon Wheel Watusi," for instance, is heavily influenced by the 1960s, while 'A Guy What Takes His Time' gives a nod to the 1920s.) "The wonderful thing about creating hairstyles from different periods of hair is nostalgia,"

Samuel says. “They see things that evoke feelings within them, and memories from within their lifetime.”

Clothing the cast of *Burlesque* became an all-consuming job for costume designer Michael Kaplan, whose credits include *Blade Runner*, *Flashdance*, *Fight Club*, and J.J. Abrams’s *Star Trek*, and who found costuming a musical to have unique challenges. In the movie’s wild finale, for instance, Kaplan envisioned dancers in costumes fashioned from gold chains and Swarovski crystals. Kaplan relied on trial and error and ingenuity to find a way to construct costumes that moved and shook and yet held together.

“The finale had to top everything else,” Kaplan says. “Once I got that idea in my head and decided not to use fabrics, I couldn’t find anything to top it. It started looking more and more beautiful as we made samples. Then we realized how many hundreds of hours were going to go into each costume.” In all, some 250,000 Swarovski crystals in fifteen different colors went into the intricately linked costumes Kaplan designed.

To conjure the suggestion of more skin than was actually shown, Kaplan outfitted each dancer with a perfectly fitted understructure that was dyed to match their exact skin tone. The gold chains were then carefully affixed to the understructure. “It gives the illusion of nudity,” Kaplan explains. “It let us keep our rating and provided something to anchor the chain.”

Unfortunately for the costume department, gold didn’t have enough give to work with the dancers’ muscles. Rubber washers -- found in a hardware store -- were painted gold and added to the chains to allow for a little more freedom.

The finale is just one of Kaplan’s many artistic successes. For “E.X.P.R.E.S.S.,” Kaplan designed a fantasy carnival-inspired getup for Aguilera, using outlines of his own hands to add a personal stamp to the costume. For “Diamonds Are A Girl’s Best Friend,” Kaplan found inspiration in the bones of women’s lingerie. He left little to the imagination, again giving the appearance of nudity in the case of Kristen Bell’s top.

Kaplan’s attention to detail extended to the costumes he created for the men, too: “From the very beginning, I loved the idea of them wearing bowler hats and having kind of a little nostalgic period, European feel. It harkens back to that kind of cabaret: the vests, the suspenders, the morning-stripe pants. We added a bit of machismo by putting them into lace-up boots, wallet chains, and watch chains, which were great for movement when they were dancing.”

For Alan Cumming's doorman Alexis, Kaplan made his look an extension of the bartenders' garb and the club itself. "But just a little more so, a little more flamboyant, a little more colorful," Kaplan adds.

"We were looking at making it more contemporary and it didn't quite work," Cumming adds. "Maybe I suit a more period kind of thing. Burlesque as a style of performance is not contemporary. That's what I like about it. It's rooted in a time in the past. I think it makes sense that the people who work there completely contemporary."

Kaplan loved working with the fashionable, daring Aguilera, who greeted his ideas with enthusiasm. "She has really good taste and she is not afraid to take a chance. She doesn't like to do things that are safe. That, from the beginning, was very exciting to me. I couldn't really scare her with ideas. She was game for anything, so she's a great person to collaborate with."

Kaplan also found a willing subject in Kristen Bell, who dons one of the film's racier outfits, a seemingly sheer black lace bodysuit, for "Dr. Long John." "I knew that I wanted Kristen Bell to be totally sexy, exposed and looking like the burlesque queen that she plays. I did some sketches and I thought she'd say, 'I couldn't possibly wear that! Put some clothes on me.' But she said, 'Fine.' I was shocked. It was really difficult to find a fabric that would take the structure of the application that we put on it because it was very fine, to make her look totally naked."

A crowning achievement for the hair, makeup and wardrobe departments was the look they devised for "I Am A Good Girl." "I went to Western Costume Company and found costumes that were all torn apart," Kaplan remembers. "There was something that really attracted me to them, the history or the colors or the silhouettes. I talked to the people at Western Costume and told them that I wanted to take these broken-down costumes and revamp them. I took them apart and then put them all back together again as different costumes. We had all this beautiful, old lace and fishnet and feathers."

"Their movements were almost like broken puppets or broken rag dolls. That's how it was choreographed, and that's what I was designing for," Kaplan adds.

Kaplan made a major distinction between Aguilera and her fellow dancers for that particular number, however. "Christina had a brand new hairdo," he says. "It's the first time we see her in that much makeup. I wanted her to be very soft and pretty in pink. Her skirt is all marabou and-and ostrich feathers, and she has a bustle. I knew she was going to be walking up staircase, so we did this bustle that would kind of move when she walked. It was adorable on her. She looked like a little bird with a feathered, feathered tail," Kaplan says.

Cindy Williams took Kaplan's lead and added a doll-like look to the dancers' faces. Williams's comments: "We tried to make their faces kind of like China dolls, with bright pink all around the eyes and cheeks and big full lips. The wardrobe and the hair and everything came together beautifully. The whole number was probably one of my favorites in the movie." She finished out the look with long, exaggerated eyelashes.

Samuel added the proverbial cherry on top: "They all wore wigs which were styled in a kind of very doll-like way with just loopy, frizzy hair. It came off very well."

To create the dynamic, boldly dramatic lighting that enlivens the dance numbers, the production turned to Tony Award-winning theatrical lighting designers Peggy Eisenhauer and Jules Fisher. *Burlesque* provided somewhat of a renaissance for Eisenhauer: "I actually did work on a burlesque show when I was sixteen," she says. "It was one of the last touring burlesque-style productions."

Eisenhauer realized it would not be the burlesque of her youth, however. As with the other members of the crew of *Burlesque*, Eisenhauer had one foot in the past and one in the present. "*Burlesque* has a much more contemporary feel," she notes.

Eisenhauer collaborated with choreographers Joey Pizzi and Denise Faye to work out the logistics of how the lighting would move with the dancers. "I've known Joey and Denise for a long time and we've worked together both in film and in the theatre, which is wonderful. We have a real communication," Eisenhauer comments. "I would typically go to rehearsal and sit with them. Sometimes they have ideas or suggestions, and sometimes they just want me to look at their choreography. I'll use a dance rehearsal videotape as a tool to work on my rehearsals, with just lighting and maybe some stand-ins. Then we move on to dancer stand-ins, people who really know the number."

"The lighting could be thought of as a character on this film and I think that's part of the fun of it," Eisenhauer says. "We're trying to communicate a live experience on film, for what a concertgoer or a club patron might see. It's our goal to make that believable."

Showtime!

Though the Burlesque Lounge provided new creative relationships, many members of the cast and crew had collaborated previously. The Burlesque Lounge reintroduced Peter Gallagher with his "Guys And Dolls" co-star (and *Burlesque* choreographer) Denise Faye. Gallagher and Cher enjoyed a brief cinematic encounter when she had a cameo role as Larry Levy's date for an event in Robert Altman's *The Player*. Costume designer Michael Kaplan

had his first job as an assistant on “The Sonny and Cher Show.” Theatrical lighting designers Peggy Eisenhauer and Jules Fisher previously collaborated with choreographers Denise Faye and Joey Pizzi on Rob Marshall’s *Chicago*, and with Alan Cumming for his Tony Award-winning turn in “Cabaret.” Christina Aguilera took dancer Paul Kirkland on the road with her for two of her tours.

The first few weeks of production were divided between filming big musical numbers (“E.X.P.R.E.S.S.,” “A Guy What Takes His Time,” and “I Am A Good Girl”) and quiet, often intimate scenes between Gigandet and Aguilera. Gigandet praises his co-star for her commitment. “She came to play. She really did,” Gigandet enthuses. “She jumped into the deep end of the pool as quickly as possible. It was a crash course. She was open-minded and willing, throughout the whole movie. It was kind of an exciting journey to see how she was on the first day to where she is now. It was special to be a part of this because you could see her grow.”

Furthermore, Gigandet notes that director Steven Antin devoted as much of his attention to the film’s smaller moments as he did to the breathtaking musical numbers: “He was so focused on simply the story, the acting, and the relationship that these two were going through. I feel like that’s rare, especially on such a big movie. When it came to those details, he stepped up and didn’t let all the distractions get in the way, which is great.”

Director of photography Bojan Bazelli helped Antin capture *Burlesque*’s wildest, most romantic and most thrilling moments. Bazelli comments: “Color is a big player in this movie. It has vibrancy. *Burlesque*, in my mind, is red. We played where we added lots of red tones in the entire musical. Any time there is a number, there is a significant amount of very rich, saturated red.”

Bazelli aimed to set a distinction between Ali’s Hollywood and her world inside the club. “Any time we enter the club, the club is vibrant, its colors are vibrant,” Bazelli says. “The contrast is stronger. Whereas when we are in the streets -- and not that Hollywood is not a vibrant place -- but we tried to keep it a little less colorful. The tonality is monochromatic. It’s representing two worlds: One would be Cher’s world, one would be the world of Christina, a new arrival in town.”

Bazelli worked seamlessly with Eisenhauer and Fisher to create an active, bold vision for the lounge’s musical sequences. Peter Gallagher observes: “Bojan creates a world that appears real, that we’re living in and acting in and telling the story in, and Peggy illuminates this heightened reality and helps tell the story of these musical numbers. There’s an extraordinary amount of cooperation and coordination in their two separate worlds.”

Occasionally, the production would leave the stage to venture out into practical locations. There were some obvious logistical difficulties in bringing two music icons into the middle of Hollywood. Nevertheless, Antin had a dream to shoot a scene on Hollywood Boulevard. He comments: “I grew up here. The sun sets almost right in the center of Hollywood Boulevard and creates this incredible light that blasts down Hollywood Boulevard, and it reflects off those terrazzo, slick, Walk of Fame sidewalks. I’d seen it so many times and I always wanted to shoot it, and I got to shoot it in this movie. I had no idea that it was going to be as crazy as it was. There were mobs of people. I felt like we were in Times Square. I’ve never seen it that crowded.”

Another outdoor scene, a confrontation between Nikki and Tess, required Bell to dive right into one of her most dramatic scenes mere moments after meeting Cher. “Shooting the parking lot scene was kind of bizarre because I hadn’t known Cher at that point,” Bell recalls. “We both knew this was a pivotal point in our relationship, so it had to be good and it had to be real. We sat down and talked first and we said, ‘Obviously we’re best friends. We’ve had a million movie nights where I’ve burnt the popcorn and you’ve made gin and tonics and we’ve painted each other’s nails and you’re my idol and I’m your protégé and this has been going on for years and this is how it works and tonight’s the night of our break-up.’”

Despite the level of fame Cher and Aguilera brought to the production, Bell found her work environment to be exceptionally supportive. “They’re both so down-to-earth, which I hate to say is surprising, but it was,” Bell recalls. “You don’t know what kind of personality someone’s going to have when they’re that iconic, but they’re both lovely and so much fun to work with and so blunt and easy to be around. It’s become like a really nice family, kind of like these girls actually have at this burlesque club.”

Christina Aguilera did more than just act, sing and dance in *Burlesque*; she also co-wrote three of the songs that appear in the film: “E.X.P.R.E.S.S.,” “Bound to You,” and “Show Me How You Burlesque.” Aguilera offered to write the music and Antin graciously accepted. With a caveat, though. “Christina said, ‘Does that mean if I write one and you don’t like it, it’s not in the movie?’ And I said, ‘Yeah,’” Antin jokes. “That’s basically it. She’s not afraid of a challenge, a girl like Christina Aguilera. She went out and wrote song after song after song, and it was spectacular. We talked a lot about what those songs were. I wrote treatments for the songs, about what story those songs tell in the movie and what the subject matter is, and what the tone of the songs might be.” Antin did write one of the key songs that Christina performs in the film – “But I’m a Good Girl.”

The expertly choreographed dance numbers took shape months before production. Antin, whom worked very closely with choreographers Joey Pizzi and Denise Faye, describes the process: “Denise Faye was here for months with me, conceptualizing and looking at movies and music videos that we loved, and referencing everything you could possibly imagine from the last several hundred years of dance, and burlesque and vaudeville, and opera. We had a whole wall that we had all the numbers up on with different ideas. We would just pare them down and pare them down. She and Joey Pizzi brought their choreography team here: Tara Hughes, Aisha Francis, Melanie Lewis and Jaquel Knight. The six of them would get into a room after we would conceptualize something, and they’d bring me in and say, ‘Here’s the rough bones of it.’”

Each member of the team added his or her own bit of expertise to the film’s choreography. Jaquel Knight explains: “Denise, Joey and Tara worked together previously. They had this chemistry already among themselves with such a great talent and technique behind it. Aisha and Melanie and I brought a kind of commercial side to the whole project. My style personally is very funky, very street, very underground. It’s inspired by whatever you see at the moment.”

Aisha Francis, a member of the choreography team and featured dancer, describes her favorite number: “‘Something’s Got a Hold on Me,’ but I wasn’t in it, thank God!” Francis laughs. “They were about to die! That was like running a ten-day marathon at full speed. I felt so awful for the girls. It was like thirty seconds between each take, but they look so amazing. They’re so professional and they’re just hot.”

Antin also relied on Pizzi and Faye to provide some of the film’s comedic touches. “I kept saying, ‘You know, this number has to be funny,’” Antin says of Kristen Bell’s euphemism-filled dentist visit romp, called “Dr. Long John.” “I kept pushing them to mine the comedy out of the song. Denise and Joey are really funny and they understand musical comedy and musical theater. They found the fun and the comedy and sexiness in this number.”

The dancers of Burlesque might as well have been stunt performers, given their numerous battle scars. “I come down on this metal beaded curtain and I’m all wrapped up,” Hough remembers of shooting “Diamonds Are A Girl’s Best Friend.” “I’ve got nothing holding me up. The bad thing about that, though, is that it looked like I had rug burn because I had all these marks all over my body from the metal beads. It hurt so much. But it’s a fabulous number and pain feels good when you know it’s going to pay off.”

Dancer Sean van der Wilt felt the pain from another source—the gold chain dresses in the finale. “When the girls slide down my arms, I cut myself on the chains on their dresses,” says van der Wilt. “It’s been brutal, but the movie is going to be all worth it.”

Dancer Paul Kirkland got to see a very different side to Christina Aguilera, who he worked with on the “Stripped” and “Back To Basics” tours. “Usually, she’s worried about her vocals because it’s her show and it’s all about her voice,” offers Kirkland. “It’s really nice to see her perform as a dancer and kind of get a taste of what we do. I’ve always experienced the music side of things for her, so now I’m seeing her grow and become a movie star and become the amazing person that she is.”

“The main girls were here every day and we pushed them very hard and some were moving into areas that they weren’t used to,” choreographer and dancer Tara Hughes says. “It was rigorous and those girls put in their time. You fight hard and know that in seven months you’ll rest. We had two months of pre-production and two months of rehearsals with the dancers and actors, then three months of shooting.”

Bell held her own with Aguilera and Hough and the team of seasoned dancers. “They danced with Michael Jackson and they dance with Beyoncé. These girls are the best of the best. You would think that it might be a giant catfight with this many women, but it’s not. It’s such a supportive environment. I’m very much trying to keep up with them in the dance department. I can pull one aside and say, ‘Can you show me that step again?’ They’re ready and willing to make it the best it can be,” Bell says.

Alan Cumming’s first day on set was Georgia’s wedding scene, filmed in downtown Los Angeles. “I had him dancing with Julianne at one point, and they had just met ten minutes before,” Antin remembers. “He said to Julianne, ‘Darling, can you manage a twirl?’ And she sort of looked at him, and because she’s so sweet, she said, ‘Yeah. I think I can pull it off.’”

Above all else, the cast embraced the enthusiasm of their director. “Steven Antin is phenomenal,” Hough says. “He’s such a ball of energy and you always feel so beautiful when you’re around him because he makes you feel that way. He understands women and obviously the musical aspect of things, so we’re definitely putting our trust in him and it’s well-deserved.”

Aguilera says she and Antin bonded from day one on the movie. “There’s something about him that I felt I’d known my whole life,” says Aguilera. “He was involved with every aspect, and he cared about it like it was his baby. It makes you not want to disappoint him even more. He was great.”

All in all, Aguilera says audiences for *Burlesque* can expect a fun song-and-dance ride from beginning to end. She adds: “It was a really beautiful thing to be a part of, and I think it shows onscreen. Audiences will see how much heart we put into this picture.”

THE CAST

CHER (Tess), through her incomparable voice, her trademark wit, and her charismatic presence, has established herself as a tireless, compelling performer of inestimable talent and unstoppable drive. Her contributions in music, television, stage and film have garnered countless accolades and awards and the admiration of generations of fans.

Cher's iconic performance as Loretta Castorini in Norman Jewison's *Moonstruck* won her both an Academy Award® and Golden Globe Award. Her work in Peter Bogdanovich's *Mask* won her the Best Actress award at the Cannes Film Festival. For Mike Nichols' *Silkwood*, co-starring Meryl Streep and Kurt Russell, Cher was nominated for both a Golden Globe and Academy Award®. Her additional film credits include a diverse body of roles in *Mermaids*, *The Witches of Eastwick*, *Suspect*, *Faithful*, *Stuck on You* and *Tea with Mussolini*.

As a musician, Cher's career began with "I Got You Babe," an overnight sensation for the singer and husband and collaborator Sonny Bono. Further hit singles followed, including hits "The Beat Goes On" and "Baby Don't Go."

Their music and memorable television appearances segued into a hit series of Sonny and Cher's own. With Bono, Cher is counted among the pioneers of variety television. Melding music and humor, Sonny and Cher created a unique, winningly sarcastic ambience that was fresh and familiar to television viewers. Cher won a Golden Globe in 1971 for "The Sonny and Cher Comedy Hour." The program was nominated for four Emmy® Awards and introduced Cher's comedic and musical talents to audiences across America.

Cher's solo music career began with number one hits "Gypsies, Tramps & Thieves" and "Half-Breed," and extended through decades to include "Dark Lady," "Train Of Thought," "I Found Someone," "After All" (with Peter Cetera), "If I Could Turn Back Time," "Save Up All Your Tears," "Love And Understanding," "Believe," and "Strong Enough."

With a beloved catalog, Cher embarked on a global "Farewell Tour" tour that lasted nearly three years and three hundred and twenty-five dates. The televised "Cher: The Farewell Tour" also won Cher her first Emmy® for Outstanding Variety, Comedy or Music Special.

Never content to remain idle, "Farewell" led to a breathtaking stage show at Caesar's Palace in Las Vegas, which has enchanted over two hundred thousand of her fans (and counting).

Additionally, Cher directed and starred in a segment for HBO's critically-acclaimed, award winning telefilm "If These Walls Could Talk." Her performance in the omnibus garnered Cher a Golden Globe nomination for Best Actress in a Supporting Role.

Leaving no artistic stone unturned, Cher made her Broadway debut with "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean" in 1983. She later reprised the role in Robert Altman's film adaptation, starring alongside Sandy Dennis and Karen Black.

CHRISTINA AGUILERA (Ali) Singer, songwriter, performer, producer, director and actress —is there anything Christina Aguilera hasn't done? One of the most accomplished performers of the last decade, she has sold more than 30 million albums worldwide, achieved four #1 singles on the Billboard hot 100 chart, and has won five Grammy Awards, as well as three top five albums in the United States. She has collaborated with other legendary artists including Herbie Hancock, Andrea Bocelli, Tony Bennett, Elton John and The Rolling Stones. Aguilera was also the only artist under 30 to make Rolling Stone Magazine's list of 100 greatest singers of all time.

2010 continues to add accomplishments to this multi-hyphenated artist. In November she will appear in her first feature film *Burlesque*, opposite Cher and Stanley Tucci. Christina plays Ali, a small-town girl with a big voice who escapes hardship and an uncertain future to follow her dreams to LA. Earlier this year Christina launched her new album, *Bionic*, which featured collaborations from artists such as Sia, Le Tigre and Ladytron as well as producers Tricky Stewart and Hill/Switch. Christina describes the album as a unique mix of many genres and styles of music, "I was able to explore and create a fresh, sexy feel using both electronic and organic elements with subject matter ranging from playful to introspective. I am so excited for my fans to hear the new sound. It is something I don't think anyone will expect."

The New York native's trajectory from performing in local talent shows in Pennsylvania, where she grew up, to getting her big break on "Star Search" in 1992 to landing a part on the Disney Channel's "The New Mickey Mouse Club", is well known. It was her song, "Reflection," for Disney's "Mulan," that led to a record deal with RCA and the release of her self-titled debut album in the summer of 1999. The album quickly hit #1 on the strength of its first dance/pop single, "Genie In A Bottle" (which dominated the charts for five weeks and broke records worldwide) and other chart toppers including "What A Girl Wants" and "Come on Over". It was a feat she would repeat the following year with "Mi Reflejo," the smash Spanish-language version of her debut, followed by her hit holiday

release, “My Kind of Christmas.”

In 2001 Aguilera joined forces with Pink, Mya and Lil’ Kim on the smash “Lady Marmalade” single and video. That eye-popping slice of eye and ear candy kept her front and center in the international spotlight even as she began to lay the groundwork for her second album, *Stripped*. Released in October 2002, it sealed her status as an international superstar while transforming her image from bubble-gum-pop princess to steamy sex kitten. Along with the superheated funk of the album’s provocative debut single, “Dirrty,” came such standout tracks as “Beautiful,” “Can’t Hold Us Down” and “Voice Within”.

After sweeping the top of the charts with her third album, “Back to Basics,” which debuted at #1 in August ’06 and sold over 3.7 million worldwide, the unstoppable Aguilera announced a global tour. With the fashion legend Roberto Cavalli as the exclusive costume designer, choreographer and director Jamie King (Madonna, Janet Jackson and Prince) on board, and a unique stage design that allowed fans unprecedented access to the pop star, the shows were a feast for all senses and earned her rave reviews.

Earning her first of four Grammy Awards in 2000 for Best New Artist, her subsequent trophies came in 2001 for “Lady Marmalade” (Best Pop Collaboration with Vocals), in 2003 for “Beautiful” (Best Female Pop Vocal Performance) and in 2007 for “Ain’t No Other Man” (Best Female Pop Vocal Performance), winning a Grammy for each of her albums. Among countless other honors, she is also the recipient of a 2001 Latin Grammy Award for *Mi Reflejo* (Best Female Pop Vocal Album), a 2000 Billboard Music Award for Female Artist of the Year, and two 2004 Rolling Stone Music Awards (Best Female Performer, Readers’ Pick; and Best Tour, Readers’ Pick, “Justified and Stripped”). Voted Sexiest Teen Idol in a VH1 poll, Aguilera’s beauty and charisma have also led Teen People to list her among its “25 Hottest Stars Under 25” and Maxim to crown her Best International Female Singer (2000), one of the Sexiest Women of the Year (2003) and #1 on their “Hot 100” List (2003). Aguilera has also been honored with two NRJ Awards (Best International Female, Best International Album) as well as a 2007 MTV Europe Award (Best Female Artist).

In 2007, Aguilera lent her hand to an entirely new production—an eponymous perfume, “Christina Aguilera,” which she launched through P&G Prestige. Perfect for the sexy, seductive, and classic woman, “Christina Aguilera” empowers every woman by playing up her femininity. The fragrance continues to be an internationally best seller and has paved the way for two additional scents - “Inspire” and “By Night.” In October 2010, Christina will add a fourth fragrance to her line, Royal Desire.

In January 2008, Aguilera gave birth to her first child, son Max Liron Bratman.

Not one to slow down following the birth, in February the new mom served as the muse behind London jeweler Stephen Webster's new sterling silver collection. Christina inspired and was the face of the unconventional collection posing as a Hitchcock heroine in the ad campaign. The new ad campaign, shot by famed W Magazine photographer Craig McDean, was revealed in Spring of 2009. The inspiration for the campaign stems from Webster's Glam Rock style and Aguilera's sexy new contemporary look.

Today, while devoting the lion's share of her time to recording and touring, the 29-year-old is active in a range of philanthropy. In 2009 Christina joined forces with Yum! Brands in their World Hunger Relief effort acting as global spokesperson. In less than one year she has created widespread awareness and deeper engagement to benefit the United Nations World Food Programme (WFP) and other hunger relief agencies and helped to raise a record breaking 22.5 million in donations. In 2010 she was named an Ambassador to the United Nations for her hard work and outreach. It is an honor only given to a select few. In addition, Christina and her son Max appeared in a PSA for "Rock the Vote" encouraging young people to take a stand and vote for what they believe in. The ad, which featured Christina singing "America the Beautiful" to Max who is wrapped in an American flag, was featured in magazines, television spots and billboards in Times Square. A major contributor to the fight against AIDS, Aguilera has participated in the "What's Going On?" cover project for AIDS Project Los Angeles' Artists Against AIDS. In 2004 she became the new face for MAC cosmetic company and spokesperson for the MAC AIDS Fund. In addition, Christina became involved in awareness campaigns with Youth AIDS and ALDO. She also sponsors and is actively involved in the Women's Center and Shelter of Greater Pittsburgh for battered women and children.

For more information, please visit www.christinaaguilera.com.

ERIC DANE (Marcus) stars as Dr. Mark Sloan on the Emmy®-nominated, Golden Globe and SAG Award-winning hit television series "Grey's Anatomy," currently in its sixth season on ABC.

Dane continues to expand upon an impressive and diverse roster of film roles, most recently as a lovelorn football player in Garry Marshall's romantic comedy *Valentine's Day*. In 2008, he co-starred with Jennifer Aniston and Owen Wilson in David Frankel's *Marley & Me*, based on John Grogan's beloved memoir. Dane made his foray into the world of comic book adaptations as Jamie Madrox, aka Multiple Man, in the blockbuster *X-Men: The Last*

Stand. His additional film credits include *Feast*, *Open Water: Adrift*, *Sol Goode* and *The Basket*.

Raised in San Francisco, Dane migrated to Los Angeles and landed his break in 1993 with a guest spot on “The Wonder Years.” Numerous guest and recurring roles followed, including memorable stints on “Charmed,” “Las Vegas” and “Gideon’s Crossing.” Additionally, Dane has twice appeared as Dr. Sloan on “Private Practice,” ABC’s popular spinoff to “Grey’s Anatomy.” Dane’s television film credits include “Serving in Silence,” “Painkiller Jane,” “Helter Skelter” and “Wedding Wars.”

CAM GIGANDET (Jack) A talented up and comer, Cam Gigandet is earning recognition and accolades for his strong performances. He recently received the “One to Watch” award from Movieline’s Young Hollywood Awards, an MTV Movie Award for “Best Fight Scene” for his performance in Summit Entertainment action film *Never Back Down*, and was named as one of Hollywood Reporter’s “Next Generation Talent” in their annual 35 under 35 issue.

Cam recently wrapped production on several films including *The Roommate* opposite Leighton Meester, the comedy *Easy A* with Amanda Bynes, Malcolm McDowell and Stanley Tucci, *The Experiment* opposite Forest Whitaker and Adrien Brody and most recently Sony Pictures’ film *Priest* opposite Paul Bettany.

Cam was most recently seen starring alongside Dennis Quaid and Ben Foster in the sci-fi thriller *Pandorum* and before that played opposite Gary Oldman and Odette Yustman in Rogue Pictures’ horror story *The Unborn*. In November 2008, he starred as a villainous vampire in Summit Entertainment’s hugely successful *Twilight*, directed by Catherine Hardwick and based on the best-selling series of books by Stephenie Meyer.

His other film credits include Dimension Film’s golf comedy *Who’s Your Caddy* and the independent thriller *Mistaken*.

Cam made a name for himself as bad boy ‘Volchok’ on Fox’s huge teen drama “The O.C.” He was also a recurring character on the WB’s “Jack and Bobby”.

Originally from Auburn, Washington, Cam enjoys sports in his spare time and holds a brown belt in karate. He currently resides in Los Angeles.

JULIANNE HOUGH (Georgia) A true triple-threat, singer/actress/dancer Julianne Hough was already known to millions of fans as the two-time professional dance champion on ABC-TV's top-rated "Dancing With the Stars" before expanding into the worlds of music and film.

Although she has been winning world dance titles since her early teens, Julianne's ultimate goal has always been a career in country music. Her self-titled debut album, released by Universal Music Group Nashville in 2008, hit the Billboard Country charts at #1 and entered the Billboard 200 at #3, marking the highest debut for a country artist since 2006. Her first two singles from the album, "That Song in My Head" and "My Hallelujah Song," soared up the country charts and she earned her first two 2009 Academy of Country Music Awards for Top New Female Vocalist and Top New Artist. Hitting the road for the first time as a recording artist, Julianne opened for superstar Brad Paisley and later toured with George Strait, playing over 100 shows in 2009. Her second album, *The Julianne Hough Holiday Collection*, became an instant holiday classic for her legions of fans, distributed exclusively at Target. Her much-anticipated follow-up album will be released by Mercury Nashville in November 2010. Her new single, "Is That So Wrong?," is taking radio by storm and reflects the edgier, more mature tone of the new CD. Julianne has written multiple tracks for the new album, working with Dann Huff, one the hottest producers in country music today (Martina McBride, Keith Urban, Rascal Flatts, among others). She is currently touring the U.S.

Having become a household name virtually overnight on "Dancing With the Stars," then making a seamless transition to recording artist, Julianne is also well on her way to making her mark in the world of motion pictures. She was cast in the star-studded ensemble of Screen Gems' dramatic musical "Burlesque," working alongside Cher, Christina Aguilera, Stanley Tucci, Eric Dane, Kristen Bell and Cam Gigandet. In "Burlesque," written and directed by Steve Antin, Julianne plays Georgia. "Burlesque" is set for release on November 24, 2010. Julianne made headlines by edging out a bevy of established actresses to win the female lead role in Paramount's remake of the classic movie musical, "Footloose," which will film this summer and fall and is slated for an April 1, 2011 release.

A born entertainer, Julianne Hough (pronounced "Huff") always loved singing, dancing and acting. At age 10, she was presented with an opportunity to study performing arts in London, which established her fierce independence and was the beginning of a period of intense training and education. She returned to Utah at age 15 and, after graduating high school, moved to Los Angeles to pursue her dreams of a career in entertainment.

Quickly earning a solid reputation for her talent, discipline and professionalism, it took less than a month for Julianne to land a job as a dancer on the ABC game show, “Show Me The Money,” and shortly thereafter joined the “Dancing With the Stars” tour as a company dancer before joining the cast of the hit series in the show’s fourth season, where she was paired with two-time Olympic Gold Medal winner Apolo Anton Ohno. She toured with the troupe again, before returning to the hit show for seasons five through eight, pairing with Indy race champion Helio Castroneves, comedian Adam Carolla, actor Cody Linley and country singer Chuck Wicks. Hough remains the youngest dancer to have won the coveted “Dancing with the Stars” competition twice, with partners Ohno and Castroneves, and she earned an Emmy® nomination in 2008 for Best Choreography for her work on the show. Her skills as a choreographer also led to a collaboration with Gwen Stefani on the singer’s “Wind It Up” video.

In 2009, Julianne starred in her first fitness DVD, “Cardio Ballroom,” the first in a series designed to motivate exercise novices and enthusiasts alike on the dance floor. The second, “Just Dance!,” will be out in November.

She is also highly sought-after in the world of commercials and endorsements, as an international spokesperson for Proactiv Solution and as the official spokesperson for Venus Embrace, co-authoring their “Goddess Guide to Getting Closer” for the company’s 2009 marketing campaign. She sang an updated version of the Wrigley’s Juicy Fruit gum theme, “The Taste is Gonna Move Ya” and has numerous other campaigns in the works.

While devoting most of her time to recording, touring and now filmmaking, Julianne is also active in a range of philanthropic endeavors, charities and humanitarian efforts including the Susan G. Komen Foundation, Clothes Off Our Back, St. Jude’s Children’s Hospital and serves on the American Red Cross Cabinet.

In addition to an already stellar line-up of projects for 2010, Julianne also kicked off the new year with an invitation to perform in We Are The World 25 For Haiti, an all-star update to the iconic 1985 philanthropic anthem to benefit the Haitian earthquake relief efforts and the rebuilding of Haiti. Produced once again by Quincy Jones and Lionel Richie and recorded in the same studio as the original 25 years earlier, the new video (directed by Academy Award®-winning filmmaker Paul Haggis) debuted on February 12, 2010, during the Opening Ceremony of the Vancouver Winter Olympics featuring such music legends as Barbra Streisand, Tony Bennett, Celine Dion and Gladys Knight and contemporary superstars including Will.I.Am, Jennifer Hudson, Pink, Fergie and Kanye West, amongst countless other artists from virtually every musical genre.

For more information, please visit www.juliannehough.com.

ALAN CUMMING (Alexis) Actor Alan Cumming has recently completed filming the mini-series *The Runaway* and was just nominated for an Emmy® for his guest starring appearance on the first season of the hit CBS drama of “The Good Wife” playing Eli Gold. He will join the cast as a series regular for the second season.

Last year Cumming created a cabaret show *I Bought A Blue Car Today* ('A modern day Noel Coward' - The New York Times) for the Lincoln Center in NYC and went on to perform it at the Sydney Opera House, London's West End and The Geffen Playhouse in Los Angeles. This summer he blew away audiences at Feinstein's in NYC, Broad Stages in Santa Monica and at The Castro Theater in San Francisco. The one man show will be featured in Fire Island's famed Pines on July 30 and then at the Edinburgh Festival Fringe from August 13th-15th. The album *I Bought A Blue Car Today* recently won a Bistro award and is available in stores and on iTunes.

Later this year he will appear alongside Cher and Christina Aguilera in the movie *Burlesque*, and with Helen Mirren, Chris Cooper, Russell Brand, Alfred Molina and Djimon Hounsou in Julie Taymor's film adaptation of Shakespeare's *The Tempest*. In 2011 he will be heard in three animated films: *Sir Billi the Vet* opposite Sean Connery, *Jackboots on Whitehall* (in which he plays Hitler and Braveheart) and as Gutsy Smurf in *The Smurfs*.

He recently launched an obsession-based website www.itsasickness.com.

Alan Cumming is beyond eclectic. He was an award-winning Hamlet, and he had his own talk show. He shot a video portrait with Robert Wilson, and recorded a duet with Liza Minnelli. He made films back to back with Stanley Kubrick and the Spice Girls. He released an award-winning album, wrote a Sunday Times best-selling novel, and had an award-winning signature fragrance. He has played Dionysus, the Devil, the Pope and was shot by Herb Ritts for Vanity Fair as Pan. He was a teleporting Superhero, a Lee Jeans model and hosted Saturday Night Live. He is an Independent Spirit award-winning producer and National Board of Review award winning director. He has sung at Carnegie Hall, the Hollywood Bowl, the London Palladium and the Sydney Opera House. He was named Icon of Scotland and won the Great Scot award. He designed wallpaper. He was the voice of Black Beauty. He isn't nearly done yet.

Alan Cumming (www.alancumming.com), trained at the Royal Scottish Academy of Music and Drama. After leaving the Academy he quickly found himself celebrated in his homeland for both his television work (including the Scottish soap *Take The High Road*) and his stand-up comedy (the legendary *Victor and Barry*, which he wrote and performed with drama school pal Forbes Masson.) But it was the theatre that gave him his biggest break when he appeared in Manfred Karge's *Conquest of the South Pole* at the Traverse Theatre in Edinburgh. The play transferred to the Royal Court in London's West End and Alan was nominated for the Most Promising Newcomer Olivier Award.

He went on to work with the Royal Shakespeare Company and the Royal National Theatre where he won an Olivier award for his performance in Dario Fo's *Accidental Death Of An Anarchist*. For the National Theatre Studio he directed Michel Tremblay's *Bonjour La, Bonjour* and played Romeo in *Romeo and Juliet*. He was nominated for further Olivier Awards for *La Bete* and *Cabaret*, and his sensational *Hamlet* at the Donmar Warehouse in London won him a TMA Best Actor award and a Shakespeare Globe nomination. The Daily Mail described his performance as 'an actor knocking on the door of greatness'.

He made his feature film debut opposite Bruno Ganz and Sandrine Bonnaire in Ian Sellar's *Prague*, which premiered at Cannes in 1992 and for which he won the Best Actor award at the Atlantic Film festival and a Scottish BAFTA award nomination. His introduction to American audiences came with *Circle of Friends*, followed shortly by *Goldeneye* and *Emma*. His first movie shot in Hollywood was *Romy and Michele's High School Reunion* (for which he received an MTV Movie Award nomination), and since then he has alternated between blockbusters such as *X2: X Men United*, the *Spy Kids* Trilogy, and smaller independent films like *Urbania*, *Titus* (opposite Anthony Hopkins and Jessica Lange) and *Sweet Land* (for which he received an Independent Spirit award as producer). With Jennifer Jason Leigh he wrote, produced, directed and acted in *The Anniversary Party*, which won them a National Board of Review award and two Independent Spirit nominations. Most recently he was seen in the independent films *Dare* and *Boogie Woogie*.

In 1998, *Cabaret* opened on Broadway and Alan was instantly embraced by New York City, and heralded for his stunning performance as the EmCee. He won The Tony, Drama Desk, Outer Critics' Circle, Theatre World, New York Press, FANY and New York Public Advocate's awards for his work, but for him the biggest prize was finding his new home.

He has continued to work on Broadway in *The Threepenny Opera* opposite Cyndi Lauper, *Design For Living* and off -Broadway in Jean Genet's *Elle* (which he also adapted)

and *The Seagull*, opposite Dianne Wiest. He returned to the British stage in 2006 in Martin Sherman's *Bent*, and most recently appeared in the National Theatre of Scotland's production of Euripides' *The Bacchae*, which opened the Edinburgh International Festival and toured Scotland, transferred to London and then to the Lincoln Center Festival in NYC. Alan won the Herald Arcangel award for his performance as Dionysus.

On American television he appeared in *Sex and the City*, *Frasier*, *Third Rock From The Sun*, *The L Word*, the TV movies *Annie*, *The Goodbye Girl* and *Reefer Madness* and the Sci-Fi Channel's record-breaking *Tin Man*. He is also the host of PBS' *Masterpiece Mystery*. In Britain he wrote and starred in the cult sitcom *The High Life* as well as many other films for the BBC including *Bernard and the Genie* for which he won a British Comedy award.

Alan's activism and passion for various civil rights and sex education causes has earned him many humanitarian awards including two Human Rights Campaign awards, GLAAD's Vito Russo media award, the Trevor Project Hero Award, and other honors from the Anti-Violence Project, LAMBDA Legal, Pflag to name but a few. His homeland has honoured him with an honorary doctorate from the University of Abertay, Dundee, the Great Scot award and in 2005 he was named Icon of Scotland. He is an ambassador for the Edinburgh Festivals, the United Nations Millennium Goals Campaign and President of the Royal Scottish Academy of Music and Drama's American Foundation. He was recently made an O.B.E (Officer of the British Empire) in the 2009 Queen's Birthday Honours' List.

PETER GALLAGHER (Vince), a veteran actor of film, television and the stage, has won numerous awards for his theatrical performances including a Tony nomination for his highly acclaimed performance in "Long Day's Journey Into Night" opposite the late Jack Lemmon and Kevin Spacey. He is the recipient of the Theatre World Award for the Harold Prince Production of "A Doll's Life" and the Clarence Derwent Award for Tom Stoppard's "The Real Thing" directed by Mike Nichols. His role in Jerry Zak's Tony winning revival of the Broadway musical "Guys and Dolls" as the charismatic Sky Masterson drew critical praise.

In 2002, he also starred in "The Exonerated," a play focusing on the lives of six people convicted for murders they did not commit, later exonerated and freed after serving time in prison. The premise of the play speaks to the heart of the true life story of Kenneth

Waters in *Conviction*, which attracted Gallagher in part to the film role as Barry Scheck, co-founder of The Innocent Project that reviews DNA evidence in old cases and uses it to free those wrongly convicted. The play, directed by Bob Balaban, won the 2003 Outer Critics Circle Award for Outstanding Off-Broadway Play and the 2003 Lucille Lortel Award and Drama Desk Award for Unique Theatrical Experience.

Gallagher began his career in theatre and segued to film in 1980 with his debut feature “The Idolmaker” directed by Taylor Hackford. He is remembered for his outstanding performance as “The King of Real Estate” in the Oscar® winner “American Beauty.”

He recently appeared in Fox Searchlight’s “Adam,” which premiered at the 2009 Sundance Film Festival, and [can be seen in](#) the upcoming films ‘Someday This Pain Will Be Useful’ and ‘Burlesque.’

Gallagher has worked in several films directed by Robert Altman and Steven Soderbergh. He earned international critical acclaim in Soderbergh’s 1989 film “sex, lies and videotape.” Six years later Soderbergh wrote the lead role in “The Underneath” for Gallagher. He starred in Altman’s “The Player,” “Mrs. Parker and the Vicious Circle” and “Short Cuts,” which won a Special Award for the extensive all-star cast including Gallagher.

His other film credits include: “Dreamchild,” “Bob Roberts,” “Watch It,” “The Hudsucker Proxy,” the comedy hit “While You Were Sleeping” with Sandra Bullock, “To Gillian on Her 37th Birthday,” “Cafe Society,” “The Man Who Knew Too Little,” the box office hit “Mr. Deeds,” co-starring Adam Sandler and Nicholas Hytner’s “Center Stage.”

In television, Gallagher currently stars in USA Network’s new show ‘Covert Affairs’ as CIA Director Arthur Campbell, and this year, he appears as Father Phil in the new season of FX’s ‘Rescue Me.’ Last season, Gallagher starred in the Showtime hit series “Californication” opposite David Duchovny, but he is best known for his starring role as public defender Sandy Cohen in the Fox hit drama “The O.C.”

His other television credits include the Emmy® and Peabody Award winning miniseries “The Murder of Mary Phagan,” “An Inconvenient Woman,” Robert Altman’s “The Caine Mutiny Court Martial,” “Cupid and Cate,” “Brave New World,” PBS’ “Guys and Dolls Off The Record,” the English production of Clifford Odets’ “The Big Knife,” “Private Contentment,” “The Cabinet of Dr. Ramirez” and HBO’s “Path to Paradise,” the untold story of the 1993 World Trade Center bombing.

Between film and television roles, Gallagher frequently returns to the stage. He recently starred in the Broadway production of Clifford Odet’s play “The Country Girl,” directed by Mike Nichols with co-stars Morgan Freeman and Frances McDormand. He made

his Broadway debut in a revival of “Hair,” followed by a starring role in the original Broadway production of “Grease,” and “The Corn Is Green” with Cicely Tyson.

In November 2005, Epic Records released Gallagher’s album titled “7 Days in Memphis.” The album is a compilation of soul hits from the Memphis Stax Era as well as newer songs recorded in the Memphis Soul sound.

Gallagher was recently honored with an “Inspire Award” by AARP for being an Alzheimer’s Activist. In addition to his work for The Alzheimer’s Association, Gallagher supports The Actors Fund, Broadway Cares Equity Fights Aids, The Alliance of Young Artists and Writers.

Gallagher graduated from Tufts University.

KRISTEN BELL (Nikki) was recently seen on the big screen as the lead role in the romantic comedy *When in Rome* for Disney Studios opposite Josh Duhamel, Danny DeVito and Dax Shepard as well as the romantic comedy, *Couples Retreat*, opposite Vince Vaughn and Jason Bateman for Universal Pictures and she lent her voice in the animated feature film *Astro Boy*, also recently in theatres. Next, Kristen will star in another Disney feature, *You Again*, helmed by Andy Fickman opening on September 24, 2010. Bell plays a girl who tries to break up her brother’s impending marriage when she finds out his bride-to-be is the very girl who made her life a living hell in high school.

Bell was recently seen as the title role in the highly successful Universal film comedy feature, *Forgetting Sarah Marshall*, opposite Jason Segel, Jonah Hill and Paul Rudd, produced by Judd Apatow.

She was also seen on NBC’s hit series, “Heroes,” as the mysterious ‘Elle Bishop.’ An agent of “The Company,” she possesses the power to generate and manipulate electricity.

For three seasons, Bell starred in the title role of the Joel Silver-produced CW series “Veronica Mars,” in which she played a smart, fearless apprentice private investigator dedicated to solving her wealthy seaside town’s toughest mysteries.

Her previous film roles include the kidnapped daughter of the President in the David Mamet thriller, *Spartan*, opposite Val Kilmer for Warner Brothers.

Kristen starred in 2004’s camp musical “Reefer Madness” on Showtime, which was based on the hit play, in which she also starred Off-Broadway. Previously, Kirsten was best-known for her recurring role in the HBO series “Deadwood.” Her additional television credits include lead roles in the critically-acclaimed made-for-television movie, “Gracie’s

Choice,” opposite Anne Heche and Diane Ladd as well as “The King and Queen of Moonlight Bay” with Tim Matheson, Sean Young and Ed Asner. She has also had guest-starring roles on such series as “American Dreams,” “The Shield” and “Everwood.”

On stage, Kristen appeared in the Los Angeles Opera’s all-star production of the Stephen Sondheim musical, “A Little Night Music,” just prior to beginning production on “Veronica Mars.” Previously, she starred in the Broadway revival of Arthur Miller’s “The Crucible” with Liam Neeson and Laura Linney, the Broadway production of “Tom Sawyer,” and she played the title role in the World Premiere production of the musical “Sneaux.”

Originally from Detroit, Michigan, Bell attended New York University’s Tisch School of the Arts. She currently lives in Los Angeles.

STANLEY TUCCI (Sean), has appeared in over 50 films and countless television shows. In the past few years he has appeared in films such as *The Devil Wears Prada*, *The Terminal* and *Road to Perdition*. He is no stranger to the theater; and has appeared in over a dozen plays, on and off Broadway.

The year of 2008 was an extremely busy year. Stanley appeared in the soon to be classic, *Julie & Julia*, opposite Meryl Streep and directed by Nora Ephron and *The Lovely Bones* for which he earned his first Academy Award® nomination along with Golden Globe, BAFTA, SAG and Broadcast Film Critics nominations.

Tucci is currently filming *Captain America: The First Avenger*, which is slated for a summer 2011 release. Due out in 2010 is the Musical, *Burlesque*, the story of a small-town girl who ventures to Los Angeles and finds her place in a neo-burlesque club run by a former dancer. Tucci stars opposite Cher and Christina Aguilera. Also on the big screen in 2010 is *EASY A*, about a clean-cut high school student who relies on the school's rumor mill to advance her social and financial standing. Tucci re-teams with Patricia Clarkson to give yet another memorable performance alongside an outstanding cast of what promises to be one of this year’s hit movies.

Stanley also served as an executive producer on *Saint John of Las Vegas*, Olive Productions first co-production and will next be directing the indie comic drama *The Hunter*, starring Pierce Brosnan, Julianne Moore and Patricia Clarkson.

Earlier this year, Tucci made his Broadway directorial debut with a revival of Ken Ludwig’s *Lend Me a Tenor* starring Tony Shalhoub. The production received a Tony Award nomination for Best Revival of a Play.

In addition to his accomplishments in movies last year, Stanley was also nominated for an Emmy® for his guest role as Dr. Moretti on “ER.” In 2007, his appearance on “Monk,” received critical attention as well as an Emmy® Award in the category of Outstanding Guest Actor in a Comedy Series.

In 2002 Tucci received critical acclaim for his work in DreamWorks’ *Road to Perdition*, co-starring Tom Hanks, Jude Law and Paul Newman. The film directed by Sam Mendes, was about a hit man who takes things personally after his wife and son are murdered. Stanley was also seen in the ever-popular Disney comedy *Big Trouble*, co-starring Tim Allen and Rene Russo and directed by Barry Sonnenfeld. Tucci also graced screens in Paramount Classics’ *Sidewalks of New York*, written and directed by Edward Burns and Sony’s *America’s Sweethearts*, opposite Julia Roberts and Billy Crystal. He also appeared alongside Kenneth Branagh and Colin Firth in the highly acclaimed HBO drama, *Conspiracy*, a film for which Tucci earned both an Emmy® and Golden Globe nomination for Best Supporting Actor in a Made-for-TV-Movie or Miniseries.

Tucci’s multiple talents have led to a very diverse career. Not only an accomplished and gifted actor, he is also a writer, director and producer. At The Sundance Film Festival in 2008, Stanley premiered the film *Blind Date*, which after seven years, brought him once again behind the camera, as he has directed and co-wrote, as well as starred in the Van Gogh remake of this film.

Another directorial effort was USA Films’ *Joe Gould’s Secret*, which starred Ian Holm as bohemian writer ‘Joe Gould’ and Tucci as ‘Joseph Mitchell,’ the famed writer for The New Yorker. The film, set in New York’s Greenwich Village in the 1940s, tells the story of the strange meeting and long lasting friendship between Gould and Mitchell, as well as the stories Mitchell wrote about Gould and his life.

Big Night, Tucci’s first effort as co-director, co-screenwriter and actor on the same film, earned him numerous accolades, including the Waldo Salt Screenwriting Award at the 1996 Sundance Film Festival, a recognition of Excellence by the National Board of Review, an Independent Spirit Award, The Critics Prize at the 1996 Deauville Film Festival and honors from the New York Film Critics and the Boston Society of Film Critics.

Tucci’s second project, *The Imposters*, a film which he wrote, directed, co-produced and starred, was an Official Selection at the 1998 Cannes Film Festival and was acquired by Fox Searchlight Pictures later that year. The 1930’s farce starred Tucci and Oliver Platt as a pair of out-of-work actors who find themselves aboard a cruise ship passengered by Steve Buscemi, Alfred Molina, Lili Taylor and Hope Davis.

Tucci's previous film credits include *Swing Vote*, *Kit Kitteredge: An American Girl*, *Robots*, *The Life and Death of Peter Sellers*, *Shall We Dance*, *Spin*, *The Terminal*, *The Tale of Despereaux*, *Deconstructing Harry*, *A Mid Summer Night's Dream*, *The Alarmist*, *A Life Less Ordinary*, *The Daytrippers*, *Kiss of Death*, *Mrs. Parker and the Vicious Circle*, *It Could Happen to You*, *The Pelican Brief*, *Prelude to a Kiss*, *Billy Bathgate*, *In the Soup* and *Slaves of New York*.

In 2002, Stanley won a Golden Globe Award for his brilliant portrayal of Lt. Colonel Adolf Eichmann in the television film entitled, *Conspiracy*. This was the dramatic recreation of the Wannasee Conference where the Nazi Final Solution phase of the Holocaust was devised. He also received a Golden Globe, as well as an Emmy® Award for his portrayal of Walter Winchell, a founder of American gossip, in the HBO original film, *Winchell*. His performance as the fast-talking tattler, whose exposure of secrets and scandals turned politically-left audiences and critics alike singing his praises. *Winchell*, directed by Paul Mazursky, provided Tucci with one of the juiciest roles of his diverse career.

His work on television includes his appearance as a re-occurring guest star on TNT's "Bull." He played 'Hunter Lasky,' a charming, conniving, power-player, one of Wall Street's best negotiation 'sharks.' His other television credits include appearances on "Equal Justice," "Wiseguy," "The Equalizer," "Thirtysomething" and "The Street." Tucci also starred as 'Richard Cross' in the Steven Bochco drama "Murder One," a performance for which he earned an Emmy® Nomination.

Tucci, no stranger to the theater, has appeared in many plays including Frankie & Johnny in the Claire de Lune, Execution of Hope, The Iceman Cometh, Brighton Beach Memoirs and The Misanthrope. He has also performed in a number of off-Broadway plays, at Yale Repertory Theater and SUNY Purchase, where he first studied acting.

Tucci resides in New York.

THE CREW

STEVEN ANTIN (Writer-Director) Filmmaker Steven Antin's numerous talents converge with his feature film directorial debut *Burlesque*, starring Christina Aguilera and Cher, set for a November 2010 release by Sony / Screen Gems.

Antin developed *Burlesque* at Sony/Screen Gems for several years, writing the script, choosing songs for the soundtrack, designing musical numbers, and actually writing the lyrics to one of the film's major songs, "But I'm a Good Girl". Having written live burlesque shows earlier in his career, making the film was a natural progression. Next for Antin is the feature film musical "Mash-Up" that he wrote and will direct, currently in development at Walt Disney Studios.

Antin has directed several music videos for such acclaimed performers as The Pussycat Dolls, Paul Van Dyke, and Girlicious. He also executive produced the successful reality series for The CW Network: "The Pussycat Dolls Present: The Search For The Next Doll."

Originally from New York City, Antin moved to California as a child and was discovered as an actor at the age of nine. Antin had memorable roles in several feature films including Jonathan Kaplan's *The Accused*, Richard Donner's *The Goonies*, and Boaz Davidson's *The Last American Virgin*. Antin also appeared as a recurring character on "NYPD Blue" and was also nominated for an ACE award as Best Actor in a Dramatic Series for the HBO telefilm "Vietnam War Story: The Last Days."

Following a successful acting career, Antin shifted his focus to screenwriting and producing. *Inside Monkey Zetterland*, which Antin wrote, co-produced and starred in, was nominated for the Grand Jury Prize at the Sundance Film Festival. Antin also created and executive produced The WB series "Young Americans," which launched the careers of stars Kate Bosworth, Ian Somerhalder and Michelle Monaghan.

He currently resides in Los Angeles.

DONALD DE LINE (Producer) has, during his more than 20 years in the movie business, collaborated with some of the industry's biggest names on both sides of the camera. His upcoming releases are *Green Lantern*, directed by Martin Campbell and starring Ryan

Reynolds, which brings the DC Comics classic character to the big screen for the first time, and a live action/animated version of *Yogi Bear*. De Line's most recent film was director Zack Snyder's animation debut, *Legend of the Guardians: The Owls of Ga'Hoole*, based on the beloved series of books by Kathryn Lasky.

Some of De Line's prior films include John Hamburg's hit comedy *I Love You, Man* starring Paul Rudd and Jason Segel; Ridley Scott's *Body of Lies*, starring Leonardo DiCaprio and Russell Crowe; and *Observe and Report*, starring Seth Rogen. He scored his first major hit as a producer with the 2003 heist thriller *The Italian Job*, starring Mark Wahlberg, Charlize Theron, and Edward Norton.

Before his producing career, De Line spent 20 years as a top studio executive, including President and Vice Chairman of Paramount Pictures, and President of Touchstone Pictures. During De Line's tenure, Touchstone's films grossed in excess of \$2.5 billion worldwide and garnered an impressive 24 Academy Award® nominations.

Films produced under his regime included *Pretty Woman*; *What About Bob?*; both *Father of the Bride* films; Ron Howard's *Ransom*; the Oscar®-nominated biopic *What's Love Got to Do With It*; Wes Anderson's first studio feature, *Rushmore*; Tim Burton's critically acclaimed *Ed Wood*; and the worldwide smash hit *Armageddon*.

STACY KOLKER CRAMER (Executive Producer) was formerly Senior Vice President of Production at Sony Screen Gems. During her seven years there, she oversaw the productions of *The Exorcism of Emily Rose*, starring Laura Linney, *When a Stranger Calls*, directed by Simon West and starring Camilla Belle, *Underworld*, starring Kate Beckinsale, *You Got Served* starring B2K and *Breaking All the Rules*, starring Jamie Foxx. She also served as an Executive Producer on Screen Gems' *Vacancy* and *First Sunday*.

Prior to joining Screen Gems, she was a Vice President of Production at Fox-based Davis Entertainment. She started out in the entertainment business as a publicist for Castle Rock Entertainment, where she worked on *The American President*, starring Michael Douglas and *The Shawshank Redemption*, starring Morgan Freeman. Cramer graduated cum laude from UCLA with a degree in Psychology.

RISA SHAPIRO (Executive Producer) began her career at The William Morris Agency in New York in 1981. She helped discover and cultivate the careers of such stars as Julia Roberts, Jennifer Connelly, Rosie O'Donnell, David Duchovny, Andie MacDowell and many more. In 1991, Risa left William Morris to join International Creative Management, where she continued to thrive as one of the most powerful female agents in the industry. In 2008, she decided to pursue management and production. As a manager, she continues to represent Cher, Jennifer Connelly, Heather Graham, Steven McQueen, Richard Dreyfuss, Andie MacDowell and others. She co financed *Saw*. *Burlesque* is her first film as executive producer.

BOJAN BAZELLI, ASC (Director of Photography) is one of the great image makers working at the forefront of high profile, visually-progressive films today.

Before *Burlesque*, Bazelli lensed the Bruckheimer/Disney feature *The Sorcerer's Apprentice*, which hits theaters in March 2010. The live-action adaptation of the classic Goethe poem-cum-Mickey-Mouse-cartoon stars Nicolas Cage, with Jon Turteltaub directing.

Earlier films in Bazelli's repertoire include blockbuster hits: *Hairspray* for director Adam Shankman; *Mr. and Mrs. Smith* for director Doug Liman, starring Brad Pitt and Angelina Jolie; and the spooky, foggy atmosphere of Gore Verbinski's thriller *The Ring*, as well as acclaimed independent films *The Rapture*, *Deep Cover*, *King of New York*, *Kalifornia* and *Dangerous Beauty*, each of which displays a visual range and passion matched by few.

Bazelli, a heady mix of American, Italian and Yugoslavian influences, approaches his work with an open, creative mind. His introduction to photography began at age 7, when his father took him into a projection room. The experience gave birth to a deep curiosity, as he wondered how a projector could create such beautiful images on the distant screen.

After high school, Bazelli trained at FAMU Film School in Prague. Impressed with one of Bazelli's student films, acclaimed director Abel Ferrara immediately offered him the job of shooting *China Girl* in New York City. Bazelli leaped at the opportunity and has lived in the United States ever since, rolling from one film to the next, challenging himself with each new project.

The world of TV commercials and music videos embraced Bazelli and became an avenue for experimentation.

Acknowledged for Best Cinematography in both 1996 and 1998 at the prestigious American Independent Commercial Producers (AICP) show, Bazelli's contribution to

shaping the evolution of the art and technique of the American television commercial is profound. He is one of the few cinematographers to have received the honor twice, since the event's inception. Bazelli also took home a Gold Clio for Best Cinematography in 1998 and the film *Kalifornia* took Best Cinematography at the Montreal Film Festival. In 1990 he received an Independent Spirit nomination for his work on *King of New York*.

With a style simultaneously sensual and atmospheric, beautiful and gritty, Bazelli keeps his creativity flowing with regular visits to galleries and by viewing as many films as possible. He loves both the art world and the entertainment industry.

Bazelli lives in Los Angeles with his wife and son.

JON GARY STEELE (Production Designer) is one of the most sought-after production designers in film today. His ability to create sets that become characters themselves has garnered him a sterling reputation in the world of film design.

Steele is responsible for the look of feature films such as *Takers*, *Death at a Funeral*, *Armored*, *Prom Night*, *Vacancy*, *When a Stranger Calls*, *Quarantine*, *Mama's Boy*, *The Onion Movie*, *Employee of the Month*, *Lonely Hearts*, *Mozart and the Whale*, *The Dukes of Hazzard*, *Beauty Shop*, *The Sweetest Thing*, *The Glass House*, *One Night at McCool's*, *Takedown*, *Cruel Intentions*, *American History X*, *Dead Connection*, *Dark Side of Genius*, *When the Party's Over* and *The Runestone*. He is also working on the Paramount remake of *Footloose*.

For television, Steele's credits include "R.U.S.H.," "MDs," "Sleep, Baby, Sleep" and "Dead Silence."

As art director, Steele worked on the films *Beauty Shop* and *Warlock* along with "Roe vs. Wade" and "Capitol" for the small screen.

VIRGINIA KATZ, A.C.E. (Editor) won an Eddy from the American Cinema Editors for her work on Bill Condon's acclaimed musical *Dreamgirls*. Katz previously collaborated with Condon on *Kinsey*, for which she received an Eddy nomination, and *Gods and Monsters*.

Katz's additional credits include the action film *Fearless*, for director Ronny Yu; *Mrs. Palfrey at the Claremont*, directed by Dan Ireland; and *Her Majesty*, directed by Marc Gordon.

For the small screen, Katz has served as an editor on both telefilms and series. Her television work includes “Alias” and “Felicity.”

BUCK DAMON (Music Supervisor) won a 2004 Grammy® Award, along with Zach Braff and Amanda Scheer Demme, for creating the influential platinum hit soundtrack for *Garden State*.

One of film’s most sought-after music supervisors, Damon’s recent credits include *The Proposal*, *17 Again* and *Beverly Hills Chihuahua*. In addition to *Step Up* and *Step Up 2 The Streets*, among his additional films as music supervisor are *Blow*, *Knockaround Guys*, *Mean Girls*, *House of D*, *The Last Shot*, *Cheaper by the Dozen 2*, *27 Dresses* and *Premonition*. He also served as music consultant on *The Rundown*, *Erin Brockovich*, *The Limey*, *She’s All That*, *Hurlyburly*, *Out of Sight*, *Rounders* and *Life*.

Damon has also worked as a music supervisor for television’s “Freaks and Geeks.” He was also a music consultant on “The PJs” and “Felicity.”

CHRISTOPHE BECK (Music by) In an unprecedented short time span, composer Christophe Beck has scored numerous films in virtually every genre. His talent is evident in a wide-range of features from the classic teen comedy *Bring It On* and the best-selling novel film adaptation *Under The Tuscan Sun*, to the highest grossing R-rated comedy of all time, *The Hangover*. Beck's recent credits include *What Happens in Vegas*, *Fred Clause*, *License to Wed*, *Charlie Bartlett*, *The Seeker*, *Year of the Dog*, *We Are Marshall*, *School for Scoundrels*, *The Pink Panther* and *The Pink Panther 2*, *Post Grad*, *Hot Tub Time Machine*, *Percy Jackson & The Olympians: The Lightning Thief*, *Death at a Funeral*, and *Date Night*.

Beck's road to film scoring was circuitous. The Montreal native started piano lessons at five and by eleven he was writing music for his first-ever band, Chris and The Cupcakes. During high school he studied flute, saxophone, trombone & drums, and performed in rock bands.

While studying music at Yale, Beck had an epiphany: "I discovered my talent for composing was far greater than my talent for performing." He wrote two musicals with his brother Jason (a.k.a. Chilly Gonzales, the Berlin-based hip-hop recording artist), as well as an opera based on *The Tell-Tale Heart* by Edgar Allen Poe.

Upon graduation from Yale in 1992, he moved to Los Angeles to attend USC's prestigious film scoring program, where he studied with Jerry Goldsmith. Beck was immediately attracted to the creative challenges unique to the marriage of music and picture. A personal recommendation from the legendary Buddy Baker, head of the USC Music Department, led to his first assignment for a Canadian TV series called *White Fang*. Soon thereafter, he was asked to score a new TV series, *Buffy*, based on the movie. Beck received the Emmy® for Outstanding Music Composition for his music to *Buffy*. He decided to leave and pursue film work.

Beck was concerned about leaving television: "It was actually quite terrifying. And things were slow during that first year, but I had faith in my abilities and it didn't take too long for things to start rolling." Christophe Beck's attitude and unique talents set him apart from many composers working today. "I pride myself on being very accommodating to the needs of the film and its creators. Each score I write, I try to make better than all the rest that have come before."

Chris's work can be heard currently in Davis Guggenheim's *Waiting for Superman*.

MICHAEL KAPLAN (Costume Designer) won a BAFTA Award for his costume designs for Ridley Scott's groundbreaking futuristic drama "Blade Runner." Then, he set off a fashion trend for an entire generation with his costume designs for his next film, Adrian Lyne's "Flashdance."

In addition, he has been the costume designer of choice for director David Fincher on the films *Panic Room*, *Fight Club*, *The Game* and *Se7en* as well as for Michael Bay on *Pearl Harbor* and *Armageddon*. Kaplan also reunited with director Ridley Scott to design the costumes for *Matchstick Men*. He also designed the costumes for such films as Edward Norton's directorial debut *Keeping the Faith*, Harold Becker's *Malice* and Taylor Hackford's *Against All Odds*.

Kaplan more recently designed the costumes for Curtis Hanson's *Lucky You*; Doug Liman's action-comedy hit *Mr. & Mrs. Smith*, starring Brad Pitt and Angelina Jolie; Michael Mann's actioner *Miami Vice*, starring Colin Farrell and Jamie Foxx; Francis Lawrence's sci-fi thriller *I Am Legend*, starring Will Smith; and J.J. Abrams' blockbuster *Star Trek*, which garnered Kaplan the third Costume Designers Guild Award nomination of his career.

Michael Kaplan's most recent designs can be seen in Jon Turteltaub's *The Sorcerer's Apprentice*, starring Nicolas Cage.

JULES FISHER and **PEGGY EISENHAUER** (Theatrical Lighting Designers), considered the “gold standard” of their craft, have been honored with a combined twenty-five Tony nominations, resulting in eight Tony Awards, the most recent for “Bring in ’Da Noise, Bring in ’Da Funk” and Stephen Sondheim’s “Assassins.”

They began their successful collaboration in 1985 on Bob Fosse’s “Big Deal.” Since that time, they have created inventive lighting designs for over thirty Broadway productions, including “Caroline, or Change,” “Ragtime,” “Victor/Victoria,” “Jane Eyre,” “The Will Rogers Follies,” “Angels in America,” “Cabaret,” 2003’s “Gypsy” and the critically acclaimed “Chita Rivera: The Dancer’s Life.” Their next project for the stage will be the highly anticipated world debut of John Guare’s new play, “A Free Man of Color,” starring Jeffrey Wright directed by George C. Wolfe opening at the Vivian Beaumont Theater in November 2010.

Bringing their talents to the big screen, Fisher and Eisenhauer recently worked on the Oscar winning film *Dreamgirls*, based on the original Broadway play and directed by Bill Condon. For *Dreamgirls*, the team worked with Condon for over 6 months on the 14 musical numbers for that film including the spectacular ONE NIGHT ONLY, STEPPIN’ TO THE BAD SIDE, and I AM CHANGING sequences. Prior to that, they collaborated on the screen adaptation of the musical *The Producers*. They had previously worked on Rob Marshall’s Academy Award®-winning musical *Chicago*, integrating their theatrical style of stage lighting with film lighting in collaboration with cinematographer Dion Beebe who was nominated for an Oscar for his work. Their contribution to the finale of the comedy hit *School of Rock* drew upon their design background in the music industry, in which Fisher was a pioneer through the 1960s and ’70s.

In the music industry, Fisher and Eisenhauer have, together, created spectacular visuals and lighting for such talents as Whitney Houston (The Bodyguard World Tour 1993-94), The Rolling Stones (1975–76 World Tour), David Bowie (Diamond Dogs World Tour), Linda Ronstadt (Canciones de Mi Padre American and Mexican Tours), Neil Young (Harvest Moon American Tour, 1992), and the record-breaking Simon & Garfunkel Reunion Concert in Central Park. For the Millennium celebration, Fisher and Eisenhauer were brought in by producer Quincy Jones to design the all-star concert production “America’s Millennium,” which was broadcast live on CBS. Additionally, Eisenhauer also did the production and lighting design for Jonathan Demme’s rock film “Neil Young Trunk Show.”

For *Burlesque*, they worked in tandem with director Steven Antin and cinematographer Bojan Bazelli to seamlessly blend the theatrical and film lighting, creating the unique visual environment that is The Burlesque Lounge.

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