



quick facts

NINE is an award-winning 16mm documentary film about nine breast cancer survivors who raced together in the world's largest two-day international rowing regatta. The film follows the women's stories as they bond and share hope from their first meeting through the race.

Director/Producer: Jennifer Campbell
Director of Photography: Tom Guiney
Composer: Lilli Lewis
Editors: Jennifer Campbell and Ellen Harder

Genre: Documentary
Original Format: 16mm film
Screening Format: Beta-Sp, VHS, Mini-DV, DVD
Total Running Time: 25:30 minutes

2002-2003 Festival Selections and Awards:

- **Fayetteville Film Festival** (2004) - Official Selection
- **Detroit Docs International Film Festival** (2003) - Official Selection
- **Ohio Independent Film Festival** (2003) - Official Selection
- **Annapolis Film Festival** (2003) - Official Selection
- **New Hampshire Film Expo** (2003) - Best Documentary
- **Rochester International Film Festival** (2003) - Award Winner
- **WorldFest Houston** (2003) - Silver Award
- **Newport Beach Film Festival** (2003) - Official Selection
- **Chlotrudis Short Film Festival** (2003) - Official Selection
- **Heartland Film Festival** (2002) - Jimmy Stewart Memorial Crystal Heart Award
- **Great Lakes Film Festival** (2002) - Official Selection
- **Los Gatos Film Festival** (2002) - Official Selection
- **Tribeca Film Festival** (2002) - Official Selection
- **Redstone Film Festival** (2002) - Winner, Grand Prize
- **Humboldt International Short Film Festival** (2002) - Finalist
- **Stand Film and Video Festival** (2002) - Official Selection



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a film by jennifer campbell

The Head of the Charles Regatta, the world's largest two-day rowing event, is held yearly on the Charles River in Boston, Massachusetts. In October 2000, nine women made history as they climbed into a boat to race in the Masters Women's Eights competition. The boat, organized and coached by 1984 Olympic Gold Medallist Holly Metcalf, was inspired by Diane Cotting, the seven-seat. Having talked with Holly about the importance of rowing as a part of her recovery from breast cancer, Diane felt that it would be a powerful statement for nine survivors to race down the course of the Charles. In *NINE*, Diane explains that rowing saved her life and that she wants to show other women that breast cancer is not a death sentence. Holly describes how she and Diane sent letters to Row as One* alumni, seeking out breast cancer survivors who would like to be a part of the crew. The women they gathered became the focus of the documentary.

We are introduced to the women as they meet each other for the first time, five days before the race. They have traveled from all parts of the United States to participate in the "One in Nine" boat, which took its name from the frightening statistic that one in nine women will develop breast cancer in her lifetime. There are hugs all around as they gather on the dock before their first practice. The team is comprised of Mary Ruddell, Nancy Oken, Diane Cotting, Michele Marks, Pat Carr, Beth Meister, Suzy McIntosh, Joyce Abercrombie and Candace Kendle – nine athletes ranging in age from 37 to 63. All rowers, all breast cancer survivors, although some of them tell you they survived the treatments, not the cancer; and that breast cancer is, and always will be, a part of their lives.

Throughout the week the women practice, bond and share their experiences with breast cancer. They show special concern for Michele, who at the age of 37, was rediagnosed just four weeks prior to the race. For the first time in their recovery, they are surrounded by other women who understand the mastectomies, the chemo, radiation, reconstructions and tamoxifen. They tell their stories over lunch, interspersed with their planning for the big race. They are here because of breast cancer, but moreover they are here to win. In their individual interviews, they dig deeper into the past and tell of the isolation they felt, the fear, and how rowing helped them through the rough spots, giving them the physical and mental strength to keep fighting.

Many of the women were not athletes before they began rowing. They tell us about growing up when "women weren't supposed to sweat." As rowers, they have learned that sweating and being strong are good. They have challenged societies' misconceptions of women (especially older women) as non-athletes and weak competitors. They are here to show the world that women, regardless of their age, can row hard.

Wearing pink uni-suits and sequined hats, the women are ready for their race. Counting down from bow, they push out from the dock and head for the starting line. Hundreds of thousands of people are gathered along the banks of the Charles. If spectators blink they will miss the women as they fly past. As they cross the finish line, regardless of the results, they feel the race is already won. The women end their short time together with a victory row back down the course, the spectators along the shore cheering and waving pink ribbons as a show of support.

* Row As One Institute, Inc. was founded by Holly Metcalf in 1994. Every summer, Holly runs camps for masters women (ages 27+) who want to learn to row or improve their skills.



the women: in their own words

"We get in the boat and it's not as if we forget our breast cancer... but rowing makes you so strong and so healthy, and mentally you can focus on your performance and the team's performance. It was marvelous for me. Rowing has been inspirational, spiritual and really lifesaving."

– **Candace Kendle**

"I think people gain a great deal from the sport of rowing in addition to the actual physical activity. You learn so much about yourself, what your limits are, how you can push yourself past those limits."

– **Nancy Oken**

"It's really nice to row with a group of people that you know you have something in common with. When we pull those oars, we know that we're pulling them for each other."

– **Beth Meister**

"Nobody expects to get cancer. It's just not something that most of us think will be part of our future, but people need to know if it does happen to them it doesn't have to be a death sentence."

– **Suzy McIntosh**

"Rowing really saved my life. I'm absolutely convinced of it."

– **Diane Cotting**

"People look at us and say 'Oh you poor thing, you've had breast cancer.' But we say 'No, not poor thing. We're strong. We can do it.' A lot of us are in better shape than we've ever been."

– **Michelle Marks**

"For me, rowing has been a growth experience in my self confidence and my self worth. It has gone into all the other parts of my life."

– **Mary Ruddell**

"I really want to see more progress made in the next 70 years than has taken place in the past 70 years, when my grandmother died from breast cancer."

– **Joyce Abercrombie**

"A little lumpectomy, a little bit of radiation. It didn't get in my way. I was very tired, but it was no big deal."

– **Pat Carr**

"What I am hoping is that rowing will bring these women a sense of their collective power, their collective ability to have hopes and to maintain their individual spirit. I want them to see how physically strong they are and how fast they can make that boat go."

– **Coach Holly Metcalf, 1984 Olympic Gold Medalist**



about the production

During the summer of 2000, Producer/Director Jennifer Campbell interviewed Diane Cotting about her experiences as a masters rower. As they spoke, the discussion shifted from rowing to Cotting's personal battle with breast cancer. Her story was compelling: a first botched surgery, chemotherapy, the way the rowing community embraced her and helped her through the greatest challenges she had ever faced. What touched Campbell was Cotting's passion for living and her continuing commitment to breast cancer advocacy. During their conversation, Cotting mentioned that she was organizing a boat of breast cancer survivors for the Head of the Charles – the world's largest two-day rowing event, held yearly on the Charles River in Boston, Massachusetts. It was then that Campbell decided to document the women, their stories and the race.

"I was so moved by Diane's story and I knew that this would be a powerful event," said Campbell. "I had to capture it on film so that other women could benefit from the courage of the women in the 'One in Nine' boat."

With less than six weeks before the race, pre-production time was short. Campbell enlisted the help of Co-Producer Ellen Harder, and Associate Producer Kate Guiney. While Campbell prepared for interviews and arranged shooting dates, Harder began assembling the seventy-person crew, and K. Guiney secured equipment and funds. When the women arrived five weeks later, Campbell had enlisted seasoned cinematographer Tom Guiney to act as Director of Photography. Campbell, Harder, K. Guiney and T. Guiney met with the large crew on several occasions, mapping out locations and discussing the focus of the film. Campbell wanted to cover the race thoroughly and knew to accomplish this that she needed several cameras stationed along the 3.2-mile course.

"I knew the crowds were intense, and there would be no hope to move a camera to another location once the race had begun. It is almost impossible to walk on the river paths as it is, let alone with a camera, tripod, and sound gear. Tom and I scouted the course in the weeks prior to the shoot and found the optimal places for each camera. Having raced in the Charles myself, I had a lot of suggestions for camera angles and framing, which Tom used to plan his shot list."

In total, eleven 16mm film cameras were placed along the course and used to shoot the race footage. Sound was a particularly difficult issue for the production. Harder, who served as primary Sound Mixer for the film, experimented with several sound setups during the week prior to the race. Sound was recorded from a motorboat during two of the women's practices, using wireless mics to capture the sounds of the oars cutting the water and the coxswain calling commands to the team. On race day, two wireless mics were attached to the coxswain, with two separate Porta-DAT's picking up the signals at different points along the course. A third DAT was placed at the starting line, to capture the announcer's words, and four Nagras were positioned on various bridges, recording sounds as the boats passed underneath them.

Despite difficult shooting conditions, everything went according to schedule. Campbell was extremely pleased with the final footage. "The film shoot itself went very smoothly," said Campbell, "by far the largest snag was when my lab went bankrupt. We were in the middle of editing when we heard through the grapevine that the lab had gone under. No one had bothered to tell us, and I had 18,000 feet of film sitting in the vault. When I called to get my film back, they couldn't find it because someone had mislabeled the boxes. It took four months of negotiating to get the negative back, which was a very stressful time for me."

After a long year of post-production, the editing was complete. "The final version of the film definitely differed from my original idea," said Campbell, "however I was very satisfied with the end result. A lot of the interview footage about the women and their experiences with breast cancer was left on the cutting room floor. The film ended up focusing on the women and their athletic endeavors. It was an incredible opportunity to meet and work with the 'One in Nine' team. They are an inspiring group of women and their stories touched everyone on the film crew."



Jennifer Campbell - Director/Producer/Editor

Campbell made her first documentary at age fourteen. Entitled "A Tribute to Pop," the video chronicled the achievements of her late grandfather, a local hometown sports hero. It went on to win three awards in the 1990 Lowell Youth Film Festival, including Best Film. Since then, she has been hooked on making films exploring the lives of everyday heroes.

In addition to NINE, Campbell has worked on several short films, including "Day Number One," directed by Andy Silverstein; "Light Fingers," directed by Mel Osbourne; and "Beauty Parlor Census," directed by Margaret Broucek.

In 1997, Campbell graduated magna cum laude from Ithaca College with a Bachelor of Science degree in Television and Radio, with a concentration in Video Production. There she was named Senior of the Year by the Television/Radio faculty. She was also a member of the Women's Crew Team all four years of her undergraduate career.

Currently Campbell is a high school teacher of Television Production. She received her Master of Fine Arts in Film Production from Boston University in January 2002. A rower since 1991, she continues to row and coach.



Tom Guiney - Director of Photography

With the majority of his film education occurring on the set, Guiney works out of New York as a freelance cinematographer, gaffer and key grip. Guiney began his film career in 1997 as a camera assistant and in the lighting departments on a variety of sets. He has shot numerous shorts and two independent features. He has also done lighting for multiple features, shorts, commercials, music videos and TV spots. Most recently, Guiney worked in the lighting department of MTV's *Real World*. Guiney received a Bachelor of Arts degree in Art-Semiotics from Brown University.



Lilli Lewis - Composer

Lewis originally hails from the eclectic town of Athens, Georgia. A two-time 1st place winner in the National Association of Teachers of Singing (NATS) vocal competition, Lewis actively performs in every idiom including classical, jazz, folk, gospel and soul. In April 2002, Lewis performed the National Anthem in Boston's Faneuil Hall for the National Hungarian Society. Lewis has recorded with Laszlo Gardony, John Lockwood, Mark Shilansky and the folk/rock collective known as Coriander.

Her band, The Lilli Lewis Project, which features Lewis on piano and vocals, is augmented by award winning clarinetist and composer Todd Brunel. She has collaborated with numerous artists including Regie Gibson (Love Jones), singer/songwriters Sandi Hammond (Respond compilation), Thaddeus Hogarth (Heavy Metal Horns), Jennifer Matthews, Latin Grammy Winner Tony Perez and Award Winning Jazz vocalist Patrice Williamson.

Lewis now resides in Atlanta, GA where she is a member of the Americolor Opera Alliance. She is currently composing "Simon Brown" an opera based on her great grandfather, William John Faulkner's collection of slave folk tales entitled "The Days When the Animals Talked," along with a number of works inspired by W.E.B. Dubois' "The Souls of Black Folk."



complete crew list

Jennifer Campbell	Director, Producer, Editor	Stacy Schreffluer	Camera Assistant
Tom Guiney	Director of Photography	Igor Torgeson	Camera Assistant
Kate Guiney	Associate Producer	Ian Tosh	Camera Assistant
Ellen Harder	Sound, Co-Producer/Editor	Chaz Zelus	Camera Assistant
Seth Horowitz	Associate Producer, Location Manager	Ben Avishai	Sound Recordist
Monica Day	1st Assistant Camera	Kate Barry	Sound Recordist
Rachel Connors	2nd Assistant Camera	Mary Choi	Sound Recordist
Mario Marval Diaz	2nd Assistant Camera, Grip	Shing-Ming Ho	Sound Recordist
Tanya Connor	Director of Public Relations	Laura Inserra	Sound Recordist
Lilli Lewis	Composer	Josh Lederman	Sound Recordist
Christina Zwart-Last	Press Manager	Monica Aufrecht	Boom Operator
Wendy Lyon	Location Manager	Arthur Dobelis	Boom Operator
Tony Black	Boom Operator	Wael Haggiagi	Boom Operator
Jack Murphy	Gaffer	Pegeen Quinn	Boom Operator
Michael Pavli	Grip	Jeeves Selvarajah	Boom Operator
Katy Passanisi	Grip	Jarred Buck	Production Assistant
Brad Kimbroug	Grip	Kimberly Campbell	Production Assistant
Marcus Lehmann	Grip, Assistant Editor	Kris Eriksen	Production Assistant
Dov Yellin	Production Assistant	John Hard	Production Assistant
Peter Liegel	Production Assistant	Lauren Rodwell	Production Assistant
Pascha Marlin	Craft Services	Liz Veri	Production Assistant
Ariel Kraten	Still Photographer		
Marisa Fratini	Launch Driver		
Catherine Salamone	Launch Driver		
Michelle Andrews	Assistant Director		
Tanya Connor	Assistant Director		
Rose Corbin-Cummings	Assistant Director		
Cynthia Rockwell	Assistant Director		
Alexandra Tolan	Assistant Director		
Ali Comperchio	Production Coordinator		
Matt Donlan	Equipment Manager		
Lauren Wood	Equipment Manager		
Ilka Omdahl	Craft Services		
Rebecca Suplicy	Craft Services		
Adam Tanner	Still Photographer		
Marisa Bettencourt	Still Photographer		
Mike Ball	Camera Operator		
Dave Bettencourt	Camera Operator		
Rachel Clift	Camera Operator		
Mario Marval Diaz	Camera Operator		
Maria Gambale	Camera Operator		
Brad Kimbrough	Camera Operator		
Jeremy Martin	Camera Operator		
Jack Murphy	Camera Operator		
Andy Silverstein	Camera Operator		
Tommy Upshaw	Camera Operator		
Hsui-Wen Cheng	Camera Assistant		
Mia Horberg	Camera Assistant		
Tim Kofflin	Camera Assistant		
Marcus Lehmann	Camera Assistant		
William McNeil	Camera Assistant		
Ben Miller	Camera Assistant		
