

No Reservations

A master chef, Kate (CATHERINE ZETA-JONES) lives her life like she runs the kitchen at upscale 22 Bleecker Restaurant in Manhattan—with a no-nonsense intensity that both captivates and intimidates everyone around her. With breathtaking precision, she powers through each hectic shift, coordinating hundreds of meals, preparing delicate sauces, seasoning and simmering each dish to absolute perfection.

More at ease behind the scenes, she only leaves the sanctuary of her kitchen to accept compliments for one of her signature dishes, or, on rare occasions, to tangle with a customer who dares question her expertise. After work, most nights find her in bed before midnight, set to rise at dawn to beat her competition to the fish market for the next day's freshest selections.

Kate's perfectionist nature is put to the test when a brash new sous-chef joins her staff, the high-spirited and freewheeling Nick (AARON ECKHART). A rising culinary star himself, Nick favors opera while working and loves to make everyone around him laugh. His casual approach to both life and cuisine couldn't be more different from Kate's, yet the chemistry between them is undeniable...as is the discord, like forks clanging off a granite countertop.

It might be easier to deal with this turbulence at work if Kate wasn't already off-balance at home, struggling to connect with her nine-year-old niece, Zoe (ABIGAIL BRESLIN), who has recently—and very unexpectedly—come to live with her. A bright, perceptive child, more comfortable with fish sticks than foie gras, Zoe is clearly out of place in Kate's routine but Kate is determined to make a home for her...just as soon as she figures out how.

As the weeks progress, Kate is not sure what steams her more—that Nick's talent scores big points with 22 Bleecker's owner, Paula (PATRICIA CLARKSON), and its discriminating clientele, or that his easygoing charm quickly wins over the shy Zoe, who finds it easier to open up to him than to her aunt. But when he challenges the boundary between rivalry and romance,

Kate finds herself questioning, for the first time in years, some of the choices and beliefs that have made her so self-sufficient and so safe.

If she wants to forge a real bond with Zoe, find happiness with Nick and rediscover her appetite for life, Kate will have to try something bold and new, and learn to express herself outside the realm of her kitchen.

That would be like trying to cook without a recipe. But, as Kate discovers, sometimes the best recipes are the ones you create yourself.

Castle Rock Entertainment presents, in association with Village Roadshow Pictures, a Scott Hicks Film, “No Reservations,” starring Academy Award winner Catherine Zeta-Jones (“Chicago”), Golden Globe nominee Aaron Eckhart (“Thank You for Smoking”), Oscar nominee Abigail Breslin (“Little Miss Sunshine”) and Oscar nominee Patricia Clarkson (“Pieces of April”).

The romantic drama is directed by Oscar nominee Scott Hicks (“Shine”), from a screenplay by Carol Fuchs, and produced by Kerry Heysen (“Hearts in Atlantis”) and Sergio Agüero (executive producer on Spain’s three-time Goya Award winner “Princesas”). Susan Cartsonis (“What Women Want”) and Bruce Berman (“Ocean’s Thirteen”) served as executive producers. Mari Jo Winkler-Ioffreda (“In Her Shoes”) is co-producer. Oscar nominee Stuart Dryburgh (“The Piano”) is the director of photography; Barbara Ling (“Hearts in Atlantis”), the production designer; Oscar nominee Pip Karmel (“Shine”), the editor; and Melissa Toth (“Eternal Sunshine of the Spotless Mind”), the costume designer. Music is by three-time Oscar nominee Philip Glass (“Notes on a Scandal,” “The Hours,” “Kundun”). “No Reservations” is based on the screenplay “Mostly Martha” by Sandra Nettelbeck, produced by Christoph Freidel and Karl Baumgärtner.

The film will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company, and in select territories by Village Roadshow Pictures. It is rated PG by the MPAA for “some sensuality and language.” Soundtrack album on Decca Records.

www.noreservationsmovie.com

**For downloadable general press information and photos from
“No Reservations,” please visit: <http://press.warnerbros.com>**

ABOUT THE PRODUCTION

Sometimes, Life Isn't Made to Order

For “No Reservations” director Scott Hicks, it was not only the story itself that first attracted him, but the way in which it offered touching glimpses of human interaction at its most intimate and relatable level. “It’s a heartfelt, contemporary drama that strikes an interesting balance between deep emotions and moments of natural humor and lightheartedness, which is how most of us experience life,” he says. “It’s about loss, but also about learning to change and finding real love out of loss.”

Hicks earned international acclaim for the powerful 1996 drama “Shine,” which received seven Oscar nominations, including Best Director and a Best Screenplay nomination for Hicks. As a filmmaker, he says, he is drawn to “character-driven stories of real emotion,” and saw in Kate’s dilemma an opportunity to explore how a person with an extremely well-ordered life might deal with unexpected events that change all of it in an instant. More importantly, “how that person might find, through challenge and adversity, the gifts of love, purpose and a fresh perspective on life.”

Catherine Zeta-Jones, who counts herself among Hicks’ biggest fans, offers a similar assessment. “It has so many facets. There’s a wonderful love story, there’s the poignant relationship between Kate and her young niece, there is Kate’s passion for her work and then there’s the fascinating theater of a professional kitchen and seeing how that fast-paced world operates.

“When I heard that Scott Hicks wanted to direct it, I was thrilled,” she continues. “I knew from his body of work that he would bring to it the right sensitivity and texture.”

“No Reservations” is based on the 2001 European feature “Bella Martha” (or “Mostly Martha”), a film that charmed many of the “No Reservations” cast and filmmakers prior to their collaboration. Says producer Kerry Heysen, “It was both a stylish and very tender film. We thought that by relocating it to America we could bring it to a larger audience. Setting it in New York—a city with such a rich relationship with food and restaurants—was the perfect choice and I knew it would add its own zest to the film. You can’t walk down a street in New York without passing little cafés of every description and taking in all that aroma and activity.”

“It was a love story that celebrated the universal joy of making and sharing great food,” says producer Sergio Agüero. “I was tremendously excited about its potential worldwide because both of these subjects strike a familiar chord in every culture.”

The filmmakers needed to reinvent the story in its new context but were fully committed to retaining what everyone loved best about “Mostly Martha”—its heart and its flavor, as well as its heroine, a successful and single-minded master chef who runs her life and her kitchen with equal measures of disciplined efficiency.

The arrival of sous-chef Nick changes everything—dramatically. “He’s flamboyant; he fills the kitchen with the sounds of opera and singing, and the staff is laughing at his jokes. It’s a completely different atmosphere with his presence and Kate doesn’t like it,” says Heysen, who concedes that, from Kate’s point of view, there could also be another, more insidious nuance in play. As a woman who has achieved a level of success and autonomy in a highly competitive field with few plumb positions, Kate considers Nick a potential threat to her professionally. In truth, Heysen explains, “Nick has taken this job because he’s a great admirer of Kate’s work and wants to learn from her, but she doesn’t see that. She is immediately distrustful.”

While Nick challenges her domain at the restaurant, the arrival of Kate’s newly orphaned niece, Zoe, seriously disrupts her home life.

Says Hicks, “The child turns everything upside down, not only emotionally but on a practical level. There’s simply no room for a nine year old in the world of a busy chef with a tight schedule, late hours and such precise habits. Kate is not maternal. Her heart is in the right place, but she has absolutely no idea what to do with this child who won’t even eat her food. Meanwhile, at the restaurant, this new chef in the kitchen is making sparks fly.”

But sparks aren’t necessarily a bad thing...

Aaron Eckhart, who stars as the gregarious Nick, notes that, “It’s through these conflicts that Kate will find the joy in life. Zoe and Nick change everything and really start breaking her down. But it’s up to Kate where she’s going to go from there to overcome her problems and find growth and new life.”

And what better medium than food for nurturing romance and bringing people together?

Food and everything related to food—the preparation, presentation and sharing of it, not to mention the aroma, the texture, the look and the taste of it—has undeniable romantic and life-affirming elements, which Hicks weaves throughout the story. That intention began with the

screenplay, of which screenwriter Carol Fuchs says, “The element of food serves in both a literal and a figurative sense. It’s not just about what we eat but how we feed ourselves emotionally.”

“Food has its own power and symbolic presence in the film,” the director offers. “All the communication and seduction begins with food. The connection between Kate and Nick begins with their shared love of cuisine, and it also plays a role in bringing Zoe out of her shell. In Zoe’s case, as a child whose grief has suppressed her appetite, the fact that she finally takes the spaghetti Nick offers her is a sign that she trusts him and is warming up to him. In the case of Kate and Nick sharing their first meal together, there is a more erotic charge to it.”

In a general sense, says Heysen, “Food here is a metaphor for life and the life force or, if you like, *love*.”

Eckhart agrees. “It certainly engages all the senses. With the cooking itself, especially at this level where it’s practically an art form, there’s a heightened awareness of incorporating ingredients and layering tastes to stimulate the palette... Oh yeah, it’s very romantic.”

“I never thought I could get excited about scallops,” declares Zeta-Jones, “but when you really focus on them, you get a whole different perspective.”

Casting: How Many Cooks in This Kitchen?

“My husband said that this role was the biggest stretch I’ve ever had as an actress, because it puts me into the kitchen,” Zeta-Jones jokingly reveals, before going on to admit that, prior to her culinary training for the film, she was unsure of her ability to properly cook an egg.

In fact, says Hicks, not only did Zeta-Jones quickly learn her way around the kitchen to authenticate her performance in the weeks before “No Reservations” began shooting, but the film depended greatly upon her formidable range throughout. “The story absolutely rests on her shoulders. She’s in nearly every scene and the whole thing revolves around her. She has great subtlety and amazing timing, which, when you consider her background as a dancer, isn’t surprising. That timing plays so well into her sense of drama, because there are scenes of strong emotion here but also breakthrough moments of fun.”

“Kate runs a tight ship, to say the least,” says Zeta-Jones. “She knows her business and tends to get a little defensive when a customer questions the taste or presentation of any of her

dishes. But when she brings that strict perfectionism into her private life it keeps her from having real relationships with people. It keeps away the insecurities and fears and the potential pain, but also the joy and the fullness of life that only exists when you can open up to people, let go a little and let things happen.”

Citing their characters’ first encounter in the 22 Bleecker kitchen, Aaron Eckhart says, “Kate takes one look at this casual, easygoing new chef, playing opera and telling jokes, and she thinks he’s not taking the job seriously. It would appear that way but, in truth, Nick just has his own style. Once he feels Kate’s blast of hostility, he assumes the rubber band theory of ‘don’t break, just bend,’ and tries to be as nice and charming as possible in the hope that she will eventually let down her guard.”

Nick takes the sous-chef job as an opportunity to work with, and learn from, master chef Kate, whom he admires. “The romance is as much a surprise to him as it is to her,” Eckhart offers. “The difference is that once he recognizes it, he’s ready to embrace it, but she isn’t quite there yet, which means he has to be exceptionally charming and very creative. When he can’t get through to her any other way, he uses the language she understands best: food.”

“This role shows a wonderfully light side of Aaron, which we don’t always see. A lot of his roles have been quite intense,” observes Zeta-Jones.

“Not only is Aaron the romantic leading man here,” says Hicks, “he also has to have the ability to genuinely connect with a little girl and bring out the emotion in that as well, which sounds easier than it actually is.”

“As Nick, Aaron approaches young Zoe the way you would approach a pony in a paddock,” says Heysen, drawing on her experience working with horses on the Australian property she shares with husband and 30-year filmmaking partner Scott Hicks. “If you have a shy pony that won’t come to you, you cannot pursue it. You must sit and wait with gentle overtures and eventually it will come to you. It requires a great deal of sensitivity.”

Eckhart enjoyed his scenes with Abigail Breslin, who turned 10 years old during production. “It’s fun to have that kind of youthful spirit around. She taught me some cheerleading cheers, and we would practice together in the kitchen between takes.”

Unlike her buoyant personality off-camera, Breslin’s portrayal of Zoe—at least in the film’s initial scenes—was necessarily more subdued. As the young actress describes her, “Zoe is sort of quiet in the beginning. She’s not really hostile towards Kate, not mean to her or rude,

but just not really friendly or open either. She doesn't know how this living arrangement is going to work. She's feeling kind of lost and on her own."

Hicks, who proclaims Breslin "delightful," says, "She's not caught up in the business of it all; she simply enjoys acting. I love working with children. Although they may not bring a wealth of experience or technique to a role, they can, like Abigail, bring tremendous honesty and access to their emotions. If I explain the context and situation of a scene to her, Abigail can sense precisely where to take her character. She's extremely resourceful and absolutely the real deal as an actress."

Illustrating this, Heysen relates a scenario that Breslin's mother offered. "It was right before we shot the scene in which Zoe first sees where she's going to live with her aunt after her mother has died. Abigail's mother said that she had been preparing for the scene at home and had remarked to her, 'When that little girl walks up the steps into that house her life is never going to be the same again.' She really thinks it through and that's why she is so convincing on screen."

Meanwhile, Kate has another confrontation brewing with the owner of her restaurant, Paula, played with authoritative panache by Patricia Clarkson, who notes that the two women are very much alike. "Paula has her own control issues. She's a very can-do person and runs every aspect of this restaurant. She's the host, the maître d', the manager, the owner, not to mention head of personnel and wine selection. This is her baby; her whole life is wrapped up in this restaurant.

"Paula respects Kate for her talent and work ethic and so tolerates her fits of temperament," Clarkson continues. "They are friends and they have history but it's not an easy relationship. Like Kate's relationship with Nick, this one generates its own sparks."

A longtime admirer of Clarkson's work, Hicks remarks, "She gives a smart, sophisticated razor-sharp wit to the role."

Adds Heysen, "Patricia brings all the many facets of Paula to the fore—good, bad and complex—but above all conveys the feeling that, ultimately, this is a woman you don't want to cross. And Kate is often dangerously close to crossing her."

Rounding out the main cast are Jenny Wade ("Rumor Has It...") as Kate's loyal but very pregnant sous-chef Leah, whose imminent due date and leave of absence prompts Paula to hire Nick as her replacement; Lily Rabe ("Mona Lisa Smile") as waitress/actress Bernadette, who

likes to run lines for her next audition in the kitchen's walk-in refrigerator and is Nick's biggest fan; and Brían F. O'Byrne ("Bug" and Broadway's "Doubt") as Kate's downstairs neighbor Sean, a divorced dad who has been futilely asking her out for years.

Academy Award nominee Bob Balaban (producer, "Gosford Park") is featured as the therapist Paula forces Kate to see, a man who resorts to slightly unorthodox methods when traditional therapy has no effect on the highly guarded chef who, clearly, would rather talk recipes than repression.

*May I Take Your Order? Culinary Training for the Cast
and
Catherine Zeta-Jones Masters the Infamous Tablecloth Trick*

With so many scenes taking place over a hot stove at 22 Bleecker—pots clanging, waiters rushing in and out, and Kate and Nick's personal drama unfolding amidst the fast-paced routine of preparing dinner for a restaurant full of patrons—Hicks wanted the actors to be at ease with the tempo of a professional kitchen. "I always strive for realism. In this setting, it was especially important for the actors to feel as though they were really preparing these dishes and coping with the stresses of their environment. It was essential that their actions be fluid and natural in order to keep the emphasis where it belongs—on the story," the director says.

Just as important, Heysen points out, was that shots of Nick chopping onions and Kate garnishing plates ring true, because, "with everyone around the world watching The Food Network, audiences are extremely savvy and would know if someone was faking it."

Toward that end, Hicks cast professional line chefs to serve as 22 Bleecker's onscreen kitchen staff, hired numerous culinary and restaurant consultants and arranged hands-on training with genuine masters for his stars.

Catherine Zeta-Jones and Aaron Eckhart spent two weeks with celebrity chef Michael White, who tailored his instruction to their characters' specialized roles: for Zeta-Jones, as head chef, an emphasis on preparing sauces, pan-tossing small items, plating and preparing garnish; and for Eckhart, as sous-chef, the more practical aspects of chopping vegetables and sautéing, cleaning and butchering fish and meat. Following the edict that the mark of a good chef is not only a flair for food but a command of his domain, both learned safety basics and the fine points

of handling knives, grasping superheated pot handles with towels and deftly navigating the cramped space while simultaneously working, talking and cooking.

Eckhart, who has worked as a waiter and bartender but never a chef, found the curriculum fascinating, although, in addition to onions, carrots and mushrooms, he cut his fingers numerous times during his two-day practice with the knife. This was par for the course, he was assured by White, who, after 16 years of cooking professionally, still lives by the rule of assuming that every surface in a kitchen is hot.

Even Abigail Breslin learned to flip pancakes and pare vegetables under the tutelage of French Culinary Institute chef Lee Anne Wong and recounts how, during one scene, she got a little carried away with her newfound skill. “I was peeling asparagus. I got down to the part where it becomes white and just kept going until it got really skinny and Scott started laughing. He said, ‘You don’t have to turn it into a toothpick; it’s still asparagus.’”

Outside the kitchen, Patricia Clarkson took a crash course on how to handle front-of-house duties with aplomb from Daniele Sbordi, then general manager of New York City’s renowned Fiamma Osteria, and likens it to managing a theater. “When you’re running a restaurant, you have to be on top of everything: reservations, stock, orders, staff and the wine selection, not to mention the preferences and personalities of the VIPs coming in, and be ready to diffuse any potential situation. You get there early to prepare and coach the waiters on the day’s specials, and when that door opens and people start coming in, it’s like the curtain going up.”

Speaking of theater, one confrontational scene between Kate and an ill-mannered customer afforded Zeta-Jones the opportunity to add a neat trick to her professional repertoire: the classic tablecloth pull, in which a cloth is yanked cleanly out from under a full load of place settings with minimum spillage. Its success depends largely upon confidence and timing. “It was one of the best shooting days of my life,” she declares. “I didn’t get it straightaway, but once I did, I had so much fun I wanted to do it all the time. Now I can bet people at parties that I can whip out a tablecloth from under a stack of plates and glasses and not break anything.”

Zeta-Jones additionally went above and beyond any restaurant training Hicks had anticipated by volunteering to work the dining room one night during the busy dinner shift at Fiamma Osteria, an experience she calls “terrifying and a real learning experience.” Even in that atmospheric lighting, several patrons remarked on their server’s striking resemblance to the actress Catherine Zeta-Jones, to which she casually replied, “Yeah, I get that all the time.”

Production Design, and Props Good Enough to Eat

“As food is the metaphor for love in this story, food preparation is the context in which these characters live, behave and interact,” says Hicks. With this in mind, he and production designer Barbara Ling provided the cast a nearly fully functional kitchen set, which becomes the backdrop for some of the most significant moments that pass between Kate and Nick.

Hicks and Ling researched approximately 60 area restaurants for their range of design options and mood, noting differences between work spaces created by chefs versus those created by restaurant owners. After briefly considering adapting an existing industrial facility but finding those spaces too sterile and large, they opted to build their kitchen from scratch on a soundstage at Silvercup East Studios in Queens.

Says Ling, “The one advantage was that we didn’t adhere to codes, or it would have been ridiculously expensive. Instead, I was able to design a kitchen to look completely functional but that doesn’t have to last very long. All the stainless steel is real, as well as the tile, the copper piping and the tanks for the cappuccino machines, the appliances, sinks, stoves, stainless tables, even the thermometers set into the walls. The only exceptions are two walk-in refrigerators. We built those units and then pumped in cold air.”

The walk-ins serve a dual purpose: to chill food, and to provide chefs with a place to cool down, literally, or to have a private conversation—a habit all the culinary and restaurant consultants on-set confirmed as authentically depicted in the movie, right down to the part where the rest of the kitchen staff sneaks glances through the tiny window to see what’s going on.

Says Eckhart, “They recreated everything to the nth degree. The detail is amazing. You can really lose yourself in a scene and completely forget you’re on a soundstage.”

Ling strove to depict the normal flow of a working environment from the camera’s point of view without removing walls. “I wanted to show what people don’t often see: how chefs maneuver in a kitchen, crisscrossing each other, one holding a plate while another one garnishes it and hands it off to someone else. It’s beautiful, almost like dance choreography. There is constant traffic—people coming in and out, deliveries arriving, waiters coming through the

door—and the head chef supervises all of this from a central position like an orchestra leader in the pit.”

The flow generated in the kitchen then extends unbroken through the door to the restaurant dining room, and from there to the windows and out into the New York City street.

For a scene that takes Kate shopping for fresh seafood, Ling recreated the historic Fulton Fish Market at its former lower Manhattan location near the Brooklyn Bridge. The nearly 200-year-old seafood distribution center was moved to the Bronx in 2005, a site that Ling raided for original signage, furniture and lots of fresh fish. “We even hired guys who used to work at the old place as extras. It was a fun set and nostalgic for the locals for whom the fish market had always been part of the landscape.”

“No Reservations” also served up real food daily for the cameras, courtesy of property master Diana Burton (“The Sopranos”) and a full cooking staff that started work generally two hours prior to production every morning from a bustling kitchen just steps away from the action, because, as Heysen attests, “No one is fooled by plastic props anymore. It was important for us to have food on screen that looked exquisite and fresh because it’s a reflection on our characters, who are supposed to be among the best chefs in New York.”

Except in certain instances when a meal was designed specifically for someone to eat on camera, Burton’s focus was more on presentation than taste. She experimented with cornstarch and colors, finding ways “to recreate the butter-based French cuisine to maintain its integrity under the hot lights, because there are many things that light and heat will do to make food appear less appetizing.” A blowtorch blast on quail achieved the right golden brown look while leaving the juices inside to give the dish more longevity on screen before drying.

With help from the production’s professional consultants, Burton and Hicks devised a menu of approximately 25 items for the film, including an asparagus terrine, Nick’s sea bass, a scallop dish, foie gras, an entrecote and Kate’s signature quail with truffle sauce. Hicks functioned as master chef in deciding the final look of each plate. Depending upon the day’s shooting schedule, Burton’s team would then prepare a continuous stream of dishes.

Setting up accounts with the same suppliers used by local restaurants, Burton ensured enough food on hand to meet the director’s needs at any given moment. The production’s backstage area often resembled the back entrance of a five-star restaurant with deliveries of lobsters and exotic produce by the crate because, as Burton confirms, “certain items needed to *be*

fresh in order to look fresh.” For a scene in which Nick fillets a sea bass, she had 20 bass on ice awaiting their cue. “Ultimately, you cannot predict how many takes a director might want, and I certainly didn’t want to have to tell him he was out of fish.”

All this authenticity had its downside, as Catherine Zeta-Jones relates. “We found the aromas really effective at putting everyone in the mood, which is fine when you’re hungry. But when it’s six o’clock in the morning and you’re smelling fish, it can turn your tummy a bit.”

Burton even went to the extent of having a model maker craft truffles that could authentically slice, if the production schedule passed the season in which real truffles could be obtained, as they figure prominently in more than one scene. For pots and pans that looked properly carbon-stained and broken in, she struck a unique bargain: procuring Fiamma Osteria’s entire collection of workaday crockery in exchange for a replacement set of shiny new ones. Finally, as a personal touch, she stocked the bar with bottles of wine from Hicks and Heysen’s own South Australian vineyard.

Aaron Eckhart, whose character samples a plate of risotto, proclaims “No Reservations” to have “the best-tasting props ever,” and admits that he couldn’t resist polishing off the entire plate between scenes. Adds Abigail Breslin, whose character is offered a bowl of spaghetti, “It was so delicious, I tried to get a big mouthful in before the director said ‘cut.’”

22 Bleecker Street

By electing to shoot “No Reservations” in New York, Hicks intended for the city to lend its own character to the story. “It has such a restaurant culture, so appropriate for the story, plus the rich architecture and design details everywhere you look,” he says, adding that, “so much of the action takes place indoors, in a kitchen or an apartment, that I wanted the outdoor scenes to provide as much breadth as possible. I wanted those few location shots to have maximum impact.”

The director found a vacant corner space on Bleecker Street at Charles for his fictional restaurant in the West Village, with large windows that offered excellent views of “city life out on the street, which we enhanced with our own lights and extras, but that served as a wonderful ready-made backdrop no matter which way we looked out.”

Inside, production designer Barbara Ling created a comfortable, subdued atmosphere with darkened walls and minimalist charcoal artwork, to make the food the star element.

“The space formerly housed a Chinese restaurant and is now a retail store,” offers Heysen, who explains that the temporary presence of a film production in the interim caused some confusion in the neighborhood, especially as they decided to name the restaurant 22 Bleecker Street...and the storefront wasn’t anywhere near number 22. “The only number not in use on Bleecker Street was 22. Number 24 was a church. So we thought we were safe with our name but, in fact, it confused the local messengers when we put our sign up that indicated ‘22 Bleecker’ in a spot that was actually in the upper 300s. We had to remove the signage until the moment when we were actually filming the exterior.”

The faux restaurant also attracted attention for another reason, as Catherine Zeta-Jones recalls. “I was doing a scene in which I was standing beside the maitre d’ in the entrance area. There was fake wine being sipped and waiters serving delicious-looking food. The place was bustling with extras, the bar looked cool, very inviting, and several people came in from the street asking, ‘Do we need reservations?’ They thought it was the new hot spot to have dinner. We had to break it to them that it was just a movie set.”

Filming “No Reservations” inspired a real interest for Zeta-Jones, who says, “I definitely have a new appreciation now for food and how it’s presented. I’m looking forward to preparing Thanksgiving dinner. The house is already full of cookbooks.”

Nearly everyone in the cast and crew discovered something new about haute cuisine during the shoot, and audiences may do the same. Says Hicks, “We certainly didn’t intend the film to be an education on the subject of French cuisine but when you’re telling the story of people whose lives are completely enveloped by this world, you can’t help learning their language. At the very least a person might pick up an interesting term they hadn’t come across before, depending on their dining habits, such as what an entrecote is or how rare a steak can be. It was fun to be surrounded by all this beauty and perfection. The dishes coming out of the Bleecker kitchen were extraordinarily tempting...yet, I expect, not something you would necessarily want to have every day.”

Having sampled the finest saffron sauces and scallops and all the other dishes highlighted in “No Reservations,” both Zeta-Jones and Eckhart find, like Hicks, that they remain alike in their simple tastes. When asked to name their favorite foods, both reach back to childhood

favorites. Eckhart says, "I'm kind of a burrito guy," and Zeta-Jones responds, "Fish and chips for me, fish and chips any day."

ABOUT THE CAST

CATHERINE ZETA-JONES (Kate) earned an Academy Award, the 2002 Critic's Choice Award, the Screen Actor's Guild Award for Best Supporting Actress and a Golden Globe nomination for her performance as the murderous Velma Kelly in Miramax's film adaptation of the Broadway musical "Chicago."

She will next star in Gillian Armstrong's romantic thriller "Death Defying Acts," opposite Guy Pearce, set for release later this year.

In 2005 Zeta-Jones reprised her starring role as Elena de la Vega opposite Antonio Banderas as Zorro in "The Legend of Zorro," the sequel to "The Mask of Zorro," the 1999 action adventure that brought her international recognition. She also starred in Steven Soderbergh's "Ocean's 12," the sequel to the hit remake "Ocean's 11"; "The Terminal," opposite Tom Hanks and directed by Steven Spielberg; and "Intolerable Cruelty," opposite George Clooney, directed by the Coen brothers.

She earned a Golden Globe nomination for her portrayal of the wife of a drug-runner who is confronted with her husband's illegal ties and must fight to save her family in Steven Soderbergh's "Traffic." The cast of the critically praised film received a SAG Award for Outstanding Performance by the Cast of a Theatrical Motion Picture.

In 1999, in addition to "The Mask of Zorro," Zeta-Jones starred in Jon Amiel's romantic thriller "Entrapment," opposite screen legend Sean Connery as an undercover insurance investigator who sets out to trap one of the world's greatest art thieves. She also portrayed a diva movie star in the blockbuster comedy "America's Sweethearts," directed by Joe Roth and also starring Billy Crystal, Julia Roberts and John Cusack.

Prior to her work in the U.S., the Welsh-born Zeta-Jones starred in the hit Yorkshire television series "The Darling Buds of May," based on the novels of H.E. Bates.

Zeta-Jones is married to actor Michael Douglas. They have a son, Dylan, and a daughter, Carys.

AARON ECKHART (Nick) earned considerable acclaim in 2000 for his role as the love interest for Julia Roberts' character in Steven Soderbergh's "Erin Brockovich," but it was his portrayal as the vengeful man in Neil LaBute's controversial film "In the Company of Men," in 1997, which first drew attention. The incendiary feature became one of the highest-grossing independent films of the year.

Eckhart was more recently seen starring in Jason Reitman's directorial debut, "Thank You for Smoking," for which he earned both Golden Globe and Independent Spirit Award nominations.

Among his recent projects are the comedy drama "Bill," with Jessica Alba, the Alan Ball drama "Nothing is Private" and the new Batman movie, "The Dark Knight," for director Christopher Nolan, currently in production. He is also set to star in the upcoming drama "Traveling," to be directed by Brandon Camp.

Eckhart studied theater and film at Brigham Young University, where he met and appeared in many of Neil LaBute's plays. In addition to "In the Company of Men," he went on to star in three other LaBute films: "Possession," co-starring Gwyneth Paltrow; "Nurse Betty," opposite Renée Zellweger; and "Your Friends and Neighbors," with Ben Stiller and Catherine Keener.

He also starred in John Woo's adaptation of the Phillip K. Dick short story "Paycheck," opposite Ben Affleck and Uma Thurman; Ron Howard's "The Missing," opposite Tommy Lee Jones and Cate Blanchett; "The Core," opposite Hilary Swank; Brian De Palma's "The Black Dahlia"; and "Conversations with Other Women," opposite Helena Bonham Carter. His additional film credits include Sean Penn's "The Pledge," with Jack Nicholson, Oliver Stone's "Any Given Sunday" and "Molly," with Elisabeth Shue.

Eckhart's theatrical credits include Michael Cristofer's "Amazing Grace," opposite Marsha Mason.

ABIGAIL BRESLIN (Zoe) earned an Oscar nomination as well as BAFTA and SAG Award nominations and a Best Actress Award from the Tokyo International Film Festival for her performance as an ambitious young girl obsessed with winning a beauty pageant in last year's critically acclaimed irreverent comedy "Little Miss Sunshine."

Breslin's most recent project is the Adam Brooks romantic comedy "Definitely, Maybe," co-starring Elizabeth Banks, Rachel Weisz and Ryan Reynolds. She is currently filming the title role in the comedy drama "Kit Kittredge: An American Girl Mystery," scheduled for a 2008 release, and will next begin production on "Nim's Island," opposite Jodie Foster.

Previously, Breslin starred with Mel Gibson in M. Night Shyamalan's "Signs," and in "Raising Helen," for director Garry Marshall, opposite her older brother Spencer Breslin and Kate Hudson. She appeared in the independent drama "Keane," directed by Lodge Kerrigan and produced by Steven Soderbergh, and "The Ultimate Gift," co-starring James Garner, and was an elf in "The Santa Clause 3."

On television, Breslin has guest-starred on "Law and Order: Special Victims Unit," "Navy N.C.I.S.," "What I Like About You" and "Grey's Anatomy."

PATRICIA CLARKSON (Paula) is currently in production on Stanley Tucci's "Blind Date" in Belgium. Upon completion of "Blind Date," she will begin filming Daniel Banz's directorial debut "Phoebe in Wonderland," opposite Felicity Huffman, Bill Pullman and Elle Fanning; followed by Woody Allen's "Untitled Spanish Project," in Barcelona, opposite Scarlett Johansson and Javier Bardem.

This fall, Clarkson will be seen in the drama "Lars and the Real Girl" opposite Ryan Gosling and Emily Mortimer. She will then be seen in "Elegy," opposite Sir Ben Kingsley and Dennis Hopper. Directed by Isabel Coixet, the film is based on the novel by Philip Roth and is scheduled for a November 16th release.

Earlier this year, Clarkson wrapped "Married Life," a romantic drama set in the 1940s, directed by Ira Sachs and co-starring Pierce Brosnan, Rachel McAdams and Chris Cooper.

Her additional credits include roles in: "All The King's Men," "Goodnight, and Good Luck," "The Dying Gaul," "The Woods," "Far from Heaven," "Pieces of April," "The Station Agent," "Miracle," "High Art," "Dogville," "Welcome to Collinwood," "The Pledge," "The Green Mile," "Everybody's All-American," "The Dead Pool," "Rocket Gibraltar," "Tune in Tomorrow," "Joe Gould's Secret," "Wendigo" and Brian De Palma's "The Untouchables," her film debut.

In 2003, Clarkson's work in two independent films earned her unparalleled recognition. She was nominated for an Academy Award, Golden Globe, SAG Award, Broadcast Film Critics

Award and an Independent Spirit Award for her role in “Pieces of April.” In addition, the Sundance Film Festival awarded her the Jury Prize for Outstanding Performance in “Pieces of April,” “The Station Agent” and “All the Real Girls.” Her performance in “The Station Agent” earned her a SAG Award nomination for Best Actress and Best Ensemble Cast. The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for her work in “Pieces of April” and “The Station Agent.”

She also won Best Supporting Actress awards from the New York Film Critics Circle and National Society of Film Critics for her performance in Todd Haynes' “Far From Heaven,” a role that also drew a nomination from the Chicago Film Critics. Additionally, her performance as Greta in Lisa Cholodenko's “High Art” earned an IFP Independent Spirit Award nomination.

On television, Clarkson won an Emmy Award in 2006 and 2002 for her guest-starring role on HBO's acclaimed drama “Six Feet Under.”

Clarkson made her professional acting debut on the New York stage. Her theatre credits include “Eastern Standard” (on and Off-Broadway), “The Maiden’s Prayer” (for which she received Outer Critics Circle and Drama Desk Award Nominations), “Raised in Captivity,” “Oliver Oliver,” “The House of Blue Leaves” and “Three Days of Rain.” Her regional credits include performances at the Williamstown Theatre Festival, South Coast Repertory and Yale Repertory.

Born and raised in New Orleans, Clarkson graduated summa cum laude from Fordham University with a degree in theatre arts. She earned her MFA at the prestigious Yale School of Drama, where she appeared in “Electra,” “Pacific Overtures,” “Pericles,” “La Ronde,” “The Lower Depths” and “The Misanthrope.”

BOB BALABAN (Therapist) has earned acclaim as an actor, writer and producer. Most notably, he conceived the original idea of Robert Altman's “Gosford Park” and went on to produce and act in the film, which garnered seven Academy Award nominations.

After small roles in “Midnight Cowboy” and “Catch-22,” Balaban became widely recognized for his role as the interpreter/cartographer in Steven Spielberg’s “Close Encounters of the Third Kind” (he later penned the memoir [Spielberg, Truffaut & Me: An Actor's Diary](#), a humorous recount of the filmmaking experience). He has also been a memorable presence in the

Christopher Guest comedies “Waiting for Guffman,” “Best in Show,” “A Mighty Wind” and “For Your Consideration.”

Balaban most recently starred in M. Night Shyamalan’s “Lady in the Water” and the romantic comedy drama “Dedication,” which premiered at the 2007 Sundance Film Festival and will be released in the fall.

His additional film appearances include roles in “Altered States,” “Prince of the City,” “Absence of Malice,” “2010,” “Alice,” “City Slickers II,” “Deconstructing Harry,” “Jakob the Liar,” “Ghost World” and “Marie and Bruce.” On television, he is best known for his recurring role as the head of NBC on “Seinfeld.”

An accomplished director, Balaban made his feature directorial debut with “Parents” in 1989, and followed up with “My Boyfriend’s Back” and “The Last Good Time.” Among his television directing credits are episodes of “Oz,” “SUBWAYStories: Tales from the Underground,” “Gary, Indiana,” “Strangers With Candy,” “The Twilight Zone” and, for Court TV, “The Exonerated” based on the award-winning hit play which Balaban produced and directed Off-Broadway and then toured for two years. He recently completed producing and directing the feature film “Bernard and Doris,” starring Ralph Fiennes and Susan Sarandon, about the relationship between Doris Duke and her butler.

In addition to his film and television career, Bob Balaban is the author of McGraw, a best-selling series of children’s books for Scholastic.

ABOUT THE FILMMAKERS

SCOTT HICKS (Director) earned international acclaim for the 1996 box office sensation “Shine,” which grossed well over \$100 million worldwide following its triumphant premiere at the Sundance Film Festival. The film was nominated for seven Academy Awards in all major categories, including Best Film, with Hicks receiving nominations for director and screenplay. It also received eight BAFTA nominations and won nine Australian Film Institute Awards, including Best Film and Best Director, was named Best Film by the U.S. National Board of Review, and earned five Golden Globe nominations plus nominations from both the Directors Guild and Writers Guild of America.

Prior to “Shine,” Hicks made his mark as a documentarian. In 1994, he received an Emmy Award for a four-hour documentary series which he also co-wrote, “Submarine: Sharks of Steel.” It broke the ratings record for The Discovery Channel set by his earlier work, “The Great Wall of Iron,” an extensive portrait of the People’s Liberation Army of China in the months prior to Tianemen Square, that, in 1989 won the prestigious Peabody Award for Best Documentary Series Broadcast in the U.S. Following the success of these projects, Hicks was commissioned for two additional two-hour specials by The Discovery Channel: “The Space Shuttle,” in 1994 and “The Ultimate Athlete,” which he also produced, in 1996.

Hicks’ feature film “Sebastian And The Sparrow,” which he also wrote and produced, was a winner in three international film festivals for children, including the 1990 LUCAS Award in Frankfurt. Following a successful cinema and television release in Australia, the film was invited to numerous other international festivals.

His first Hollywood film, “Snow Falling on Cedars,” was produced by Kathleen Kennedy and Frank Marshall, with an ensemble cast including Ethan Hawke, Youki Kudoh and Oscar nominees Max von Sydow, Sam Shepard and James Cromwell. Scott co-wrote the screenplay with Ron Bass, adapted from the best-selling novel by David Guterson. The film was nominated for an Academy Award for cinematography. Hicks also directed “Hearts in Atlantis,” produced by Kerry Heysen and starring Anthony Hopkins, Anton Yelchin, David Morse, Hope Davis and Mika Boorem, based on stories by Stephen King, with a the screenplay by Oscar winner William Goldman.

Born in Uganda and raised in Kenya till age 10, Hicks moved with his family first to England and then Australia. Poised to pursue a law/arts degree, a chance encounter with an inspirational philosophy professor turned him instead toward English, Drama and Cinema at Flinders University of South Australia, from which he graduated with honors in 1975 and received an honorary doctorate in 1997. His began his film industry career as a crew member on productions all around Australia, simultaneously bidding for contracts to write and direct short dramas and sponsored documentaries.

Hicks is a member of the Academy of Motion Picture Arts and Sciences and the British Academy of Film and Television Arts. He lives with his wife and collaborator—

producer Kerry Heysen—in Adelaide, South Australia, where they maintain their own Yacca Paddock Vineyards. Also an accomplished photographer, he has had three exhibitions of his work, which can be viewed at scotthickspix.com.

KERRY HEYSEN (Producer) is a producer, creative consultant and CEO whose companies have developed cinema features, television drama and documentary series as well as commercials and rock clips. Her company is currently completing a feature length cinema documentary on composer Philip Glass, due for a Spring 2007 release, for which she is an executive producer.

Heysen previously produced “Hearts in Atlantis,” starring Anthony Hopkins and directed by two-time Oscar nominee Scott Hicks. Based on stories by Stephen King, with a screenplay by Oscar winner William Goldman, its cast featured David Morse, Hope Davis and Mika Boorem, with a breakout performance by Anton Yelchin. “Hearts in Atlantis” had its world premiere at the Toronto Film Festival prior to worldwide release.

She was associate producer of “Snow Falling on Cedars.” Directed by Scott Hicks and produced by Kathleen Kennedy and Frank Marshall, it featured a powerful ensemble cast including Ethan Hawke, Youki Kudoh, Max von Sydow and Sam Shepard, with a script by Scott Hicks and Ron Bass, adapted from the best-selling novel by David Guterson. The film was nominated for an Academy Award in the Best Cinematography category.

Heysen worked as creative consultant on the hit film “Shine,” which her company developed over ten years. The sensation of the 1996 Sundance Film Festival, “Shine” won critics and audience awards at film festivals across the world and was nominated for seven Academy Awards in all major categories—the highest for an Australian-made film. It also received nine Australian Film Institute Awards in 1996, including Best Film and Best Director. Other accolades for “Shine” include the U.S. National Board of Review’s Best Film for 1996, five Golden Globe nominations (and Best Actor Award for Geoffrey Rush) and nominations by the Directors Guild of America, the Producers Guild of America and the Society of Editors of America.

Her company also produced the acclaimed children’s film “Sebastian and the Sparrow,” a winner in three competitive international film festivals for children, including the 1990 Lucas

Award in Frankfurt. Following a successful cinema and television release in Australia, the film was invited to numerous other international festivals.

In 1996, The Discovery Channel commissioned Heysen's company to produce a two-hour special, "The Ultimate Athlete."

Apart from filmmaking, Heysen is a passionate vigneron, lavender grower and horsewoman. A born and bred South Australian, she and husband Scott Hicks choose to live in South Australia as they are passionate about their home state, in particular the Fleurieu Peninsula. They are re-vegetating bushland and maintain a vineyard, Yacca Paddock Vineyards, from which they produce an excellent Shiraz/Tannat and Dolcetto under their own label.

SERGIO AGÜERO (Producer) segued to film and television production from a successful career packaging and financing motion pictures. In 2004, he launched Andale Pictures, to produce and finance movies and television with a Latino protagonist or theme, geared to mainstream audiences. The company is developing a slate ranging from broad-based studio movies to smaller genre pictures targeting a youth core audience.

Among his studio projects are an adaptation of the international bestseller The Queen of the South and the series pilot "Red Ball," featuring a Latina protagonist.

Agüero was an executive producer on "Princesas," Fernando León de Aranoa's 2005 film that earned three Goya Awards and was a box office hit in Spain; Leonardo Ricagni's 2006 Berlinale Kinderfilmfest favorite, "A Dios Momo"; and Alfonso Cuarón's "Y Tu Mama Tambien," a 2003 Academy Award nominee for Best Original Screenplay.

Previously, at Endeavor Agency, Agüero established independent financing and international efforts, representing talent, financing companies and completed films. Among the titles he worked on were Joe Carnahan's "Narc," Phillip Noyce's "Rabbit-Proof Fence" and Paul Schrader's "Auto Focus." He also sold distribution rights to a number of films, including the worldwide box-office hit "The Blair Witch Project."

As Executive Vice President of Trimark Pictures and one of three key executives managing the company, he built and ran international film and television sales. He was instrumentally involved in specialized production and acquisition efforts for such films as Kasi Lemmon's "Eve's Bayou," Mira Nair's "Kama Sutra" and Marc Levin's Sundance Audience Award winner "Slam."

Agüero also served as Vice President of International Sales at Vision International and, prior to that, at Epic Pictures. He began his entertainment career in acquisitions at Bjorck Film, as the Los Angeles representation for, among others, powerhouses Shochiku in Japan and Village Roadshow in Australia.

Raised in Spain, Agüero earned his B.A. in economics and political science from Yale and became a financial analyst at Salomon Brothers in New York, participating in valuation analyses of takeover targets as well as fixed income and equity financings. He worked and traveled throughout Asia before relocating to Los Angeles and entering the entertainment industry.

SUSAN CARTSONIS (Executive Producer) is president of Storefront Pictures, an independent film company. Through Storefront, she recently produced the feature “Aquamarine,” starring Emma Roberts, based on the novella by best-selling author Alice Hoffman, released in March of 2006. She also recently executive produced the indie film “The Mistress of Spices,” starring Aishwarya Rai.

In 2000, The Hollywood Reporter named Cartsonis one of the five top-grossing producers of the year for her box office record-breaking film “What Women Want,” starring Mel Gibson, and “Where the Heart Is,” adapted from the best-selling novel, starring Natalie Portman, Ashley Judd, Sally Field and Stockard Channing.

Cartsonis began her producing career with the critically acclaimed “Firelight,” starring Sophie Marceau and Stephen Dillane, written and directed by “Shadowlands” writer Bill Nicholson.

Cartsonis was an executive at Twentieth Century Fox for nearly a decade. Among the films she supervised during her tenure was “Nell,” starring Jodie Foster, who earned Academy Award and Golden Globe nominations for her performance. Among her other films are “The Truth About Cats and Dogs”; “Rookie of the Year”; “Buffy the Vampire Slayer,” which launched the television show; “Come See the Paradise,” directed by Alan Parker; “For the Boys,” starring Bette Midler, who was nominated for an Academy Award for her performance; and “Dying Young,” starring Julia Roberts.

Prior to her career at Fox, Cartsonis was an instructor for New York University’s Dramatic Writing Program. She received her M.F.A. in Dramatic Writing from N.Y.U. and a

Bachelor of Arts in Theatre from U.C.L.A. She was recently elected to the Board of Trustees of the Women in Film Foundation and is a member of the Producers Guild of America.

BRUCE BERMAN (Executive Producer) is Chairman and CEO of Village Roadshow Pictures. The company will co-produce 60 theatrical features in a joint partnership with Warner Bros. through 2007, with all films distributed worldwide by Warner Bros. Pictures and in select territories by Village Roadshow Pictures.

The initial slate of films produced under the pact included such hits as “Practical Magic,” starring Sandra Bullock and Nicole Kidman; “Analyze This,” teaming Robert De Niro and Billy Crystal; “The Matrix,” starring Keanu Reeves and Laurence Fishburne; “Three Kings,” starring George Clooney; “Space Cowboys,” directed by and starring Clint Eastwood; and “Miss Congeniality,” starring Sandra Bullock and Benjamin Bratt.

Under the Village Roadshow Pictures banner, Berman has subsequently executive produced such wide-ranging successes as “Training Day,” for which Denzel Washington won an Academy Award; “Ocean’s Eleven,” starring George Clooney, Brad Pitt and Julia Roberts; its sequel “Ocean’s Twelve”; “Two Weeks Notice,” pairing Sandra Bullock and Hugh Grant; “Mystic River,” starring Sean Penn and Tim Robbins in Oscar-winning performances; the second and third installments of “The Matrix” trilogy, “The Matrix Reloaded” and “The Matrix Revolutions”; Tim Burton’s “Charlie and the Chocolate Factory,” starring Johnny Depp; the Oscar-winning animated comedy adventure “Happy Feet”; the recently released action adventure “Ocean’s Thirteen,” in which George Clooney and Brad Pitt lead the series’ returning star ensemble, joined by Al Pacino and Ellen Barkin; and the comedy “License to Wed,” starring Robin Williams, Mandy Moore and John Krasinski, released in July.

Village Roadshow’s upcoming projects include the psychological thriller “The Brave One,” directed by Neil Jordan and starring Jodie Foster; the sci-fi action thriller “I Am Legend,” starring Will Smith; and the comedy “Get Smart,” starring Steve Carell.

Berman got his start in the motion picture business working with Jack Valenti at the MPAA while attending Georgetown Law School in Washington, DC. After earning his law degree, he landed a job at Casablanca Films in 1978. Moving to Universal, he worked his way up to the post of production Vice President in 1982.

In 1984, Berman joined Warner Bros. as a production Vice President and was promoted to Senior Vice President of Production four years later. He was appointed President of Theatrical Production in September 1989, and in 1991 was named President of Worldwide Theatrical Production, where he served through May 1996. Under his aegis, Warner Bros. Pictures produced and distributed such films as “Presumed Innocent,” “GoodFellas,” “Robin Hood: Prince of Thieves,” the Oscar-winning Best Picture “Driving Miss Daisy,” “Batman Forever,” “Under Siege,” “Malcolm X,” “The Bodyguard,” “JFK,” “The Fugitive,” “Dave,” “Disclosure,” “The Pelican Brief,” “Outbreak,” “The Client,” “A Time to Kill” and “Twister.”

In May of 1996, Berman started Plan B Entertainment, an independent motion picture company at Warner Bros. Pictures. He was named Chairman and CEO of Village Roadshow Pictures in February 1998.

CAROL FUCHS (Screenplay) was named hall monitor 3rd, 4th, 5th and 6th grade; the only person in her school's history to receive that honor four years running. Subsequent to that, she wrote “No Reservations.”

STUART DRYBURGH (Director of Photography) earned an Academy Award nomination for Best Cinematography for his photography on Jane Campion’s “The Piano.” His work on that memorable film also received an L.A. Film Critics Award and Australian Film Institute Award, as well as nominations from the American Society of Cinematographers and BAFTA.

Dryburgh also collaborated with Jane Campion on “An Angel at My Table,” for which he received a New Zealand Film Award, and “The Portrait Of a Lady.”

His credits include the features “Once Were Warriors,” “The Perez Family,” “Lone Star,” “Runaway Bride,” “Analyze This,” “Bridget Jones’ Diary,” “The Recruit,” “A Beautiful Country,” “Kate & Leopold,” “Poodle Springs,” “In My Father’s Den,” for which he received an award for Best Cinematography from the Shanghai International Film Festival, “Aeon Flux” and last year’s “The Painted Veil.”

Among his most recent projects are the drama “The Girl in the Park” and Martin Scorsese’s documentary on the Rolling Stones, “Shine a Light,” set for a September release.

Dryburgh is currently in production on the family adventure “Nim’s Island,” for 2008, starring Gerard Butler, Jodie Foster and “No Reservations” star Abigail Breslin.

BARBARA LING (Production Designer) previously collaborated with filmmakers Scott Hicks and Kerry Heysen on the mystery drama “Hearts in Atlantis.”

For director Joel Schumacher, Ling worked on “Batman & Robin,” “Batman Forever” and “Falling Down.” Her film credits include Sydney Pollack’s “Random Hearts,” “With Honors,” Jon Avnet’s “Fried Green Tomatoes,” “V.I. Warshawski,” Oliver Stone’s docudrama “The Doors,” “Men Don’t Leave,” “Checking Out,” “Less Than Zero,” “Making Mr. Right,” David Byrne’s “True Stories” and “Heaven,” a feature documentary directed by Diane Keaton.

PIP KARMELE (Editor) earned an Oscar nomination, a BAFTA nomination and an Australian Film Institute Award for her work on the 1996 tour de force “Shine,” directed by Scott Hicks. In 2001, she continued her collaboration with Hicks as editor on “Hearts in Atlantis.”

Karmel is also an award-winning writer and director. After writing and directing several acclaimed short films, she directed “The Long Ride,” which won Best Telefeature from the 1994 Australian Film Institute. She went on to write and direct her first feature film, “Me Myself I,” starring Rachel Griffiths, which garnered AFI nominations for both screenwriting and directing.

Karmel has written the screenplay and is to direct “Year of Wonders,” from Pulitzer Prize winner Geraldine Brooks’ best-selling novel, produced by Jeremy Thomas (Recorded Picture Company UK) and Miranda Culley and Phillip Noyce (Rumbalara Films). She is continuing to develop screenplays with Rumbalara Films.

She lives in Sydney with her husband Pierre and son Sébastien.

MARI JO WINKLER-IOFFREDA (Co-Producer) is a veteran filmmaker with eighteen years of experience in feature production. Most recently she was an executive producer for the upcoming release “Dan in Real Life,” for director Peter Hedges, starring Steve Carell, Juliette Binoche and Dane Cook.

She recently served as co-producer on two films directed by Curtis Hanson, “Lucky You,” starring Eric Bana, Drew Barrymore and Robert Duvall, and “In Her Shoes,” starring

Cameron Diaz, Toni Collette and Shirley MacLaine, as well as Peter Chelsom's remake of the Japanese hit "Shall We Dance?," starring Richard Gere and Jennifer Lopez.

Earlier in her career, Winkler-Ioffreda was a production manager, supervising shoots in New York, Newfoundland, Halifax, Winnipeg, South Carolina and Los Angeles for a number of award-winning directors, on films as diverse as "The Shipping News," "Serendipity," "Catch Me If You Can," "Cold Mountain," "A Thousand Acres" and "The Object of My Affection."

She lives in Los Angeles with her husband and daughter.

PHILIP GLASS (Music) earned his third Oscar nomination in 2006 for his score for "Notes on a Scandal." He was previously nominated for "The Hours" and Martin Scorsese's "Kundun."

A graduate of the University of Chicago and Juilliard, Glass spent two years of intensive study in Paris with Nadia Boulanger, supporting himself by transcribing Ravi Shankar's Indian music into Western notation. Upon his return to New York, he applied the Eastern techniques he had learned to his own music. By 1976, he had composed a large collection of new music, culminating in "Music in Twelve Parts," followed by the landmark opera "Einstein on the Beach," created with Robert Wilson.

Glass' repertoire includes music for opera, theater, chamber ensemble, orchestra and film.

His film work for Stephen Daldry's "The Hours" not only brought him an Oscar nomination but earned Golden Globe and Grammy nominations, plus a BAFTA Award. Glass' more recent scores include music for Errol Morris' Academy Award-winning film "The Fog of War," David Koepp's "Secret Window," D.J. Caruso's "Taking Lives," David Gordon Green's "Undertow," George Butler's IMAX project "Roving Mars," Neil Burger's "The Illusionist" and Woody Allen's forthcoming "Cassandra's Dream."

In 2004, Glass premiered the new work "Orion," a collaboration with six other international artists that opened in Athens as part of the cultural celebration of the 2004 Olympics in Greece. In 2005 he premiered a new opera, "Waiting for the Barbarians," with libretto by Christopher Hampton, based on the book by J. M. Coetzee, and his "Symphony No. 8," with the Bruckner Orchestra.

Glass continues to tour with his ensemble, performing live to the films of Godfrey Reggio's Qatsi Trilogy: "Naqoyqatsi," "Powaqatsi" and "Koyaanisqatsi."

MELISSA TOTH (Costume Designer) has been designing for feature films for more than a decade. Her work on "Eternal Sunshine of the Spotless Mind" earned a nomination for a Costume Design Guild Award.

She designed the costumes for Kenneth Lonergan's Sundance Grand Jury Prize winner "You Can Count On Me"; Liz Friedlander's "Take The Lead"; Ben Younger's "Prime"; Woody Allen's "Hollywood Ending"; "Book of Shadows: Blair Witch 2"; "Saving Silverman"; "Nola"; and Todd Solondz's Sundance Grand Jury Prize winner "Welcome to the Dollhouse."

Her most recent projects are Lonergan's feature "Margaret," scheduled for a fall release, the Thomas McCarthy comedy drama "The Visitor," currently in post-production, and the upcoming Charlie Kaufman film "Synecdoche, New York," which is currently in production.