



Production Information

Meryl Streep is Julia Child and Amy Adams is writer Julie Powell in Nora Ephron's comedy *Julie & Julia*.

Before Ina, before Rachael, before Emeril, there was Julia, the woman who forever changed the way America cooks. But in 1948, Julia Child (Meryl Streep) was just an American woman living in France. Her husband's job has brought them to Paris, and with her indefatigable spirit, she yearned for something to do.

Fifty years later, Julie Powell (Amy Adams) is stuck. Pushing 30, living in Queens and working in a cubicle as her friends achieve stunning successes, she seizes on a seemingly insane plan to focus her energies. Julie decides to spend exactly a year cooking all 524 recipes in Julia Child's Mastering the Art of French Cooking (which Child co-wrote with Louise Bertholle and Simone Beck) – and write a blog about her experiences.

Director-writer-producer Nora Ephron seamlessly melds these two remarkable true stories into a comedy that proves that if you have the right combination of passion, obsession, and butter, you can change your life and achieve your dreams.

Columbia Pictures presents an Easy There Tiger / Amy Robinson production, a Laurence Mark production, a film by Nora Ephron, *Julie & Julia*. The film stars Meryl Streep, Amy Adams, Stanley Tucci, Chris Messina, and Linda Emond. Directed by Nora Ephron. Produced by Laurence Mark, Nora Ephron, Amy Robinson, and Eric Steel. Screenplay by Nora Ephron. Based on the books Julie & Julia by Julie Powell and My Life in France by Julia Child with Alex Prud'homme. Executive producers are Scott Rudin, Donald J. Lee, Jr., and Dana Stevens. Director of Photography is Stephen Goldblatt, ASC BSC. Production Designer is Mark Ricker. Editor is Richard Marks, A.C.E. Costume Designer is Ann Roth. Music is by Alexandre Desplat.

Julie & Julia has been rated PG-13 by the Motion Picture Association of America for Brief Strong Language and Some Sensuality. The film will be released in theaters nationwide August 7, 2009.

ABOUT THE FILM

“It’s about love, it’s about marriage, it’s about changing your life,” says Ephron of the themes that motivated her to make *Julie & Julia*. “I’m obsessed with food, but there were at least eight other reasons why I had to do it, like doing things you care about and finding happiness through that.”

“What unites these two stories is passion,” says producer Laurence Mark. “Julie Powell and Julia Child both discovered a passion – in each case, a passion for food – that got them through tough or uncertain times. The movie is also about marriage – how it’s a delicate balancing act. Julie and Julia have both somehow figured this out, and no matter the ups and downs, they’re crazy about their spouses and their spouses are crazy about them.”

The film takes the remarkable approach of adapting and interweaving two celebrated memoirs: *Julie & Julia* by Julie Powell and *My Life in France* by Julia Child with Alex Prud’homme. *My Life in France* is Child’s own story of her years in post-World War II Paris as the wife of American foreign-service employee Paul Child, when she was able to turn her ardor for French cooking into a dedicated mission to spread its pleasures to American households. After becoming the first American woman to study at the famous Cordon Bleu cooking school, she popularized French cuisine in America by co-writing the English-language cookbook *Mastering the Art of French Cooking*. The book’s popularity led to a cooking show career that made her a household name in the United States. More than anyone else, Child steered American eaters away from the canned, the frozen and the processed and into food that was fresh, flavorful and made with unbridled joy, a wonderful metaphor for approaching life.

“When you talk about passion, Julia Child didn’t just have it for her husband or cooking, she had a passion for living,” says Streep. “Real, true joie de vivre. She loved being alive, and that’s inspirational in and of itself.”

A half-century later, in 2002, New Yorker Julie Powell was nearing 30, dissatisfied as a writer, and facing an emotionally depleting day job working for an organization devoted to rebuilding the World Trade Center site after 9/11 and helping displaced residents resettle. Spurred to change her life, she decided to cook her way through Child's masterpiece – 524 recipes in 365 days – and chronicle her efforts in a blog. With the encouragement of her husband Eric—who was happy to devour the fruits of her labors—Julie began detailing the ups and downs of her time-consuming project.

Today, blogging is part of the fabric of our lives, but in 2002, Powell was a blogging pioneer. Mark says, “I think at the outset of this endeavor, Julie may not have realized just how ambitious it actually was. But since she was clearly getting a kick out of it, and the results were so delicious, it all became somewhat more manageable.”

Powell's writings became so popular that, like Child, she got her own culinary adventure published: *Julie & Julia: My Year of Cooking Dangerously* was released by Little, Brown in 2005. But before Powell even had a book deal, producer Eric Steel had taken notice of her, including in a New York Times profile written by food writer Amanda Hesser. “Julie was really one of the first bloggers to sort of break out of the tiny orbit that some of these people live in,” Steel explains. “She had a real audience. By the time I found her, she had thousands of people reading her blog every day.”

At the same time producer Amy Robinson was looking to turn the love story of Julia and Paul Child into a movie. Hearing about Steel's option on the rights to Powell's story, Robinson proposed the two combine their narratives. “I thought, ‘You can combine these two things, these two marriages, these two women looking to find who they are,’” says Robinson.

The project attracted the interest of writer/director Nora Ephron, with her witty sensibility and interest in food as it relates to life, and producer Laurence Mark and executive producer Scott Rudin came on board to shepherd the project.

“As soon as I heard the idea, I thought, ‘Oh, I have to do that,’” says Ephron. “In 1962 or so, when I first moved to New York, everybody was buying a copy of *Mastering the Art of French Cooking* – it was a way of saying you were intelligent and therefore you were going to cook in a way that a smart person was going to cook. So Julia Child became an imaginary friend for me and for the millions of women who bought this cookbook, and, years later, I think the same thing was true for Julie Powell.”

“When I started, I never expected that I’d have a book, or that book would be optioned, or that Nora Ephron would become attached to write and direct the movie, or that Meryl Streep and Amy Adams would be in it,” says Julie Powell. “They’ve made a beautiful movie, a movie about marriage, and being brave, and creating yourself. This has all been an amazing experience.”

CASTING THE RIGHT INGREDIENTS

“Both stories were going to be about marriage and food, two things that certainly go together in most people’s lives,” says Ephron. “When you’re in the romantic comedy business, the movie ends when people say ‘Will you marry me?’ It’s very rare to find something about what happens next, where you’ve got two equally smart people in a relationship who adore each other. It’s one of the reasons I think Meryl was completely drawn to the movie.”

It’s no surprise that the Academy Award®-winning Streep was the logical choice to play Julia Child. Ephron was inspired to cast Streep after running into the actress at a Shakespeare in the Park performance. Streep asked what Ephron

was working on, Ephron replied, and Streep immediately went into her Child impression: “Bon Appétit!” Before it even began, the casting search was over.

After she was sent the script, Streep read it and says she called Ephron immediately. “I thought it was absolutely beautiful,” Streep recalls. “It made me cry, the idea that what you put in front of your family, that love, those connections between people, are the real important things.” As for who she was being asked to play, what galvanized the accomplished actress was Julia Child’s approach to life. “Her approach to her day was one of energy and appetite and a blanket determination not to let troubles get you down. It’s a great quality and she really had it.”

“When we first meet her, she and her husband Paul are living in Paris where they’ve been posted after the Second World War, trying to promote all good things American since he worked for the diplomatic corps,” says Streep. “She was very bright, but the expectations for women at that point were not necessarily to have a career and find their life’s work. But Julia was someone who had a relentless appetite and curiosity for all sorts of things, and the food that was made in American kitchens was not that inspired. She was always sort of a gourmand, but when they went to Paris they discovered food as an art form – not merely something we need for nourishment. So she went to the Cordon Bleu and learned cooking from the ground up, just took to it with relentless curiosity and invention.”

Julia Child was famous, and because of her height (6’2”) and odd, high-pitched voice, she was a subject often impersonated – most famously by Dan Aykroyd on “Saturday Night Live” – but Streep found a way to avoid caricature in her portrayal. “My out is that I’m not really ‘doing’ Julia Child, I’m Julie Powell’s idea of who she was,” says Streep. “So while I felt a responsibility to her memory and the legacy of the great work she did, and to the essence of her character, I didn’t feel I was replicating her.”

“Meryl Streep made it possible to make this movie,” says Mark. “She has an uncanny ability to suggest Julia Child and to imbue the character with the spirit of Julia Child, but it’s not any sort of impersonation. It’s a beautiful, beautiful portrayal.”

When it came to casting Julie Powell, Ephron wanted an actress who could embody a young woman’s insecurities and emotional blow-ups. She knew Amy Adams was up to the task, but she also met another major requirement for the writer/director.

“Among the many things I liked about her was that I believed that she was smart enough to be a writer,” says Ephron. “And she’s funny.”

Adams found plenty in the character of Julie Powell that spoke to her. “It’s right after 9/11, she’s turning thirty, and she’s confused in her life,” Adams explains. “She’s really come to a crossroads, and she’s trying to make decisions. That was something I was very familiar with, and I don’t think it’s reflected very often in films in an honest way. For a more modern woman, there are some very all-encompassing questions, and I thought this character really embodied that journey and that confusion.”

“Amy is one of my favorite actors I’ve ever worked with,” says co-star Chris Messina. “She’s completely present and in the moment and you can throw her any curve and she’ll go with it, throw something right back at you. She’s a really smart woman and knows a lot about film. So I learned a lot from working with her.”

Integral to the story of *Julie & Julia* is the support each woman received from their husbands. “It’s about partnerships and how you can support each other in good times and bad,” says Streep, who suggested to Ephron her *The Devil*

Wears Prada co-star Stanley Tucci play the part of her onscreen husband Paul Child, the man who opened Julia's eyes to the world of art, food and travel, nurtured her through the writing of her book, and ultimately cherished her rising popularity.

"Paul Child was this sort of Renaissance guy," says Tucci, "and he was self-taught. He never went to college. But he was a voracious reader and he was self-educated. He was ten years older than Julia, and he encouraged her. Julia came from this sort of rarefied, upper-class background—she grew up in Pasadena and she didn't know a lot about the world. Paul ended up sort of taking her under his wing and teaching her a great deal. Early on, Julia didn't really know what she wanted to do, and, of course, many women weren't supposed to do *anything* at that time. They were supposed to get married to a nice guy and have babies. But Paul and Julia didn't have babies. They couldn't have babies. So Julia wanted to do something, she settled on cooking and he encouraged her – always encouraged her. He adored her and she adored him."

Streep says Tucci's contribution to the movie's portrayal of a strong marriage was essential. "Stanley brings this indescribable thing, which is the substance of a man – his gravitas, his love, his three-dimensional despair when he was called back to Washington, humiliated. That's all invaluable to our film because their marriage is a marriage of equals, and you feel the mutual regard that isn't just romantic love, but also respect."

As for who should play Julie Powell's supportive husband Eric, an archaeology magazine editor who becomes his wife's primary taster on her epic kitchen journey, Ephron chose Chris Messina, who indelibly portrayed Lauren Ambrose's last boyfriend during the final season of the acclaimed HBO series *Six Feet Under*.

“Eric helps Julie find direction by listening and really being in tune to what she needs,” says Messina. “When she starts talking about Julia Child and cooking, it’s the first time you see her character almost at peace. He picks up on that and starts improvising with her, on how they can make the project a reality.”

Aside from the charm and lovability that Messina projects, not to mention the chemistry he shares with Amy Adams, there were other factors that made him ideal casting for the role of Eric Powell. According to Laurence Mark, “Chris somehow rather deftly manages to bring a distinct New York sensibility to this couple. He’s also so wonderfully appealing that it’s easy to see why Julie is smitten with him and energized by him.”

Then there was the little matter of eating. The character of Eric Powell spends much of his screen time gorging on the French recipes Julie cooks up for him. The film needed someone who enjoyed eating, knew how to convey to audiences the pleasure of eating, could talk and eat at the same time the way people do in real life, and on top of that simply look good chewing a mouthful of Lobster Thermidor. Messina brought all of this to the job. “I know that sounds so crazy to say, but Mr. Messina is a brilliant eater,” says Amy Adams. “I don’t know how he does it. He eats like a man, yet he doesn’t make it look grotesque. It’s a talent.”

“After a day of lots of eating, I started to complain. Nora yelled from the other room, ‘Robert De Niro would do it!’ – and that got me back in there and focused for another seven lobsters.”

Husbands weren’t the only source of support for the women in *Julie & Julia*. When Julia Child’s even taller sister Dorothy McWilliams visited Julia in Paris and fell in love with an ex-pat actor there, it seemed to confirm everything passionate and liberating about the city she loved. To play Dorothy, Ephron cast the incomparable Jane Lynch. Julia’s sister’s wedding to Ivan Cousins under the reproachful eye of her and Julia’s Republican father is a key scene in the movie.

“Julia and Dorothy come from a liberal, joyful, exuberant mother and a father who was very stern and rather conservative,” says Lynch. “He was not really thrilled with this match, and he wasn’t a big fan of Julia’s marriage to Paul. He wanted his daughters to marry Republican bankers, basically. But here they were with these arty, liberal guys.”

Meanwhile in the contemporary scenes, Julie Powell finds added support in her culinary mission from best friend Sarah, played by comedienne and “24” actress Mary Lynn Rajs kub. “Julie has friends who are stuck up and more successful and like to rub their success in her face,” says Rajs kub. “But Sarah’s relationship with Julie is more down-to-earth. She helps keep her grounded, calming her down and showing up to eat her food. When I read the script I was very excited, because it’s very women-centric, about food, relationships and emotional troubles, which are a lot of my favorite things.”

All the actors agreed that Ephron’s screenplay got at something elemental about the soul-edifying and appetite-satisfying journey of these two women. On set, she took to bringing the script to life with plenty of passion and grit herself. “She has such a personal attachment to these characters,” says Adams. “She really fights for them, so whenever I was stuck with something, I could always turn to her. Nora is also one of the best people to go out to dinner with, because she knows exactly what to order so you get a wonderful dining experience!”

Streep is in awe of Ephron’s ability to weave humor into her movie’s themes. “Her deftness as a writer is a great gift, how secretly she sneaks in what she’s talking about,” says Streep. “There’s subtlety in the humor, so that the film is very, very funny but it doesn’t set out to have any jokes. You laugh with these people, but you feel for them as well, and it’s a great thing she was able to do.”

CLOTHING: A TALL ORDER

Creating the world of *Julie & Julia* meant in effect bringing to life two separate movies: one relatively contemporary, the other a period piece taking place fifty years ago. For the Julia Child segments, Academy Award®-winning costume designer Ann Roth -- who has worked many times with Meryl Streep on such films as *Doubt*, *The Hours*, and *Mamma Mia!* -- found herself re-creating an era with which she was very familiar, having lived through it herself. “The life of Julia Child was something I know a lot about,” she says, “and I know what people wore at that time. I knew what the girdle was, and the glove and the hat, and when you wore a hat and when you wore a glove, and how many sweaters you had and how many cashmere sweaters you didn’t have. It’s a life that I knew very well. I mean, I was in school in the ‘50s. So I felt pretty secure in that period.” Roth had previously called upon her memories and research for her Academy Award®-nominated costume designs for *The Talented Mr. Ripley*, which took place in the same period.

Asked to describe Julia Child’s style, she laughs. “I don’t think she was hooked on fashion! I would describe it as captain of the hockey team,” says Roth. “She was a hardy girl who was six-foot-two. You don’t walk into any store and find skirts and shirts that size. It must have been very, very difficult to dress her. I assume that she –her family, her mother--probably went to Bullock’s Pasadena and had a lady there who sent her clothes to school for her, you know, as was done at that time.”

The memory most people have of Julia Child’s attire is from the way she dressed on her television show, that iconic three-quarter-sleeve cotton shirt and denim apron. However, those shirts are impossible to find now. Contemporary fabrics have Lycra in them so that they will fit closer to the body; in addition, the darts and the collar in such tops are designed differently. Roth had to have Julia’s shirts specially made in order to faithfully re-create her TV look. For the scenes taking place in the late 1940s and early 1950s, Julia would be garbed in proper

“lady” clothes of the era— quality suits, hats, and, of course, embroidered monograms on blouses and pajamas. “She wore stockings with seams,” says Roth, “but she was also a girl who would play badminton in the garden in her shorts and bare legs.”

Julia Child towered over most people in her presence. A primary challenge for Roth was creating and maintaining the illusion of great height for Meryl Steep. “You can’t keep saying, ‘Well, we’ll just hire four-foot or five-foot people and put her on an apple box.’ So we made four or five pair of experimental shoes, and I thought they would be difficult to walk in, to act in. But it turned out that they worked quite well. All the fittings for Julia were done with that height, with that length of leg. We cheated on where the waistline was, we cheated all over the place, and we made a figure that was what I saw as Julia Child. And then, of course, her husband was this perfect smaller person. A very dapper one. His suits were made for him. As were his father’s, as were his father’s fathers and his uncles--he came from that kind of family. Not that he was rich; he was never rich, but he was spiffy.”

PRODUCTION DESIGN: EVERYTHING AND THE KITCHEN SINK

While Ann Roth was researching costumes, production designer Mark Ricker and his crew took over two huge stages at Silvercup East Studios, across the East River from Manhattan, to build a whole series of kitchen sets—some eleven in all, most of which were period kitchens from the mid-20th century for the Julia Child scenes. “All had to be functional, working kitchens,” says Ricker “And they had to have every implement that you could possibly imagine for Meryl, for Nora, for Amy. It all had to be there. So it wasn’t just the presentation of the food, it was the *implementation* of the food. And it informed everything that we did, and it just had to be great. I think Nora used the word ‘pornographic’ at one point to describe the level of what the food should be in this film, so we all knew the food

was going to be a major element in determining what the look of the film would be.”

The first kitchen to be completed, however, was the Powells’, as the “Julie” part of the film would be shot first, with the “Julia” section to follow during the latter half of the production schedule. Ricker was able to visit the actual apartment on Jackson Avenue in Long Island City where Julie and Eric had lived, and recreated it at Silvercup East. “I was thrilled to find out that there was a tin detail in her apartment that had a fleur de lis repeated throughout” – fleur de lis being the motif on the famous Child cookbook – “all the way up the staircase. We went to the apartment and took a mold of that and incorporated it into Julie’s apartment set that we built on stage.”

Ricker says that what they built at Silvercup East was pretty close to the square footage of the Powells’ real place. “It wasn’t a tiny space that they lived in,” he says. “It was scripted as nine hundred square feet and that’s about what we built, and I think that’s about what she lived in. The basic through-flow of the apartment was pretty accurate. It was essentially one big room, with an ‘L’ off one side. The kitchen was in the middle, as we did it. Hers was actually a little bit bigger than the one that we built, but you could see how it would have been difficult for her to get through this cookbook, squirreled away in the kitchen that she had – you know, one sink, one stove and one small refrigerator.”

Julie’s climactic rooftop feast for her friends was filmed on a balmy late spring night in Long Island City. The atmosphere was appropriately celebratory; it was nearing the end of Amy Adams’s and Chris Messina’s filming, with the Meryl Streep-Stanley Tucci part of the movie set to begin shooting the following week. “That was a really magical moment,” Amy Adams remembers. “and there was just an overall sense of peace and happiness with the whole crew that evening. I took several mental photographs of that evening, because it was just beautiful. There we were all up on a rooftop and there was a real sense of community. And

I think that's what's great about New York in late spring when everybody comes out of their hibernation and there's such a sense of community. You really had that feeling."

FOOD, GLORIOUS FOOD

"We hope you leave this movie wanting something to eat," says producer says producer Laurence Mark.

With such a delectable subject as French cuisine, the filming of *Julie & Julia* was marked by the constant presence of food. So many scenes involved food preparation and consumption that matters of quality and authenticity were paramount. This was the domain of culinary consultant Susan Spungen and executive chef Colin Flynn, both of whom brought years of experience in restaurant work and food journalism to this unusual temporary job. Spungen had served as the founding editorial director for food and entertaining at Martha Stewart Living Omnimedia and launched Everyday Food, the company's first all-food title. Spungen also authored two cookbooks, one with Stewart, and currently writes about food for several publications. Chef Flynn graduated from the French Culinary Institute before taking on positions at the prestigious Manhattan restaurants Bayard and Zoe; he eventually became sous-chef at Alison on Dominick. Their work on *Julie & Julia* required them to prepare all the food used in the film and to serve as technical advisors. Nearly every day of filming at the studio, the stage would be filled with the aromas of that particular day's onscreen menu. Spungen and Flynn had their own kitchen area built onto each stage, where they worked wonders turning out multiple versions for multiple takes of everything from bruschetta to boeuf bourguignon to boned duck. "We didn't get anything sent back," jokes Flynn.

Ephron says what really impressed her about Spungen's work was that they had to pull off a form of character-based cooking. In other words, the meals shouldn't signal to the audience that a trained chef was at hand. "Susan's a genius, because she made sure the food in the movie looked like a normal person made it," says Ephron.

Often, Flynn and Spungen were called upon to make gargantuan amounts of rather demodé dishes rarely seen on contemporary menus, such as Lobster Thermidor for a dinner scene involving six eaters. That one required numerous takes over the course of the day. During the scenes showing the prep work for that evening, Amy Adams had to act with live lobsters take after take. When it came time to eat them on camera, Adams begged off, pleading for fake lobster meat instead. "Cooking them in the scene before just traumatized me," she says with a rueful laugh. "And now I cannot eat lobster anymore."

Though Streep is a home cook and Adams took classes before filming got underway, both were coached in French cooking techniques by Spungen, including the deboning of that duck, not to mention the trick of flipping an omelet. "That was a difficult scene to coordinate, because we had to get all these actors playing students in the Cordon Bleu to flip their omelets at the same time along with Meryl," says Spungen. "We gave Meryl some on-the-spot last-minute omelet-flipping lessons in our kitchen before she went on to film the scene. But she aced it, she was brilliant. She can swing a fish around in a piece of cheesecloth without anyone's coaching."

Streep says the biggest thing she took away from her culinary scenes was the importance of good knives. "Chopping onions is a breeze if the thing is nice and heavy and has a great edge," says Streep. "As Julia says, 'Always wash your knives, sharpen them, dry them and put them away.' A sharp knife is everything!"

Aside from the onscreen food, of which there was plenty, by late afternoon on filming days Nora Ephron and executive producer Don Lee would often have special treats delivered to the set for the entire cast and crew. These could be anything from the best chicken in Harlem to barbecued ribs from Brooklyn to fabulous sweets delivered by pastry chefs. Then, at wrap time, all the leftovers from the day's filming were brought out for the cast and crew to finish off. Nearly everyone packed on serious pounds during the three-month shoot.

FROM NEW YORK TO PARIS

Once the Julie Powell section of filming was completed, the Julia Child portion began, and cast and crew were plunged fifty years into the past. At Silvercup East Studios, production designer Mark Ricker and his team designed and built an exquisite version of the home Julia and Paul shared in Paris. "They lived in a great house, by the Seine," says Ricker. "I actually had two photographs that I designed most of the apartment from. There was one that's quite well known, of Julia leaning out a window next to this beautiful curved sunroom. We just replicated that, because how could we not? We couldn't have come up with anything better. There was also a picture of Paul and Julia sitting by their fireplace. We replicated that corner and then the apartment just grew from that. Everything else was from imagination, aside from the kitchen, because Paul had taken a number of publicity photos of it. By the time I stitched all the photos together in my mind, I had a 360-degree view of the kitchen, and it was just fantastic. It was up in the rafters of the house, with a beautiful window, great details. And so we just replicated it as much as we could – the tiles, the stove, the sink – everything. Because it was just great."

As for the iconic TV studio kitchen that so many people remember from Julia's legendary series "The French Chef," Ricker did a lot of his research from her own papers, photographs and letters. "She left a treasure trove of information,

including a lot of photographs of the 'French Chef' set," says Ricker. "So with the combination of having behind-the-scenes photos and just being able to look straight at the DVD, we did the best we could to replicate a set that millions of people are familiar with. That was going to be the one that, of anything, people would know. So we had to get that right."

When it came to exteriors, it was clear to the filmmakers that certain scenes could only be captured in Paris. Ephron was thrilled to bring her movie's Julia Child to the place where she really blossomed. "When you see Paris," recalls Ephron, "you think, well, what else could we have done?"

"It was Paris that inspired Julia Child to love food and to master the art of French cooking," says Mark. "It was eating that very first Sole Meunière in France that transported her and began to change her life. She realized her fantasy, and it happened in Paris. Just being there, I think, may have inspired Meryl's performance and Stanley's, too."

Following two days of prep, the five-day span of Paris location filming took place with seemingly effortless clockwork efficiency. Numerous company moves midway through shooting days were accomplished so smoothly that as many as three or four locations per day could be filmed. There was little in the way of delays, and even the weather cooperated, which was lucky because all shots scheduled were exteriors, with no cover sets planned. Paris has kept so much of its character over the years that, for most of the locations, little or no set-dressing was required in order to reset the scene to the late 1940s and early 1950s.

Much of the filming was concentrated close to the Seine on the Left Bank, in the Fifth and Sixth arrondissements, and around the neighborhoods of St. Michel and St. Germain des Prés. Sites included the famous Shakespeare and Company bookstore, the Place Ste.-Geneviève, an outdoor café near the Place Maubert, and several bridges over the Seine. The central commercial street of the

charming Ile St.-Louis was where Julia took her cooking students food shopping, and the park behind Notre Dame on the neighboring Ile de la Cité served for some of Stanley and Julia's strolls. A bit further afield, at the foot of Montmartre, was the *art nouveau*-era bakery where Julia goes to buy her morning croissants.

Perhaps the biggest scene shot in Paris, which required several days of prep and a full day of filming, took place on the Rue Mouffetard, a charming, narrow street in the Fifth arrondissement that is one of the oldest in the city. For generations its lower half has spent weekday mornings as an outdoor market. It is here that Julia really begins to discover her love for Paris and her burgeoning interest in cooking. "The narrowness of the street, the rooflines, the cobblestones—everything made it the right location for us," says Mark Ricker. "We needed to redress six facades to put them back to the right era, but so much of what we needed was already right there waiting for us."

By the time principal photography wrapped, nearly everyone involved with *Julie & Julia* had come to greatly appreciate the role sheer enthusiasm plays not just in cooking, but in finding the recipe for personal fulfillment. Passion unites each of these leading characters through their toughest times and their most triumphant moments, leaving the taste of fulfillment the sweetest one of all.

"Both women had setbacks, both decided to do something very hard, and both succeeded," says Ephron.

ABOUT THE CAST

A two-time Academy Award® winner and recipient of a record-breaking fifteen Oscar® nominations, **MERYL STREEP** (Julia Child) has portrayed an astonishing array of roles in a career that has cut its own unique path from the theatre through film and television. She was recently honored by the Lincoln Center Film Society with the prestigious Lifetime Achievement Award.

Most recently, Streep was nominated for the Academy Award® for Best Actress for her performance in *Doubt*, in which she starred opposite Philip Seymour Hoffman and Amy Adams. She will next be heard as the voice of Mrs. Fox in director Wes Anderson's adaptation of Roald Dahl's *The Fantastic Mr. Fox*, and she will be seen starring for Nancy Meyers in the writer-director's untitled project for Universal Pictures.

Prior to that, she starred opposite Pierce Brosnan, Colin Firth, Stellan Skarsgard and Christine Baranski in the smash hit *Mamma Mia!*, based on the hugely successful Broadway musical. In 2007 she appeared opposite Robert Redford and Tom Cruise in *Lions for Lambs*, which Redford also directed, and in New Line's *Rendition* with Reese Witherspoon and Jake Gyllenhaal.

Streep made her film debut in 1977's *Julia* opposite Jane Fonda and Vanessa Redgrave. In her second screen role, she starred opposite Robert De Niro and Christopher Walken in *The Deer Hunter*, which earned Streep her first Academy Award® nomination. The following year she appeared in Woody Allen's *Manhattan* and won her first Academy Award® for her role opposite Dustin Hoffman in *Kramer vs. Kramer*. She then received her third Academy nomination for *The French Lieutenant's Woman* and later went on to win the Oscar for Best Actress for her role in *Sophie's Choice*, in which she starred alongside Peter MacNicol and Kevin Kline.

Other early film credits include her Oscar-nominated performances in Mike Nichol's *Silkwood*, Sydney Pollack's *Out of Africa*, *Ironweed*, directed by Hector Babenco, and Fred Schepisi's *A Cry in the Dark*, which also won her the Best Actress Award at the Cannes Film Festival, The New York Film Critics Circle, and an AFI award. She also appeared in *Falling in Love* with Robert De Niro and Mike Nichols's *Heartburn*.

In the 1990's Streep took on a variety of roles including *She-Devil* and *Postcards from the Edge*, for which she received Golden Globe nominations as well as an Oscar nomination for the latter; *Defending Your Life* with Albert Brooks, *Death Becomes Her* opposite Goldie Hawn and Bruce Willis, *The House of the Spirits*, *The River Wild*, Clint Eastwood's screen adaptation of *The Bridges of Madison County*, which won her a SAG Award and Golden Globe and Oscar® nominations; *Marvin's Room* with Diane Keaton and Leonardo DiCaprio, which earned her another Golden Globe nomination, Barbet Schroeder's *Before and After*, *One True Thing* opposite Renee Zellweger, for which Streep received SAG, Golden Globe and Oscar nominations as well as the Golden Camera Award at the Berlin Film Festival, *Dancing at Lughnasa*, and Wes Craven's *Music of the Heart*, which earned Streep her twelfth Academy Award® nomination.

In 2003, Streep's work in *The Hours* won her SAG and Golden Globe nominations. That same year, her performance in Spike Jonze's *Adaptation* won her a Golden Globe for Supporting Actress and BAFTA and Oscar® nominations. Her other recent films include *The Manchurian Candidate*, *Lemony Snicket's A Series of Unfortunate Events*, *Prime* with Uma Thurman, Robert Altman's *A Prairie Home Companion*, *Evening*, and *The Devil Wears Prada*, which earned her a Golden Globe Award for Best Actress as well as Academy Award®, SAG and BAFTA nominations.

In theater, Streep appeared in the 1976 Broadway double-bill of "27 Wagons Full of Cotton" and "A Memory of Two Mondays," the former winning her the Outer Critics Circle Award, the Theater World Award and a Tony nomination. Other theater credits include *Secret Service*, *The Cherry Orchard*, the New York Shakespeare Festival productions of *Henry V* and *Measure for Measure*, the Brecht/Weill musical *Happy End*, *Alice at the Palace*, which won her an Obie; Central Park Productions of *The Taming of the Shrew* and *The Seagull*, and, most recently, Tony Kushner's adaptation of Brecht's *Mother Courage*, directed by George C. Wolfe.

In TV, Streep won Emmys for the eight part mini-series "Holocaust" and for the Mike Nichols-directed HBO movie *Angels in America*, which also won her Golden Globe and SAG Awards. She was also Emmy-nominated for her performance in *First Do No Harm*, which she also co-produced with director Jim Abrahams.

In 2004, Streep was honored with an AFI Lifetime Achievement Award.

Academy Award®-nominated actress **AMY ADAMS** (Julie Powell) has built an impressive list of credits, challenging herself with each new role.

Adams is currently in production on David O. Russell's *The Fighter* opposite Christian Bale and Mark Wahlberg. Adams plays Charlene, a tough, gritty bartender from Massachusetts who ends up dating boxer "Irish" Micky Ward (Wahlberg). The film revolves around Ward and trainer-brother Dick Eklund (Bale), chronicling their early days in Massachusetts, through Eklund's battle with drugs and Ward's eventual world championship in London.

Adams can currently be seen starring in Shawn Levy's *Night At The Museum 2: Battle of the Smithsonian* opposite Ben Stiller. Adams plays Amelia Earhart, who comes to life to help security guard Larry (Stiller) restore order to the museum. Twentieth Century Fox released the film on May 22, 2009.

Adams recently wrapped production on Anand Tucker's *Leap Year*. The film centers on a woman (Adams) who stages upscale apartments in Boston and leaves nothing to chance in her personal life. When weather derails her trip to Dublin to take advantage of an Irish custom on Leap Year- a time honored tradition where women propose to their men- she enlists the help of a surly Irish

Innkeeper to make an unexpected cross-country trip to pull off the perfect proposal in time.

Adams recently starred in John Patrick Shanley's *Doubt* opposite Meryl Streep and Philip Seymour Hoffman. The Miramax film is set at a Catholic school in the Bronx and centers on a nun who grows suspicious when a priest begins taking too much interest in the life of a young black student. Adams recently received her second Academy Award® nomination as well as a Golden Globe, SAG, BAFTA and Critic's Choice award nominations for her performance.

Adams also recently starred in Christine Jeffs and Karen Moncrieff's *Sunshine Cleaning* opposite Emily Blunt and Alan Arkin. The dark family comedy film is about two lost sisters (Adams, Blunt) who find themselves after starting an unlikely business in crime-scene-cleanup. Overture Films released the film on March 13th, 2009.

Adams also starred in Kevin Lima's *Enchanted* opposite James Marsden, Idina Menzel, Patrick Dempsey and Susan Sarandon. *Enchanted* is a romantic fable that mixes live action with CG animation for Disney. The film was released on November 21st 2007, grossed over \$300 million worldwide and garnered her a Golden Globe nomination for Best Actress.

Adams's role in Phil Morrison's *Junebug* in 2005 earned her nominations for an Academy Award® and a SAG Award. She won an Independent Spirit Award, Broadcast Film Critics Association Award, National Society of Film Critics Award, a San Francisco Film Critics Society Award, as well as the Breakthrough Gotham Award. Adams also won the Special Jury Prize for Acting at the 2005 Sundance Film Festival for her role as the pregnant, childlike 'Ashley,' who is awe-struck by the arrival of her glamorous sister-in-law.

Adams' other film credits include Mike Nichols' *Charlie Wilson's War* opposite Tom Hanks, Julia Roberts and Phillip Seymour Hoffman, Bharat Nalluri's *Miss Pettigrew Lives for a Day* opposite Frances McDormand, Adam McKay's *Talladega Nights: The Ballad of Ricky Bobby* with Will Ferrell, Clare Kilner's *The Wedding Date* with Debra Messing and Dermot Mulroney, Steven Spielberg's *Catch Me If You Can* with Leonardo DiCaprio, Reginald Hudlin's *Serving Sara*, Anthony Abrams' *Pumpkin*, and Michael Patrick Jann's *Drop Dead Gorgeous*. Adams television credits include a guest starring roles on "The Office" and "The West Wing."

STANLEY TUCCI (Paul Child), one of the busiest actors in the business, has also made his mark as a producer, writer and director with such films as *Big Night*, *The Impostors*, *Joe Gould's Secret*, and, most recently, *Blind Date*, which he co-wrote and directed, and in which he co-stars with Patricia Clarkson.

Tucci was born in Peekskill, NY and raised in nearby Katonah. He graduated from the theatre program at SUNY Purchase in 1982, and by that fall was making his Broadway debut in *The Queen and the Rebels*. Throughout the 1980s he appeared in numerous other Broadway shows including *The Misanthrope*, *Brighton Beach Memoirs*, *The Iceman Cometh* (with Jason Robards), and *Execution of Justice*.

Tucci made his film debut with a small role in John Huston's *Prizzi's Honor* in 1985. His many other film appearances include George Romero's *Monkey Shines*, Robert Benton's *Billy Bathgate*, Alan J. Pakula's *The Pelican Brief*, Andrew Bergman's *It Could Happen to You*, Alan Rudolph's *Mrs. Parker and the Vicious Circle*, Barbet Schroeder's *Kiss of Death*, Woody Allen's *Deconstructing Harry*, Joe Roth's *America's Sweethearts*, Wayne Wang's *Maid in Manhattan*, Steven Spielberg's *The Terminal*, Barry Sonnenfeld's *Big Trouble*, Sam Mendes's *Road to Perdition*, David Frankel's *The Devil Wears Prada*, and Barry

Levinson's *What Just Happened*. Among his equally distinguished television appearances are "The Equalizer," "Wise Guy," "thirtysomething," "Equal Justice," "Murder One," "Bull," "3 lbs.," "Monk," and "E.R." He has starred as real-life figures in several acclaimed television movies including "Conspiracy" (as Adolf Eichmann) and HBO's *Winchell* (as Walter Winchell, directed by Paul Mazursky) and "The Life and Death of Peter Sellers" (as Stanley Kubrick).

His impressive list of accolades includes two Emmy Awards (for "Winchell" and "Monk") and three nominations; two Golden Globes (for "Conspiracy" and "Winchell"), and a SAG Award nomination (for "Winchell"). In addition, his film *Big Night*, which he co-wrote and co-directed with Campbell Scott, netted him a New York Film Critics Circle award (Best Director), a Sundance Festival Waldo Salt Screenwriting Award and Grand Jury Prize nomination, Boston Society of Film Critics Awards for Best Screenplay and Best New Filmmaker, a Deauville Film Festival nomination for Grand Jury Prize, and an Independent Spirit Award for Best Screenplay as well as nominations for Best First Feature and Best Male Lead.

During 2008, Tucci was seen in *What Just Happened*, *Swing Vote*, and *Kit Kittredge: An American Girl*, and his voice was heard in the animated feature *The Tale of Despereaux*. This year, in addition to *Julie & Julia*, he will star in *The Lovely Bones*.

CHRIS MESSINA (Eric Powell) marks a reunion with director-screenwriter Nora Ephron in *Julie & Julia*. One of his earliest film appearances was in a bit part in Ephron's 1998 romantic comedy *You've Got Mail*.

Messina can currently be seen starring alongside John Krasinski and Maya Rudolph in Sam Mendes' *Away We Go*, where his performance has garnered him critical praise. Last year he rounded out an all star cast of Woody Allen's

award winning *Vicky Cristina Barcelona*. Messina will also star in several upcoming movies including *Monogamy* opposite Rashida Jones, *Greenberg* with Ben Stiller, and *An Invisible Sign* alongside Jessica Alba.

Messina came to national attention in 2005 during the final season of HBO's acclaimed series *Six Feet Under*, in which he was cast opposite Lauren Ambrose. He drew further notice as Ira in the popular indie romance *Ira and Abby*, co-starring Jennifer Westfeldt, and in 2007 was listed as one of *Variety's* "Ten Actors to Watch."

His other films include *Humboldt County*, *Made of Honor*, and Alan Ball's *Towelhead*.

Messina has worked extensively on the New York stage. He appeared on Broadway with Al Pacino and Marisa Tomei in Oscar Wilde's *Salome*, and starred opposite Frances McDormand under the direction of Stephen Daldry in New York Theatre Workshop's production of Caryl Churchill's *Far Away*. Other notable stage appearances include *Blur* (Manhattan Theater Club), *Good Thing* (The New Group), Adam Rapp's *Faster*, *This Thing of Darkness* (Atlantic Theatre Company), and Frank Pugliese's *Late Night, Early Morning*, which premiered at the Tribeca Theatre Festival and went on to win the Jury Award for Best Theatre at the 2005 Aspen Comedy Festival.

LINDA EMOND (Simone Beck) has appeared in the films *Pollock*, *North Country*, *Dark Water*, *City By the Sea*, *A Gentleman's Game*, *Almost Salinas*, *The Dying Gaul*, *Across the Universe*, *Trade*, *Stop-Loss*, and *The Missing Person*. Based in New York, she has worked extensively on the stage. Her acclaimed stint as The Homebody in Tony Kushner's "Homebody/Kabul" spanned five years and three productions (New York Theatre Workshop, Mark Taper Forum, BAM), and was recognized with an Obie Award, the Lucille Lortel Award, and nominations for the

Drama Desk, LA Drama Critics and LA Ovation Awards. She received a Tony Award nomination as well as the Outer Critics Circle Award for her work in "Life x 3" on Broadway. Other plays include "1776" (Broadway), "The Resistible Rise of Arturo Ui" (National Actors Theatre) opposite Al Pacino, "The Cherry Orchard" (Williamstown), and "An Experiment With An Air Pump" (Manhattan Theater Club), as well as the premieres of Craig Lucas's "The Dying Gaul" (Vineyard), Kander & Ebb's "Over & Over" (Signature), Peter Hedges's "Baby Anger" (Playwrights Horizons), A.R. Gurney's "Far East" (Williamstown), Leslie Ayvazian's *Nine Armenians* (Manhattan Theatre Club, Drama Desk nomination) and Yasmina Reza's *A Spanish Play* (CSC). For her extensive stage work in Chicago, she has won two Jeff awards (for "Pygmalion" and "The Winter's Tale"), and a total of five nominations.

Among Emond's television appearances are "The Sopranos," all four "Law & Orders," "Wonderland," "Gossip Girl," and "American Experience: John and Abigail Adams" as Abigail Adams opposite Simon Russell Beale.

She stars in the Lifetime/Sony television film "Georgia O'Keeffe" with Joan Allen and Jeremy Irons, to air this fall.

ABOUT THE FILMMAKERS

NORA EPHRON (Writer-director-producer) is a journalist, novelist, playwright, screenwriter and director. Her film credits include *Heartburn*, *Silkwood*, *When Harry Met Sally*, *Sleepless in Seattle*, *You've Got Mail* and the play "Imaginary Friends." She received three Oscar® nominations for screenwriting. Her books include Crazy Salad, Scribble, Scribble and Heartburn. Her latest book, I Feel Bad About My Neck: And Other Thoughts on Being a Woman, was a number one best seller. Her play "Love, Loss and What I Wore," written with her sister

Delia Ephron, will be produced Off-Broadway in September. She lives in New York City.

LAURENCE MARK (Producer) produced *Dreamgirls*, starring Jamie Foxx, Beyonce Knowles and Eddie Murphy and written and directed by Bill Condon. The film received three Golden Globe Awards, including one for Best Picture (Musical or Comedy), as well as eight Academy Award® nominations, winning two of them.

Mark also received an Academy Award® nomination for producing Best Picture nominee *Jerry Maguire*, and he executive-produced *As Good As It Gets* and *Working Girl*, both Academy Award® nominees for Best Picture.

Most recently, Mark and Bill Condon were the producers of the 81st Annual Academy Awards, and Mark is currently in production on the *Untitled James L. Brooks* film starring Reese Witherspoon, Owen Wilson, Paul Rudd and Jack Nicholson.

Mark has also produced *I, Robot* starring Will Smith, *Last Holiday* starring Queen Latifah, and *The Lookout* starring Joseph Gordon-Levitt and directed by Scott Frank which won the 2008 Independent Spirit Award for Best First Feature. Prior to these, Mark produced *Riding in Cars with Boys*, *Finding Forrester*, *Hanging Up*, *Anywhere But Here*, *The Object of My Affection*, and *Romy and Michele's High School Reunion*.

Laurence Mark Productions is headquartered at Sony Pictures Entertainment, where the company has a long-term production arrangement with Columbia Pictures. Mark's other producing credits include *Black Widow*, *Cookie*, *True Colors*, *Sister Act 2*, *The Adventures of Huck Finn*, *Simon Birch*, *Bicentennial Man* and *Center Stage*. For the small screen, he was executive producer of

These Old Broads, *Sweet Bird of Youth*, and *Oliver Twist*. He has also just produced a DVD sequel to *Center Stage* called *Center Stage: Turn It Up*, which was released earlier this year.

Prior to producing, Mark held several key publicity and marketing posts at Paramount Pictures, culminating in his being appointed Vice President of West Coast Marketing. He then moved into production, and as Vice President of Production at Paramount and Executive Vice President of Production at Twentieth Century Fox, he was closely involved with the development and production of such films as *Terms of Endearment*, *Trading Places*, *Falling in Love*, *The Fly*, and *Broadcast News*.

AMY ROBINSON (Producer) began her film career as an actress, and was best known for her role in Martin Scorsese's *Mean Streets* before turning to producing. In 1977 she formed Triple Play Productions with Griffin Dunne and Mark Metcalf. Their first film, *Chilly Scenes of Winter*, based on the novel by Anne Beattie, was written and directed by Joan Micklin Silver and starred John Heard and Mary Beth Hurt.

In 1982, Robinson and Griffin Dunne formed Double Play Productions. Together they produced five feature films: *Baby It's You* written and directed by John Sayles; *After Hours* directed by Martin Scorsese and starring Dunne which won Best Director at Cannes Film Festival and Best Film at IFP Spirit Awards; *Running On Empty* directed by Sidney Lumet and starring River Phoenix which was nominated for two Academy Awards® (Best Supporting Actor and Best Screenplay) and which won the Golden Globe for Best Screenplay; *White Palace* produced with Mirage Entertainment, directed by Luis Mandoki and starring Susan Sarandon; and *Once Around*, Lasse Hallstrom's American directorial debut, starring Holly Hunter and Richard Dreyfuss. Robinson, alongside Paula

Weinstein, went on to produce *With Honors* starring Joe Pesci and Brendan Fraser.

Next she produced two films which were developed from novels: *Drive Me Crazy* for 20th Century Fox, directed by John Schultz and starring Melissa Joan Hart and Adrian Grenier and *For Love of the Game*, which she produced with Arny Bernstein for Universal, starring Kevin Costner and Kelly Preston and directed by Sam Raimi.

Robinson went on to produce, along with Gary Lucchesi and Tom Rosenberg, *Autumn in New York*, directed by Joan Chen and starring Richard Gere and Winona Ryder. She then Executive Produced *From Hell*, which was released in October 2001 directed by Allen and Albert Hughes (*Menace To Society*, *Dead Presidents*) and starring Johnny Depp and Heather Graham.

Robinson then developed and produced along with Jay Julien *When Zachary Beaver Came To Town* based on the award winning young adult novel of the same name. The movie was written and directed by John Schultz (*Drive Me Crazy*, *They Came From Upstairs*).

Robinson reunited with Griffin Dunne to produce *Game 6* based on an original screenplay by Don DeLillo, directed by Michael Hoffman and starring Michael Keaton and Robert Downey Jr. The movie was released in March of 2006 by Kindred Media Group.

She executive produced several movies over the last few years including *Marie And Bruce* based on the play by Wallace Shawn directed by Tom Cairns; *12 & Holding* directed by Michael Cuesta; and *The Great New Wonderful* directed by Danny Leiner.

Robinson is currently working with Seth Zvi Rosenfeld to bring his original script *Lessons For Benny Blanco* to the screen. Rosenfeld will direct and Victor Rasuk will star.

Robinson will also produce *The Deep Blue Goodbye* at Twentieth Century Fox.

It is the first in a series of movies based on the novels written by John D.

MacDonald about the legendary detective Travis McGee. Gary Fleder will direct from a script by Kario Salem.

ERIC STEEL (Producer) began his career as a creative executive at Walt Disney Pictures after graduating from Yale University in 1985. Later he worked as a Vice President at Cinecom, at the time the leading art-house film distributor.

Shifting gears, he took a position as an Editor at Simon & Schuster and then as a senior editor at HarperCollins, where he published many noted and award-winning books of fiction and non-fiction.

In 1995, he became Senior Vice President of Scott Rudin Productions. Along with the acquisition and development of many of the company's most prominent feature projects, he was the executive producer of *Angela's Ashes* and co-producer of *Bringing out the Dead* and *Shaft*.

In 2003 Steel formed his own company, Easy There Tiger, and is currently developing several documentaries and features.

The Bridge, Steel's directorial debut, premiered at the Tribeca Film Festival in April 2006, and opened in theaters nationwide in October 2006, to widespread critical acclaim. The film has been released in countries around the world, has aired regularly on the IFC network, and is available on DVD from Koch-Lorber Home Video.

SCOTT RUDIN (Executive Producer) Films include: *Doubt*; *Revolutionary Road*; *No Country for Old Men*; *There Will Be Blood*; *The Darjeeling Limited*; *Reprise*; *The Queen*; *Margot at the Wedding*; *Notes on a Scandal*; *Venus*; *Closer*; *Team America: World Police*; *I Heart Huckabees*; *The Village*; *School of Rock*; *The Hours*; *Iris*; *The Royal Tenenbaums*; *Zoolander*; *Sleepy Hollow*; *Wonder Boys*; *Angela's Ashes*; *Bringing Out the Dead*; *South Park: Bigger, Longer & Uncut*; *A Civil Action*; *The Truman Show*; *In & Out*; *Ransom*; *Mother*; *The First Wives Club*; *Clueless*; *Nobody's Fool*; *The Firm*; *Searching for Bobby Fischer*; *Sister Act*; *The Addams Family*.

Theatre includes: *Passion*; *Hamlet*; *Seven Guitars*; *A Funny Thing Happened On The Way to The Forum*; *Skylight*; *The Chairs*; *The Blue Room*; *Closer*; *Amy's View*; *Copenhagen*; *The Designated Mourner*; *The Goat*; *Medea*; *The Caretaker*; *Caroline, or Change*; *The Normal Heart*; *Who's Afraid of Virginia Woolf?*; *Doubt*; *Mark Twain Tonight!*; *Faith Healer*; *The History Boys*; *Shining City*; *Stuff Happens*; *The Vertical Hour*; *The Year of Magical Thinking*; *Gypsy*; *Exit The King*; *God of Carnage*.

DONALD J. LEE, JR. (Executive producer) enjoys a productive working relationship with Nora Ephron that stretches back to *Sleepless in Seattle*, on which he was second assistant director. Since then he has served as associate producer on Ephron's *Michael* and co-producer of *You've Got Mail* and *Lucky Numbers*.

Lee was born and raised in Pittsburgh. He attended Cornell University and, following his graduation, moved to New York City and began working as a set P.A. on such films as *Legal Eagles*, *Wall Street*, and *Someone to Watch Over Me*.

Lee was associate producer of *Gloria*, starring Sharon Stone, and was co-producer of Cameron Crowe's *Vanilla Sky* starring Tom Cruise. He bears credit as executive producer on *The Perfect Score*, *Elizabethtown*, *World Trade Center*, and *The Love Guru*.

He continues to make his home in New York City with his wife and children.

DANA STEVENS (Executive Producer) was born in 1963 in Whittier, California. She grew up mostly in Arizona, returning to California to earn her BA in theater, graduating Summa Cum Laude from UCLA. After working for several years as an actress, she became a screenwriter with *Blink* directed by Michael Apted, *City of Angels* starring Nicolas Cage and Meg Ryan, *For Love of the Game* starring Kevin Costner, and *Life or Something Like It* starring Angelina Jolie. She was the creator and executive producer of "What About Brian," an ABC television series, produced by J.J. Abrams, that aired for two seasons, finishing its run in 2007. She is currently writing a romantic comedy at Universal and adapting a novel at Fox.

STEPHEN GOLDBLATT, ASC BSC (Director of photography) is a two-time Oscar® nominee. He has worked frequently with such directors as Mike Nichols (*Charlie Wilson's War*, *Angels in America*, *Closer*), Joel Schumacher (*Batman and Robin*, *Batman Forever*), and the late Alan J. Pakula (*The Pelican Brief*, *Consenting Adults*).

Born and raised in South Africa, he was educated at London's Royal College of Art and began his career as a cameraman for documentaries and commercials. He made the transition to feature films under such directors as Tony Scott (*The Hunger*), Francis Ford Coppola (*The Cotton Club*) and Richard Donner (*Lethal Weapon I and II*).

Among his other film credits are *Return of the Soldier*, *Young Sherlock Holmes*, *For the Boys*, *The Prince of Tides*, *The Deep End of the Ocean*, and *Rent*. His work will next be seen in *Percy Jackson*. He received his Oscar® nominations for *Batman Forever* and *The Prince of Tides*.

MARK RICKER (Production Designer) is currently designing *You Don't Know Jack* for Barry Levinson, starring Al Pacino as Jack Kevorkian. Set for release is *Betty Anne Waters* for director Tony Goldwyn, starring Hilary Swank. Additional credits include *The Accidental Husband* for director Griffin Dunne, *The Nanny Diaries*, directed by Shari Springer Berman and Bob Pulcini, and *The Hoax*, directed by Lasse Hallstrom. Ricker also designed Ben Younger's *Prime* starring Meryl Streep and Uma Thurman, *Fierce People*, also for Griffin Dunne, Rebecca Miller's *The Ballad of Jack Rose* starring Daniel Day-Lewis and Catherine Keener; *Sunshine State* for John Sayles; Jill Sprecher's *Thirteen Conversations About One Thing*, *Lisa Picard is Famous* for Griffin Dunne; Alex Winter's *Fever*, and *Julie Johnson*, directed by Bob Gosse. Other design credits include *Better Living*, *Walking to the Waterline*, and *Harvest* for producer Lemore Syvan.

As an Art Director, he contributed to the designs of Sweetland Films' *Just Looking* (Jason Alexander's directorial debut), *Montana*, *A Brooklyn State of Mind*, Hallmark's "Prince Charming," and Dan Sullivan's film adaptation of *The Substance of Fire*. Additional Art Department film credits include *Catch Me If You Can*, *The Shipping News*, *Far From Heaven*, *Kate & Leopold*, *The Thomas Crown Affair*, *Big Daddy*, *The Out-of-Towners*, *The Last of the Mohicans*, *Once Around*, and *Passion Fish*. Ricker studied English at Chapel Hill and has an MFA in Scenic and Production Design from NYU's Tisch School of the Arts.

RICHARD MARKS, A.C.E. is a veteran editor whose credits go back forty years. During the course of his career, he has been nominated for four Oscars® (*Apocalypse Now*, *Terms of Endearment*, *Broadcast News*, *As Good As It Gets*), three ACE Eddie Awards (*Apocalypse Now*, *Broadcast News*, *As Good As It Gets*), three times for a BAFTA (*Dick Tracy*, *Apocalypse Now*, *The Godfather, Part II*) and an Emmy (The 74th Annual Academy Awards). He also has co-producer credit on James Brooks's *Spanglish*, *As Good As It Gets*, and *I'll Do Anything*, and is set to edit Brooks's next project.

Marks was born and raised in New York City. He began as an assistant editor on Francis Ford Coppola's *The Rain People* in 1969, and began working as a fully-fledged editor three years later on the film *Parades*. Among his other best-known films are *Serpico*, *Bang the Drum Slowly*, *The Last Tycoon*, *Pennies From Heaven*, *Say Anything*, *You've Got Mail*, and *Riding in Cars With Boys*.

ANN ROTH (Costume Designer), one of the most sought-after costume designers in the entertainment industry, began her theatrical career as a scenery painter for the Pittsburgh Opera Company. She soon moved to New York, and assisted such costume designers as Irene Sharaff and Miles White. Among her Broadway credits are "Purlie," "The Women," "Play it Again, Sam," "They're Playing Our Song," "The Best Little Whorehouse in Texas," "The Odd Couple" (original and revival), "The Real Thing," "The Tale of the Allergist's Wife," "Deuce," "The Year of Magical Thinking," and "The Vertical Hour." Over the course of her career she has received three Drama Desk nominations and four Tony nominations.

Roth won an Academy Award® for *The English Patient*. Her first motion picture was *The World of Henry Orient* in 1964, and her first solo film credit was *Midnight Cowboy* in 1969. Among her many films are *Klute*, *The Day of the Locust* (for which she won a British Academy Award in 1975), *The Goodbye Girl*, *Coming*

Home, Hair, Dressed to Kill, The World According to Garp, Places in the Heart, Sweet Dreams, Working Girl, Regarding Henry, Pacific Heights, Wolf, Just Cause, Sabrina, The Bird Cage, In and Out, Primary Colors, Random Hearts, The Talented Mr. Ripley, Finding Forrester, The Hours, Angels in America, Cold Mountain, The Village, Closer, The Good Shepherd, Mamma Mia!, What Just Happened, Doubt, and The Reader. Her work will next be seen in *Last Night*. In 2000 she received the Irene Sharaff Lifetime Achievement Award.

SUSAN SPUNGEN (Culinary Consultant) is a recognized cook, food stylist, recipe developer, editor and author. She began her career as a teenager in the 1970s at the influential Philadelphia restaurant Commissary, where she first developed a love of food. During her college years at Philadelphia College of Art, she continued to support herself with restaurant jobs. After moving to New York, she signed on as pastry chef at Pino Luongo's popular Upper East Side Tuscan restaurant Coco Pazzo.

Soon she was invited to join the editorial staff of the fledgling *Martha Stewart Living* magazine as food editor. While maintaining this position, she also co-authored the award-winning bestseller *Martha Stewart's Hors D'Oeuvres Handbook* and helped launch the first Martha Stewart all-food title *Everyday Food*. She appeared regularly on Martha Stewart Living TV and helped create a line of kitchenware for K-Mart. Her bi-monthly column, "Easy Entertaining," appeared in *Martha Stewart Living* through 2004 and was filled with practical tips on how to entertain and impress without stress.

Spungen's 2006 IACP award-winning cookbook, *RECIPES: A Collection for the Modern Cook*, reflects her talents and experiences. She remains in demand as a contributor to other cookbooks and magazines, including *More, Food & Wine*, and *O the Oprah Magazine*. She also appears frequently on national morning shows such as *Today, Good Morning America*, and *Fox & Friends*.

COLIN FLYNN (Executive chef) grew up in Greenfield Center, New York. At thirteen, despite American child labor laws, he found his first restaurant job as a dishwasher. To his surprise, he enjoyed it, and soon moved up in the kitchen's hierarchy. He went on to earn a degree from the French Culinary Institute.

After graduating, Colin worked at several well-known Manhattan restaurants including Bayard and Zoe and eventually became sous-chef at Alison on Dominick. In 2001 he switched gears and began assisting several prominent food stylists. This led to food styling work of his own, including work on his first film, the Coen Brothers' 2008 *Burn After Reading*. That film's property master, Diana Burton, brought him on to *Julie & Julia*.

JULIA CHILD (Based on the book [My Life in France](#)) was renowned as a cook, author, and television personality who helped popularize French cooking in America by bringing it out of the hands of restaurant chefs and into home kitchens. Her 1961 book *Mastering the Art of French Cooking* (co-authored with Simone Beck and Louisette Bertholle) became a culinary landmark and helped launch her NET television series *The French Chef*, which ran nationally for ten years and won both an Emmy and a Peabody.

Child was born and raised in Pasadena, California, and met her future husband Paul when they were both working for the Office of Strategic Services during World War II. They married after the war and moved to France when Paul was transferred there as a member of the United States Information Agency. Julia's introduction to French food on French soil was a revelation to her, and it sparked the passion for cooking that would mark the rest of her life.

Almost supernaturally prolific, Child went on to write seventeen more books, and to create and host six more TV cooking series through the 1990s. By the time of her death in 2004, she had received the French Legion of Honor and the U.S. Presidential Medal of Freedom, as well as honorary doctorates from Harvard, Smith College, and several other colleges and universities. She was also the subject of a PBS *American Masters* special and an episode of A&E's *Biography*.

JULIE POWELL (Based on the book *Julie & Julia*) thrust herself from obscurity -- and an uninspiring temp job -- to cyber-celebrityhood when, in 2002, she embarked on an ambitious yearlong cooking (and blogging) expedition through all 524 recipes in Julia Child's *Mastering the Art of French Cooking*. Aptly named "The Julie/Julia Project," her blog inspired enormous numbers of readers, home cooks, national media attention, and the 2005 bestselling memoir *Julie & Julia: My Year of Cooking Dangerously* (Little, Brown and Company), which is now a major motion picture. Like her spiritual mentor Julia Child, Powell determinedly changed her life through a newfound passion for food and cooking, and is now about as far away from that depressing day job as it is possible to get. Her highly anticipated second book, *Cleaving*, will be published in December, 2009.

ALEXANDRE DESPLAT (Music) has composed the music for over 50 European films and been nominated for two Cesar Awards. He burst onto the Hollywood scene in 2003 with his evocative score to *Girl with the Pearl Earring* starring Scarlett Johansson and Colin Firth, which earned him nominations for Golden Globe, BAFTA and European Film Awards. His reputation was solidified by his critically acclaimed score to Jonathan Glazier's film *Birth* starring Nicole Kidman, followed in close succession by the scores to *The Upside of Anger* starring Joan Allen and Kevin Costner, *Hostage* starring Bruce Willis and Stephen Gaghan's film *Syriana* produced by Steven Soderbergh and starring George Clooney and

Matt Damon, which earned him another Golden Globe nomination. *The Queen*, directed by Stephen Frears and starring Helen Mirren, secured him his first Academy Award® nomination and his third Golden Globe nomination. In the same year, he was also nominated for and won a Golden Globe Award for his score to *The Painted Veil* starring Edward Norton and Naomi Watts.

In 2007, Desplat wrote the music for *Mr. Magorium's Wonder Emporium* starring Dustin Hoffman and Natalie Portman, *The Golden Compass* starring Nicole Kidman and Daniel Craig, which is the first movie based upon the beloved trilogy His Dark Materials by Philip Pullman, and *Lust, Caution* for Academy Award®-winning director Ang Lee.

Last year, Desplat composed the score for director David Fincher's *The Curious Case of Benjamin Button*, starring Brad Pitt. Desplat was honored with Golden Globe, BAFTA, and Academy Award® nominations for his work.

He recently completed the score for Terrence Malick's *The Tree of Life* starring Brad Pitt and Sean Penn. His work will also be heard in Wes Anderson's *The Fantastic Mr. Fox* and in *Twilight: New Moon*.

Balancing a busy Hollywood schedule, Desplat still makes time to lend his talents to a select number of European films. One of his recent scores, *The Beat that My Heart Skipped*, garnered him a Silver Bear Award for Best Score at the Berlin Film Festival and a Cesar Award.

Desplat's Greek mother and French father met while attending College at Berkeley in the United States. The multilingual Desplat was classically trained, but fed a constant diet of American jazz and Hollywood movie scores. These influences have been fused in his music to create a fresh and unique, new voice in film music.

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