

Dark Sky Films presents a Glass Eye Pix production

PRESS KIT
JUNE 2010

FILM INFO

Shooting Format:

Canon5D

Screening Formats:

HDCam 24P 16:9

w/ LTRT

Running Time:

103 mins

CONTACTS

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WEBSITES

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www.glasseyepix.com
www.bitterfeastthefilm.com
www.scareflix.net



DARK SKY FILMS presents a GLASS EYE PIX production "BITTER FEAST"
JAMES LE GROS JOSHUA LEONARD AMY SEIMETZ
LARRY FESSENDEN MEGAN HILTY JOHN SPEREDAKOS and MARIO BATALI
production design BECK UNDERWOOD costume design ELISABETH VASTOLA
special makeup effects BRIAN SPEARS director of photography MICHAEL MCDONOUGH
original score JEFF GRACE sound design GRAHAM REZNICK mix TOM EFINGER editor SETH ANDERSON
executive producers MALIK B. ALI BADIE ALI HAMZA ALI GREG NEWMAN co-producer DEREK CURL
line producer JACOB JAFFKE producers LARRY FESSENDEN PETER PHOK BRENT KUNKLE
writer director JOE MAGGIO

Written & Directed by
Joe Maggio

Glass Eye Pix Business Manager Lisa Wisely

Post Production

James Le Gros

Glass Eye Pix Office Assistant Gabriella Dentamaro

Post Supervisor / Data Manager Peter Phok
Visual Effects Supervisor Neal Jonas

Joshua Leonard

Legal Services Sloss Eckhouse Brennan LawCo LLP
Jacqueline Eckhouse, Esq.
Jerry L. Dasti, Esq.

Glass Eye Pix Logo / Titles Design Glenn McQuaid
Digital Intermediate Offhollywood
DI Colorist Milan Boncich
DI Producer John "Pliny" Eremic

Amy Seimetz

Casting Antonia Dauphin
Kathleen Bachel

Larry Fessenden

Megan Hilty

Sound

John Speridakos

CAST

Re-Recording Mixer Tom Efinger

Owen Campbell
Tobias Campbell

Peter Gray James Le Gros
JT Franks Joshua Leonard
Katherine Franks Amy Semietz
William Coley Larry Fessenden

Dialog Editor John Moros

Foley Editor Eric Gitelson

Assistant Editor Jeff Seelye

ADR Engineer John Moros

Foley Engineer Eric Gitelson

Foley Artist Leslie Bloom

and
Mario Batali

Peg Megan Hilty
Phil John Speridakos
Gordon Mario Batali

Dig It In House Producer Alicia Loving
Audio Post Facility Dig It Audio Inc
West Coast ADR Facility Monkeyland Audio, Inc.
Monkeyland ADR Engineer Doug Latislaw

Director of Photography Michael McDonough

Young Peter Tobias Campbell
Johnny Owen Campbell

Production Designer Beck Underwood

Waitress Lisa Golub

Costume Designer Elisabeth Vastola

TV Reporter Jesse Coleman

Special Make Up Effects Brian Spears

Restaurant Hostess Andrea Kennedy

Co-Worker Sean Reid

Music

Music Producer Jeff Grace

Cello Dave Eggar

Editor Seth E. Anderson

Stunt Coordinators John-Eric Schuman

Douglas Meyer

Original Music by Jeff Grace

Food Prep Double Jordan E. Schor

"I'll Find You There"
Written by Oliver Benjamin Thayer
Performed by Oliver Benjamin Thayer
(C) 2009 BMI

Sound Design Graham Reznick

MPI Media Group

Executive Producers Malik B. Ali
Badie Ali
Hamza Ali
Greg Newman

MPI Accountant Kelly Cosich
MPI Brand Manager Nicole Mikuzis
MPI Chief Archivist Todd Weineke
MPI EVP of Sales Roy Millonzi
MPI VP of Sales Norm Burrington
MPI Sales Administrator Gina Gonnella
Legal Consultant Marc Chamlin, Loeb & Loeb
MPI Consultant Marie-Therese Guirgis

Co-Producer Derek Curl

Producer Brent Kunkle

Producer Peter Phok

Unit Publicist Steven Beeman, Falco Ink, Inc.

Producer Larry Fessenden

Production Insurance Matt McDonough, Arts & Entertainment Inc
Payroll Media Servies
Paymaster Francheska Feliciano

END CRAWL

Line Producer Jacob Jaffke
Associate Producer Beck Underwood
First Assistant Director Brent Kunkle

Catering

Art Director Lisa Meyers
Property Master Shawn Annabel
The Feast Graphics Graham Reznick

JJ's Greasy Spoon
Derek's Down Home Cooking
Chez Fessenden
McD Lychee Martinis
Dumbo General Store
Bistro to Go
Sandwiches Plus, Inc
Manna's Soul Food

Food Stylist Adam Chilenski
Florist Bob Roberts

Costume Assistant Ramsey Scott

Locations

Make-up and Hair Ivy Ermert
Additional Make-Up Brenna McGuire
Special Effects Make-Up Assistant Peter Gerner

Glen Atty
Powerhouse Bookstore
Astor Center, Inc.
10 Downing Food & Wine
IFP
Melissa Rubin
Rhodah Kanaaneh & Seth Tapper

Assistant Camera/ B Camera Operator Eric Branco
Gaffer/ Additional Camera Operator Brandon Taylor
Grip / Electric / Camera Assistant Shandor Garrison
Additional Camera Operator Jonathan Deaver
Videographer Adam Raia
Still Photographer Prakash Sach
Bahram Foroughi

Vendors

Sound Mixer Allison Jackson
Additional Sound Mixer Derek Morse
Boom Operator Kate Driscoll
Additional Boom Operator Mike Lukasik

East End Grip
East Coast Lighting
Professional Sound Services
Expendables Plus
Edge Auto Rental
Ashokan Dreams
Fabulous Furniture
Peter's Meat Market
Small HD
Soundchick
Sound Mind Pictures
GC Pro

Key Production Assistant Nick French
Production Assistants Michael Vincent
Rachel Vine
Production Interns Melissa Misner
Sam Falconi
Mark Arandueque
Dan Cayea

LOGLINE

A celebrity chef exacts revenge on a food blogger who torpedoed his career.

SYNOPSIS

Peter Grey (James Le Gros), an overly zealous television chef, kidnaps J.T. Franks (Joshua Leonard), an influential and notoriously snarky food blogger after a particularly nasty review deals the final blow to Grey's already plummeting career.

Sequestered deep in the woods of the Hudson Valley, Grey keeps Franks chained up in a basement, presenting him with a series of deceptively simple food challenges - from preparing a perfect egg over easy, to grilling a steak precisely medium rare - punishing him sadistically for anything less than total perfection.

A tense thrill-ride served up with wicked wit and culinary flare, BITTER FEAST is an exploration of the creative impulse gone tragically and ferociously awry.



FROM THE DIRECTOR (MAY, 2010)

The origins of BITTER FEAST go back to June, 2007. I was reading a Frank Bruni review of Gordon Ramsay's first New York City restaurant, "London Hotel." There was a lassitude in Bruni's writing that gave you the sense he liked the food, but wanted to dislike it, and so he delivered this odd, middling, lazy review, ultimately condemning it for lack of what Bruni considered "the most important thing of all – excitement." It struck me that this was totally ridiculous and unfair. Then I started thinking what I would do to Frank Bruni if I were Gordon Ramsay. After many strange imaginings, I concluded that more than anything else, what Ramsay would probably want is to somehow force Bruni to live in Ramsay's shoes for a bit, to teach him empathy, to force him to care about cooking with the intensity that Ramsay cared about it, and then to randomly and arbitrarily shit all over Bruni's dreams. Thus, BITTER FEAST.

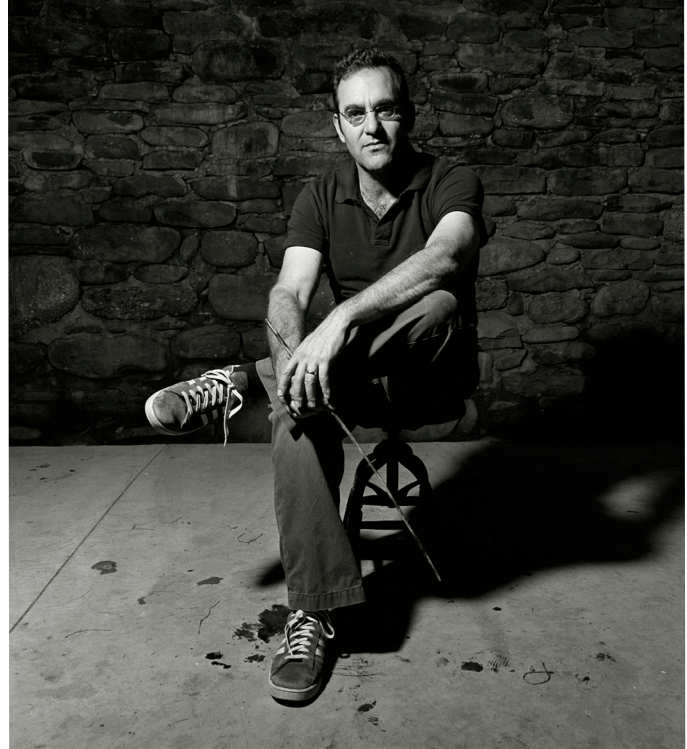
Jump to two years later, the winter of 2009. Larry Fessenden, a pal from NYC and the festival circuit, called to ask if I had any horror scripts I wanted to make on a very low budget. At first I said no, but then I remembered this Frank Bruni review, and it suddenly occurred to me that while not a horror tale in the strictest sense, there certainly was the potential to explore the horrific repercussions of real human cruelty and indifference. Larry, Brent Kunkle and Pete Phok (the Glasseye triumvirate) also saw the genre potential, and together we shaped and molded this core idea of a man driven to excessive cruelty by the cruelty which he himself has been forced to endure throughout his life.

The challenges of making BITTER FEAST were many, but I only seem to remember the fun we had and the joy of finally working with a "real" crew, complete with a real gaffer (Brandon Taylor); the audio duo of Alison Jackson and Kate Driscoll (in the past I've always done my own sound); the sublime production design of Beck Underwood; Brian Spears' special FX make-up; Liz Vastola as the one-woman wardrobe machine; and Michael "McFilthy" McDonough behind the camera and martini mixer, to name but a few. Still, there were only 14 shoot days and we quite literally sprinted through the schedule. To facilitate shooting in the woods at night without lights we shot on two Canon 5D Mark II SR cameras which have tremendous low-light capabilities. Trying to keep the actors in focus, given the super-duper shallow depth of field of the still lenses, was a constant challenge that gave McD and our B-camera operator Eric Branco fits, but somehow we prevailed, coaxed along from day to day by the delectability of Larry and line producer's Jacob Jaffke's cooking, and nightly ice-cold wrap beers.

On my first three films I focused entirely on writing and working with the actors. The logistical challenges on BITTER FEAST forced me to focus more on what the camera was doing, special FX, stunts, etc. I was extremely fortunate then to have James LeGros leading our cast. James showed up with the entire script memorized and an entire life, complete with verbal tics and a special little strut, worked out for Peter Grey. Ditto for Joshua Leonard, Amy Seimetz, John Speridakos and of course the ineluctable Larry Fessenden as private investigator Bill Coley.

In preparation for the film, Michael McDonough and I watched several films. Oddly enough, the picture which had the greatest influence on our shooting was "All the President's Men." There was something about the darkness of Gordon Willis' frames that excited and inspired us and seemed appropriate to tell the sad tale of Peter Grey and his unfortunate collision with JT Franks. We were crazy with darkness and frames blotted out by mysterious objects and people moving in and out of the foreground. At the end of every day I would ask McD if we'd gone far enough and he assured me we had. I hope we did.

- Joe Maggio



From producer LARRY FESSENDEN

In partnering with Dark Sky Films to make a slate of ultra no budget movies, Glass Eye Pix was committing to a daunting task: to deliver quality genre fare for almost no money. In thinking of resourceful filmmakers to meet the challenge, my mind drifted to Joe Maggio who I knew had made a number of no-budget features with strong performances. I invited Joe to try his hand at a genre script and the story he proposed was absolutely delicious. Originally titled MAD CHEF, it was a spare character piece about two smart and willful professionals engaged in a battle of wits. It reminded me of movies like SLEUTH and DEATHRAP: wicked and tense.

Because Joe had in the past worked as the sound mixer and boom operator on his own films while at the same time directing, we were able to conceive of an extremely small crew and still provide Joe with a bit more than he was used to, with producer Brent Kunkle doubling as Maggio's Assistant director. Another strategy to remain lean was the choice to shoot on the Canon 5D still camera with its 30fps video capability. When we made this decision in June of 2009 it was an unusual move, and we were among the very first to make a narrative feature on the device. The benefits of the camera are its extreme low light capabilities, its portability, and the diversity of lenses available for it. Mike McDonough, our cinematographer, was able to give the project a film look by limiting his depth of field.

The production called for several New York City locations including two restaurants, two apartments and a television studio, all of which were shot out in five days. The remainder of the story was lensed in 9 days in a house and surrounding woods in upstate New York— the same house where the Glass Eye Pix production WENDIGO had been shot in 2000. The entire crew was able to live in the location, giving the 14 day shoot the feel of an extended camping trip, and engendering a distinct camaraderie among all involved. Meals were prepared fresh daily in the very kitchen which would hours later be transformed into the sparse set, and more often than not there was barbeque for dinner. In fact one of the great challenges for production designer Beck Underwood was to make the house appear austere and unoccupied, when in truth there was a crew member dwelling in nearly every nook and cranny of the place. The producer's son had to give up his room to the wardrobe department and live in a closet for the duration of the shoot and Brian Spears the fx artist lived in a chicken coop.

Production wrapped in early July with one scene remaining to shoot: The sequence with world-renowned chef Mario Batali. This scene was filmed several months later to accommodate his and Le Gros' busy schedules. It is not the first time Glass Eye Pix has shut down a production and waited for an actor's availability; I SELL THE DEAD took a four-month hiatus from shooting to accommodate Ron Perlman's schedule. A bigger production might be ill-advised to take on these sorts of risks.

In post-production, it was decided that to further enhance the look of the film, we would down-convert the frame rate to 24 frames per second. Though this took some trial and error on the part of producer Peter Phok and editor Seth Anderson, the results were worth it. Similarly, we pushed the film's color boundaries with the help of the colorist, Milan Boncich, at Offhollywood. Our usual sound team, designer Graham Reznick, composer Jeff Grace and post facility Digit Audio, lent their skills to the aural landscape of the film, providing this humble production a big movie sound.

About MPI Media Group

The MPI Media Group is a leading distributor, licensor, and producer of films, home entertainment, historical footage and more. Founded in 1976, Chicago-based MPI Media Group remains one of the largest independent entertainment companies offering a compelling slate of the world's most respected cinema, documentaries, performances and television series. MPI's wholly owned subsidiaries include MPI Home Video, Dark Sky Films, and the WPA Film Library programs. In North America, product is released via the company's subsidiary labels; MPI Home Video and Dark Sky.



About Glass Eye Pix

Glass Eye Pix (“one of the indie scene’s most productive and longest-running companies” —Filmmaker magazine) is the fiercely independent NYC-based production outfit headed by art horror auteur Larry Fessenden (THE LAST WINTER, WENDIGO, HABIT, NBC’s Fear Itself). Fessenden (winner of the 2009 Golden Hammer Award) has operated the company since 1985, with the mission of supporting individual voices in the arts. The company has produced numerous critically acclaimed films in and out of the horror genre, including 2009’s WENDY AND LUCY (Kelly Reichardt), THE HOUSE OF THE DEVIL (Ti West), SATAN HATES YOU (James McKenney) and 2008’s LIBERTY KID (Ilya Chaiken).

Glass Eye Pix’s low budget horror banner, Scareflix, was designed to exploit hungry new talent and inspire resourceful filmmakers to produce quality work through seat-of-the-pants ingenuity. Lean budgeted auteur driven pulp pictures that nurture emerging talents of the genre, Scareflix offer faces both familiar and new in chilling tales that celebrate the diversity of the horror movie-- from creature features to tales of psychological dread. Glenn McQuaid’s gently macabre I SELL THE DEAD is the sixth Scareflix in the series that began in 2004 a series already populated with killer bats, Robot wars, ghost stories, psychedelic brain melts, sniper rampages, grave robbers and zombies in the films THE ROOST and TRIGGER MAN (Ti West), THE OFF SEASON and AUTOMATONS (James Felix McKenney), and I CAN SEE YOU and THE VIEWER by Graham Reznick. In 2010 the Scareflix library will see the addition of Joe Maggio’s BITTER FEAST, Jim Mickle’s STAKE LAND and James Felix McKenney’s HYPOTHERMIA.

KEY PERSONNEL

JOE MAGGIO, writer/director - Joe Maggio's first film, VIRGIL BLISS (2001), was nominated for two 2002 Independent Spirit Awards -- The John Cassavetes Award (for best feature under \$500,000) and Best Debut Performance (for actor Clint Jordan.) VIRGIL BLISS was purchased for theatrical distribution by First Run Features, and for North American cable by The Sundance Channel. VIRGIL BLISS was also theatrically released to critical acclaim throughout the United Kingdom. Joe's second film, MILK + HONEY (2003) premiered at the 2003 Sundance Film Festival. It won a Special Jury Prize for Best Screenplay at the 2003 Atlanta Film Festival and was acquired by Wellspring Media. PAPER COVERS ROCK, Joe's third feature, premiered at the 2008 SXSW Film Festival and was purchased by IFC Films for worldwide VOD and DVD distribution. His fourth feature, BITTER FEAST, will premiere at the Los Angeles Film Festival in June 2010. He is currently in post-production on his fifth film, THE LAST RITES OF JOE MAY.

LARRY FESSENDEN, producer - Winner of the 1997 Someone to Watch Spirit Award, writer, director and editor of the award-winning art-horror movies HABIT (Nominated for 2 Spirit Awards), WENDIGO and NO TELLING. His most recent film, THE LAST WINTER (Nominated for a 2007 Gotham Award for best ensemble cast), starring Ron Perlman, Connie Britton and James Le Gros, premiered at the 2006 Toronto Film Festival, was distributed by IFC FirstTake. Fessenden recently directed SKIN AND BONES, starring Doug Jones, for NBC TV's horror anthology show FEAR ITSELF.

Fessenden has been a producer on various projects including Kelly Reichardt's WENDY AND LUCY (nominated for two 2009 Spirit Awards and on over 60 "Top 10 Movie of the Year" lists), Ti West's THE HOUSE OF THE DEVIL, James McKenney's SATAN HATES YOU, JT Petty's BLOOD RED EARTH, Ilya Chaiken's LIBERTY KID, Douglas Buck's remake of DePalma's SISTERS, Jeff Winner's SATELITE and David Gebroe's ZOMBIE HONEYMOON. Under his low budget horror banner ScareFlix, Fessenden has produced Ti West's THE ROOST and TRIGGER MAN, and James Felix McKenney's THE OFF SEASON and AUTOMATONS, Graham Reznick's I CAN SEE YOU, Glenn McQuaid's I SELL THE DEAD starring Dominic Monaghan, Ron Perlman, Angus Scrimm, and Fessenden. I SELL THE DEAD opened the 2009 Slamdance Film Festival where it won awards for best cinematography and best actor (Fessenden).

BRENT KUNKLE, producer – recently produced a slate of “pulp” horror films with Glass Eye Pix and Dark Sky Films. The pictures include Joe Maggio's BITTER FEAST, starring James LeGros, Joshua Leonard; Jim Mickle's STAKE LAND, starring Nick Damici, Michael Cerveris, Danielle Harris and Kelly McGillis; and James Felix McKenney's HYPOTHERMIA, starring Michael Rooker.

Brent began his career assisting at IFP then joined Iridium Entertainment for a short period as a producer's and development assistant to Marisa Polvino and Michael Corrente (THE DOOR IN THE FLOOR, THE EDUCATION OF CHARLIE BANKS). He later transitioned into film production as production coordinator and music supervisor on LIBERTY KID, winner of Best Picture at the '07 NY Int'l Latino Film Festival, produced by Mike S. Ryan (PALINDROMES) and Larry Fessenden (HABIT). In 2007 Brent began working full-time for Fessenden at Glass Eye Pix. There he has served as line producer on I SELL THE DEAD starring Dominic Monaghan (LOST) and Ron Perlman (HELLBOY), production supervisor on Ti West's THE HOUSE OF THE DEVIL, and production manager on James Felix McKenney's SATAN HATES YOU. He co-produced JT Petty's short film BLOOD RED EARTH and produced GRAHAM REZNICK's 3D short film THE VIEWER.

PETER PHOK, producer – Born in NYC and graduate of the School of Visual Arts started producing with Larry Fessenden's production company Glass Eye Pix in 2006 and put out Ti West's TRIGGER MAN, Graham Reznick's critically lauded I CAN SEE YOU, J.T. Petty's short, BLOOD RED EARTH, and Glenn McQuaid's I SELL THE DEAD which was distributed by IFC Films. Phok also produced Ti West's THE HOUSE OF THE DEVIL which Magnolia Films theatrically distributed. Phok is currently producing new films with Glass Eye Pix and MPI Media Group which include Jim Mickle's STAKE LAND and Ti West's THE INNKEEPERS both scheduled to be released in 2011.

MICHAEL McDONOUGH, director of photography - Scottish born Cinematographer Michael McDonough, studied art at The Glasgow School of Art and The Royal College of Art in London, developing an interest in film during a Prix de Rome scholarship and receiving a Master's from NYU's film program. WINTER'S BONE (Grand Jury Prize, Sundance 2010) and DOWN TO THE BONE (which won the Dramatic Directing Award at the 2004 Sundance Film Festival), were both collaborations with director Debra Granik. His other work as cinematographer includes NEW YORK I LOVE YOU with Allen Hughes, Randy Balsmeyer and Shunji Iwai, QUID PRO QUO and RAVENOUS with Carlos Brooks and BOWLING FOR COLUMBINE with Michael Moore (winning the 2003 Academy Award for Best Documentary). He recently finished THE MORTICIAN (in 3D) directed by Gareth Roberts and BITTER FEAST with Joe Maggio.

BECK UNDERWOOD, production designer - Underwood has been a frequent collaborator with Glass Eye Pix as a production designer (NO TELLING, BITTER FEAST, HOLLOW VENUS - DIARY OF A GOGO DANCER); art director (I SELL THE DEAD, STAKE LAND); and as a producer (The Creepy Christmas Film Festival). She also wrote NO TELLING, in collaboration with Fessenden. Her own short films are animated fantasies, (THAT CREEPY OLD DOLL AND PHANTOM LIMBS). Currently she is working on a stop motion music video.

BRIAN SPEARS, special effects make-up - Brian Spears is a special effects make-up artist who has been providing zombies, vampires, and all around gore for the past ten years to projects up and down the east coast. Brian has supplied effects to several feature films, award winning shorts and countless music videos. After working on I SELL THE DEAD he's had the opportunity to work on several projects with the emerging production company GLASS EYE PIX. He's contributed plenty of nastiness to many of their new slew of pictures such as BITTER FEAST, STAKE LAND and HYPOTHERMIA. Other credits include PLAGUE TOWN, BURNING INSIDE, SLEEPAWAY CAMP IV, SHADOW DEAD RIOT and the currently lensing THE INKEEPERS. Spears enjoys long walks on the beach with a fine wine and a good book but relishes the chance to dismember, disfigure and pore gallons of blood on a film set.

GRAHAM REZNICK, sound design - Graham Reznick is a sound designer and director. He created sound design for Ti West's THE HOUSE OF THE DEVIL, THE ROOST and TRIGGER MAN; Glenn McQuaid's I SELL THE DEAD; James Mckenny's AUTOMATONS; and the upcoming STAKELAND (Jim Mickle) and BITTER FEAST (Joe Maggio), among others. Graham recently directed the critically acclaimed feature film I CAN SEE YOU (under Larry Fessenden's Scareflix banner), as well as the stereoscopic 3D short film THE VIEWER.

JEFF GRACE, composer - Jeff Grace is a composer working for film, concert and stage. His work has been performed by Flux Quartet, Bulgarica Philharmonia, Lucia Micarelli, Valentina Farcas (Berlin Comic Opera), Marcus DeLoach (New York City Opera), Kenny Barron and members of the Metropolitan and New York Philharmonic orchestras. Jeff's recent film credits include Larry Fessenden's THE LAST WINTER, Ti West's THE ROOST and TRIGGER MAN, and Ilya Chaiken's LIBERTY KID, as well as NBC's Fear Itself episode SKIN & BONES.

From 2001 to 2004 Jeff was an assistant to Academy Award winning composer Howard Shore working on the three films of Peter Jackson's THE LORD OF THE RINGS trilogy, Martin Scorsese's THE GANGS OF NEW YORK, David Cronenberg's SPIDER, David Fincher's PANIC ROOM, and Frank Oz's THE SCORE. Through that association, Jeff worked with such artists as Renee Fleming, Annie Lennox, Enya, Isabel Bayrakdarian, Kronos Quartet, The London Philharmonic Orchestra, Terry Edward's London Voices, and top studio orchestras and musicians in London, Los Angeles and New York.

SETH ANDERSON, editor - Seth Anderson has edited feature length and short films to much acclaim. His work as editor on SPEED FOR THESPIANS helped earn the film an Academy Award nomination in the Best Short Film category. He edited GINA, AN ACTRESS AGE 29, which won Best Short Film at the Sundance Film Festival in 2001. The feature DOUBLE PARKED, also cut by Anderson, won the Moviemaker Breakthrough Award at the Slamdance Film Festival in 2000. He started his career working for Hal Hartley's company Spin Cycle Post working on the features THE BOOK OF LIFE and HENRY FOOL and editing Hartley's short THE OTHER ALSO. More recently Anderson edited the features PAPER COVERS ROCK, SNIPES, and PAPER SOLDIERS (Universal Pictures), and the THE UNDESERVED. He has also edited television, including series for ABC, Bravo, Style, HGTV, Discovery, and TLC. A graduate of NYU, Anderson's first film job was working as an apprentice editor for Ang Lee on SENSE AND SENSIBILITY.

PRINCIPAL CAST

JAMES LeGROS - has appeared in some of the most celebrated American independent films of the last two decades, including DRUGSTORE COBOW, LIVING IN OBLIVION, SAFE, and THE MYTH OF FINGERPRINTS; he has appeared in such genre fare as NEAR DARK, PHANTASM II, THE LAST WINTER, and ZODIAK. Le Gros appeared on Showtime's Sleeper Cell and on Law & Order. He was also a cast member on the television show Ally McBeal and guest starred on ER, Roseanne, Punky Brewster, The Outer Limits (new series), Friends and the NBC series Mercy. He is currently shooting Mildred Pierce, an HBO mini series directed by Todd Haynes.

JOSHUA LEONARD - is a Los Angeles based actor/writer/director who first garnered attention for his memorable role in 1999's lo-fi thriller THE BLAIR WITCH PROJECT. As an actor Joshua has worked on over thirty films and a number of television shows, including such prestigious projects as Alison Anderson's THINGS BEHIND THE SUN, HBO's LIVE FROM BAGHDAD and HUNG and Fox's MEN OF HONOR. Most recently he had a recurring role in Showtime's UNITED STATES OF TARA and starred in Lynn Shelton's HUMPDAY, which won the special Jury prize at Sundance, National Board of Review's Top Ten Independent Films of 2009 and Best Actor at the Gijon International Film Festival. He is currently acting opposite Vera Farmiga in her directorial debut, HIGHER GROUND.

AMY SEIMETZ - This year, Seimetz completed her first feature film CITY ON A HILL, which was selected for the 2009 IFF Director's Labs. She also completed production for a short she co-wrote, co-directed and starred in, with filmmakers Mary Bronstein and Ronnie Bronstein. She co-produced and acted in Joe Swanberg's next film SILVER BULLETS. She also produced a film for Alison Bagnall starring Greta Gerwig and Olly Alexander that is tentatively called 40 DAY DREAM.

She recently acted in ALEXANDER THE LAST, with Jess Weixler, directed by Joe Swanberg, and produced by Noah Baumbach and Anish Savjani. Her other feature credits include THE OFF HOURS, MYTH OF THE AMERICAN SLEEPOVER and A HORRIBLE WAY TO DIE. Seimetz acted in several films coming out this year— ONE NIGHT ONLY starring Garret Dillahunt and Kristen Wiig, and Lena Dunham's TINY FURNITURE.



LARRY FESSENDEN - As a character actor Fessenden has appeared in numerous films, recently being sited with a special Jury mention for best performance at the 2009 Slamdance Film Festival for his role in Glenn McQuaid's I SELL THE DEAD. He has appeared in Neil Jordan's THE BRAVE ONE, Jim Jarmusch's BROKEN FLOWERS, Kelly Reichardt's WENDY AND LUCY, Martin Scorsese's BRINGING OUT THE DEAD, Steve Buscemi's ANIMAL FACTORY, Jim Mickle's MULBERRY STREET, Brad Anderson's SESSION 9, and IMAGINARY HEROES by Dan Harris. Fessenden stars in HABIT, and the Sundance pictures MARGARITA HAPPY HOUR (Ilya Chaiken) and RIVER OF GRASS (Kelly Reichardt). He can be seen in Joe Swanberg's upcoming SILVER BULLETS with Jane Adams

MEGAN HILTY - Megan Hilty has appeared on television and Broadway, including starring in WICKED and 9 TO 5, for which she was nominated for the Outer Critics Circle Award for Outstanding Actress in a Musical, the Drama League Award for Distinguished performance, and the Drama Desk Award for Outstanding Actress in a Musical. She has appeared on television shows such as THE CLOSER, THE SUITE LIFE OF ZACK AND CODY, UGLY BETTY, CSI: CRIME SCENE INVESTIGATION, DESPERATE HOUSEWIVES AND SHARK.

JOHN SPEREDAKOS - BITTER FEAST is John's seventh collaboration with Larry Fessenden and Glass Eye Pix, having appeared in I SELL THE DEAD (as Cornelius Murphy), WENDIGO (as Otis), Ti West's HOUSE OF THE DEVIL, THE ROOST and the upcoming THE INNKEEPERS (playing "Officer Mitchell" in the latter two films), and briefly in Larry's THE LAST WINTER. Other film work includes INSIDE MAN (dir. Spike Lee), CAYMAN WENT, FANTASTIC FOUR, RULES OF ENGAGEMENT (dir. William Friedkin), SCHOOL TIES, JERSEY GIRL, TOWN DIARY, and THE TRADE. John plays a starring role in the indie film UNCONSCIOUS, directed by Brad Wigor, and is currently working for director Raja Gosnell in next summer's THE SMURF MOVIE.

OWEN CAMPBELL- is a sophomore at LaGuardia High, New York's celebrated FAME school. He began his film career in the role of young Jesco White for the feature WHITE LIGHTNIN' -- which premiered at Sundance in 2009. He's looking forward to the premier later this year of BETTY ANNE WATERS, directed by Tony Goldwyn, where he portrays Ben, teenaged son of leading actress Hilary Swank. He has also appeared on LAW & ORDER SVU and in MTV's campaign against cyber-bullying. Professional stage performances include Puck in MIDSUMMER'S NIGHT DREAM and the upcoming NOCTURNES at Brooklyn's Piper Theater. Owen loves nothing more than being on set or in an edit room watching, working and learning as movies are made.

TOBIAS CAMPBELL - plays brother in BITTER FEAST and uncle in BETTY ANNE WATERS to his real life brother Owen Campbell. This summer he'll appear in theaters as young Schneider in the Angelina Jolie action feature SALT. He also appeared in the ABC primetime series CUPID. He's looking forward to the fall premier of BETTY ANNE WATERS, directed by Tony Goldwyn and starring Hilary Swank, in which Tobias plays the feature role of young Kenny Waters, the character portrayed as an adult by Sam Rockwell. Tobias loves to study filmmaking in Brooklyn and plans to finish his third original short this summer.

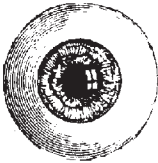
MARIO BATALI - With fifteen restaurants, eight cookbooks and a host of television shows, including the ever-popular Iron Chef America, Mario Batali is arguably one of the most recognized and respected chefs working in America today. This, combined with his larger-than-life personality is the reason that he has received accolades like GQ Magazine's Man of the Year and the James Beard Award for Outstanding Chef.

Mario and his business partner Joe Bastianich own fifteen restaurants across the country including their flagship New York City restaurant Babbo Ristorante e Enoteca, as well as two restaurants in Los Angeles and three in Las Vegas. The duo's latest venture is Tarry Lodge in Port Chester, New York.

Batali made his film debut in Wes Anderson's FANTASTIC MR. FOX.



mpi media group

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