



FOX SEARCHLIGHT PICTURES
PRESENTS

A MANDATE PICTURES / MR. MUDD PRODUCTION

A JASON REITMAN FILM

JUNO

ELLEN PAGE
MICHAEL CERA
JENNIFER GARNER
JASON BATEMAN
ALLISON JANNEY
J.K. SIMMONS
OLIVIA THIRLBY

DIRECTED BY JASON REITMAN
WRITTEN BY DIABLO CODY
PRODUCED BY LIANNE HALFON
..... JOHN MALKOVICH
..... MASON NOVICK
..... RUSSELL SMITH
EXECUTIVE PRODUCERS..... JOE DRAKE
..... NATHAN KAHANE
..... DANIEL DUBIECKI
DIRECTOR OF PHOTOGRAPHY ERIC STEELBERG
PRODUCTION DESIGNER STEVE SAKLAD
FILM EDITOR DANA E. GLAUBERMAN
CO-PRODUCERS JIM MILLER
..... KELLI KONOP
..... BRAD VAN ARRAGON
MUSIC SUPERVISORS PETER AFTERMAN and
..... MARGARET YEN
MUSIC BY MATEO MESSINA
SONGS BY KIMYA DAWSON
COSTUME DESIGNER..... MONIQUE PRUDHOMME
CASTING BY..... MINDY MARIN, CSA
..... KARA LIPSON

Running time 91 minutes

PRODUCTION NOTES NOT FINAL

JUNO

*“Can’t we just kick it old school? I could just put the baby in a basket and send it your way.
You know, like Moses in the reeds.”*

JUNO

Meet Juno MacGuff (Ellen Page) –a confidently frank teenage girl who calls the shots with a nonchalant cool and an effortless attitude as she journeys through an emotional nine-month adventure into adulthood. Quick witted and distinctively unique, Juno walks Dancing Elk High’s halls to her own tune - preferably anything by The Stooges - but underneath her tough no nonsense exterior is just a teenage girl trying to figure it all out.

While most girls at Dancing Elk are updating their MySpace page or shopping at the mall, Juno is a whip-smart Minnesota teen living by her own rules. A typically boring afternoon becomes anything but when Juno decides to have sex with the charmingly unassuming Bleeker (Michael Cera). Faced with an unplanned pregnancy, she and best friend Leah (Olivia Thirlby) hatch a plan to find Juno’s unborn baby the perfect set of parents courtesy of the local Penny Saver. They set their sights on Mark and Vanessa Loring (Jason Bateman and Jennifer Garner), an affluent suburban couple who are longing to adopt their first child. Luckily, Juno has the support of her dad and stepmother (J.K. Simmons and Allison Janney). After the initial shock that their daughter has been sexually active with the unlikely “virile” Bleeker, the family bands together to help Juno. Dad Mac accompanies Juno to size up the prospective adoptive parents to make sure they are not a couple of “wing nuts” while stepmother Bren provides emotional support as Juno fights the prejudices of underage pregnancy. As Juno moves closer and closer to her due date, the veneer of Mark and Vanessa’s idyllic life starts to show signs of cracking. While fall becomes winter and winter turns to spring, Juno’s physical changes mirror her personal growth. With a fearless intellect far removed from the usual teen angst, Juno conquers her problems head-on, displaying a youthful exuberance both smart and unexpected.

A Fox Searchlight Pictures presentation, **JUNO** is directed by Jason Reitman (THANK YOU FOR SMOKING) from a script by Diablo Cody (*Candy Girl*) and is a Mandate Pictures/Mr. Mudd production. Producers are Mason Novick and Mr. Mudd partners Lianne Halfon, John Malkovich and Russell Smith. Mandate’s Joe Drake and Nathan Kahane executive produced with Daniel Dubiecki, Reitman’s partner at Hard C. Jim Miller, who brought the project into Mandate, serves as co-producer along with the company’s Kelli Konop and Brad Van Arragon.

WHO EXACTLY IS THIS GIRL?

Born in the imaginative mind of novelist-turned screenwriter Diablo Cody, Juno is a unique character unlike any of her screen peers from coming of age films in the past. She's frank yet funny, charming yet self-confident. Whether sharing with Leah intimate details of losing her virginity or breaking the news of her pregnancy to her parents, Juno commands attention with her brutal honesty and sharp tongue. After being pressed to write a screenplay, Diablo did a survey of recent teen films and found there was an opening for a little girl with a big attitude. "I was sitting in my house in Minnesota and I was thinking to myself, what's a story that I haven't seen," detailed Diablo. "So much of the stuff I was watching was totally derivative."

Putting Juno on the page took Diablo back to a place she had experienced in her own youth. "It was incredibly natural," Diablo said of pulling together the pieces of the story and the nuances of each character. "It was like breathing. I did see Juno as an extension of myself."

Not to mention an extension of the conversations and situations she saw while growing up. Part of the film's appeal is the frank and funny dialogue Juno and her friends have about sex, inspired in part by Diablo. "My friends and I were like Juno and Leah. We talked about sex all the time. There's a scene when Leah talks about how she had sex with her boyfriend and she was on top because it made it easier for her to orgasm. That was an actual discussion I had with a friend of mine when we were 16. It may be shocking to some people but it's quite realistic."

Sex aside, there is more to Juno than the underage action that gets her pregnant in the first place. For the film's talented star Ellen Page, Juno is an atypical teen. "The part of Juno is an extremely well-written teenage girl, which is not the easiest thing to find. She is honest but original, completely devoid of stereotype, which is the most fantastic thing for an actress. My work is really just about connecting to her and trying to make her way of speech and her dialogue -- and her relationships -- authentic. I've found that comes through when you trust the people you're working with, and you just dive into it."

THE BIRTH OF JUNO

JUNO would not have made it to the page in the first place if it hadn't been for the team of filmmakers who worked tirelessly to bring her to the big screen. It started with producer Mason Novick who, while surfing the Internet, discovered an Internet blog penned by Diablo Cody. He was immediately struck by her humorous writing, hailed for its singularly feminine, ultra-contemporary and utter candid nature. "As a movie producer I read a lot that is *supposed* to be funny but is usually pretty terrible," Novick explained. "So every day for about six months I

read her blog, and every day it made me laugh. So, I called her out of the blue, and said, ‘hey, I’m a producer, I live in Los Angeles, I read your blog every day and it makes me laugh. Have you ever thought about writing a screenplay?’ And she said, ‘I’ve thought about it, but I’ve never, you know, never really done it.’”

But what she had already done is write a book titled “Candy Girl: A Year in the Life of an Unlikely Stripper.” The two discussed the tome and Novick sent a “Candy Girl” draft to a New York book agent who in turn sold it to Gotham Books. “By then we were talking about Diablo adapting CANDY GIRL for the screen,” Novick recalls, “and I pointed out that she would need a sample screenplay so the studios could see that she could do it. A couple of months later she called and said ‘The sample script’s ready,’ and she sent me **JUNO**. I read it in one sitting and I was blown away. The script we are shooting today is pretty much the script I read back then, which almost never happens. The heart of the story and the characters just all popped off the page.”

Jennifer Garner, who takes on the role of the desperate mother-to-be Vanessa Loring, had the same reaction upon reading the script. “Diablo Cody’s voice is so clear in the script that you can’t read it without being completely drawn into this world. I fell for it immediately,” Garner gushed. “In the way **NAPOLEAN DYNAMITE** has its own world and its own language, you buy into it completely. She’s created an entire world – not as silly but one that is emotional.”

Diablo Cody is definitely thrilled that Reitman chose to bring her script to the big-screen. “I didn’t expect it,” she said, “which is why I was so incredibly thrilled when I heard he was interested, because **THANK YOU FOR SMOKING** showed what a talented, self-assured filmmaker he is. I just knew that when I handed this over I was going to feel this wonderful sense of security, and that’s been the case. I don’t know what appealed to him about this script, but I’m really glad that it did.”

Novick concludes that the film is ripe with feelings and situations that are very current and relevant in today’s world. “Diablo really taps into how kids talk, and how grownups talk around kids, and she nails specific characters in their own worlds without it ever feeling phony. I think it’s her voice that makes **JUNO** a teen movie that doesn’t talk down to teenagers.”

CASTING JUNO: BREAKING THE MOLD

Casting is always a crucial component of successfully translating a script to the silver screen. With **JUNO**, the filmmakers had a tough task of finding the right actress to step into Juno’s narrowly complex shoes. The fit had to be perfect for audiences to not only know who she

was but also to welcome her – flaws and all - with open arms. Reitman knew that Ellen Page – known to indie audiences for her ferocious performance opposite Patrick Wilson in the controversial *HARD CANDY* - was the right choice for such a major challenge. Even if she makes it look easy.

“When you have great actors you want to get in there and let their faces tell the story. Ellen in particular does unbelievable, subtle little things with her face. I can give her 120 notes on each take and she hits all of them perfectly,” Reitman explained.

“A lot of actors are good mimics, or they are method actors and do a lot of research, or they are naturally very charming,” noted Reitman, while comparing Page to Meryl Streep. “What’s different about Ellen, is that she knows what Juno would do, say or feel at any given moment, and she can turn it on and off like a light switch. It’s incredible to watch.”

Her co-stars unanimously agree. “She’s just a beautiful and incredible actress,” praised Jennifer Garner. “The minute we started rehearsal, I thought, who are you, and where did you come from, and how did Jason find you? She’s gonna just blow people out of the water; with this and again and again and again and again. She’s going to be a very important actress.”

Another important actress comes to mind when Allison Janney thinks of Page. “She reminds me of a young Audrey Hepburn. There is something beautifully feminine about her and yet she’s playing this incredibly tough, cool character,” she said. “She’s fearless. I’ve just been so impressed with her and I adore her. I wish I got to work with her longer; she’s amazing.”

Jason Bateman concurs that the filmmakers got it right when they gave Ellen Page the part. “The movie sinks or swims based on how interesting Juno is,” he said, “And fortunately they’ve got Ellen Page playing her and so you kind of sit back and watch her and she’s our tour guide. She’s a very non-acting actor and she sets a very, very good and consistent tone and we all take our cues off that.”

It probably helped that Page led the way by falling in love with Juno and letting her character truly affect her. “I wanted to be Juno so badly, I was in awe of her,” Page said before borrowing a bit of Juno’s hip language. “The script rocks...I’m so grateful to be a part of *JUNO*.”

She’s also thankful for the upward swing her career has seen since *HARD CANDY*. “I’ve been really, really lucky lately. I’ve gotten to play so many different roles, even just this last year. It’s been great. The opportunities have been amazing.”

Chances are more than likely that her diversity of career choices will continue long into the future.

MEET THE LORINGS: PERFECTION IN SUBURBIA?

At first glance, the Lorings – Juno’s pick as the lucky pair to adopt her baby – may seem like the cookie-cutter suburban couple with two incomes, a beautiful home and respectable values. However, there are underlying characteristics to their stories which only helps to add to their appeal and complexity. For example, Jennifer Garner’s character, Vanessa Loring, is the apotheosis of post-feminist consumerism, a woman who finds power and liberation in her career and measures her success in the acquisition of goods and, even, a child.

“I like that the characters defy convention and are people who make personal, as opposed to political, choices for themselves, just like in real life,” Reitman said. “Feminism has paved the way for Vanessa’s career, but ultimately Vanessa wants to be a full time mother,” he said. “I think a lot of women today who want to be mothers are really conflicted between that desire and everything they’ve put into their career, and I appreciate that the conflict is made even trickier because of politics.”

Although JUNO is a realistic look at contemporary teens, the film also gives two really talented, high profile, thirty-something actors, Jennifer Garner and Jason Bateman, to paint an emotionally rich portrait of a couple struggling in a complicated marriage.

The house that Reitman and his team have chosen for the couple, Mark and Vanessa Loring, is located in the gated community of the posh suburban subdivision Glacial Valley Estates, which Reitman establishes with a cheeky montage of drive-by shots of houses that all look the same.

Inside this particular McMansion, the two curved staircases that greet visitors under a vaulted foyer lead to the upstairs bedrooms, one of which serves as Mark Loring’s “special” room, where he screws around with the guitars he used to play in the rock band of his faded youth.

“Mark,” Jennifer Garner observes on a day she and Bateman are shooting inside this house, “is not going to grow up because he does not want to grow up. When Juno enters his life, she makes him realize that he thinks he wants to be with a younger girl, someone he can impress and control. She makes him want to be the kind of guy that a young girl would look up to. But Vanessa is probably only with Mark at this point because all she wants to is to make her marriage work. In the end, I think he's not really ready to grow up and she definitely already has.”

One decision that is resolved in the movie is the future of Mark and Vanessa’s relationship, complicated by the introduction of Juno into their sweet suburban life. “For a little while longer things would have been fine without Juno showing up and screwing everything up. The fact that

Juno is there and is the catalyst for the breakup of this relationship is a good thing - they don't belong together."

THE MacGUFFS: PARENTS FOR THE NEW MILLENIUM

In terms of casting, the only actor who appears in both THANK YOU FOR SMOKING and JUNO is J.K. Simmons. In SMOKING, Simmons played Nick Naylor's hardass boss at the Institute for Tobacco Studies and in JUNO he plays another tough character as Juno's dad Mac. But while Mac seems to have a gruff exterior, he is complemented with an endearing side, which Reitman said reflects the real nature of Simmons.

"Every director has an actor he wants to cast in every movie he makes," Reitman offers, "and J.K. Simmons is that actor for me. We connect, we speak the same language. He's made a career playing the guy who said, 'Mr. President, the missiles are in the air.' He's played so many tough guys that casting him as the perfect dad really worked for this one. In real life J.K. is a big teddy bear, a family man, and it was exciting to have the opportunity expose that side of him."

People who have seen both films will likely notice the importance Reitman places on paternal relationships. SMOKING's Nick Naylor is deeply concerned about how he appears in the eyes of his son; in JUNO, the title character often finds comfort in the arms of her father.

"My father and I have a wonderful relationship," said Reitman. "He has shared so many life lessons with me and I am very grateful to him for that. I try to model my life after his. I can't help that the same dynamic might play into the parent-child relationships in my movies."

Both Allison Janney, who plays Simmons' wife and Juno's stepmother, and Reitman have noted separately that she appeared in two of his fathers' productions, SIX DAYS, SEVEN NIGHTS and PRIVATE PARTS.

Of Janney Reitman said: "I'm a longtime fan. I loved her in AMERICAN BEAUTY and on THE WEST WING. She can do anything."

Said Janney, "I saw THANK YOU FOR SMOKING and thought it was amazing. And then I met Jason and instantly loved him. It's so important for me to get along with a director and sense that we're on the same page about things. He's incredibly smart and easy and accessible in a nice way that I found comforting that I thought, 'Okay, I can work with this guy.'"

Cody has a lot to say about Janney's character, a step-mom who defies a lot of the cinematic expectations such a role sets up. "I love Allison's character," Cody said, "and there's a rather narcissistic reason she's in the movie. I myself am a step-mom, and whenever I watch movies with step-parents in them, they always seem to have a contentious relationship with the kids, or they are seen as an obstacle, or in some cases they're actually evil. But it's frustrating when

I'm watching movies with my step-daughter, who I absolutely friggin' adore. So I thought to myself, I'm going to write a cool step-mom. She's still going to be a parent, she's going to be firm but loving, and she's going to be somebody that we ultimately root for."

Janney notices that, when it comes to the female characters in JUNO, Cody "Covers all the bases. Every kind of woman is represented in this movie. I play a step mom from an earlier generation. Jen Garner's role represents a contemporary, more feminine character than any other in the movie, I think, a woman who wants a baby, wants a traditional family. And Juno of course is the woman who is growing up at a time when she has all options open to her."

When asked about the range of women represented in the film, Cody said "I think women often get pigeonholed as these extremely emotional, melancholy creatures, who are here to bring feeling to the world, and that's bullshit: women are clever, women are funny, women are sharp, and I wanted to show that these girls were human and not the stereotypical teenage girls that we often see in the media, who are just raging, hormonal, catty, image-obsessed bitches."

JUNO, BLEEKER & LEAH: BEST FRIENDS FOREVER

To play the roles of Juno's sidekicks and best friends, Reitman chose up and coming actors Michael Cera and Olivia Thirlby. Their portrayal of Juno's quirky peers perfectly compliments Page's refreshingly charismatic performance. Cera shines as Paulie Bleeker, the soft spoken father of Juno's baby; while Thirlby expertly delivers the script's sharp wit and youthful energy as Juno's best friend. "She has some of the best lines in the movie," Thirlby said, referring to the infamous "food baby" suggestion she makes upon hearing of Juno's pregnancy. "She's so much fun and I love being able to play this awesome, fun character."

For Cera, his role allowed him to act the part of a high school student, something he doesn't have a lot of experience with in real life. "I was in high school for a year and then I did it over the Internet," revealed the actor. But his performance grasps the awkward experience of what it's like to navigate your way through young love. "Bleeker's just crazy about Juno, she makes him feel better about himself" Cera said. "He's obviously blown away by all of this stuff and overwhelmed and concerned with what's going to happen with them as the pregnancy comes along. But he's relieved when she finds out she's going to give it away. His main concern is maintaining their friendship and hopefully making her his girlfriend."

Both actors credit the film's accurate portrayal of teenagers, noting that it makes the performances feel more genuine. Thirlby adds that, "it's very difficult playing a dumb teenager."

Cera agrees, “It’s true, I always like it a lot more when kids are written smart, you know, it’s just a lot more accurate, I think.”

CREATING A LOOK FOR JUNO

“The movie has seasons – autumn, winter, spring – that really resonated with me when I read it,” Reitman said, “because they mirror the three trimesters of Juno’s pregnancy.”

When asked about his use of color in the film – the rich burgundy and gold of Dancing Elk’s track uniforms, the foliage in the wide shots that nearly pulsate with the warmth of AUTUMN or the hysteria of SPRING, Reitman points out how color can inform character.

“I used a lot of rich browns, tobacco colors, for some important characters in SMOKING, so as to contrast them against the white-hot whites of Hollywood, a land that was so foreign to Nick Naylor. The liberal senator from Vermont wore green, and so on,” he explains.

Talk of the color palette Reitman has employed for some early scenes in JUNO – “Juno in her little red hoodie, walking through a world of somber greens and browns,” as Reitman puts it – brings him to reveal a rare flash of uncertainty he faced when shooting that scene in which Juno appears to contemplate suicide.

“That was a moment in the screenplay I wasn’t sure about. ‘What is this doing here, right at the beginning of a comedy?’ I’d thought, but when it came time to shoot I knew I had to show total confidence. We needed the right tree and we needed a really, really long licorice rope, so those things got made, but inside I still wasn’t sure. But one idea from Ellen changed everything: she bites through the licorice and all of a sudden it all made sense. One moment Juno thinks her life is over, and then the next she becomes a kid again – and that sets up a lot of decisions she makes in the film. She played it as a girl at end of her rope and then makes people laugh.”

For production designer Steve Saklad, who worked with Reitman on THANK YOU FOR SMOKING, JUNO was a chance to “create the interior spaces of three different sixteen year old kids, create the space for Juno’s off-center, salt-of-the-earth parents who have years of history in every piece of decoration in their house, and to create the world of Vanessa and Mark Loring, knowing that Vanessa has probably read every home magazine and tried to copy what’s in them as best she could.”

Costume designer Monique Prudhomme put similar thought into Vanessa and Mark Loring’s wardrobe, particularly as it applied to the first time Juno and her father – and the audience – meet the couple.

“Vanessa’s clothing is simple and very tasteful - but with a certain anal-retentive quality. She is dressed conservatively and with precision, white cuff, collar- she's very angular. Jennifer Garner has a beautiful jaw, and it's very interesting to work with, because she brings a certain sternness to the character, especially at the beginning. That’s why we put Jason Bateman in a similar kind of conservative blue sweater, which compliments Vanessa’s: he is being told who to be, someone he doesn’t want to be: this is the conflict of the Loring house. Later, audiences might notice that his clothes get closer to the way Juno dresses.”

When the camera takes you outside, on, say the track at Dancing Elk High, you can almost feel the fresh, cold air in your lungs. As Juno navigates the lunchroom and halls of Dancing Elk High, the camera follows closely behind, creating a sense of claustrophobia, particularly as we get deeper into her pregnancy.

The habits of real-life teenagers informed at least one of Reitman’s choices as JUNO came together. On a location scout at another high school, the filmmaker observed a couple of students hanging out in the hall, sitting inside a trophy case and chatting between classes. The image inspired Reitman to situate Juno and Leah in the same way for a scene that Cody had originally written as a walk-and-talk.

On the day this scene is shot, a visitor notices that the trophy case is not dissimilar to a number of “diorama”-type images that punctuate the end of THANK YOU FOR SMOKING.

Any discussion of the look of JUNO wouldn’t be complete without a mention of the opening title sequence, created by a company called Shadowplay studios. The sequence was put together by hand-painting frames shot with a high-speed still camera and assembling them into a stop-motion animated montage. Shadowplay also created the memorable titles inspired by vintage cigarette packaging for THANK YOU FOR SMOKING.

“I met those guys at a film festival in Japan in which we both had shorts playing,” Reitman said. Their fantastic movie was called THE SKY IS FALLING and we found ourselves sort of touring all the short film festivals as if we were the class of 2000. “I love their work.”

JUNO’S JOURNEY

The journey of Juno MacGuff is one open to many interpretations. Yet for all the obstacles and moral dilemmas thrown her way, audiences are likely to give into her unassuming charm and vivacity for life, no matter what viewpoint they take on the issues of teen pregnancy and family. In the end, it is the bond with her family and the choices she makes along the way on the road to self discovery that make Juno such an unforgettable character.

Writer Diablo Cody said the film should elicit strong feelings about what the movie says on the topic of teen pregnancy. “It is a hot button issue. You can look at it as a film that celebrates life and celebrates childbirth, or you can look at it as a film about a liberated young girl who makes a choice to continue being liberated. Or you can look at it as some kind of twisted love story, you know, a meditation on maturity,” she said, adding that the film’s storyline and character developments go beyond just teen pregnancy. “It raises a lot of questions about love, freedom, marriage and where we’re ultimately supposed to wind up in life.”

While it may raise those questions for some audiences, Allison Janney said it doesn’t force a message down anyone’s throat. “It’s not trying to be political at all. You just have a story about something that happens to a girl in her life and what she decides to do,” said the actress. “It’s not trying to make a statement, which I really like.”

Statement or not, it’s Juno’s journey that is the most fascinating thing to watch for its lead actress. “She goes on a long, tricky road,” concluded Page. “She has this idea of what it is to be an adult and desire to be that way as I think you are in adolescence – you’re stuck between two worlds. And she comes out on the other end all right.”

ABOUT THE CAST

Ellen Page (Juno), a native of Halifax, Nova Scotia has established a name for herself as one of the busiest young emerging actors.

At the age of 10, Ellen began her career on the award-winning television movie *Pit Pony* and received a Gemini nomination for Best Performance in a Children's Program and a Young Artist Awards nomination for Best Performance in a TV Drama Series –Leading Actress for her role as “Maggie MacLean.” Her next role was LOVE THAT BOY, followed by the role of “Joanie” in MARION BRIDGE, winner of the “Best Canadian First Feature” at the Toronto International Film Festival. The part won Ellen an ACTRA Maritimes Award for Outstanding Female Performance for her performance. Ellen has also appeared in the cult hit TV series *Trailer Park Boys*. Ellen recently played the role of Lilith in the first season of *ReGenesis*, a one-hour drama for TMN/Movie Central for which she won a Gemini award for her performance. Ellen also starred in *Mrs. Ashboro's Cat*, a cable feature for The Movie Network and for which again had won a Gemini Award for Best Performance in a Childrens' or Youth Program or Series.

In 2003, Ellen played the lead in Alison Murray's MOUTH TO MOUTH, which was shot in Europe and released in the U.S. in 2006. Also in 2003, Ellen starred as part of the ensemble in WILBY WONDERFUL, a film by Daniel MacIvor, which premiered at the 2004 Toronto International Film Festival. In the summer of 2004, she played the lead in HARD CANDY, an independent feature directed by David Slade in which she co-stars with Patrick Wilson (*Angels in America*). HARD CANDY is a two-hander and features a tour de force performance from Ellen. HARD CANDY was screened and immediately sold to Lion's Gate Films at the Sundance Festival in 2005.

Ellen was then offered the role of Kitty Pride in the third installment of X-Men shot in the fall of 2005. Immediately following X3, Ellen was offered the role of Tracey in Bruce MacDonald's THE TRACEY FRAGMENTS shot in early 2006, followed by another starring role, this time opposite Catherine Keener, in AN AMERICAN CRIME, a powerful story written and directed by Tommy O'Haver. Ellen also participated in the ensemble cast of the Canadian Classic, THE STONE ANGEL, directed by Kari Skogland. The year 2006 ended with yet another starring role opposite Dennis Quaid, Sarah Jessica Parker and Thomas Haden Church in SMART PEOPLE. Upcoming projects include JACK AND DIANE and DEFENDOR to shoot in 2007.

Although, her schedule is very demanding, Ellen still enjoys doing the same things as most young people, including, soccer, cycling, snowboarding, running and playing the guitar.

Jason Bateman (Mark Loring) established himself as an actor in his early teens, first in the long-running show “Little House on the Prairie,” followed by a starring role in the hit family comedy “Silver Spoons.” Since then, Bateman has successfully transitioned from child actor to distinguished professional actor as demonstrated by being awarded a 2004 Golden Globe® for Best Actor in a Comedy Series for his work on the critically acclaimed, Emmy Award® winning Fox comedy series *Arrested Development*, starring along side Portia de Rossi and Jeffrey Tambor. The show centered around the hilariously dysfunctional ‘Bluth’ family of Orange County, California, whose members, with one exception (Bateman), have squandered profits from the family real estate development business in pursuit of their own peculiar interests.

In addition to JUNO, Bateman recently completed a role in Middle East set drama THE KINGDOM, which also stars Jennifer Garner, directed by Peter Berg for Universal Pictures.

Bateman recently appeared in THE EX opposite Zach Braff and Amanda Peet and had a cameo in THE BREAKUP with Jennifer Aniston and Vince Vaughn. He played a loose-lipped sports commentator in 20th Century Fox’s comedy DODGEBALL: A TRUE UNDERDOG STORY starring Vaughn and Ben Stiller. Bateman also co-starred in the Warner Bros. film STARSKY & HUTCH opposite Ben Stiller, Owen Wilson and Vince Vaughn. The film, directed by Todd Phillips (OLD SCHOOL), was a comedic remake of the cult 70’s sitcom about two “street-wise” police officers fighting crime. In 2002, Bateman starred with Cameron Diaz, Christina Applegate and Selma Blair in the romantic comedy THE SWEETEST THING. He garnered many favorable reviews for his comedic timing in the role of ‘Roger.’

As for Bateman’s television credits, after impressing network executives with his portrayal of the charming, yet scheming Derek Taylor in *Silver Spoons*, they created a spin-off *It’s Your Move*, based on the popularity of Bateman. He then starred with Valerie Harper in the applauded *Valerie/Valerie’s Family/The Hogan Family* comedy series from 1986-1991. His other television credits include the telefilm, *Can You Feel Me Dancing*, which he co-starred in with his sister Justine, as well as *Simon*, *Chicago Sons*, *George and Leo*, *Love Stinks* and *Some of My Best Friends*.

In 1987, Bateman made his feature film debut in TEEN WOLF TOO, produced by his father Kent Bateman. He also starred in the 2001 independent feature SOL GOODE with Balthazar Getty and Jamie Kennedy.

Bateman currently resides in Los Angeles with his wife, Amanda Anka.

Jennifer Garner (Vanessa Loring) is a Golden Globe, Screen Actor's Guild, and People's Choice Award winning actress for her performance in *Alias*. Over the course of the show's five-season run, Garner was nominated four times for an Emmy, four times for a Golden Globe and twice for a Screen Actors Guild Award for her portrayal of 'Sydney Bristow.' Garner can soon be seen in Universal Picture's *THE KINGDOM*, alongside Jamie Foxx, Chris Cooper and Jason Bateman. This film is about a team of U.S. government agents who are sent to investigate the bombing of an American facility in the Middle East and can be seen in theatres on Friday, September 28th, 2007.

Garner was most recently seen in Columbia Pictures' *CATCH AND RELEASE*. In this film Garner plays 'Gray,' a woman who struggles to accept the death of her husband and the secrets he kept from her as she rebuilds her life.

In 2005 Garner started her own production company with her personal assistant of many years, Juliana Janes. The company, Vandalia Films, is named after the original name for the state of West Virginia, where Jennifer is from. Vandalia Films has three projects in development: *BE WITH YOU* for Warner Bros.; *SABBATICAL* for Disney and *DEVIL IN THE JUNIOR LEAGUE* alongside Scott Stuber and Mary Parent.

Garner's film credits include Revolution Studios' smash hit *13 GOING ON 30*, Twentieth Century Fox's Blockbuster hit *DAREDEVIL*, the spin-off of Fox's *DAREDEVIL* entitled *ELEKTRA*, *PEARL HARBOR* and the 20th Century Fox comedy, *DUDE, WHERE'S MY CAR?*

Garner's additional feature film credits include *MR. MAGOO*, *DECONSTRUCTING HARRY*, 1999 and *WASHINGTON SQUARE*. Her television credits include a series regular role in both the Jennifer Love Hewitt drama *Time of Her Life*, and the Bright/Kaufman/Krane drama *Significant Others* as well as a recurring role on *Felicity*. She has guest starred on "Spin City" and "Law and Order," and has been featured in the television films *Rose Hill*, *Dead Man's Walk*, *Zoya* and *Harvest Fire*.

Jennifer was recently named a brand ambassador for the Neutrogena® Brand. She will soon be featured in both their national TV and print campaign.

Garner has also participated in much off-screen work as a volunteer for many charitable organizations. She is an advocate for the Elizabeth Glaser Pediatric AIDS Foundation and is also tied to the National Breast Cancer Foundation and Women's Cancer Research Fund. This past summer, Jennifer dedicated her time to the Children's Defense Fund and visited with victims of Hurricane Katrina.

Garner was born in Houston, raised in West Virginia, and currently resides in Los Angeles with her family.

Michael Cera (Bleeker) was born and raised in Brampton, Ontario, Canada. Now, 19, Cera began acting in feature films at the age of nine. He starred as a young Chuck Barris in the film CONFESIONS OF A DANGEROUS MIND, directed by George Clooney. Michael recently starred as George Michael Bluth in the Emmy Award winning series *Arrested Development*. Cera also stars in SUPERBAD, the Judd Apatow-produced film about two co-dependent high school seniors who are forced to deal with separation anxiety after their plan to stage a party goes awry. He will also launch a series on CBS' Innertube in which he produces, directs stars in and writes. The series, entitled *Clark and Michael* is a passion project for Cera and his best friend, Clark Duke.

Michael has starred in a variety of Canadian feature film and television productions. He is familiar to US audiences from his series regular role on the Fox Family Channel comedy series *I Was a Sixth Grade Alien* and was also a regular on the series *The Grubbs*. Cera's additional credits include the IMAX film ULTIMATE G's: ZAC'S FLYING DREAM, the feature films FREQUENCY and STEAL THIS MOVIE, as well as the award-winning telefilms *My Louisiana Sky*, *Custody of the Heart*, *Familiar Stranger* and *Walter and Henry*. Additionally, he lent his vocal talents to two animated series, *Braceface* with Alicia Silverstone and *The Berenstain Bears*.

Cera currently divides his time between Los Angeles and Toronto.

Allison Janney (Bren) – Displaying astonishing versatility with a wide range of roles in film, television and theater, Allison Janney has taken her place among a select group of actors who combine a leading lady's profile with a character actor's art of performance. She was most recently seen in the screen version of the Tony® Award-winning Broadway musical "Hairspray"

Janney received a 2006 Independent Spirit Award nomination for Best Supporting Actress for OUR VERY OWN, which debuted last year at the Los Angeles Film Festival. Additionally, she appeared in the independent films WINTER SOLSTICE, THE CHUMSCRUBBER, which received its world premiere at the Sundance Film Festival, and PICADILLY JIM, which had its premiere at the Tribeca Film Festival.

She previously appeared in the comedy STRANGERS WITH CANDY and was heard as the voice of 'Gladys' in Dreamworks' animated comedy OVER THE HEDGE. Janney also starred opposite Meryl Streep in THE HOURS, which received a SAG Award™ nomination for Outstanding Ensemble Cast in a Motion Picture. Other feature credits include the Academy

Award® winning films AMERICAN BEAUTY (for which she won a SAG Award for Outstanding Ensemble Cast in a Motion Picture) and FINDING NEMO as well as NURSE BETTY, HOW TO DEAL, DROP DEAD GORGEOUS, 10 THINGS I HATE ABOUT YOU, PRIMARY COLORS, THE ICE STORM, CELEBRITY, SIX DAYS SEVEN NIGHTS, THE OBJECT OF MY AFFECTION,” and BIG NIGHT.

Janney is probably best known for her starring role as CJ Cregg in the award-winning NBC series *The West Wing*. She won a remarkable four SAG Awards and four Emmys for her work on the series. She earned Golden Globe nominations four years in a row for her performance on the show as well.

Janney is also no stranger to the theatre. While a freshman studying acting at Kenyon College in Ohio she auditioned for Paul Newman and got the part. Soon after, Newman and his wife Joanne Woodward suggested she study at the Neighborhood Playhouse in New York. She followed their advice and was later nominated for a Tony Award and won the Outer Critics Circle Award and the Drama Desk Award for Best Supporting Actress for her Broadway performance in Arthur Miller’s “A View from the Bridge.” In addition she has starred in the New York Public Theater’s production of “Taming of the Shrew,” which was part of the Shakespeare in the Park series.

J.K. SIMMONS (Mac) played Nick Naylor’s boss “BR” in Jason Reitman’s debut film THANK YOU FOR SMOKING. His other feature film credits include the SPIDER-MAN movies, HIDALGO with Viggo Mortensen, THE LADYKILLERS with Tom Hanks, THE MEXICAN with Brad Pitt, FOR THE LOVE OF THE GAME with Kevin Costner, THE GIFT, OFF THE MAP and the upcoming FIRST SNOW and HARSH TIMES.

In addition to feature films, Simmons is a regular on TNT’s acclaimed series “The Closer” and has played several guest-starring roles on award-winning series such as “Arrested Development,” “Nip/Tuck,” “ER,” “Spin City” and “Law & Order.” He played Vern Schillinger in Tom Fontana’s “OZ” for six seasons on HBO.

Simmons’s stage career includes Broadway performances of “Guys and Dolls,” “A Few Good Men,” “Laughter on the 23rd Floor” and “Peter Pan,” with the latter two touring nationally. His off-Broadway productions include “Birds of Paradise” and “Das Barbecu.”

Olivia Thirlby (Leah) resides in New York City, where she was born and raised. She has trained extensively in classical Shakespearian acting in New York at the American Globe Theatre, and in London at the Royal Academy of Dramatic Art.

In 2006, Olivia was seen in the critically acclaimed film, UNITED 93, directed by Paul Greengrass. That year, Olivia completed filming David Gordon Green's SNOW ANGELS, opposite Michael Angarano and also starring Sam Rockwell and Kate Beckinsale. SNOW ANGELS drew acclaim at its world premiere in competition at the 2007 Sundance Film Festival; Warner Independent Pictures will release the film the first quarter of 2008.

Olivia will next be seen in THE SECRET, a film produced by Luc Besson, in which she stars opposite David Duchovny and Lily Taylor and Kenneth Lonergan's MARGARET with Anna Paquin and Matt Damon. She was named one of 2006's New Faces of Independent Film by *Filmmaker* magazine.

ABOUT THE FILMMAKERS

JASON REITMAN (Director)

Jason Reitman made his feature film directing debut with the 2006 hit *THANK YOU FOR SMOKING*, based on the acclaimed 1994 novel by Christopher Buckley, which Reitman adapted for the screen. *THANK YOU FOR SMOKING* had its world premiere at the 2005 Toronto Film Festival, where it was acquired by Fox Searchlight. The film went on to screen at the 2006 Sundance and SXSW Film Festivals, and Reitman was ultimately nominated for a Golden Globe award for Best Adapted Screenplay. In the wake of the success of *THANK YOU FOR SMOKING* Reitman and his producing partner, Daniel Dubiecki, formed a new production company, Hard C, which is based at Fox Searchlight. Hard C is developing a number of projects, including the spec script “The Ornate Anatomy of Living Things.”

Reitman was born in Montreal on October 19, 1977. He was on his first film set (*ANIMAL HOUSE*) 11 days later. The son of director Ivan Reitman, he spent most of his childhood on or around film sets, surrounded by the funniest human beings on Earth. He even appeared in cameos in many of his father’s films (*TWINS*, *GHOSTBUSTERS II*, *KINDERGARTEN COP*, *DAVE*, and *FATHER’S DAY*).

By 10, he was making the typical short films with his dad’s home video camera. At 13, he got his first job on a film crew, as production assistant on *KINDERGARTEN COP*. At 15, Reitman made an AIDS public service announcement with actors from his high school that went on to win many awards and play on network television. Reitman graduated high school in 1995 and went on to USC to study English. There, he became a member of the comedy troupe *Commedus Interruptus* and held a short stint as co-host of a morning radio show.

During his sophomore year in college, Reitman created a small collegiate desk calendar company that provided the budget for his first short film, *OPERATION*. The short comedy about kidney stealing went on to premiere at the 1998 Sundance Film Festival. At 19 years old, this made him one of the youngest directors ever to have a film at the festival.

This began a string of short films, including *H@* (premiered at South by Southwest 1999), *IN GOD WE TRUST* (premiered at Sundance 2000, went on to play Toronto, Edinburgh, US Comedy Arts, New Directors/New Films at MoMA and won best short at many festivals including Los Angeles, Aspen, Austin, Seattle, Florida, Athens, the New York Comedy Festival, and Bumbershoot Festival), *GULP* (premiered at Sundance 2001), and *CONSENT* (premiered at Aspen Shorts Fest 2004 and won awards at Aspen and Seattle). Reitman’s short films have played in over a hundred film festivals worldwide.

In early 2000, Reitman had signed with the commercial production company, Tate and Partners. In the five years since he began directing television advertising, he has received honors from the Cannes commercial awards, the Addys, as well as the highly coveted One Show. Selected clients include Heineken, Honda, Nintendo, BMW, Kyocera, Asics, Amstel Light, Baskin Robbins, GM, Burger King, and Dennys.

In beginning his professional career, Reitman fulfilled a life long dream by joining the Directors Guild of America; at that time he was the guild's second youngest member.

DIABLO CODY (Writer)

Writer Diablo Cody penned her debut screenplay JUNO while working as a phone sex operator/insurance adjuster in Minneapolis. She did not attend Harvard.

Cody has been featured in Entertainment Weekly, Playboy, Elle and JANE, among others, and has appeared on CNN, the FOX Morning Show and Late Night With David Letterman. In 2004, she authored the infamous and critically acclaimed memoir "Candy Girl: A Year in the Life of an Unlikely Stripper." Most recently she wrote and co-created a half-hour series, *The United States of Tara*, to be executive produced by Steven Spielberg for Showtime. The pilot is beginning pre-production with plans to shoot later this year. Cody is also working on her second book and various top-secret spec scripts.

LIANNE HALFON (Producer)

Lianne Halfon began working in film in New York. After working in various below-the-line jobs (from gaffer to sound editor), she returned to Los Angeles to work for A&M Films, the independent film arm of A&M Records for which she was the sr. vice president of production.

After A&M was acquired by Polgram, Lianne left to work independently for the next three years, producing the play *Libra* with Russell Smith at the Steppenwolf Theater Company in Chicago, directed by John Malkovich and based on the novel by Don DeLillo. Halfon followed this project by developing and producing the HBO film *A GOOD BABY*, directed by Katherine Dieckmann and starring Henry Thomas and David Strathairn. She executive produced *CRUMB*, which won the Grand Jury Award at Sundance and landed on more "10 Best" lists than any other film in the year of its release.

In April of 1998, Halfon formed the company Mr. Mudd with partners Russell Smith and John Malkovich. Together they produced *GHOST WORLD*, directed by Terry Zwigoff and starring Thora Birch, Scarlet Johansson and Steve Buscemi. Zwigoff and Clowes' script, their first, received an Academy Award nomination. That film was followed by *THE*

DANCER UPSTAIRS, directed by Malkovich and starring Javier Bardem. Next was John Walter and Andrew Moore's documentary HOW TO DRAW A BUNNY, which won the Jury Prize at the 2002 Sundance Film Festival. Subsequently, Halfon and her partners produced *Some Assembly Required*, Walter's documentary for the Sundance Channel's series collaboration with Court TV on the First Amendment. More recently, the partners produced *The Libertine*, starring Johnny Depp, John Malkovich, and Samantha Morton. *ART SCHOOL CONFIDENTIAL*, another collaboration with Zwigoff and Clowes, was released in 2006 by Sony Classics. After two year of preparation, the documentary *WHICH WAY HOME*, developed by HBO and directed by Rebecca Cammisa, is currently shooting in Mexico.

Having completed Jason Reitman's *JUNO*, Mr. Mudd's production with Mandate Pictures, Halfon and her partners will next re-team with filmmaker John Walter on his adaptation of Lawrence Joseph's novel "Lawyerland."

JOHN MALKOVICH (Producer)

Actor, director and producer John Malkovich is a leading figure of both stage and screen. He has had a profound impact on American theatre as a guiding member of Chicago's groundbreaking Steppenwolf Theatre Company, and he has intrigued filmgoers with his finely etched screen performances for nearly twenty years. In 1998 John Malkovich joined producing partners Lianne Halfon and Russell Smith in forming the production company Mr. Mudd, whose first production was the celebrated film *GHOST WORLD*. His feature directorial debut, *THE DANCER UPSTAIRS* starring Academy Award® nominee Javier Bardem, followed in 2003.

Malkovich is one of cinema's most in-demand actors, and works frequently in both American and international productions. He has worked with many of cinema's leading directors, making indelible impressions in such films as Liliانا Cavani's *RIPLEY'S GAME*, Spike Jones's *BEING JOHN MALKOVICH*, Jane Campion's *THE PORTRAIT OF A LADY*; Wolfgang Petersen's *IN THE LINE OF FIRE*; Gary Sinise's *OF MICE AND MEN*; Bernardo Bertolucci's *THE SHELTERING SKY*; Stephen Frears' *DANGEROUS LIAISONS*; Steven Spielberg's *EMPIRE OF THE SUN*; Paul Newman's *THE GLASS MENAGERIE*; Roland Joffé's *THE KILLING FIELDS*; and Robert Benton's *PLACES IN THE HEART*. He has twice been nominated for the Academy Award® for Best Supporting Actor, in 1985 for *PLACES IN THE HEART* and in 1994 for *IN THE LINE OF FIRE*. His performance in *PLACES IN THE HEART* also earned him the Best Supporting Actor Award from the National Society of Film Critics and the National Board of Review. In 1999, he won New York Film Critics Circle Award for Best Supporting Actor for *BEING JOHN MALKOVICH*. Malkovich took roles in two Mr. Mudd

productions, *THE LIBERTINE* starring Johnny Depp and Samantha Morton, and *ART SCHOOL CONFIDENTIAL*, directed by Terry Zwigoff. He will appear next in the motion-capture film *BEOWULF* directed by Robert Zemeckis and is currently filming *BURN AFTER READING* with the Coen Brothers.

Malkovich is a longstanding member of the groundbreaking Steppenwolf Theatre Company in Chicago. He joined the company immediately upon completing college, and between 1976 and 1982 he acted in, directed or designed sets for more than fifty Steppenwolf productions. Malkovich's debut on the New York stage in the Steppenwolf production of Sam Shepard's *True West* earned him an Obie Award. Other notable plays include *Death of a Salesman*; *Slip of the Tongue*; Sam Shepard's *State of Shock*; and Lanford Wilson's *Burn This* in New York, London and Los Angeles. He has directed numerous plays at Steppenwolf, including the celebrated *Balm in Gilead* in Chicago and off-Broadway; *The Caretaker* in Chicago and on Broadway; *Hysteria*; and *Libra*, which Malkovich adapted from Don DeLillo's novel.

MASON NOVICK (Producer)

Mason Novick is credited with discovering *JUNO* screenwriter Diablo Cody on the internet and helping her find a publisher for her memoir "Candy Girl," Novick is that rare Hollywood player who has a keen eye for fresh, independent voices.

Novick started his Hollywood career as a production assistant while still attending high school in suburban Chicago. Novick attended the University of Arizona and moved to Los Angeles days after graduation. Novick's first Hollywood job was as an assistant at ICM. Novick was promoted and worked as an agent in the motion picture lit dept. In 2003 Novick left ICM to become an independent producer at emerging Hollywood boutique Benderspink. His credits include *The Hollow* for ABC Family and *RED EYE* for Dreamworks.

RUSSELL SMITH (Producer)

Producer Russell Smith began his career producing plays for Steppenwolf Theatre Company of Chicago. In a five year period, he produced fifty plays, notable among them: *True West*, *Balm in Gilead*, and *Orphans*. During that time Steppenwolf became known as one of America's finest theatres.

In 1987 Smith produced his first film *MILES FROM HOME* with Gary Sinise, an alumnus from Steppenwolf, as director. He followed up with *QUEEN'S LOGIC* starring fellow Steppenwolf alumnus John Malkovich, as well as Kevin Bacon and Jaime Lee Curtis.

In 1989, Smith became the head of production for New Visions Pictures and oversaw the production of five films, among them: *THE LONG WALK HOME* and *MORTAL THOUGHTS*. Other film credits include the award winning short film *THE WITNESS* and the acclaimed *OF MICE AND MEN*, and the blockbuster *THE MAN IN THE IRON MASK*, starring Leonardo DiCaprio. In April of 1998, Smith formed the company Mr. Mudd with partners Lianne Halfon and John Malkovich. Together they produced films such as *GHOST WORLD*, directed by Terry Zwigoff and starring Thora Birch and Steve Buscemi, Academy Award nominated *THE DANCER UPSTAIRS*, the documentary *HOW TO DRAW A BUNNY*, which won the Jury Prize at the 2002 Sundance Film Festival, *ART SCHOOL CONFIDENTIAL*, starring ingenues Max Minghella and Sophia Myles, and *THE LIBERTINE*, starring Johnny Depp, John Malkovich, and Samantha Morton..

In the spring, he and partners will re-team with filmmaker John Walter (*HOW TO DRAW A BUNNY*) on his adaptation of Lawrence Joseph's novel "Lawyerland," which Walter is directing.

JOE DRAKE (Executive Producer)

Joe Drake is owner and president of Mandate Pictures, an independent entertainment company dedicated to the self-financing, development and production of filmed entertainment. Drake has been the driving force since launching the company (previously Senator International) in 2005, which aims to deliver broad-appeal films to studios and major independents worldwide. In the company's recent years, Drake greenlit Marc Forster's *STRANGER THAN FICTION*, Zach Helm's directorial debut *MR. MAGORIUM'S WONDER EMPORIUM*, Rodrigo Garcia's *PASSENGERS*, Jonas Akerlund's *HORSEMEN*, Jason Reitman's *JUNO*, as well as the sequel to the outrageous comedy *HAROLD AND KUMAR GO TO WHITE CASTLE*, which features the directorial debut of the films' writers Jon Hurwitz and Hayden Schlossberg. Drake also launched the successful horror label Ghost House Pictures with partners Sam Raimi and Rob Tapert, which has produced box office hits such as *THE GRUDGE* franchise, *BOOGEYMAN* and more recently *30 DAYS OF NIGHT* for Sony Pictures.

Formerly president of Lionsgate International, Drake established the division as a premier supplier of theatrical feature films to the independent world. He oversaw worldwide sales and distribution of Lionsgate's international programming and championed such projects as Nicolas Cage's *SHADOW OF THE VAMPIRE*, the highly controversial *AMERICAN PSYCHO* and the Academy Award and Golden Globe nominee *AMORES PERROS*.

Before joining Lionsgate, Drake served as senior vice president of international theatrical at Rysher Entertainment and also held positions at Moviestore Entertainment.

NATHAN KAHANE (Executive Producer)

Nathan Kahane is the creative force responsible for the established relationships with high-level talent for Mandate Pictures and oversees the development and production of the company's growing feature slate.

He also oversees the daily creative operations of Ghost House Pictures, Mandate's joint venture with Sam Raimi and Rob Tapert.

While at Mandate, Kahane has produced or overseen the productions OF STRANGER THAN FICTION, HAROLD AND KUMAR GO TO WHITE CASTLE, the recently released #1 film THE MESSENGERS directed by Danny & Oxide Pang and the \$188 million box office worldwide hit THE GRUDGE as well as its sequel THE GRUDGE 2 which opened # 1 in the US. Currently, he is overseeing Zach Helm's MR. MAGORIUM'S WONDER EMPORIUM, Rodrigo Garcia's PASSENGERS, Jonas Akerlund's HORSEMEN, Jason Reitman's JUNO, and HAROLD & KUMAR 2 for New Line Cinema. Also under his watch is Sebastian Gutierrez's RISE starring Lucy Liu and Michael Chiklis.

Kahane started his career at ICM in their agent-training program after graduating from the Hass School of Business at The University of California, Berkeley. Following that, he worked for four and a half years as the Canton Company's Executive Vice President of Motion Pictures.

DANIEL DUBIECKI (Executive Producer)

Daniel Dubiecki produced his first feature film, WAITING FOR MO, at the tender age of eighteen. Since then, Daniel has produced countless award-winning short films directed by Jason Reitman including OPERATION, H@, IN GOD WE TRUST, GULP, and CONSENT. In 2004, Dubiecki produced THE BIG EMPTY, a short directed by Newton Thomas Sigel and J. Lisa Chang, starring Selma Blair and Elias Koteas. In all, he has produced over 20 shorts and five features, which have played at over 100 film festivals, winning over 30 awards around the world, including at Sundance, Aspen Shortsfest, Toronto, Cannes, LA Film Festival, New Directors/New Films (MOMA), ShortShorts (Tokyo), Edinburgh, Melbourne, Sydney, and US Comedy Arts.

Since 2000, Dubiecki has also produced many award-winning commercials through Tate USA for clients such as Heineken, Honda, BMW, Wal*Mart, GM, Nintendo, Kyocera, Time Warner, and Miller Lite.

Currently, Daniel and partner, Lara Alameddine, are developing an Australian science-fiction book series, beginning with “Galax-Arena” and “Terra-Farma,” into motion pictures. He and Lara have also acquired rights to another best-selling Australian book, “Undercover,” as well as its sequel, “White Lies.”

Dubiecki most recently produced the 2006 feature film THANK YOU FOR SMOKING. Directed by Reitman, the film was bought by Fox Searchlight at the Toronto Film Festival and went on to earn many accolades including a Golden Globe nomination in 2007 for Best Comedy.

Just one week after the release of SMOKING, Dubiecki and Reitman announced the opening of their new production company, Hard C, based at Fox Searchlight. Hard C is in development on many projects including BONZAI SHADOWHANDS with Rainn Wilson.

ERIC STEELBERG (Director of Photography)

A native of Los Angeles, Eric Steelberg is a cinematographer with roots in black and white still photography. At the age of 16, he shot his first short film which won 2 national and 1 international awards. Opting to skip film school, Eric refined his talent while lensing various short film projects which have played in over 40 major and smaller US and international festivals. A three-time Sundance veteran, Eric shot IN GOD WE TRUST for director Jason Reitman, a film which garnered critical and popular acclaim at the Sundance Film Festival when it competed in 2000. He was nominated for a Best Cinematography Pixie award for his next short with director Reitman called GULP, and was also the recipient of the Best Cinematography award for JANE, at the Da Vinci Days Festival. Having a keen eye for composition and lighting, Eric naturally made his way into feature films. He once again found success when he returned to Utah with his film QUINCEAÑERA, which won both the Grand Jury Prize and the Audience Award at the 2006 Sundance Film Festival. On the heels of the win, Eric changed pace and applied his artistry to the dark comedy NUMB, starring Matthew Perry and Kevin Pollack. His biggest reward came at the end of 2006 when Eric was invited by his friend and long time commercial colleague Jason Reitman to photograph JUNO, for Fox Searchlight and Mandate Pictures. He celebrated his 30th birthday less than a week after JUNO wrapped principal photography.

When taking a break from storytelling, Eric regularly works in commercials, shooting for spots for clients such as BMW, Miller Lite, Denny's, HGTV, Heineken, Amstel Light, Axe, Dow Chemical, VW, Outback Steakhouse, The Century Council, General Motors, and Wal-Mart. He

has also found time to collaborate on music videos for the groups Deep Dish and The Postal Service. Eric lives in Los Angeles with his wife and two sons.

STEVE SAKLAD (Production Designer)

Steve Saklad most recently served as Production Designer on the feature films THANK YOU FOR SMOKING, directed by Jason Reitman, and SHADOWBOXER, starring Helen Mirren and Cuba Gooding Jr. He has designed over 200 commercials for such companies as Harvest Films, Tate USA and Tool of North America. He has also enjoyed an extensive career as Art Director on such feature films as SPIDER MAN 2, RED DRAGON, THE QUICK AND THE DEAD and CHARLOTTE'S WEB.

DANA E. GLAUBERMAN (Editor)

Dana E. Glauberman started her career in post-production at a leading television production and distribution company shortly after graduating college in 1990. Over the years, she has received invaluable training working with such distinguished editors as Arthur Schmidt, Sheldon Kahn, A.C.E. and Wendy Greene-Bricmont, A.C.E. JUNO marks her second feature film with director Jason Reitman.

Glauberman's first collaboration with Reitman, THANK YOU FOR SMOKING, garnered her an A.C.E. Eddie Award nomination for Best Edited Feature Film – Comedy or Musical. Her other credits include FACTORY GIRL and MEAN GIRLS as well as additional editing on CHUMSCRUBBER and I'LL BE THERE. As an assistant editor, Glauberman's credits include PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL, ROAD TRIP, SIX DAYS SEVEN NIGHTS and THE BIRDCAGE, amongst many others.

BRAD VAN ARRAGON (Co-producer)

With 12 years of experience in the film and television industry, Brad Van Arragon has been involved in over 40 film and television productions. Van Arragon recently line produced feature films THE WICKER MAN, starring Nicolas Cage, WHITE NOISE II: THE LIGHT with Nathan Fillion, and CHUM's GOING THE DISTANCE, and served as production manager on SLITHER and EDISON. For television, Van Arragon line produced SPIKE TV's pilot *Amped*, and production managed *The Chris Isaak Show* series and the FOX 21 pilot *Saved*. He produced independent features *Finder's Fee*, starring James Earl Jones, the documentary IN A NUTSHELL: BARENAKED LADIES, and co-produced Bruce Sweeney's latest feature, *American Venus*. From 2004 to 2007, Van Arragon was Senior Vice President, Production with

Brightlight Pictures. He currently serves as the co-chair of the Industrial Relations Committee of the BC Branch of the CFTPA.

JIM MILLER (Co-producer)

Jim Miller is the Vice President of Development at Temple Hill Productions. He comes to Temple Hill from Mandate Pictures, where he was responsible for finding and overseeing such projects as STRANGER THAN FICTION and JUNO. While at Mandate, Jim also oversaw HAROLD AND KUMAR GO TO WHITE CASTLE, MR. MAGORIUM'S WONDER EMPORIUM, THE MESSENGERS, and BOOGEYMAN. He started at Mandate in 2002, having previously worked at the Canton Company at Warner Bros. A native of the San Fernando Valley, Jim graduated from USC in 1999.

MONIQUE PRUDHOMME (Costume Designer)

Monique Prudhomme started her career as a Costume Designer in Montreal, Canada, after finishing a BA in Fine Arts. Currently established in Vancouver, she has designed the costumes for numerous feature films and television projects with stories of adventure, drama and comedy. BEST IN SHOW, CASE 39, FIERCE PEOPLE, THE FINAL CUT, NEVERWAS, SNOW DOGS, STEVEN KING'S IT and others are part of her varied resume.

PETER AFTERMAN (Music Supervisor)

In 1983, Peter Afterman met Jon Peters and Peter Guber, who were eager to work on soundtracks having just shot FLASHDANCE. He joined the Guber-Peters Company as their music executive and began working on the film VISION QUEST. Afterman then formed his own music supervision company, Inaudible Productions, in 1986. His many credits during the early days of the company include GUNG HO, THE COLOR PURPLE, THE BIG EASY, WILD AT HEART, EARTH GIRLS ARE EASY, HONEYMOON IN VEGAS, CONEHEADS, ACE VENTURA: PET DETECTIVE and FRENCH KISS.

Some of Inaudible's more recent credits include THE EXPRESS, BOLDEN!, the ASHES AND SNOW exhibition in Santa Monica, THANK YOU FOR SMOKING, ME AND YOU AND EVERYONE WE KNOW, THE PASSION OF THE CHRIST, HELLBOY, THE GIRL NEXT DOOR, RUNAWAY JURY, LARA CROFT: TOMB RAIDER 1 & 2, THE GOOD GIRL, ROAD TRIP, THE LAST DAYS OF DISCO, STEALING BEAUTY and THE APOSTLE, for which won a Grammy® in 1998 in the category of Best Country, Southern or Bluegrass Gospel Album.

MARGARET YEN (Music Supervisor)

Margaret Yen received her Master's in Communications at USC and then in 1995, after spending a few years in the entertainment business working in television research and film development at Paramount Pictures, she joined Inaudible Productions.

Some of Inaudible's more recent credits include THE EXPRESS, BOLDEN!, the ASHES AND SNOW exhibition in Santa Monica, THANK YOU FOR SMOKING, ME AND YOU AND EVERYONE WE KNOW, THE PASSION OF THE CHRIST, HELLBOY, THE GIRL NEXT DOOR, RUNAWAY JURY, LARA CROFT: TOMB RAIDER 1 & 2, THE GOOD GIRL, ROAD TRIP, THE LAST DAYS OF DISCO, STEALING BEAUTY and THE APOSTLE, for which won a Grammy® in 1998 in the category of Best Country, Southern or Bluegrass Gospel Album.

Unit Production Manager

Michael Williams

First Assistant Director

Jason Blumenfeld

CAST

Juno MacGuff
Paulie Bleeker
Vanessa Loring
Mark Loring
Bren MacGuff
Mac MacGuff
Leah
Gerta Rauss
Rollo
Steve Rendazo
Bleeker's Mom
Vijay
Su-Chin
Punk Receptionist
Ultrasound Technician
Guy Lab Partner
Girl Lab Partner
Liberty Bell
Chemistry Teacher
Tough Girl
Nurse
Pretty-to-Goth Girl
Katrina De Voort
Track Announcer
Keith
Sex Ed Teacher
RPG Nerd
Delivery Room Doctor
Vanessa's Friend #1
Vanessa's Friend #2
Dancing Elk Track Team

Ellen Page
Michael Cera
Jennifer Garner
Jason Bateman
Allison Janney
J.K. Simmons
Olivia Thirlby
Eileen Pedde
Rainn Wilson
Daniel Clark
Darla Vandenbossche
Aman Johal
Valerie Tian
Emily Perkins
Kaaren De Zilva
Steven Christopher Parker
Candice Accola
Sierra Pitkin
Cut Chemist
Eve Harlow
Kirsten Williamson
Emily Tennant
Ashley Whillans
Jeff Witzke
Colin McSween
Peggy Logan
Cameron Bright
Joy Galmut
Wendy Russell
Robyn Ross
Dallas Hanson
Bryson Russell
Derek Mann
Keith Frost
Grayson Grant
Robin Watts
Tyler Watts
Brandon Barton

Stand-Ins

Katya Krotenko
Kyle Reifsnnyder
Melissa Repka
Saskia Gould

Stunt Coordinator	Scott Ateah
Mandate Pictures Creative Executive	Mary Lee
Art Directors	Michael Diner Catherine Schroer
Art Department Coordinator	Lori West
Set Decorator	Shane Vieau
Assistant Set Decorator	Melissa Grace Olson
Set Dressers	Michael Jovanovski Paul Hartman Sergio Lavilla Mike Church Sigrid Spade Christopher Wishart
Property Master	Bryan Korenberg
Assistant Property Master	Alex Cram
Camera Operator	John Clothier
First Assistant Camera	Stewart Whelan
Second Assistant Camera	Dean Morin
Second Assistant Camera	Patrick Houge
B-Camera First Assistant	Dave Laurie
B-Camera Second Assistant	Ian Lavigne
Camera Loader	Patrick Houge
Sound Mixer	James Kusan
Boom Operator	Tony Wyman
Sound Assistant	Brad Kita
Key Makeup	Victoria Down
Makeup	Monica Huppert
Makeup for J. Garner	Sandy Cooper Ann Pala
Special Effects Makeup	Lance Webb
Key Hair	Sherry Gygli
Hair	Robert Pandini
Assistant Costume Designer	Christine Coutts
Costumer for J. Garner	Maria Bradley
Costume Set Supervisor	J. Paul Lavigne
Costumer	Lise Hache
Truck Costumer	Summer Eves

Production Accountant
Assistant Accountants

Sue Levens
Sydney LeClaire
Tania Rosa

Production Coordinator
Assistant Production Coordinator
2nd Assistant Production Coordinator
Clearance Coordinator

Trevor Westerhoff
Sheryl Rhodes
Jeff Wonnenberg
Peter Cummings

Second Assistant Directors

Josy Capkun
Gary Hawes

Third Assistant Director

Chad Belair

Script Supervisor

Stephanie Rossel

Chief Lighting Technician
Assistant Chief Lighting Technician
Lighting Technicians

John Dekker
Andrew Townsen
Randy Jablonka
Dave Leblanc
Michael Mayo

Rigging Chief Lighting Technician

Key Grip
Best Boy Grip
Dolly Grip
Grips

David Askey
Marty Coady
David Kershaw
Vince Phillips
Stephan Burianyak
Igor Bueller

Set Construction Coordinator
Lead Carpenter
Carpenter

John Beatty
Kevin Tomecek
Dale Manzies

Paint Coordinator
Lead Painter

Doug Currie
Dusty Kelly

Key Greensperson
Greens

Josi Bleuer
D.J. Miller
Mike Carter
Johanna Manders

Location Manager
Assistant Location Manager
Trainee Assistant Location Manager
Locations Coordinator
Locations Scout
Key Locations PA
Production Assistants

Neil Robertson
Christian Thoma
Kris Kadzielski
Keli Moore
Chris MacDonnell
Holly Pinder
Terry Wong
Corby Pinder
Dave Daniels
Alex Dias

Guitar Teachers

Jason Faulkner
Hodges

Special Effects Supervisor
Special Effects Technicians

John Sleep
Rory Cutler
Ken Reynolds
Mike Bolan
Ian Korver

Transportation Coordinator
Transport Captain
Transportation co-Captain

Clif Kosterman
Scott Delaplace
Shawn O'Hearn

Security Coordinator

Darren Pearson

Catering
Chef
Assistant Chefs

T.V. Dinners Ltd.
Sandra Cinelli
Nicole Vaughan
Samantha Christian

First Aid/Craft Services

Terri Willan
Ronda Simpson

POST PRODUCTION

Post Production Supervisor

Jack Schuster

First Assistant Editor
Post Production Assistant
Editorial Intern

Clay Rawlins
Omar Hassan-Reep
Yanosh Cuglove

Music Editor
Music Coordinator

Nick South
Alison Litton

Sound Editorial by
Supervising Sound Editor
Supervising ADR Editor
Supervising Sound Designer/ Re-Recording Mixer
Sound Editors

EarCandy, Inc.
Perry Robertson
Barney Cabral
Scott Sanders, M.P.S.E.
Rickley W. Dumm, M.P.S.E.
Richard Dwan, Jr.
Fred Stahly, M.P.S.E.
Kevin A. Zimmerman
Post Creations
Nick Neutra
Michael Kreple
Rick Owens

First Assistant Sound Editor
Foley Recorded at
Foley Supervisor
Foley Mixer
Foley Artist

Re-Recording Mixers

Mix-Recordist
ADR Mixer
ADR Recordist

Post Production Sound Services by

Visual Effects by
Visual Effects Supervisor
Visual Effects Producer
Visual Effects Production coordinator
CG Supervisor
CG Artists

Assistant to Mr. Reitman
Assistant to Mr. Reitman and Mr. Dubiecki
Assistant to Mr. Drake
Assistant to Mr. Kahane
Assistant to Ms. Garner
Assistants to Mr. Mudd

Assistant to Mr. Novick
Onset Assistants to the Producers

Vancouver Casting

Unit Publicist
Still Photographer

Dad Smile Photo
Kid Smile Photos

Ultrasound Baby

Digital Intermediate by
Colorist
Digital Intermediate Producer
Digital Intermediate Editor
Digital Opticals
Color Timing Assistant
DI Consultant

Main and End Titles by

Ken S. Polk, C.A.S.
J. Stanley Johnston, C.A.S.
Gabe Serrano
Eric Thompson, C.A.S.
Travis Mackay

Wildfire Stages

Cos FX Films, Inc
Cosmas Paul Bolger, Jr.
Sharon Stetzel
Ken Locsmandi
Owen Holdren
Brandon Flyte
James Chu
Go Aoyama

Evan Godfrey
Helen Estabrook
Soo Hugh
Rachel Chapman
Emily Millard
Michael Stankevich
Shelley Dardon
Matt Reis
Lawra Robertson
Troy Sitter
Krista Kelloway

Coreen Mayrs
Heike Brandstatter

Jeremy Walker
Doane Gregory

Jeff Witzke
Josephine Reitman
Oliver Gorin
Ethan Steelberg

Matthew Sanders

EFILM
Natasha Leonnet
Loan Phan
Martha Pike
Pat Clancey
Tom Reiser
Tim Krubsack

Shadowplay Studio

Title Designers	Gareth Smith Jenny Lee
Main Title Producer	Ari Sachter-Zeltzer
Negative Cutter	Executive Cutter
Laboratory and Transfer Services provided by	Technicolor Creative Services, Vancouver
Post Production services provided by	LA Digital Post
US production legal Canadian Production Legal Insurance Services	Frankfurt Kurnit Klein & Selz Karyn Edwards Dewitt Stern

“Tire Swing”, “My Rollercoaster”, “So Nice So Smart”.
 “I Like Giants”, “Reminders of Then”, “12/26”, “Loose Lips”
 Written and Performed by Kimya Dawson

“Tree Hugger”, “Sleep”
 Written by Kimya Dawson
 Performed by Kimya Dawson and Antsy Pants

“Once I Loved”
 Written by Antonio Carlos Jobim, Vinicius de Moraes, Ray Gilbert
 Performed by Astrud Gilberto
 Courtesy of The Verve Music Group
 Under license from Universal Music Enterprises

“All I Want Is You”
 Written and Performed by Barry Louis Polisar

“Besame Mucho”
 Written by Consuelo Velazquez
 Performed by Trio Los Panchos
 Courtesy of SONY BMG Music Entertainment (Mexico) S.A. de C.V.
 By arrangement with SONY BMG MUSIC ENTERTAINMENT

“A Well Respected Man”
 Written by Ray Davies
 Performed by The Kinks
 Courtesy of Sanctuary Records

“Doll Parts”
 Written by Courtney Love
 [deleted Performer credit]

“I’m Sticking With You”
 Written by Lou Reed
 Performed by The Velvet Underground
 Courtesy of Universal Records

Under license from Universal Music Enterprises

“Dearest”

Written by Bob Gibson, Ellas McDaniel, Prentice Herman Polk, Jr.

Performed by Buddy Holly

Courtesy of Geffen Records

Under license from Universal Music Enterprises

“Why Bother”

Written by Christopher McBride, Ryan Parker, Chris Kemp, Sugar McGuinn

Performed by tHe drop

Courtesy of Loveless Records

“Superstar”

Written by Bonnie Bramlett, Delaney Bramlett, Leon Russell

Performed by Sonic Youth

Courtesy of Geffen Records

Under license from Universal Music Enterprises

“Piazza, New York Catcher”

Written by Sarah Martin, Stuart Murdoch, Richard Colburn, Michael Cooke, Christopher Geddes,

Stephen Jackson, Bob Kildea

Performed by Belle & Sebastian

Courtesy of Rough Trade Records Ltd.

“Expectations”

Written by Stuart Murdoch, Richard Colburn, Michael Cooke, Christopher Geddes, Stephen

Jackson, Isobel Campbell

Performed by Belle & Sebastian

Courtesy of Jeepster Recordings and Matador Records

“All The Young Dudes”

Written by David Bowie

Performed by Mott The Hoople

Courtesy of Columbia Records

By arrangement with SONY BMG MUSIC ENTERTAINMENT

“Anyone Else But You”

Written by Adam Green, Kimya Dawson

Performed by The Moldy Peaches

Courtesy of Rough Trade Records Ltd.

“Sea of Love”

Written by Philip Baptiste, George Khoury

Performed by Cat Power

Courtesy of Matador Records

“Vampire”

Written by Leo Bear Creek

Performed by Antsy Pants

(c) 2007 Twentieth Century Fox Film Corporation in all territories except Brazil, Italy, Japan, Korea and Spain.

(c) 2007 TCF Hungary Film Rights Exploitation Limited Liability Company and Twentieth Century Fox Film Corporation in Brazil, Italy, Japan, Korea and Spain.

Dancing Elk Productions, LLC is the author of this motion picture for purposes of copyright and other laws.

THE CHARACTERS AND INCIDENTS PORTRAYED AND THE NAMES HEREIN ARE FICTITIOUS, AND ANY SIMILARITY TO THE NAME, CHARACTER OR HISTORY OF ANY PERSON IS ENTIRELY COINCIDENTAL AND UNINTENTIONAL. THIS MOTION PICTURE PHOTOPLAY IS PROTECTED PURSUANT TO THE PROVISIONS OF THE LAWS OF THE UNITED STATES OF AMERICA AND OTHER COUNTRIES. ANY UNAUTHORIZED DUPLICATION AND/OR DISTRIBUTION OF THIS PHOTOPLAY MAY RESULT IN CIVIL LIABILITY AND CRIMINAL PROSECUTION.

THE PRODUCERS WISH TO THANK

Eleanor O'Connor
The Bridge Studios
Nike
Gibson Guitars
The Marpole Curling Club
Sutton Place Hotel Vancouver
Ethan Berger
Melissa Havard
Angie Hensley
Kozyndan
David Choe
Tara McPherson
Rick Clark Productions
Creative Needle, Dallas
Eddie Lin
BC Film Commission
Minnesota Film Commission
The People of Vancouver, White Rock, and Burnaby, British Columbia

MPAA # 43795
(Logo)

Prints by Deluxe
(Logo)

Panavision
(Logo)

Kodak
(Logo)

S.D.D.S.
(Logo)

Dolby
(Logo)

DTS
(Logo)

I.A.T.S.E.
(Logo)

Teamsters 155
(Logo)

UBCP
(Logo)

©2007 TWENTIETH CENTURY FOX. ALL RIGHTS RESERVED. PROPERTY OF FOX.
PERMISSION IS GRANTED TO NEWSPAPERS AND PERIODICALS TO REPRODUCE
THIS TEXT IN ARTICLES PUBLICIZING THE DISTRIBUTION OF THE MOTION
PICTURE. ALL OTHER USE IS STRICTLY PROHIBITED, INCLUDING SALE,
DUPLICATION, OR OTHER TRANSFER OF THIS MATERIAL. THIS PRESS KIT, IN
WHOLE OR IN PART, MUST NOT BE LEASED, SOLD, OR GIVEN AWAY.