

JENNIFER'S BODY

A sexy horror film with a wicked sense of humor, JENNIFER'S BODY is about small town high school student Jennifer (Megan Fox), who is possessed by a hungry demon. She transitions from being "high school evil" – gorgeous (and doesn't she know it), stuck up and ultra-attitudinal – to the real deal: evil/evil. The glittering beauty becomes a pale and sickly creature jonesing for a meaty snack, and guys who never stood a chance with the heartless babe, take on new luster in the light of Jennifer's insatiable appetite. Meanwhile, Jennifer's lifelong best friend Needy (Amanda Seyfried), long relegated to living in Jennifer's shadow, must step-up to protect the town's young men, including her nerdy boyfriend Chip (Johnny Simmons).

JENNIFER'S BODY is written and executive produced by Diablo Cody, who won an Oscar® for her debut screenplay "Juno." "Juno" was directed by Jason Reitman, who serves as a producer on JENNIFER'S BODY, along with Mason Novick and Daniel Dubiecki, both of whom were producers on "Juno." The film is directed by Karyn Kusama whose debut feature "Girlfight" won the Director's Award and the Grand Jury Prize at the 2000 Sundance Film Festival. Kusama's subsequent feature was the stylish science fiction thriller "Aeon Flux," starring Charlize Theron.

After writing "Juno," which Diablo Cody describes as a warm, sweet, life-affirming movie, she wanted to venture into darker territory. "I wanted to write something that was about my fears, something that was a little edgy and eerie, but also funny," Cody notes. "So I started thinking about what's scary to me, and I decided that girls are scary!"

As in "Juno," Cody uses an offbeat writing voice marked by whip-smart dialogue and pop-culture savvy, to mine the precipitous terrain of adolescence. "I don't know why teenagers are my muses...they just are!" she says. "Teenagers inspire me. I'm fascinated with teen speak...with youth culture. I love adolescents because they're in a kind of purgatory. They're not kids anymore, and at the same time they don't have adult

responsibilities. So they're just experiencing life, but with all these heightened emotions."

"It was in the midst of all the 'Juno' madness during awards season that I read JENNIFER'S BODY for the first time," Jason Reitman recalls. "I was really excited to read it because I knew Diablo was an enormous fan of the horror genre, and I go see every horror film that comes out. I see more horror films than I see comedies. I was just floored by the JENNIFER'S BODY screenplay because it really scared me, and at the same time, really made me laugh."

Horror and humor may seem like unlikely bedfellows, but Reitman takes a different view. "They are very close siblings. I think they're more related than other film genres," he says. "Both horror and comedy require a storyteller who wants to manipulate the audience. You can sit back and watch a drama, and it'll just kind of wash over you. The person who wants to tell a horror or comedy story is someone who wants to reach in and force the audience to do something, either to laugh or to be scared."

Cody admits that even though there wasn't a specific Jennifer in her life, she has certainly encountered her fair share of girls who cannibalized the people around them. "I think back-biting is a very accurate term, and in this case, it's literal," she quips. "This movie is a commentary on girl-on-girl hatred, sexuality, the death of innocence, and also politics in the way the town responds to the tragedies [of the bloody deaths of several young men]. Any person who dares to respond in an unconventional way is branded a traitor. It's also just about fun – I wanted to write a really entertaining popcorn movie."

"At some point in the process I realized that every type of boy gets it in this film," says Reitman. "The jock gets it. The sweet nerd gets it. The Goth kid gets it. This may just be Diablo's revenge on every type of boy she's ever met. If 'Juno' is the film that speaks to her need for love, JENNIFER'S BODY is the film that speaks to her need for revenge."

Reitman and "Juno" producing partners Mason Novick and Daniel Dubiecki, came together to produce JENNIFER'S BODY, with Karyn Kusama directing. "I think we all wanted a woman director from the beginning," says Reitman. "This is a film that hopefully takes horror in a new direction. It's a horror film told from a female point of view, starring women, and written and directed by women. I've been a fan of Karyn's

since seeing ‘Girlfight’ at Sundance in 1999, so it was really exciting for me to work with her on JENNIFER’S BODY.”

“We saw a lot of [directing candidates] and then I sat down with Karyn one day in the lobby of a hotel,” Cody recalls. “After speaking with Karyn for only about five minutes, I wanted to call the producers so badly and say, ‘Please hire this woman immediately.’ I was so excited. Karyn’s understanding of the script was so complete; I was just thrilled.”

Kusama remembers reading the script and falling in love with it. “It activated so many memories for me of adolescence and high school and a certain kind of girl friendship that’s somewhat obsessive and maybe a little toxic. It’s one of those rare scripts with a very strong voice as well as rich and nuanced characters. It takes horror movie conventions and turns them upside down – and I was excited by the opportunity to work on something so fresh and original.

“I think JENNIFER’S BODY is really about moving from childhood into adulthood,” Kusama continues. “It involves recognizing that the world is filled with dark forces and that as an adult you have to take care of and defend yourself ... make your own choices and get through life on your own. I think what’s essential about the horror of JENNIFER’S BODY isn’t the presence of demons or the blood and guts of it; the true horror of the movie is how teenagers treat each other and how easily cruel and hurtful they can be.”

JENNIFER’S BODY tells the story of two life-long pals – Jennifer and Needy – who find themselves at a crossroads. “Psychologically, they’ve really outgrown each other,” Cody explains. “They don’t have anything in common anymore. Needy is this mousy, clingy, needy, insecure girl, and Jennifer is a bombshell who’s incredibly cool and confident. Yet their friendship has endured. They’re very close, but you sense the friction between them and it’s clear that Jennifer is bullying Needy.”

The narrative fuse ignites when Jennifer takes Needy to see a rock band from the city, which has a gig at a local bar in the girls’ rural hometown of Devil’s Kettle. The sinister rockers sacrifice Jennifer to the devil to ensure their success in the music biz, but what they don’t know is that they’ve royally screwed up the ritual. They were supposed

to sacrifice a virgin – and Jennifer is no virgin. As a result, a demon is channeled into Jennifer, and she starts feeding on young men.

“I think a big issue in horror films lately is that the permission for the audience to conjure up their own monster has been taken away,” says Kusama. “To give that back to an audience and say...what if the most popular, beautiful girl in school is a demon...for real, is a brilliant premise. This idea can spin off into people’s heads in so many ways, because we’ve all known that girl in high school who’s impervious to criticism and who always appears so confident. There’s something that we worship about this kind of girl, but also something that we fear about her.”

Jennifer Check is that girl – beautiful, confident, fearless...and a monster. For real. “The way the character is written is supposed to be funny and it would be so easy to play Jennifer one dimensionally,” says Megan Fox. “It would still be funny if she was one dimensional, but we’ve added so much depth to her. She’s still superficial, don’t get me wrong, but there are moments when you see her legitimately hurt; she’s not always the aggressor or the predator.”

Fox had signed on to play Jennifer early in the pre-production process. “Both Diablo and I had said, ‘If there’s one girl on earth who is Jennifer, it is Megan Fox,’” recalls producer Daniel Dubiecki. “We had coffee with Megan and she said, ‘I love this story. I am this girl. I know how to do this. I can kill this role.’”

“This script is by far the funniest script I’ve read, ever,” says Fox, who shot to motion picture superstardom with her work in “Transformers” and “Transformers: Revenge of the Fallen.” “It’s also the most realistic interpretation of teenagers I’ve ever read. Diablo’s really good at relating to how kids really are. I was in high school just a few years ago and it was a nightmare!”

“Megan is really interesting because she has this very beautiful, icy façade which is perfect for our initial perceptions of Jennifer,” Kusama explains. “But what was really impressive was her ability to go to a deeper place and expose not only Jennifer’s over-confidence, outrageousness or vanity, but also her sorrow, fear and regret.”

The scene of Jennifer’s sacrifice at the hands of a satanic rock band is pivotal and was one of the most difficult tonally to achieve. “At this point in the story Jennifer is the

victim; she's the prey," Fox recounts. "I played it straight and dramatic, even though the scene has a strong comedic edge."

Jennifer's best friend Needy, a self-effacing, bookish young woman, has always lived in her friend's shadow. "Needy is definitely smart and open-minded, but she's a bit of a follower because Jennifer has all this power -or pseudo-power- because she's beautiful and everybody wants to bed her," says Amanda Seyfried of her character. "Jennifer's confidence diminishes Needy, but she's kind of comfortable in that zone. I mean it's been that way their whole lives, and they're loyal to each other and that's special to Needy; she feels accepted by Jennifer."

Seyfried adds, with a laugh: "You're going to want to see this film because, first of all, Megan Fox and I make out. Second of all, Megan Fox is in her underwear and lastly, you're going to want to see it because...Megan Fox and I make out."

"What's lovely about Amanda is she has this expressive face that can be very still. She has so much going on behind her eyes," Kusama notes. "Needy's sort of frantic and at the same time, she's very analytical and logical," Cody adds. "You can see her putting together the pieces of the puzzle, facing this really uncomfortable truth about her best friend and coming to terms with it. It's not an easy thing to do, and it's just beautiful to watch Amanda play it."

Fox and Seyfried developed a quick rapport, which kept both of them laughing amid the story's carnage and action. "I like Amanda; she's funny," Fox says of her co-star. "She says really inappropriate things all the time, and it makes me laugh." "I think I was a little shocked by Amanda and Megan," jokes Johnny Simmons, who plays Needy's boyfriend Chip. "I've never come across anyone like these two before. They don't hold back on anything. I was just trying to keep up."

Needy confides in Chip when she realizes Jennifer is chowing-down on the male student body at Kettle High. "If somebody came up to you and said that their best friend was possessed and was eating guys, it's sort of like, 'You're my girlfriend, I love you, but you're kind of crazy!' That thought would have to go through your brain," says Simmons.

Adam Brody plays Nikolai, the lead singer in the fictional band Low Shoulder. He's the ringleader in sacrificing Jennifer in a bid for rock 'n roll superstardom. "Adam

takes words, throws them up in the air and juggles them,” Dubiecki notes. “The role of Nikolai is completely outside of what you’d think of as his normal wheelhouse, and what he thinks of as his normal wheelhouse, but his instincts are right on. Nikolai is a completely sinister jerk – a scary guy who’s doing things for all the wrong reasons – but at the end of the day, we actually want to be caught up in the confusion and shock over who this guy is and how desperate he is for success.”

The band is a catalyst in the story, “setting the chain of events in motion,” says producer Mason Novick. Similarly, the score by Theodore Shapiro & Stephen Barton, and the *Jennifer’s Body: Original Motion Picture Soundtrack*, are key elements of the film. Released by Fueled by Ramen, the soundtrack gathers unreleased tracks from an array of top FBR artists, including Cobra Starship, Hayley Williams and Panic At The Disco, who contribute the first single, “New Perspective.” The soundtrack also features a who’s-who of today’s top new acts, including tracks from Silversun Pickups, All Time Low, Little Boots, Black Kids, Florence and The Machine, and Lissy Trullie, alongside such alternative icons as Dashboard Confessional and Hole, whose classic “Violet” will be included as a bonus track on the digital Deluxe Edition. *Jennifer’s Body: Original Motion Picture Soundtrack* was produced by renowned music supervisor Randall Poster (“The Hangover,” “Revolutionary Road”).

The JENNIFER’S BODY cast also includes “Juno” and “Spider-Man” veteran J.K. Simmons, who plays Mr. Wroblewski, a teacher at Kettle High who sports a prosthetic arm with a gleaming hook. “I wanted Wroblewski to have a prosthetic appendage to hint at some horror in his past,” says Cody, who had to defend her choice against those who thought it gratuitous. “That’s why horror movies are frightening; they underscore the fact that we’re surrounded by horror in life and that’s an unpleasant reality.”

MAKING THE MOVIE

No matter how wild the on-screen action, the filmmakers were determined to infuse JENNIFER’S BODY with a realistic, naturalistic look. “As much as I love beauty in movies, it’s also important that there be some kind of fundamental honesty in the

design choices,” notes Kusama. “Even if you push it and go a little over the top, which I hope we did with this movie in a positive way, there’s still something truthful about it.”

“My initial dialogue with Karyn was basically how to get the hyperbole of horror into this fairly mundane, Midwest setting,” notes production designer Arv Greywal.

“While doing some location scouting, we saw a swimming pool that was almost overgrown with vines, so we took that another step and there are literally thousands of running feet of vines in our pool set.”

Nature is a major visual design thematic in the film. There are plant motifs in the girls’ bedroom wallpaper, an artificial forest of denuded trees at the school dance, and a mossy tree stump serves as Jennifer’s sacrificial alter. “Nature symbolizes the wild forces that are uncontrollable – the supernatural - the primal emotions that permeate this story,” says director of photography M. David Mullen. “We’re constantly seeing this wild, untamed nature, which gives the film a kind of fairytale quality.”

Also embedded in the design is a macabre kind of natural science that portends the visceral experiences to come. “In the girls’ biology class we see models of human intestines and lungs. We also have a possum in a jar of formaldehyde,” notes Greywal, whose first production design assignment was horror maestro George Romero’s “Land of the Dead.” “There are some design themes that we draw on from classic horror movies, and we’re quite overt about it in certain instances. At the pool, there’s a pile of trash and the objects are all visual clichés from old horror movies -- cradles, wheelchairs, broken mirrors, chandeliers, for instance.”

The film’s offbeat sensibility and varying types of humor were key considerations. “Sometimes we’re working with a kind of deadpan humor, other times it has a macabre quality. Sometimes the humor’s in the dialogue, sometimes it’s in the situation, the set-up, or the image itself,” Mullen explains. “Over the course of the story we travel from naturalism to expressionism. As things go more and more wrong for the characters, the lighting gets more shadowy, and things get more extreme in terms of contrast and mood. We could justify it because it’s a story where almost anything is possible.”

MAKING THE MONSTER

Over the course of the story, Jennifer transforms from a glittering beauty into a pale and sickly creature. Jennifer's wan look had the suntanned Megan Fox making every effort to avoid the gym and the sun. "Coming off of 'Transformers,' I was really healthy," says Fox. "I was working out all the time, and I was often at the beach. When I took on JENNIFER'S BODY, I stopped going outside so I could approach Jennifer's demon-esque coloring. I never left my house. I actually started becoming physically what she becomes."

When Jennifer feeds, her facial features transform into a hideous maw. This is achieved in a sequence of shots that showcase the artful marriage of prosthetic make-up and visual effects. "Jennifer's jaw becomes unhinged, her cheeks rip open and the inside of her mouth fills with teeth as she attacks her victims," explains VFX supervisor Erik Nordby. "Because we have a mandate to do as much as we can on camera, our makeup effects team, Greg Nicotero and Mike Fields, took the lead on developing this signature sequence. They designed the overall look that informed our approach, which entailed a series of passes with every pass fulfilling a role in what became the final shot."

"Megan has a pair of fang-like dentures that she wears in the feeding sequences," adds makeup effects artist Mike Fields. "We also had a double who wore an extended jaw and neck prosthetic, and repeated Megan's action on a separate pass. The double's prosthetic was painted green so it could be manipulated in post-production. I then stepped in with the full prosthetic puppet head for a reference shot to give visual effects the full range of motion of the jaw."

JENNIFER's jaw – and the rest of her BODY – arrive in theaters everywhere September 18.

ABOUT THE CAST

MEGAN FOX (Jennifer Check) is one of Hollywood's most sought-after young actresses, well known for her breakout starring role opposite Shia LaBeouf in "Transformers," directed by Michael Bay and executive produced by Steven Spielberg. She reprised the role in the summer 2009 blockbuster "Transformers: Revenge of the Fallen," again directed by Bay and produced by Spielberg.

She was most recently seen in the comedy “How to Lose Friends and Alienate People” as Sophie, alongside Kirsten Dunst, Simon Pegg and Jeff Bridges.

Fox will next be seen in “Jonah Hex,” Warner Bros.’ fantastical live-action adaptation of the DC comic series, opposite Josh Brolin and John Malkovich.

Born in Memphis, Tennessee, Fox began taking dance lessons at age five and continued her training when the family moved to Florida when she was ten. There, she began classes in drama and modeling, and at age 13 had already attained some local notoriety. Fox made her film debut in “Holiday in the Sun” and followed with the comedy “Confessions of a Teenage Drama Queen.” On television, Fox starred in the ABC comedy “Hope and Faith.”

AMANDA SEYFRIED (Anita “Needy” Lesnicki) is best known for her starring role in the hit film “Mamma Mia!,” in which Seyfried highlights her vocal skills as Sophie, the daughter of Donna (Meryl Streep). The film, directed by Phyllida Lloyd, was released in July 2008 and has grossed more than \$600 million internationally.

Seyfried will next star opposite Channing Tatum in an adaptation of the Nicholas Sparks bestseller *Dear John*. In the film, she plays a young woman who meets and falls in love with a soldier (Tatum) while he’s on leave. Lasse Hallström (“The Cider House Rules,” “Chocolat”) directed from a script by Jamie Linden. The film will be released by Sony Screen Gems in February 2010.

Seyfried stars in “Chloe,” an Atom Egoyan-directed thriller that also toplines Julianne Moore and Liam Neeson. Seyfried plays an escort hired by a successful doctor (Moore) to test her husband’s fidelity. The film is written by Erin Cressida Wilson and is produced by Ivan Reitman.

She is currently in production on the Summit film “Letters to Juliet,” in which she plays a young American who travels to Verona, Italy to answer letters people write to the fictional Juliet of “Romeo and Juliet” fame. The film is directed by Gary Winick (“Bride Wars,” “13 Going On 30”) and also stars Vanessa Redgrave and Gael Garcia Bernal.

Seyfried received critical praise for her starring role in HBO’s Golden Globe®-nominated drama “Big Love.” In it she plays Sarah Henrickson, a teenager struggling

with life in a polygamist family, headed by Bill (Bill Paxton) and Barb Henrickson. (Jeanne Tripplehorn).

A Pennsylvania native, Seyfried started her career by modeling at the age of 11. She soon turned to acting and landed her first contract role in 2000 as Lucy Montgomery on “As the World Turns.” In 2002, “All My Children” signed her to the contract role of Joni Stafford.

Seyfried’s big break, though, was in 2004’s “Mean Girls,” in which she co-starred with Lindsay Lohan and Rachel McAdams. Together they won the Best On-Screen Team Award at the MTV Movie Awards®.

ADAM BRODY (Nikolai) has crafted a distinguished career in film and television.

Brody is currently in production on the comedy “A Couple of Dicks,” with Bruce Willis, Sean William Scott and Tracy Morgan, set for a 2010 release. This film follows the adventures of two cops as they try to locate a stolen baseball card, rescue a woman, and deal with gangsters. He will next be seen in the independent dramatic feature “Death in Love,” opposite Josh Lucas, Lukas Haas and Jacqueline Bisset. The film, which premiered at the 2008 Sundance Film Festival, explores the effects of choices made by one generation on the next, and the desperate search for connection and self worth in a world of cruelty and pain.

Previously, Brody was seen in the romantic comedy “In the Land of Women,” starring opposite Meg Ryan. In addition, he appeared in two independent feature films – “Smiley Face” and “The Ten.” He also appeared in director Jason Reitman’s “Thank You for Smoking,” a satirical comedy that followed the machinations of Big Tobacco’s chief spokesman, Nick Naylor, who spun on behalf of cigarettes while trying to remain a role model for his twelve-year-old son. Additional film credits include the box office success “Mr. and Mrs. Smith,” “Grind,” “The Ring” and “Missing Brendan.”

Brody starred as Seth Cohen on Fox’s celebrated television series “The O.C.” The ensemble drama revolved around the young adult community of the Orange County area. Additional television credits include a recurring role as Coop in “Once and Again,”

a recurring role as Dave in the Emmy®-nominated “Gilmore Girls,” and standout guest-starring roles in “Judging Amy,” “Family Law” and Smallville.”

JOHNNY SIMMONS (Chip) recently starred opposite Susan Sarandon and Pierce Brosnan in the independent drama “The Greatest,” about a family dealing with the loss of a child.

He also recently appeared opposite Emma Roberts, Don Cheadle and Lisa Kudrow in the DreamWorks feature “Hotel For Dogs.” Based on the children’s novel of the same name, the film tells a touching story of children who create a home for stray dogs in an abandoned hotel.

Hailing from Texas, it didn’t take long for Simmons to get his first role opposite Steve Carell in the feature film, “Evan Almighty.” Soon thereafter, he booked the feature film, “The Spirit,” based on the graphic novel of the same name. Simmons worked opposite Samuel L. Jackson, Eva Mendes and Scarlett Johansson in the role of the Young Spirit.

J.K. SIMMONS (Mr. Wroblewski) has appeared in diverse projects spanning motion pictures, television and stage performances on and off Broadway and is known for the role of Jonah Jameson in Sam Raimi’s “Spider-Man” trilogy. His motion picture credits include “Hidalgo,” “The Ladykillers,” “The Mexican,” “Off The Map,” “For Love of the Game,” “The Gift,” “Thank You for Smoking,” “Rendition” and his memorable portrayal of the off-beat but never quite deadbeat father, Mac McGuff, in the hit comedy “Juno.” Most recently, he appeared in ““Burn After Reading,” “I Love You, Man” and “Crazy on the Outside.”

On the small screen, Simmons plays LAPD Assistant Chief Will Pope in TNT’s hit series “The Closer.” He also played Vern Schillinger on HBO’s acclaimed drama “Oz,” while playing a recurring role as Dr. Emil Skoda on NBC’s “Law and Order.”

Simmons has appeared on the Broadway stage in performances of “Guys and Dolls,” “Laughter on the 23rd Floor,” “Peter Pan” and “A Few Good Men.”

AMY SEDARIS's (Toni Lesnicki) film projects include "Snowflake," "Tanner Hall," "Dedication," "Shrek the Third," "Snow Angels," "Bewitched," "Strangers With Candy," "Chicken Little," "Full Grown Men," "Romance & Cigarettes," "Maid in Manhattan," "School of Rock" and "Elf."

She was a series regular on "Exit 57" and "Strangers with Candy" (both for Comedy Central) and has guest-starred on "My Name is Earl," "Monk," "Sex and the City," "Just Shoot Me," and "Cracking Up."

Sedaris hails from North Carolina and studied and performed with Chicago's Second City. Her New York theatre credits include "Wonder of the World" (Lucille Lortel Award Nomination), "The Country Club," "The Most Fabulous Story Ever Told" and "Talent Family Plays" (written by David and Amy Sedaris), as well as "Jamboree," "Stump the Host," "Stitches," "One Woman Shoe" (Obie Award), "The Little Frieda Mysteries" (Encore Award), "Incident at Cobble Knob" (Lincoln Center) and most recently "The Book of Liz" (Drama Dept). October 2006 saw the publication of her best-selling book *I Like You: Hospitality Under the Influence*.

ABOUT THE FILMMAKERS

KARYN KUSAMA (Director), a writer/director with an eye for engaging films, continues to push the boundaries of her craft. Kusama creates vivid and detailed worlds with strong but realistic characters at the center of her work.

Kusama's debut as both writer and director was the award-winning film "Girlfight," which won the Director's Prize and shared the Grand Jury Prize at the 2000 Sundance Film Festival. It went on to win the Grand Prize at the Deauville Film Festival, the Prix de la Jeunesse at the Cannes Film Festival, and the IFP's Gotham Award for best feature. The breakout film for actress Michelle Rodriguez, "Girlfight" was theatrically released by Sony Screen Gems in September 2000.

In 2004, Kusama directed the science fiction love story "Aeon Flux" for Paramount Pictures. The film was released in theaters in December 2005, starring Academy Award® winners Charlize Theron and Frances McDormand.

Kusama is currently completing the screenplay for a political drama that she hopes to launch in 2009. She lives in Los Angeles with her husband, screenwriter Phil Hay, and their young son.

DIABLO CODY (Screenwriter/Executive Producer) won 18 awards for her debut screenplay “Juno,” including a WGA Award, an Independent Spirit Award and the Oscar for Best Original Screenplay. A columnist for *Entertainment Weekly*, Cody has been profiled in countless publications and has appeared on CNN, “Oprah” and “Late Night With David Letterman.”

In 2004, Cody authored the critically acclaimed memoir *Candy Girl*. Most recently, she wrote and co-created a half-hour series, “The United States of Tara,” for executive producer Steven Spielberg. “The United States of Tara,” starring Emmy® nominee Toni Colette, premiered on Showtime in September 2008.

MASON NOVICK (Producer) is an independent producer based in Los Angeles. His credits include “Red Eye,” “Juno” and the recent, critically acclaimed comedy “500 Days of Summer.”

“Juno” grossed over \$230 million worldwide and is the second highest grossing platform release of all time. Novick was nominated for an Academy Award for Best Picture for “Juno” and won an Independent Spirit Award for Best Feature. That same year, he was nominated for the Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the Producers Guild of America. “Juno” was also nominated by The Hollywood Foreign Press Association for the Golden Globe for Best Picture-Musical or Comedy and as Best Picture at the 2008 MTV Movie Awards. The film was also selected as one of AFI Top Ten outstanding feature films of 2007.

“500 Days of Summer” premiered at the 2009 Sundance Film festival to rave reviews. Since then it has played to sold-out crowds at myriad film festivals around the country, including closing night of SXSW, Philadelphia, Seattle, San Francisco, Cinevegas, AFI Dallas, Hawaii, and Chicago. The film was selected as the opening night film at The Locarno Film Festival.

Currently, Novick has several projects he is producing set up at various studios, including Diablo Cody's "Girly Style" at Universal, and an adaptation of the comic book *Y: The Last Man* and "Dan Mitner: Badass For Hire," both at New Line. He is also producing an adaptation of the novel of the zombie comedy "Breathers" for Fox Searchlight Pictures.

Novick graduated from the University of Arizona in 1997 and moved to Los Angeles to pursue a career in the film industry. Starting out as an assistant at the powerful agency ICM, he was eventually promoted to agent in the motion picture literary department. As an agent, Novick helped put together "Snakes on a Plane" and the "Underworld" films. Novick manages several writers, including Oscar winner Diablo Cody, Chad Kultgen and Josh Heald.

DANIEL DUBIECKI (Producer) produced his first feature film, "Waiting For Mo," at the age of eighteen. He then produced over 20 award-winning short films, many of which were directed by Jason Reitman, including "Operation," "H@," "In God We Trust" and "Consent." "The Big Empty," a short directed by Newton Thomas Sigel and J. Lisa Chang, starred Selma Blair and Elias Koteas.

Currently, Dubiecki and wife/partner Lara Alameddine are developing films based on the popular Australian science-fiction books *Galax-Arena* and *Terra-Farma*. Along with Torus Tammer, they have also acquired rights to another best-selling Australian book, *Undercover*, as well as its sequel, *White Lies*.

Dubiecki produced the 2006 feature "Thank You For Smoking." Directed by Jason Reitman, the film was bought by Fox Searchlight at the Toronto Film Festival and went onto to earn many accolades including a Golden Globe nomination in 2007 for Best Comedy. Just one week after the film's release, Dubiecki and Reitman signed a two-year deal with Fox Searchlight.

Dubiecki's latest film, "Juno," grossed over \$230 million worldwide, making it Fox Searchlight's highest-grossing picture. The film garnered numerous awards, including three Golden Globe nominations and four Academy Award nominations, and an Oscar win for screenwriter Diablo Cody.

Dubiecki is in post-production on “Chloe” for Studio Canal, directed by Atom Egoyan and starring Julianne Moore, Liam Neeson, and Amanda Seyfried, as well as on “Up in the Air,” for Paramount, starring George Clooney.

JASON REITMAN (Producer), with two feature films under his belt, is an Oscar-nominated director who has established himself as an original, smart and funny storyteller known for his keen pitch-perfect satirical commentaries on our society.

Reitman is currently in post-production on his latest film, “Up in the Air.” The film, which Reitman both wrote and directed, stars George Clooney. Paramount will release the film in the fall of 2009.

Reitman is set to produce Max Winkler's directing debut, “Ceremony,” which will star Michael Angarano and Jesse Eisenberg.

In December 2007, Fox Searchlight Pictures released Reitman's second feature, “Juno,” which follows the story of a pregnant teenager. The film garnered widespread praise since its debut at the 2007 Toronto Film Festival, and has grossed over \$230m worldwide. Reitman was nominated for an Academy Award for directing “Juno.” Additionally, the film earned an Oscar win for Diablo Cody's screenplay and nominations for Best Picture and Best Actress (Ellen Page). It also won three Independent Spirit Awards and a Grammy® Award.

Reitman made his feature film directing debut with the 2006 hit “Thank You For Smoking,” based on the acclaimed novel by Christopher Buckley, which Reitman adapted for the screen. The film had its world premiere at the 2005 Toronto Film Festival, where it was acquired by Fox Searchlight. It went on to earn a Golden Globe nomination for Best Picture and an Independent Spirit Award for best screenplay and a WGA nomination for best adapted screenplay. In 2006, Reitman was named best debut director by the National Board of Review.

Reitman was born in Montreal on October 19, 1977. At age 19, his first short film, “Operation,” premiered at the 1998 Sundance Film Festival. This began a string of Reitman-directed short films that played in over a hundred film festivals worldwide.

Reitman is half of the mash-up DJ Band Bad Meaning Bad.

M. DAVID MULLEN, ASC (Director of Photography) was nominated for the IFP Independent Spirit Award for Best Cinematography in 2000 for directors Michael and Mark Polish's enigmatic feature "Twin Falls Idaho." Mullen was again nominated for the award in 2004 for the Polish brother's critically acclaimed feature "Northfork." Mullen's latest feature, "Assassination of a High School President," directed by Brett Simon, premiered at the 2008 Sundance Film Festival. His recent projects include "Akeelah and the Bee" for Lionsgate, "The Astronaut Farmer" for Warner Bros., and the second season of "Big Love" for HBO.

Mullen has also has photographed a number of features in high definition video, including "Jackpot," the first 24P HD feature to be released theatrically in North America; "D.E.B.S."; "When Do We Eat?"; and "The Quiet."

Mullen studied filmmaking and cinematography at the California Institute of the Arts, where he received his master's degree. Since then, he has photographed more than 30 independent feature films. In 2004, he became a member of the American Society of Cinematographers, and in 2007 became a member of the Academy of Motion Picture Arts and Sciences. With original author Kris Malkiewicz, Mullen updated the classic textbook *Cinematography*.

ARV GREYWAL (Production Designer) recently worked as production designer on "Lars and The Real Girl," starring Ryan Gosling, directed by Craig Gillespie. He has served as production designer on Richard Donner's "16 Blocks" and George A. Romero's "Land of the Dead."

Greywal was the art director on numerous films including "The Pacifier," "Dawn of the Dead," "Godsend," "Bulletproof Monk," David Cronenberg's "Spider (nominated for a Genie Award for Best Art Direction)," "K-19: The Widowmaker," "Exit Wounds," "Finding Forrester" and Showtime's "A Slight Case of Murder."

Born in Bombay, India, Greywal immigrated to Canada with his family when he was 13 years old. After graduating from the University of Waterloo with a Bachelor of Environmental Studies degree and a Bachelor of Architecture degree, he ran his own architecture firm before entering the film industry as an art department apprentice. Greywal honed his craft as first assistant art director on such features as "American

Psycho,” “eXistenZ,” “Dirty Work” and “Mimic.” He moved rapidly through the ranks, working as the art director on Bruce McCulloch’s “Dog Park” and Frank Pierson’s Golden Globe Award-winning television film “Dirty Pictures.” He spent a year working on a permanent New York City street set for the NuImage studios in Sofia, Bulgaria.

PLUMMY TUCKER, A.C.E. (Editor) met director Karyn Kusama in New York while both were working with John Sayles on his film “Lone Star.” Tucker went on to work with Kusama, editing both her debut feature, “Girlfight” (winner of the Sundance 2000 Grand Jury Prize) and her subsequent film, “Aeon Flux” (with Peter Honess and Jef Gullo).

Tucker’s editing credits include “Lonesome Jim,” starring Casey Affleck, for director Steve Buscemi; “Multiple Sarcasms,” starring Timothy Hutton and Mira Sorvino; “Griffin and Phoenix,” starring Amanda Peet and Dermot Mulroney; “Winter Solstice,” starring Anthony LaPaglia and Aaron Stanford; “The Florentine,” starring Michael Madsen and Chris Penn; and the documentary feature “Storyville: The Naked Dance,” chronicling the turn-of-the-century prostitution district in New Orleans, for which she also served as associate producer.

Tucker began her editing career as an apprentice editor, and then assistant editor, on several Peter Weir and John Sayles films; working with Weir on “Dead Poets Society,” “Green Card” and “Fearless,” and with Sayles on “City of Hope,” “Passion Fish” and “The Secret of Roan Inish.” She went on to work with Sayles as associate editor on “Lone Star,” “Men with Guns,” “Limbo” and “Sunshine State.”

Tucker is a member of the American Cinema Editors and has been a visiting teacher in New York University’s Graduate Film Program at Tisch School of The Arts.

BRAD VAN ARRAGON (Co-Producer) was a co-producer on “Juno” and co-produces the upcoming “Ramona and Beezus” from Fox 2000 Pictures, based on the best-selling books by Beverly Cleary. His other feature film credits include “Going the Distance,” “BloodRayne,” “Slither” and “White Noise 2: The Light.”

KATIA STANO (Costume Designer) was costumer designer on “Possession,” “Passengers,” “Elegy,” “She’s the Man,” “We Don’t Live Here Anymore,” and “Water’s Edge,” among other titles.

THEODORE SHAPIRO & STEPHEN BARTON (Music) most recently collaborated on the score for JENNIFER’S BODY.

Shapiro’s other recent projects include the comedies “Year One,” “I Love You, Man,” “Marley & Me,” “The Devil Wears Prada,” “Tropic Thunder,” “Semi-Pro,” “You, Me and Dupree” and “Blades of Glory.” His many other credits include “Idiocracy,” “Dodgeball: A True Underdog Story,” “Fun with Dick and Jane,” “The Baxter,” “Starsky & Hutch” and “Along Came Polly.” Previously, he worked on “View From the Top,” the smash hit comedy “Old School,” “Heist,” “State and Main” and the critically acclaimed “Girlfight.”

He won BMI Music Awards for his work on “The Devil Wears Prada,” “Blades of Glory,” “You, Me and Dupree,” “Dodgeball: A True Underdog Story,” “Starsky & Hutch” and “Along Came Polly.”

Shapiro also writes music for the concert hall. His works have been performed by orchestras including the Los Angeles Philharmonic and the Seattle Symphony.

Barton is composing the score for the upcoming features “Exam” and “The Six Lives of Henry Lefay.” He wrote the score for “Mrs. Palfrey at the Claremont,” composed additional music for “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe” and “The Chronicles of Narnia: Prince Caspian,” and was additional music arranger on “Gone Baby Gone” and “Shrek the Third.”

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