



the break-up

Production Information

In a romantic comedy, things typically unfold by a tried-and-true formula: boy meets girl, things go right, then just a little bit wrong, all on the way to happily-ever-after.

But what about when boy and girl are exhausted after another long day? When the routine starts to drive them absolutely nutty? When all the little things that used to endear them to each other start to just . . . really . . . annoy each other?

Enter *The Break-Up* . . . an unconventional romantic comedy that follows a couple's often comical, sometimes painful, but always entertaining journey into the unraveling and deconstruction of a once solid and loving relationship.

VINCE VAUGHN and JENNIFER ANISTON star as Gary and Brooke, a couple who let a seemingly small argument escalate out of control and suddenly find themselves—after two years together—confronted with the choice between love and loss.

With the once happy couple standing their ground and refusing to move out of the condo they've shared and showered with attention, an all-out war of the exes breaks out. *The Break-Up* boasts an all-star supporting cast of friends and family who come to give Gary and Brooke advice and direction from every possible perspective.

On Gary's side are his best buddy Johnny O (JON FAVREAU); his level-headed realtor Riggelman (JASON BATEMAN); and his brothers and business partners, quirky workaholic Dennis (VINCENT D'ONOFRIO) and self-styled super-suave Lupus (COLE HAUSER). Advising Brooke are her stable sounding board Addie (JOEY LAUREN

ADAMS); Addie's settled-down domesticated husband Andrew (PETER BILLINGSLEY); Brooke's flamboyant (but-not-gay!) brother Richard (JOHN MICHAEL HIGGINS), who delights in his all-male *a cappella* group The Tone Rangers; her well-meaning mom (ANN-MARGRET); and her oddball co-workers, fabulous and fearsome gallery owner Marilyn Dean (JUDY DAVIS) and wide-eyed receptionist Christopher (JUSTIN LONG).

Following the well intended—but often misguided—advice from their collection of advisors, Gary and Brooke experiment with a series of schemes designed to either push the other one away or win them back. In this hilarious and surprisingly heartfelt comedy, they come to realize that, in matters of the heart, winning doesn't come from being the last one standing but from learning when to put the gloves down.

The Break-Up is directed by PEYTON REED (*Bring It On, Down With Love*). The original script was written by screenwriters JEREMY GARELICK and JAY LAVENDER, with story by Vaughn, Garelick and Lavender. Vaughn is also the producer on the project with SCOTT STUBER (upcoming *You, Me and Dupree, The Kingdom*). PETER BILLINGSLEY (*Zathura, Made*) and STUART BESSER (*The Sweetest Thing, Identity*) serve as executive producers. Reed's creative team includes cinematographer ERIC EDWARDS (*To Die For, Cop Land*), production designer ANDREW LAWS (*Along Came Polly, Derailed*), costume designer CAROL ODITZ (*Murder by Numbers, The Ice Storm*) and editors DAVID ROSENBLOOM (*Hart's War, The Recruit*) and DAN LEBENTAL (*Elf, From Hell*).

ABOUT THE PRODUCTION

Building Up to *The Break-Up*:

Vince Vaughn Circles His Wagons

Actor/writer/producer Vince Vaughn was growing weary with the majority of romantic comedy scripts he received. They always seemed to have a subplot with clichéd wackiness of a couple in love going through some insurmountable task before they found their Hollywood ending. For years, he wanted to make “the anti-romantic comedy” and

tell the story of love gone wrong. He believed that relationships were challenging and humorous enough without delving into a silly subtext, such as marrying someone in 10 days to get 10 million dollars.

The actor, who has starred in a string of highly successful films, including 2005's top-grossing comedy *Wedding Crashers*, as well as *Mr. & Mrs. Smith*, *Dodgeball*, *Old School* and *Starsky & Hutch* explains: "I wondered, what about a movie that's not really a traditional romantic comedy? I thought of the movie *The Odd Couple* and how it would be interesting to see two people go through a break-up, and the pains of a break-up, while living under the same roof. Comedy's always an over-commitment to the absurd. But I always like things based in reality."

The idea was one that occupied Vaughn's attention for the next several years, but it wasn't until he met writers Jeremy Garelick and Jay Lavender that *The Break-Up* would start up. The first-time screenwriters had been working on their own treatment, a comedy script starring Vaughn. "It was August of 2001, and we wrote a script with Vince in mind," recalls Lavender.

Lavender and Garelick sold their script for the "Vince Vaughn comedy," which eventually crossed the desk of Vaughn's manager, who liked what he read. The writing partners found themselves in the same room as the actor/producer in December 2002 to discuss the project, but Vaughn had something else in mind. He revealed his idea for a "break-up movie" to the team, and by the end of the meeting, it was clear that the three were on the same comedy page and up to the challenge.

It would take a couple years for the project to gel, but in late 2004, they would spend three months at Vaughn's Los Angeles home/war room, collaborating 12 to 20 hours per day on the script. "We were living at Vince's house for three months," laughs Garelick.

During the writing process, Vaughn, Garelick and Lavender would act out many of the scenes and improvise the dialogue. "There would be times when Vince would go off on a rant, and we could literally have five pages of material from that," remembers Lavender.

Garelick and Lavender felt they really "found the movie" after digging into the script for those three months, and the writing partners credit Vaughn for shepherding the

project and keeping the creative juices flowing. Says Lavender, “There isn’t a part of this movie that Vince hasn’t put his stamp on.”

With the script complete, Vaughn put on his producer’s hat and shopped *The Break-Up* around Hollywood. Previously a producer on the 2001 crime comedy *Made* with teammate Jon Favreau, Vaughn would produce *The Break-Up* as the first film under his new production banner, Wild West Picture Show Productions. It didn’t take long to find the right studio. After a 30-minute pitch meeting with Universal Pictures, the executives were sold.

Notes producer Scott Stuber, “Romantic comedy scripts are challenging, as few stories are able to take emotional risks and not lose the comedy. But after reading the script and meeting with Vince and the writers, it was clear this one was different and would make both a very funny and emotional film.”

Now that he had a studio on board, Vaughn’s thoughts immediately turned toward a director. During discussions with the studio, the name Peyton Reed came up. Reed had directed the bubbly comedy-romance *Down With Love*, starring Renée Zellweger and Ewan McGregor, and the cult classic/cheerleading comedy *Bring It On*, with Kirsten Dunst.

“I liked *Down With Love* and what he did with the camera on that film. It had a fun pace to it,” relates Vaughn. “I met with Peyton and thought he was terrific—very funny and very smart.”

Reed read the script for *The Break-Up* and was immediately interested. “I loved the idea of working with Vince and telling a story about two people that, in the broadest sense, may be filed under ‘romantic comedy’ in the video store but is absolutely not a typical romantic comedy,” offers Reed. “There was a sense of mystery to the script, too—are they going to end up together? That tension was interesting to me.”

The director acknowledges, “This genre has been around so long, people are always trying to come at it from different ways. What appealed to me about the script is that you’re not watching a romance bloom; you’re watching it die. A break-up is actually more universal than a romance that’s working instantly.”

With Reed in place to helm the film, Vaughn called upon an old friend to fill out his producing team. Peter Billingsley, who in his early days played young Ralphie in the

holiday classic *A Christmas Story*, has since become an accomplished film producer. Billingsley and Vaughn have known one another since a youthful meeting 15 years ago when acting together in a CBS *Schoolbreak Special*.

Years later, the two reunited to collaborate on *Made*, in which Billingsley served as a co-producer. Billingsley notes, “I was finishing up *Zathura* with Jon, and I was excited from the second I read this script.”

The story’s departure from stereotypical romantic comedies interested not only the behind the scenes talent, but also actors to be cast in the film. Brooke Meyers herself, Jennifer Aniston, offers, “I loved that it wasn’t one of those clichéd romantic comedies where everything gets wrapped up in a pretty little bow. It goes deep into the deterioration of a relationship, and it’s not always rosy.”

Finding the Comic Actors:

Casting *The Break-Up*

The filmmakers now embarked on casting the project and, according to Billingsley, “made a decision to get a group of actors—not performers or standard comedy people that you might expect to see in a romantic comedy.” This philosophy led Vaughn’s team to seek out and cast diverse talents. Billingsley continues, “The caliber of actors we have in this movie certainly helps that process a lot.”

Director Reed believes that the actors’ positive responses were due to the script—and Vaughn. “It’s hard not to respond to Vince’s enthusiasm,” he explains. “A lot of members of the cast are people that Vince has worked with before and people that we are both really big fans of. And, we were shooting in Chicago for the summer. Fortunately for us, we were able to move people’s schedules around and make it work.”

Chicago native Vaughn relates his character, Gary, is “just your regular American guy. He means well, and he’s a positive guy. But he’s not big on doing stuff that’s not in his wheelhouse. He’s a little bit selfish; he’s a little bit unaware.”

Vaughn, Garelick and Lavender faced a minor dilemma when deciding what profession Gary should have. “So much of the film takes place in the condo, we wanted

to open things up and go somewhere,” says Lavender. “We wanted something that gave Vince the ability to riff and something that was specific to Chicago.”

The idea of Gary as a double-decker tour bus guide was suggested, and it stuck. “If we gave Vince a microphone in a job where he could just talk and talk, we knew we’d be fine,” says Lavender. “The double-decker tour bus is such a Chicago image, and it opened things up. We could show off the landmarks and shoot it in the warm weather.”

It would clearly take a formidable female talent—one who could dish out the wisecracks as expertly as her male counterpart—to play the role of Brooke. Jennifer Aniston was always the actor/producer’s first choice for the role.

“I started thinking of her when I was writing because she’s not only a great actress, but she has a quality that’s very likable, very warm and appealing,” says Vaughn. “There’s a genuineness to Jen. And she’s also really funny.”

After meeting with her, the director agreed there was no better choice. “When I came on board, Vince was obviously attached, but we had not cast Brooke yet,” says Reed. “He’s also 6’ 5”, so you have to cast someone who can really be a presence in the frame. It takes a tough woman to be able to spar with Vince’s rapid delivery on screen, and Jennifer definitely holds her own. I loved the idea of the potential chemistry between these two actors.”

Aniston recalls, “The script was hilarious. It had everything that I love—a combination of multiple levels of drama and comedy.”

Aniston describes Brooke as the typical, supportive girlfriend. “She’s an artist at heart, but she’s not really accomplished,” says the actor. “She’s in a relationship that she’s been in many times before...hoping to break a pattern she’s been repeating.”

Jon Favreau, who first paired with Vaughn 10 years ago in the quintessential L.A.-nightlife story *Swingers*, was a natural choice to play Johnny O, Gary’s thuggish best buddy from Chicago’s South Side. Vaughn describes his relationship with his pal as akin to “a couple of old teammates.” The director, too, knew he needed an actor who could help Vaughn play to the worst side of the male ego.

“In a weird way, it’s like seeing those characters from *Swingers* 10 years later in our movie,” offers Reed. “Jon and Vince have this very easy rapport. You see them in

the frame together and you know they have a history together. The scenes that they did together were scripted, but I gave them a lot of leeway to just riff and have fun.”

Favreau welcomed both the chance to come back to a city he used to call home and the opportunity to play a different kind of character opposite his buddy. “When I’ve worked with Vince before, I’ve been the main guy and he’s been the funny supporting guy. It’s fun to flip responsibilities.”

Johnny O’s female counterpart, Addie, is played by another member of Vaughn’s repertory, Joey Lauren Adams. The production team cast her as Brooke’s best friend, a married mother of two who’s always on hand to offer Brooke plenty of self-help advice. Adams came to the project through Vaughn, whom she too has known for years.

She recounts, “I first met Vince years ago at The Dresden, and this was pre-*Swingers*.” Several years later she “went in to audition for *A Cool, Dry Place*, and Vince was standing there. We’ve been friends ever since.”

After she read the script, Adams was hooked. “I thought it portrayed relationships in a real way,” the actor recalls. “It had substance to it. And my role was not just playing ‘best friend.’ I had a real character and something to do with it.”

Addie’s husband, Andrew, is played by executive producer Billingsley, who had acted in only a couple of productions over the last decade. “It’s something I hung up for a while, but it’s fun to be acting again,” Billingsley notes.

Billingsley got the part after a table reading for the movie, marking the first time he’d been on screen with Vaughn in years. “We hadn’t cast some of the roles,” explains Billingsley. “So I read four or five roles just to keep the reading moving.” After his reading of Andrew, the group refused to let him abdicate the role to anyone.

John Michael Higgins, best known for hilarious turns in the Christopher Guest films *Best in Show* and *A Mighty Wind*, came on board to play Richard, Brooke’s pathologically musical brother. An avid member of the Tone Rangers, his all-male *a capella* singing group, Richard is the sensitive guy to Gary’s beer-drinking everyman.

“I’m attracted to characters that have no social referencing skills,” laughs Higgins. “The scene that I auditioned with is one of the most memorable in the movie. Here’s this very nice dinner table, and suddenly one person just starts going off and trying to make everyone sing.”

When the filmmakers told Higgins they needed someone familiar with *a capella* singing, Higgins didn't flinch. "I'm actually not an *a cappella* person," he confesses. "I used to sing with a group a long time ago. But I said, 'You know what? I can write arrangements. I can rehearse a group.' Me and my big mouth."

Taking him up on his offer, the filmmakers gave Higgins the tasks of preparing music, writing arrangements and convening/rehearsing a vocal group for their scenes. "Michael was put in charge of rallying this group, and he ran with it," says Lavender. "He brought together this tremendous group of extremely talented singers from L.A., New York and Chicago."

The casting of perennially sexy, two-time Oscar®-nominee Ann-Margret as Mrs. Meyers, Brooke and Richard's mother, was a coup for the production. "We were talking about the role, throwing out ideas," recalls Reed. "Someone said, 'Let's get Ann-Margret.' We all laughed. Then it was like, 'Is it possible we could get *the* Ann-Margret?' And we got Ann-Margret, which for me was a thrill. From *Viva Las Vegas* to *Bye Bye Birdie* to *Carnal Knowledge*—her whole body of work is amazing."

The actor was attracted to the project for several reasons. "I read my scenes, and I was laughing out loud. I thought it would be so much fun," she says. "Also, when my family immigrated from Sweden, we settled in Fox Lake, Illinois. Coming back to the Chicago area was really fantastic."

Another actor who added prestige to the project was Judy Davis. Fortuitously, it was Aniston who suggested her for the role of Brooke's boss—brutally honest, eccentric gallery owner Marilyn Dean. At Aniston's recommendation, Vaughn, Garelick and Lavender got to know Davis' work by watching her films, including Woody Allen's *Husbands and Wives*, which earned Davis one of her two Oscar® nominations.

"The next day, I'm reading *USA Today* in my hotel room, and there's a column about Judy Davis," Lavender recalls. "It discussed how she's one of the best 'unknown,' unheralded actors of our time...lauding all of her credits."

The production tracked Davis down in her native Australia, and she agreed to join the project. Aniston was admittedly "over the moon," when Davis accepted the offer. "This was a difficult role because on the page, Marilyn Dean is a very big, very strange personality," adds Reed. "She's an odd character, and Judy really delivered."

Playing Brooke's nerdy, country club-set father was Vaughn's own dad, Vernon. "He's my good luck charm," says Vince Vaughn. "*Swingers* was the first movie that Favreau and I put together, and my dad was in that. That one did well. Then I produced *Made* with Favreau, and he was in that, and that one did well. So I figured, three's the charm. Don't break a winning streak."

Joining the cast as Vaughn's on screen brothers are Vincent D'Onofrio and Cole Hauser. Along with Gary, the Grobowski brothers own 3-Brothers Bus Tours, which aspires to conquer Chicago tourism "by land, sea and air."

"When Vince and I were talking about who could play Gary's socially-awkward older brother, Dennis, we focused on Vincent D'Onofrio," says Reed. "I loved the idea because they look like they could be brothers, and Vincent is a brilliant actor. We were both excited to see what he would come in and do with the character of Dennis. Sure enough, he came up with something that was really unexpected."

Cole Hauser, known for his primarily dramatic performances in such films as *Tigerland*, *White Oleander* and *Paparazzi*, plays prowling bachelor, youngest brother Lupus. "I love Cole, and I've known him for a long time," says Vaughn. "The part was sort of based on him. It's exaggerated, obviously—he's not as extreme as Lupus—but it was based on stuff I've heard Cole say and do. He's a terrific actor, and he does a lot of great dramatic stuff. It was good to see him get to do something a little more comedic."

Considering the casting choices for the Grobowskis, Reed wanted to portray family members that would explain Gary. The director notes, "Gary's from the South Side and is not going to spill his guts every afternoon when he gets home from work." The brothers had to reflect that mentality. "You really feel like these guys are Polish guys from Chicago and have a real brotherly relationship."

Rounding out the cast are Jason Bateman as Gary and Brooke's realtor friend, Riggelman, and Justin Long as Brooke's flamboyant colleague, Christopher.

Bateman, another member of the Vaughn comedy circle, has recently appeared with the actor in *Starsky & Hutch* and *Dodgeball*. "I read the script, but it didn't really matter," says Bateman. "I mean, to be involved in a project like this, you'd pay them—which I almost have," he jokes.

Justin Long also worked with Vaughn and Bateman on *Dodgeball* and stars in the forthcoming comedy *Accepted*. “He’s one of the funniest guys you’ll ever meet, and he brought a real take to Christopher,” says executive producer Billingsley. “The wig, androgynous clothing and obscenely high heels were his idea. He approached the role with a strong point of view.”

With casting complete and a solid script from which to draw, both the director and the producers knew they were ready to roll. Stuber offers, “We took a step back and looked at this roster of talent...we knew we just couldn’t assemble a funnier or more talented group for the film.”

Sticking Close to the Script:

Improving on Improv

Pre-production finished, Reed and Vaughn knew they could now play with a favorite style of sport: improv.

Reed knew he’d found a kindred spirit in Vaughn, someone willing to step outside of his comfort zone to get just the right take. “Vince as a producer is a lot like Vince as an actor,” the director explains. “He’s tireless. He’s got tons of energy, and he has a vision for the movie that’s very clear. He knows where the movie’s got to be funny; he knows where the movie’s got to be dramatic.”

That clarity toward humor often lent itself to improvisation. Reed states, “Vince and Jen would stick close to the script. But after a couple of takes, when we knew we had it, we’d just let ’em go. That’s really where Vince excels, and it’s what people love to see. It gives the comedy a real immediacy, like you’re watching him find his thoughts.”

Aniston also found this solid repartee while shooting her rapid-fire scenes with Vaughn and enjoyed the freedom to give something extra when it was time to step off the page. “I loved the way we volleyed together—there was a great rhythm to it. You don’t get that all the time,” she admits. “I had that on *Friends*, but that was also 10 years in the making.”

Of working with his longtime comedy partner Jon Favreau, Vaughn commends, “Jon came in and played this part...we were able just to set up two cameras and improvise. Fav’s one of those actors you can do that with, where you know what the intention of the scene is. I would say probably 70 percent of all the scenes are completely improvisation that happen just there on the day.”

Actor Joey Lauren Adams also found it refreshing to work on a set open to impromptu performance. She reflects, “Peyton is from the school of improv—do what you want, do what makes you feel comfortable, let’s try it, let’s do a take. Vince is big on improv, too, so we usually did his coverage first. He sort of takes the scene and runs with it, so when the camera turns around on you, you feel comfortable to do the same.” Adams adds, “You try and keep up,” she adds, “which is hard to do with Vince.”

My Kind of Town:

Filming in Chicago

Opting to film *The Break-Up* entirely in Chicago was as important as any casting decision. Many members of the cast have roots in the Windy City, but it was Vaughn’s unrelenting desire to shoot the film in his hometown that secured the production’s Chicago locations. The city responded in kind.

“I grew up in the suburbs of Chicago watching movies like *The Blues Brothers* and all the great John Hughes films,” Vaughn says. “*The Break-Up* in many ways is a love letter to Chicago, and I felt like this town was the perfect backdrop for this film. It’s a very real place, very American. It’s a setting that’s relatable and very accessible to people from all over the country.”

The production shot in or near such iconic Second City locations as Millennium Park, Wrigley Field, the famous Michigan Avenue shopping area (where the Marilyn Dean Gallery is located), the Wrigley Building, the city’s South Side (where Skylark Johnny O’s bar is located), the Chicago River, the Buckingham Fountain, Smith & Wollenskys steakhouse and the upscale nightclub Sound-Bar.

Reed offers, “It’s a movie that could not take place anywhere else. In the way that Woody Allen movies are all about New York, this movie is all about Chicago. The

script was smart about how it utilized all the different aspects of life in this city; it's very much about the rest of the country and the way the average American lives.”

It was also a goal of the production to keep the action true to the city's layout. For example, the 3-Brothers Bus Tour pickup spot is right in front of the Wrigley Building, a logical stop for a tourist service. “Everything from the scene structure to the locations—a lot of thought was put into making sure that places were what they were, and that the actors within those places looked like how they would,” says Billingsley.

Favreau, who lived in Chicago for a few years, feels this attention to detail is welcomed by locals. “I know that when I lived here, there were only a few movies like this, and people from Chicago really appreciate the accuracy,” he says.

The effort for authenticity permeated the production. Costume designer Carol Oditz notes, “I wanted to prep this movie in Chicago. All of the costumes that are on Vince are Chicago costumes—not New York or L.A. That was the baseline for us.”

Overall, the city extended a warm welcome to the production. “Unlike New York or L.A., people still get really excited that there's a movie in town,” says Reed. “From a photography standpoint, it's one of the most beautiful cities I've ever seen. The summer is fantastic; the architecture is amazing; the food is unstoppable.”

Breaking Up the Tasks:

Designers Get to Work

Production designer Andrew Laws, a consort of director Reed's in *Down With Love*, had just completed another film in Chicago when he read the script for *The Break-Up*. “I loved the idea that the film was a celebration of this city,” says Laws.

Since approximately two-thirds of the movie takes place in Brooke and Gary's condo, the decisions surrounding this set were crucial. Early on, the filmmakers considered filming in a practical location and scoured the city. Unfortunately, that option didn't afford flexibility. “There were certain constraints based on how big this condo was really meant to be,” says Laws. “It's meant to be a one-bedroom condo, and with most of the things that you'd find in that space. Considering that we were shooting there for about five weeks, we would have found ourselves standing on top of each other.”

“Shooting practical can be tough because there’s people that live below or above you, so they’re excited to have the movie there the first night. But come week two, they’re upset if you’re shooting at four in the morning,” points out Vaughn.

In the end, creating the environment on stage allowed the creative team to “bend and flex the set to suit the film and the movement of the script,” says Laws. With a lack of stage space in Chicago and two other films in town competing for the same real estate, the filmmakers lucked out when they secured the enormous National Guard Armory.

Laws developed a floor plan for a condo built in the 1920s, using an existing Chicago home as a jumping off point. “We wanted something that had an older flavor to it,” the designer notes. Once the plans were agreed upon, a platform was built to raise the condo off the floor so that views out the windows looked realistic. A truss was rigged to accommodate overhead lighting requirements. “Then it’s just a slow buildup—getting the walls up, doing the plastering, adding the details,” he adds. These details included placement of functional hardware and windows, vintage glass and texturing on the walls.

The set was built slightly oversized to enhance its realism. “That’s the thing I always said to Andrew—it has to look realistic. You can’t for a second think you’re on a movie set. You have to buy that they really live here,” says director Reed. “Andrew delivered in spades. The detail work, the painting, the plastering...it’s really amazing.”

Reed knew the lighting of the condo was just as important as its design. “I wanted it to have a real sense of reality to it. Vince and I talked a lot about our mutual dislike of really brightly lit, flat comedies,” he comments. “I brought in a bunch of visual reference, like Woody Allen movies that Gordon Willis shot in the ’70s and ’80s that really captured a sense of place and a sense of the city.”

Laws worked closely with director of photography Eric Edwards, who was in charge of lighting this artificial space to make it look like a real condo, complete with views of the Chicago skyline.

“The way this whole set was constructed made it great for us to shoot in,” comments Edwards. “Everything was nicely oversized, and Andrew added these antique glass windows that really helped with the translite and selling the idea that there’s actually buildings out there.”

Aniston loved the condo... so much so that she admits she found it hard to leave when shooting wrapped. “You can see why Brooke and Gary would fight over this apartment. It’s absolutely gorgeous,” she laughs.

Costume designer Oditz gave that same attention to detail. She appreciated the fact that “on set, I really felt like a filmmaker whose area of expertise is costume. Vince and Peyton invite everybody to the table. Whatever ideas you have are welcomed.”

He Said, She Said:

Lessons Learned

The eye for perfection taken in the production, cinematography and costume design permeated the set of *The Break-Up*. The filmmakers knew this was a story that had to be told fairly—and with just the right comic timing—as Brooke and Gary were both innocent victims and guilty participants in the demise of their relationship.

Notes the director, “We went to great pains so that you can see both sides of each argument. It was important to us to have this story play real and balanced. The movie isn’t taking Brooke or Gary’s side. It presents two people having real problems—people who do have a love for each other, but who aren’t at a point where they can communicate it.”

For Vaughn, that’s where the true comedy will always come in: the day-to-day places where the banal offers the opportunity for the biggest laughs...and the most valuable lessons learned. “My taste in comedy is looking at things that can be very funny, on the one hand, and very uncomfortable on the other,” the actor/producer reflects.

He concludes that, amidst the comedy, “*The Break-Up* is really a cautionary tale. If you love someone, but take them for granted and don’t communicate, you can destroy a once great and positive relationship. Finding a strong connection is possible, but relationships must be nurtured and honored. Ultimately, the success of a relationship isn’t always judged by whether it worked out, but by how much you’ve evolved, and how much better prepared you are because of what you have gone through and learned.”

Universal Pictures Presents Wild West Picture Show Productions: Vince Vaughn and Jennifer Aniston in *The Break-Up*, starring Joey Lauren Adams, Ann-Margret, Jason

Bateman, Judy Davis, Vincent D'Onofrio, Jon Favreau, Cole Hauser, John Michael Higgins and Justin Long. The music is by Jon Brion. The costume designer is Carol Oditz. The co-producers are Jeremy Garelick and Jay Lavender. Associate producers are Victoria Vaughn and John Isbell. The film is edited by David Rosenbloom ACE and Dan Lebental ACE; the production designer is Andrew Laws. *The Break-Up*'s director of photography is Eric Edwards. The executive producers are Peter Billingsley and Stuart Besser. The film is produced by Vince Vaughn and Scott Stuber. *The Break-Up* is from a story by Vince Vaughn & Jeremy Garelick & Jay Lavender and from a screenplay by Jeremy Garelick & Jay Lavender. The film is directed by Peyton Reed. © 2006 Universal Studios. www.thebreakupmovie.net

ABOUT THE CAST

VINCE VAUGHN (Gary Grobowski / Story by / Produced by) uses a potent combination of charm and charisma and has made his mark among today's generation of talented young actors and producers.

Vaughn recently starred opposite Owen Wilson in the runaway comedy hit *Wedding Crashers*. With a domestic box office take of over \$208 million, the New Line Cinema release is the second highest grossing R-rated comedy of all time and only the sixth R-rated film in cinematic history to pass \$200 million domestically.

Created and produced by Vaughn, *The Break-Up* is also the first feature film for his Wild West Picture Show Productions, which was established in 2005. Under the banner, Vaughn recently completed shooting the documentary feature film, *Vince Vaughn's Wild West Comedy Show: 30 Days & 30 Nights—Hollywood to the Heartland Tour*. The film chronicles Vaughn and four stand-up comedians, on- and off stage, traversing the country on a tour bus while performing 30 consecutive nights in 30 cities.

In the summer of 2004, Vaughn starred opposite Ben Stiller in the hit comedy *Dodgeball: A True Underdog Story*. The film opened number one on its way to grossing \$114 million at the box office. He was also seen in the role of villain Reece Felman in *Starsky & Hutch*, re-teaming with his *Old School* director Todd Phillips. Starring alongside Luke Wilson and Will Ferrell, *Old School* kept audiences laughing all summer

in 2003 and has become a modern-day comedy classic.

Vaughn also starred as the scene stealing Raji, a wannabe rap and R&B music producer in F. Gary Gray's *Be Cool* for MGM. The ensemble cast included John Travolta, Uma Thurman, Cedric the Entertainer and Andre 3000. Vaughn was also in Doug Liman's *Mr. & Mrs. Smith* for Twentieth Century Fox. In the box office hit, Vaughn played Eddie, the best friend of John Smith, played by Brad Pitt. He also appeared last fall in the independent film *Thumbsucker*, alongside Keanu Reeves and Vincent D'Onofrio.

A Chicago native, Vaughn first caught the attention of critics and audiences in Doug Liman's independent sleeper hit and cult classic *Swingers*. In 2001, Vaughn reunited with *Swingers* screenwriter and co-star Jon Favreau in the comedy classic *Made*, for which he also served as producer.

Vaughn's other film credits include *Domestic Disturbance*, *The Cell*, *Psycho*, *The Prime Gig*, *Clay Pigeons*, *Return to Paradise*, *A Cool, Dry Place*, *The Locusts*, and Steven Spielberg's *The Lost World: Jurassic Park*.

Born in Sherman Oaks, California, and raised in New York City, **JENNIFER ANISTON** (Brooke Meyers) is a versatile actress who was exposed to acting at an early age by her father, John Aniston, who starred on NBC's daytime drama *Days of Our Lives*, and her godfather, the late Telly Savalas.

Aniston was most recently seen in *Friends With Money*. This film marks Jennifer's return to the indie screen and both her performance and the film received rave reviews. Aniston was also recently seen in the Rob Reiner film *Rumor Has It*, as well as the thriller *Derailed*, co-starring Clive Owen.

Aniston completed her 10th and final season on the hit ensemble comedy *Friends*, along with Courteney Cox-Arquette, Matt LeBlanc, Matthew Perry, David Schwimmer and Lisa Kudrow, on NBC. Her work as Rachel Green has earned her two Emmy Award nominations for Best Supporting Actress; four People's Choice Awards for Best Actress in a Comedy Series; two Screen Actors Guild Award nominations for Best Actress in a Comedy; as well as nominations for a Golden Globe Award for Best Supporting Actress in a Comedy, Drama or Mini-Series and for Best Performance by a Lead Actress in a Comedy Series. She

won her first Emmy in 2002 as Lead Actress in a Comedy Series as well as her first Golden Globe Award in 2003 for Best Performance by a Lead Actress in a Comedy Series. She recently received her third Emmy nomination for Lead Actress in a Comedy Series.

In addition to the massive success she has achieved on the small screen, Aniston continues to branch out with very different roles on the silver screen. Aniston played opposite Ben Stiller in Universal's *Along Came Polly*. She also starred opposite Jim Carrey and Morgan Freeman in the smash hit comedy *Bruce Almighty*. She also starred in Miguel Arteta's critically acclaimed third film *The Good Girl*, opposite Jake Gyllenhaal, John C. Reilly and Zooey Deschanel—a role for which Aniston earned an Independent Spirit Award nomination. The film made its debut to rave reviews at the 2002 Sundance Film Festival and was released by Fox Searchlight.

Aniston's other film credits include *Rock Star*, opposite Mark Wahlberg and directed by Stephen Herek; *She's the One*, opposite director Ed Burns and Cameron Diaz; *Picture Perfect*, opposite Kevin Bacon and Olympia Dukakis and directed by Glenn Gordon Caron; *'Til There was You*, with Jeanne Tripplehorn, Sarah Jessica Parker and Dylan McDermott; and the critically praised *The Object of My Affection*, opposite Paul Rudd. Her other film credits include *Office Space* and *Dream for an Insomniac*.

Aniston, who is of Greek descent, spent a year of her childhood living in Greece with her family, but relocated to New York when her father landed a role on the daytime drama *Love of Life*. She had her first taste of acting at age 11 when she joined the Rudolf Steiner School's drama club. Her experience at the Rudolf Steiner School also helped Aniston develop a passion for art. At age 11, one of Aniston's paintings was selected to be on display in an exhibit at New York's Metropolitan Museum of Art.

She began her professional training as a drama student at New York's High School of the Performing Arts. After graduating in 1987, Aniston won roles in such off-Broadway productions as *For Dear Life* at New York's Public Theater and *Dancing on Checker's Grave*. In 1989, she landed her first television role as a series regular on *Molloy*. Aniston's other television credits include series regular roles on *The Edge*, as well as *Ferris Bueller*; a recurring role on *Herman's Head*; and guest-starring roles on such series as *Quantum Leap* and *Burke's Law*.

As an actress in both studio and independent films, **JOEY LAUREN ADAMS** (Addie) has enjoyed a long string of commercial and critical successes. Her most acclaimed performance—as Alyssa in Kevin Smith’s 1997 hit film *Chasing Amy*—earned her a Golden Globe nomination for Best Actress as well as the award for Most Promising Actress from the Chicago Film Festival.

This triumph was soon followed by leading roles in the smash hit *Big Daddy*, with Adam Sandler, and in *A Cool, Dry Place*, with Vince Vaughn. Other recent notable roles include performances in Sally Field’s *Beautiful*, with Minnie Driver, and in *Bruno*, directed by Shirley MacLaine; as well as starring roles in James Toback’s *Harvard Man*, with Sarah Michelle Gellar; *In the Shadows*, with Matthew Modine and James Caan; and *Grand Champion*, co-starring Julia Roberts and Bruce Willis.

Originally hailing from North Little Rock, Arkansas, Adams began acting early in life, performing at local church productions. Arriving in Los Angeles as a teenager, she soon received her first big break with roles on various television shows such as *Married With Children* and *Top of the Heap*.

In 1993, she moved into feature films with her standout performance in Richard Linklater’s cult classic *Dazed and Confused*, continuing thereafter with featured roles in *Coneheads*, *The Program* (starring James Caan), *S.F.W.* (with Stephen Dorff), *Sleep With Me*, *L. A. Rules*, *Michael* (alongside John Travolta), *Bio-Dome*, *Strange Habits* (an award-winning Sundance Festival short), and finally *Mallrats*, also directed by Kevin Smith.

Adams recently completed her directorial debut on *Come Early Morning*, starring Ashley Judd. Adams wrote the project, which was in competition in the 2006 Sundance Festival. The actor also received the Dorothy Azner award for achievement by women in film.

ANN-MARGRET (Wendy Meyers), a consummate entertainer, has been nominated twice for an Academy Award®, won five Golden Globe Awards and received six Emmy nominations for her television work. She is a three-time winner of the “Female Star of the Year” award given by the United Motion Pictures Association; has been twice honored as “Outstanding Box Office Star of the Year” by the Theatre Owners

of America and was voted “Song and Dance Star of the Year” by the American Guild of Variety Artists. Ann-Margret was nominated last year for a Grammy for her CD, “God is Love: The Gospel Sessions.”

Ann-Margret received an Emmy, Golden Globe and Screen Actors Guild nomination as Best Actress in a movie for television, starring as the legendary Pamela Harriman in the Lifetime film *Life of the Party*, based on the best-selling book. She guest-starred in a three-part episode of NBC’s award-winning series *Third Watch*. She co-starred in the 20th Century Fox film *Taxi*, with Queen Latifah and Jimmy Fallon.

She co-starred in the Oliver Stone movie *Any Given Sunday*, with Al Pacino and Cameron Diaz. Her Showtime movie *Happy Face Murders*, was the highest-rated original movie for 15 months.

As a young girl, Ann-Margret was discovered by the legendary George Burns, and since her film debut playing Bette Davis’ daughter in *Pocketful of Miracles*, Ann-Margret has made over 47 films, including such hits as *The Cincinnati Kid*, *State Fair*, *Tommy*, *Carnal Knowledge*, *Bye Bye Birdie*, *Viva Las Vegas*, *Stagecoach*, *Grumpy Old Men* and its sequel, *Grumpier Old Men*.

She also has co-starred with such luminaries as John Wayne, Elvis Presley, Burt Reynolds, Anthony Hopkins, Jack Nicholson, Arnold Schwarzenegger, Kirk Douglas, Steve McQueen and Walter Matthau.

Her two Academy Award® nominations were earned for her powerful portrayal of Bobbie Templeton in director Mike Nichols’ famous film *Carnal Knowledge* and for her incredible role as Nora Walker Hobbs in the classic Ken Russell rock film *Tommy*.

Her television career has been equally impressive, with brilliant dramatic performances and Emmy nominations for *Who Will Love My Children?*, *Queen*, *The Two Mrs. Grenvilles* and *A Streetcar Named Desire*. Other television films in which she has earned critical acclaim for her roles include *Our Sons*, *Nobody’s Children*, *Following Her Heart*, *Scarlett* and *Seduced by Madness*.

Ann-Margret recorded the main title song for the DreamWorks’ Flintstones movie, *Viva Rock Vegas*; and has a new RCA compilation CD, “The Very Best of Ann-Margret,” and has just released “Ann-Margret’s Christmas Carol Collection.”

She has also starred in many television specials including *The Ann-Margret Show*, *From Hollywood With Love*, *Dames at Sea*, *When You're Smiling*, *Ann-Margret Olsson*, *Rhinestone Cowgirl*, *Rockette: A Tribute to Radio City Music Hall* and *Cinderella at the Palace*.

Ann-Margret has performed at the White House, received presidential citations for entertaining the U.S. armed forces overseas and was selected by the USO World Board of Governors as their 2003 honoree. She was also named the Swedish American of the Year and gave a royal command performance for the King and Queen of Sweden. As further proof of her popularity, her autobiography, "My Story," reached *The New York Times* Best-Seller List a week after publication.

Ann-Margret starred in the multimillion-dollar, coast-to-coast production of *The Best Little Whorehouse in Texas*, as well as recording the new cast album. She currently tours with her own production show *Here! Now!*

She has just finished a picture called *Mem-o-re*, with Dennis Hopper and Billy Zane for New Line Cinema, that will be released later this year.

Ann-Margret is the national chairperson for the Myasthenia Gravis Division of the Muscular Dystrophy Association. She lives with her husband, Roger Smith, in Beverly Hills, California.

JASON BATEMAN (Riggleman) 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.

Bateman was most recently seen in his Emmy-nominated performance on the critically acclaimed, Emmy Award-winning Fox comedy series *Arrested Development*, starring alongside 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.

Upcoming, Bateman stars in the feature film *Fast Track*, with Amanda Peet and Zach Braff for the Weinstein Co. The film will be released at the end of 2006. He also has a small part in Universal Pictures and Working Title Films' *Smokin' Aces*. The actor is currently in production on the feature film *Mr. Magorium's Wonder Emporium*, in a lead role for director Zach Helm, opposite Natalie Portman and Dustin Hoffman. He is also going into production on Universal Pictures' feature film *The Kingdom*, with Jamie Foxx and Chris Cooper.

Previously on the big screen, he was seen as a loose-lipped sports commentator in 20th Century Fox's comedy *Dodgeball: A True Underdog Story*, starring Vince Vaughn and Ben Stiller. Immediately prior, 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 '70s sitcom about two "streetwise" 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*, producers created a spinoff, *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 *Simon*, *Chicago Sons*, *George and Leo*, *Love Stinks* and *Some of My Best Friends*.

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

JUDY DAVIS (Marilyn Dean) is one of the most versatile actresses working today. Davis has wowed audiences with a variety of memorable film and television roles. The two-time Emmy Award winner is best known for portraying formidable real-life women on television, including the notorious felon Sante Kimes in *A Little Thing Called Murder* and Hollywood legend Judy Garland in the miniseries *Life With Judy Garland: Me and My Shadows*. Davis made television history when *Life With Judy Garland* received the most nominations for a single performance and won every award she was

nominated for, including the Emmy, Golden Globe, Screen Actors Guild and the American Film Institute Awards.

Davis received Academy Award® nominations for her roles in *A Passage to India*, directed by David Lean, and Woody Allen's *Husbands and Wives*. Her additional film credits include *Marie-Antoinette*, *My Brilliant Career*, *Winter of Our Dreams*, *Heatwave*, *Kangaroo*, *Impromptu*, *Naked Lunch*, *Barton Fink*, *The Ref*, *Children of the Revolution*, *Absolute Power*, *Deconstructing Harry* and *Celebrity*.

VINCENT D'ONOFRIO (Dennis Grobowski) has amassed an accomplished body of work that has established him as one of his generation's most exciting actors. He currently can be seen weekly playing detective Robert Goren on the hit series *Law & Order: Criminal Intent*.

On the big screen, D'Onofrio was most recently seen in *Thumbsucker*. His other film credits include *The Dangerous Lives of Altar Boys*, *The Salton Sea*, *Steal This Movie*, *Impostor*, *Kiss the Girls*, *Men in Black*, *Feeling Minnesota*, *The Whole Wide World*, *Full Metal Jacket*, *Mystic Pizza*, *The Player* and *Ed Wood*.

JON FAVREAU (Johnny O) is a true multi-hyphenate. After establishing himself as an actor and writer of considerable talent with the acclaimed hipster comedy *Swingers*, he has continued to challenge himself with a variety of eclectic projects. Favreau made his feature film directorial debut with *Made*, a script he wrote and starred in opposite Vince Vaughn and Sean "Puffy" Combs for Artisan Entertainment. He also directed the acclaimed holiday smash hit *Elf*, starring Will Ferrell for New Line Films and followed that with the critically praised sci-fi family adventure *Zathura*, starring Tim Robbins, for Columbia Pictures. Favreau is now preparing to direct Marvel's *Iron Man*, set to begin filming in January 2007.

On the acting front, Favreau was recently seen in Universal Pictures and Studio Canal's *Wimbledon*, directed by Richard Loncraine, Columbia Pictures' *Something's Gotta Give* for director Nancy Meyers and the Mark Steven Johnson film *Daredevil*. He also starred in a career-defining turn portraying legendary heavyweight champion, Rocky Marciano, in the MGM biopic *Marciano*. Favreau's other feature film credits include

Love & Sex, opposite Famke Janssen; *The Replacements*, with Keanu Reeves; *Very Bad Things*, opposite Christian Slater and Cameron Diaz; and *Deep Impact*, with Robert Duvall, Morgan Freeman and Vanessa Redgrave.

Favreau's television credits include a recurring role on the popular NBC situation comedy *Friends*; and a special appearance on HBO's critically acclaimed *The Sopranos*, playing himself. Favreau can also add the title of "showrunner" to his multi-hyphenate list of credits, as the creator, executive producer and host of the critically acclaimed series *Dinner for Five*, which ended its four-year run on IFC last fall.

COLE HAUSER (Lupus Grobowski) has amassed an impressive number of film credits after playing pivotal roles in nearly 20 feature films. Hauser most recently starred in *The Cave*, as well as the revenge thriller *Paparazzi*.

Hauser began his motion picture career in 1992 in Robert Mandel's *School Ties*, opposite Matt Damon and Brendan Fraser. He followed that with roles in films such as *Dazed and Confused*, *Higher Learning*, *Good Will Hunting* and *The Hi-Lo Country*. Hauser won a Young Hollywood Award for Breakthrough Male Performance for his portrayal of the love interest to Robin Wright Penn in *White Oleander*.

With *Pitch Black*, Hauser began a string of four films with military themes that included *Tigerland*, for which he was nominated for an Independent Spirit Award, *Hart's War* and *Tears of the Sun*. Hauser recently starred in John Singleton's *2 Fast 2 Furious*, in which he played the villainous Carter Verone, opposite Paul Walker and Eva Mendes.

The New York Times has called **JOHN MICHAEL HIGGINS** (Richard Meyers) "one of the most skilled actors of his generation." An incredibly diverse artist, audiences are often surprised by his chameleon-like character changes. The guy who played David Letterman in the highly acclaimed HBO film *The Late Shift* is indeed the same guy who played the flamboyantly gay Shih Tzu handler Scott Donlon in Christopher Guest's blockbuster comedy *Best in Show*.

At present, Higgins is busy filming the new Universal Pictures' film *Evan Almighty*, starring opposite Steve Carell and Morgan Freeman. He will soon begin pre-

production on the Warner Bros.' film *The Untitled David Dobkin* (aka *Fred Claus*), in which he stars opposite Paul Giamatti, Vince Vaughn and Dame Judi Dench.

This fall, he can be seen in the new Christopher Guest film *For Your Consideration*, which reunites him with his castmates from *Best in Show* and *A Mighty Wind*. He previously co-starred in the Sony film *Fun With Dick and Jane*, opposite Jim Carrey and Téa Leoni, as well as David Goyer's *Blade Trinity*, opposite Wesley Snipes.

In addition to Higgins' film work, he has also starred in the title role of the Lincoln Center / Broadway premiere of the A.R. Gurney play *Big Bill*, a searing drama about the fall from grace of the great American tennis champion Bill Tilden—a role Higgins reprises from his Williamstown Theatre Festival triumph, where he is a popular fixture.

Higgins also provides countless over-the-top voices for Cartoon Network's *Harvey Birdman, Attorney at Law* and for Fox's CGI animated show *Game Over*.

Higgins' unusually varied film, stage and television successes have made him one of the most requested artists in Los Angeles and New York, whether they're looking for one of the "best comedic improvisers in the business" (*The Hollywood Reporter*) or for "the stage actor's stage actor" (*The Boston Globe*).

Christopher Guest, when planning his comic triumph *A Mighty Wind*, asked Higgins not only to star as Terry Bohner, the color-cultish leader of the New Main Street Singers, but also to write razor-sharp parody songs and create the complex vocal and instrumental arrangements for the film and the best-selling soundtrack. Higgins also toured to instantly sold-out dates with the New Main Street Singers at the most prestigious music venues in the United States.

In Los Angeles, Higgins is a much sought-after actor for series regular roles on pilots as well as guest-starring roles on various series such as his recurring role on Fox's critically acclaimed comedy, *Arrested Development*.

A potent combination of charm and charisma, **JUSTIN LONG** (Christopher) is rapidly rising as one of Hollywood's top young actors. This year alone he undertook seven different, successful film projects. Long was recently seen playing Dean, a four-year waiter, opposite Ryan Reynolds and Anna Farris in the Lions Gate feature *Waiting*. Produced by Chris Moore, *Waiting* is a slice-of-life comedy that follows a group of young waiters at a family-style restaurant. Last summer, he served as the love interest of Lindsay Lohan in *Herbie Fully Loaded*, Disney's latest incarnation of their successful love-bug series. Also set to be released this year is the independent feature *Dreamland*, with Long in the starring role of this basketball-themed drama, opposite Agnes Bruckner. Justin will also be seen in *Idiocracy*, starring Luke Wilson, Maya Rudolph and Dax Shepard. Written and directed by Mike Judge, the director of *Office Space*, and accompanied by such a humorous cast, *Idiocracy* is guaranteed to be a hit.

He also recently wrapped production for the Steve Pink film *Accepted*, in which he stars as a high-school senior who creatively schemes against his parents in an attempt to avoid college. Long has also completed shooting *The Sasquatch Dumpling Gang*, a comedy produced by Kevin Spacey and Jared Hess, who wrote and directed *Napolean Dynamite*.

Last year, Justin joined Ben Stiller and Vince Vaughn in the 20th Century Fox comedy *Dodgeball: A True Underdog Story*. As the high-school student who dreams of making the cheerleading squad, Justin painfully and comically helps in winning the big dodgeball tournament. Prior to *Dodgeball*, he also provided the voice for Dwayne in Bill Plympton's animated feature *Hair High*. *Hair High* is a gothic high-school comedy with a *Carrie*-like story that also featured the voices of David Carradine, Dermot Mulroney and Martha Plimpton.

Long sent shivers down the spine of audiences with his starring role in the 2001 box-office hit *Jeepers Creepers*. He also shared the screen with Britney Spears in her feature-film debut *Crossroads*. His other film credits include the Daniel Waters satirical comedy *Happy Campers*; *Galaxy Quest*, with Tim Allen and Sigourney Weaver; and the independent feature *Raising Genius*, with Wendie Malick and Stephen Root.

On the small screen, Long was a favorite of viewers on NBC's critically acclaimed *Ed*, for his portrayal of the lovable and quirky Stuckeyville High School student Warren Cheswick.

On stage, he has appeared in several New York theater productions, including *The Hot L Baltimore*, starring Sam Rockwell, and *The Shadowbox*. Born in Fairfield, Connecticut, Long attended Vassar College where he was a two-year member of the acclaimed sketch comedy group Laughingstock.

Long currently splits his time between New York City and Los Angeles

ABOUT THE FILMMAKERS

PEYTON REED (Directed by) gained national attention with his feature directorial debut *Bring It On*. Starring Kirsten Dunst, Gabrielle Union and Jesse Bradford, this vibrant and inspired take on the politics of high-school cheerleading won critical raves and became the sleeper hit of Summer 2000.

Reed followed it up with 2003's *Down With Love*, a visually stunning homage to the sunny Rock Hudson/Doris Day films of the early '60s. The film, starring Renee Zellweger and Ewan McGregor, was critically acclaimed and has become a cult favorite.

Originally hailing from Raleigh, North Carolina, and a graduate of the University of North Carolina, Reed began his career as a documentary editor at ZM Productions. After writing and directing the award-winning short *Almost Beat*, he directed a series of high-profile behind-the-scenes documentaries, including *The Secrets of the Back to the Future Trilogy*, *Through the Eyes of Forrest Gump* and *The Honeymooners Anniversary Special*.

Reed went on to bring his wry wit and keen sense of visual invention to an incredibly diverse range of projects, from TV movies (*The Computer Wore Tennis Shoes*, *The Love Bug*) to music videos (The Connells, Superchunk) to some of the most critically hailed comedic television of the last decade (HBO's *Mr. Show With Bob and David*, Comedy Central's *Upright Citizens Brigade*).

Reed currently resides in Los Angeles, California.

The Break-Up is **JEREMY GARELICK**'s (Story by / Screenplay by / Co-Produced by) first feature film release. Garelick co-wrote *The Golden Tux*, which is currently in development at the Weinstein Company/Dimension Films, with producer Todd Phillips attached.

Garelick began his career as an assistant at Creative Artists Agency, then went to work for Joel Schumacher on the films *Tigerland*, *Phone Booth* and *Bad Company*. He also served as second unit director on Jerry Bruckheimer's *Veronica Guerin* as well as writing, producing and directing the short film *Is This Your Mother?*

A New York City native, Garelick graduated from Yale and currently resides in Los Angeles.

The Break-Up marks **JAY LAVENDER**'s (Story by / Screenplay by / Co-Produced by) first feature film release. Lavender co-wrote *The Golden Tux*, which is currently in development at the Weinstein Company/Dimension Films, with producer Todd Phillips attached.

A Chicago native, Lavender graduated from Dartmouth College before breaking into the entertainment industry as an assistant at Creative Artists Agency, where he met writing partner Jeremy Garelick.

In August 2005, producer **SCOTT STUBER** (Produced by) transitioned into a five-year exclusive producing agreement with Universal Pictures, after leaving his post as the studio's vice-chairman of worldwide production (a post which he shared with his producing partner, Mary Parent who also entered the same exclusive agreement).

During his eight years at Universal, five of which he and Parent spent running production, Stuber and Parent were responsible for many of the studio's critically acclaimed and commercially successful films including *King Kong*, *Jarhead*, *A Beautiful Mind*, *Seabiscuit*, *Cinderella Man*, *Munich*, *Meet The Parents*, *Meet The Fockers*, *The Bourne Identity*, *The Bourne Supremacy*, *About a Boy*, *The 40-Year-Old Virgin*, *8 Mile*, *The Mummy* franchise, the *American Pie* franchise, *Friday Night Lights*, *The Family Man*, *Bring It On*, as well as the upcoming big-screen adaptation of *Miami Vice* (directed by Michael Mann, starring Jamie Foxx and Colin Farrell). Over the last decade, Stuber

and Parent supervised over 90 films between them, of which more than 20 grossed over \$100 million dollars domestically.

As producers, Stuber and Parent have put together a prolific and varied slate of films that includes broad tent pole comedies, compelling story- and star driven dramas and thrillers, buying both high profile books and original scripts by established and visionary writers. Their first production, *You, Me and Dupree*, directed by Anthony and Joe Russo, stars Owen Wilson, Kate Hudson and Matt Dillon and is set to open in July of 2006. Other projects with Stuber and/or Parent involved include *The Kingdom*, directed by Peter Berg (*Friday Night Lights*), co-produced with Michael Mann and starring Jamie Foxx, Chris Cooper, Jason Bateman and Jennifer Garner; *Wolfman*, an updated remake of the classic werewolf thriller, which will star Benicio Del Toro in a screenplay by Andrew Kevin Walker; *Halo*, adapted from the best-selling video game, which will be co-produced by Peter Jackson (*The Lord of the Rings* trilogy); *Nerd Camp*, starring Seann William Scott; an updated version of the classic British television series *The Prisoner*; a film adaptation by David Self of acclaimed author Stephen Pressfield's book, *Gates of Fire*, about a legendary battle waged in ancient Greece; *Goners*, an original script written by Joss Whedon (*Serenity*, *X-Men*, television's *Buffy the Vampire Slayer*); *Hard Sell*, based on Jamie Reidy's book about the behind-the-scenes look at Pfizer and the launching of the company's most popular drug.

PETER BILLINGSLEY (Executive Producer) has been a member of the Hollywood community since he was a small child and has achieved success and accolades both behind the scenes as well as in front of camera. The highly successful child actor turned producer recently received an Emmy Award nomination in 2005 as co-executive producer on the critically acclaimed Independent Film Channel show *Dinner for Five*, with Jon Favreau.

Billingsley also served as co-producer on the Artisan Entertainment classic *Made*, starring Jon Favreau and Vince Vaughn, as well as Sony's recent release *Zathura*, directed by Favreau.

Growing up in the public eye, Billingsley began his acting career at the age of three in some of the '70s most memorable television commercials. After appearing on

numerous television shows and films during his youth, the Emmy Award nominated actor delivered a performance for the ages in the beloved holiday film *A Christmas Story*. Playing humorist Jean Shephard's youthful alter-ego Ralphie, Billingsley's repeated requests in the film for a genuine Red Ryder BB gun quickly catapulted the actor to instant stardom and has since driven the film into pop-culture lore as the classic modern day Christmas tale.

Born in New York City, Billingsley currently resides in Los Angeles.

STUART BESSER (Executive Producer) most recently served as executive producer on the films *Cursed*, *Identity* and *The Sweetest Thing*. He also served as co-executive producer on Wes Craven's *Scream* and *Scream 3*.

Besser also co-produced *40 Days and 40 Nights*, starring Josh Hartnett and Shannyn Sossamon; Nick Castle's *Delivering Milo*, starring Albert Finney and Bridget Fonda; Wes Craven's *Music of the Heart*, starring Meryl Streep; and David Winkler's *Finding Graceland*, starring Harvey Keitel, Jonathan Schaech and Bridget Fonda.

On Michael Moore's *Canadian Bacon*, starring John Candy, Besser served as line producer. He was the producer on Wes Craven's *The People Under the Stairs* and *Dr. Giggles* and executive producer on *Vampire in Brooklyn*. Besser was also an associate producer on *Love at Large*, starring Tom Berenger, Elizabeth Perkins and Kate Capshaw; *The Moderns*, starring Linda Fiorentine and Geraldine Chaplin; and *Made in Heaven*, starring Timothy Hutton and Kelly McGillis.

Besser served as executive in charge of production on *Trouble in Mind*, starring Kris Kristofferson and Genevieve Bujold, as well as production manager on Madonna's *Truth or Dare*.

Besser's television and cable work include producing Kevin Williamson's ABC show *Wasteland*, featuring Marisa Coughlan, Brad Rowe, Rebecca Gayheart and Eddie Mills. He also served as associate producer on the pilot for *Beverly Hills, 90210*, as well as such movies of the week as *Memphis*, starring Cybill Shepherd, *The Five of Me* and *Angel City*.

ERIC EDWARDS (Director of Photography) most recently shot the films *First Snow*, *Quietness of Copper* and *How to Deal*.

His other film credits include *Crossroads*, *Another Day in Paradise*, *My Own Private Idaho*, *Even Cowgirls Get the Blues* and *To Die For*. Other films Edwards shot include James Mangold's *Cop Land*, David O. Russell's *Flirting With Disaster* and Larry Clark's *Kids*.

Edwards got his start as a cinematographer on low-budget feature films and music videos for artists including Elton John, Bruce Springsteen, Peter Gabriel, Paul Simon, Alanis Morissette, Tracy Chapman, Joni Mitchell, Lyle Lovett and Michael Jackson.

Since launching his career in the mid-1990s, **ANDREW LAWS** (Production Designer) has established himself as a production designer with a distinctive eye and keen sense of story. Laws previously collaborated with director Peyton Reed on *Bring It On* and *Down With Love*. His other credits include the Jennifer Aniston, Clive Owen thriller *Derailed*; Kevin Spacey's *Beyond the Sea*; John Hamburg's *Along Came Polly*; David Zucker's *The Guest*; Joel Schumacher's *Phone Booth* and *Tigerland*; and Hampton Fancher's *The Minus Man*.

Among his credits as an art director are Dominic Sena's *Swordfish* and *Gone in 60 Seconds*, Matthew Warchus' *Simpatico* and Wes Anderson's *Rushmore*. His early career included positions as an assistant art director on Quentin Tarantino's *Jackie Brown*, Nick Cassavettes' *She's So Lovely* and Paul Schrader's *Touch*. In addition, Laws has worked as an art director and set designer in television, collaborating with directors including Michel Gondry, Jonathan Glazer and Dominic Sena on spots for Coca-Cola, Levi's and UPS.

Born to Scottish parents, Laws has lived and traveled all over the world. He attended art school and trained as an architect prior to launching a film career. He worked as a junior designer at the Los Angeles architecture firm A.C. Martin; as a graduate student in architecture at UCLA, he trained with such noted designers as Daniel Lieberskind and Tom Mayne. His first introduction to the film industry was a job as an architectural researcher on a project for director Ridley Scott.

In a career spanning almost three decades, film editor **DAVID ROSENBLOOM ACE** (Edited by) has collaborated with such filmmakers as Mimi Leder (*Deep Impact*, *The Peacemaker*, *Pay it Forward*), Gregory Hoblit (*Hart's War*, *Frequency*, *Class of '61*, *Primal Fear*); David Anspaugh (*Moonlight and Valentino*, the popular sports biopic *Rudy*, *Fresh Horses*, the telefilm *In the Company of Darkness*); William Friedkin (*Blue Chips*); Roger Donaldson (*The Recruit*); and Michael Mann (*The Insider*, sharing Oscar® and ACE nominations with William Goldenberg and Paul Rubell).

Most recently, Rosenbloom served as editor on *Dreamer: Inspired by a True Story*, starring Kurt Russell and Dakota Fanning. His other credits include *Friday Night Lights*, *A Pyromaniac's Love Story*, *Best Seller* and the comedy *The Last Shot*.

In addition to *Class of '61*, Rosenbloom's work for television includes the series pilots *Breaking Away* (Emmy and ACE nominations), *Equal Justice* and Michael Mann's groundbreaking series *Miami Vice*, as well as the telefilms *Do You Remember Love?* and *Under the Influence*, (both earning him ACE nominations as Best Edited Television Special). He has also directed episodes of *NYPD Blue*, *Melrose Place* and *Hill Street Blues*.

Raised in Los Angeles, Rosenbloom studied dramatic art at UCLA. During his student days, he first dabbled in animation editing before pursuing a career in the field. He secured an apprenticeship at Universal Pictures and worked his way up the ranks, becoming an assistant editor in 1976. He earned his first credit in 1981 on NBC's long-running hit series, *Hill Street Blues*, and received his first ACE Eddie nomination for his episodic work in 1983.

Film editor **DAN LEBENTAL ACE** (Edited by) most recent credits include Jon Favreau's family film *Zathura* and holiday hit *Elf*. Other film credits include *From Hell*, *Where the Money Is*, *Very Bad Things*, *Deceiver* and *Dead Presidents*. Lebental is set to begin work on *Iron Man*, for director Jon Favreau, in 2007.

CAROL ODITZ (Costume Designer) has worked on such features as *Marie and Bruce*, *Murder by Numbers*, *Autumn in New York*, *Tin Cup*, *Last Exit to Brooklyn*, *Higher Learning*, *Ethan Frome*, *Zebrahead*, *The Favor*, *Staying Together* and *Smooth Talk*. She also worked on Ulu Grosbard's *Georgia*, which won Jennifer Jason Leigh a "great fashion moments on film" mention in *Vogue* magazine's "Best of the '90s" issue.

Oditz' Broadway credits include *Monday After the Miracle*, *Is There Life After High School?*, *Play Me a Country Song* and *A History of American Film*. She has worked on more than 50 off-Broadway productions for such theaters as Lincoln Center, the Kennedy Center, the New York Shakespeare Festival, the Arena Stage and John Houseman's Acting Company. She won an Obie and was nominated for a Drama Desk Award for *The Crazy Locomotive* and won a Critic's Award for *The Good Person of Sechuan*.

In a decade, **JON BRION**'s (Music by) film music career has developed in exponential proportions. Brion is a singer, songwriter, composer, music producer and instrumentalist. As a performer, he plays an instrument or two...or three...or four...or even five *simultaneously* on stage. With his multifaceted musicianship and knack for improvisation, Brion has become popular in both the music and film industries.

As a film composer, Brion has scored and written songs for the comedy film *I Heart Huckabees* and *Eternal Sunshine of the Spotless Mind*, which was nominated for a World Soundtrack Award and later for a Grammy for Best Score. Additionally, Brion has also composed scores for the recent films *Punch-Drunk Love* and *Magnolia*, the latter of which also earned him a Grammy nomination for Best Score.

High in demand as a producer and studio musician, Brion often finds himself working with a number of major industry names, collaborating with artists that include Macy Gray, Jude Cole, Susanna Hoffs, Sam Phillips and the Eels. Brion contributed much of the sound on Aimee Mann's two solo albums, and produced Fiona Apple's debut album "Tidal," as well as several tracks on her latest album, "Extraordinary Machine." In a move that raised many eyebrows in the hip-hop community, superstar artist and producer Kanye West tapped him to produce "Late Registration," spawning current hits like "Gold Digger" and "Diamonds from Sierra Leone." Brion was

nominated for two Grammys for his collaboration with West, including Record of the Year and Album of the Year.

In addition to his collaboration with top artists, Brion as a performer has released his own work. His first solo album, “Meaningless,” was released in 2001. He had previously released “Ro Sham Bo” with his former band, The Grays, which included popular Jellyfish guitarist Jason Falkner.

As a live performer, Brion is well known for his live, one-man improvisational act at the famous West Hollywood nightclub Largo. Every Friday night for the past eight years, fans and newcomers have come to see Brion’s popular show, which consists of his multi-instrumental performance, song improvisations (often mixes of songs shouted from the audience) and eclectic cover versions of songs by Cheap Trick and The Beatles. He’s often joined onstage by colleagues such as Apple, West and Maroon 5.

Brion’s versatile talent is no surprise. His father was director of Yale’s concert and marching bands, and his mother was a singer for various jazz bands. After leaving his hometown of New Haven, Connecticut, Brion moved to Boston. In Boston, he fine-tuned his melodic and improvisational skills, which eventually led to periodic studio work in California, where he moved in the ’90s.

Music critics have called Brion’s work “simply well-written and passionate,” whose “eclectic touch undeniably shaped the sound of many progressive alternative musicians.” Brion is currently in the studio recording a second solo album.