

THIS IS THE END

Production Information

The comedy *This Is The End* follows six friends trapped in a house after a series of strange and catastrophic events devastate Los Angeles. As the world unravels outside, dwindling supplies and cabin fever threaten to tear apart the friendships inside. Eventually, they are forced to leave the house, facing their fate and the true meaning of friendship and redemption.

Columbia Pictures presents a Point Grey / Mandate Pictures production, *This Is The End*. Starring James Franco, Jonah Hill, Seth Rogen, Jay Baruchel, Danny McBride, Craig Robinson, with Michael Cera and Emma Watson. Directed by Seth Rogen & Evan Goldberg. Produced by Seth Rogen, Evan Goldberg, and James Weaver. Screen Story and Screenplay by Seth Rogen & Evan Goldberg. Executive Producers are Nathan Kahane, Nicole Brown, Jason Stone, Barbara A. Hall, Ariel Shaffir, and Kyle Hunter. Director of Photography is Brandon Trost. Production Designer is Chris Spellman. Editor is Zene Baker. Costume Designer is Danny Glicker. Co-Producers are Jay Baruchel and Matthew Leonetti Jr. Visual Effects Supervisor is Paul Linden. Music by Henry Jackman. Music Supervision by Jonathan Karp.

This Is The End is not yet rated by the Motion Picture Association of America. For future ratings information, please visit www.filmratings.com. The film will be released in theaters nationwide on June 12, 2013.

ABOUT THE FILM

“What if you were stuck in a house with your friends as the world was ending outside?” says Seth Rogen, who, with his writing and directing partner Evan Goldberg, answers that question in the new comedy *This Is The End*.

“It was intriguing to us. We’ve made a lot of movies about two or three guys, but what about a whole group of friends? How do they interact with one another?” says Goldberg. So even as the pair approached writing and directing a wild, outrageous comedy about the world coming to an end, they never lost sight of the core idea – six buddies and the craziness that happens when they are stuck in a house together.

“That’s what this movie is really about: friendship and group dynamics, how people deal with each other in extreme circumstances. But it’s also about growing up and figuring out how your old, childhood world fits in with your new, adult world.”

The film would also mark Rogen and Goldberg’s directorial debut, and they found a way to make the venture as comfortable as possible: they surrounded themselves with their own best friends. In *This Is The End*, six friends – who just happen to be James Franco, Jonah Hill, Seth Rogen, Jay Baruchel, Danny McBride, and Craig Robinson – are trapped in Franco’s house as the end of the world begins outside. And we’re not talking about any old California-slides-into-the-ocean earthquake... we’re talking the fire-and-brimstone Apocalypse – the real Biblical deal.

Yes, James Franco plays James Franco, Jonah Hill plays Jonah Hill, Seth Rogen plays Seth Rogen, and so on. But of course, they’re not really playing themselves. “People think they know everything about you based on the characters you play,” says Rogen. “So we thought it would be funny to play into that – to have these characters that behave in the way that everybody thinks is what we’re like off-screen. There are elements of our real selves, but we all twisted them or exaggerated them to make it funny.”

Playing yourself can be a challenge – even for an Academy Award® nominee, as Hill says, “I’ve never slipped out of character more than when I was playing myself.”

But it’s more than just a joke, says Rogen. It’s a way of acknowledging the elephant in the room. “Everybody knows that we’re friends and we’re always in movies together. It was almost weirder that the movie wouldn’t acknowledge that in some way,” says Rogen. “So we thought, OK, let’s acknowledge it, and then let’s move beyond it. We wanted the relationships to feel real. We thought that would be the element that grounded the movie if the dynamics between the characters were real and relatable. So even though the movie gets super-crazy – it’s the Apocalypse – there’s a simple idea at the center that I hope is very believable. We never could have written this movie if we didn’t know these guys – and we definitely couldn’t have directed it.”

It’s fertile ground for comedy, because there’s nothing like an Apocalypse to tear people apart. “The guys are all boarded up and trying to survive, but their relationships start to deteriorate,” says producer James Weaver. “Seth and Jay are trying to figure out what their friendship is going to be like. Franco can’t stand Danny being so crazy. Jonah tries to befriend Jay, but in a way that Jay finds very patronizing. Jay and Craig bond a bit. And Seth is acting like a referee at the center of it all.”

There’s only one way to survive an Apocalypse, and Goldberg says it’s not immediately clear if these six characters have what it takes. “Can these guys learn how to be good people?” says Goldberg. “Good people are getting Raptured around them, and they’re in denial about the fact that they were left behind. They have to figure out if they can still be redeemed, and what it will take for that to happen.”

Before *This Was The End*, there was a beginning. In 2006, Rogen and Goldberg’s longtime pal, Jason Stone, wanted to make a short film. His friends – whose film careers were about to skyrocket – were happy to help. “Jason and I kept discussing the idea that we’d have a huge concept, but taking place in only one room,” says Goldberg.

“Well, what’s the hugest concept there is? The end of the world. So we thought we’d do a movie about the Apocalypse, with Seth and Jay in one room.”

After two days of shooting, that project didn’t quite get as far as they’d hoped. But all was not lost. “We shot for two days, and we didn’t have a lot of footage, so Jason cut together what we had as a short,” says Rogen. “It was never about making it into a full-length feature – that only came after, when we put it online and people really started to respond to it.”

Mandate Pictures came on board to develop the concept of the end of the world comedy, and eventually, the deck was cleared for Rogen and Goldberg to write the screen story and screenplay with the intention that the film would mark their directorial debut.

Even then, though, the writing process would not be so simple. As Rogen and Goldberg’s producing partner James Weaver notes, inherent in writing the film would be greater-than-usual producing challenges. “Usually, roles are castable one way or another – you identify a handful of guys who can play a part,” says Weaver. “That was never true with this one.”

“Even once we sat down to write – OK, who’s going to be in this movie? – we weren’t sure we’d be able to get everybody, not because they didn’t want to do it, but because people commit to other projects and might not be available,” says Goldberg. The place to start was with the ideal cast of the most close-knit group – if somebody had to drop out, they’d cross that bridge later. But that bridge never even came on the horizon. “We never thought we’d get them all – but we got them all. It was crazy – this might be the closest group of guys ever to get to make a movie together.”

“Once Seth and Evan got in the director’s chair, they made this their passion project,” says executive producer Jason Stone. “It was a real chance to get together with all of the people they’ve worked with before, but play off everything that came before.”

The fact that all of the actors knew each other so well was certainly a plus, but it also led to an interesting dynamic on the set as Rogen and Goldberg – *just two of the guys!* – were also responsible for directing the actors. The partners were able to work out quickly how to make that work: “We realized pretty early on how they responded to each type of direction and how best to give them that direction,” says Rogen.

“And it was different from actor to actor,” says Goldberg. “For example, some actors felt better if direction came from Seth. Some felt it was weird if I didn’t say anything. And some didn’t want either of us to say anything, to let them work it out.”

“You’d be in scenes with Seth, and you’d do something he liked, and right there – in the scene – he’d tell you to do it again,” says Danny McBride. “I like working that way. It’s fun and it keeps things light. We’d crack up all the time in the scenes. Because we were shooting digitally, we could do 45-minute takes – the boom guy’s hands would be trembling and everyone would be sweating, but we got all the jokes.”

“The way Seth and Evan do it, it’s like your boys – like you’re sitting in the basement with your homies at home,” says Craig Robinson.

“Seth would literally direct right there in the frame,” says the film’s director of photography, Brandon Trost. “He’d throw out a line for someone to throw back at him as a joke. And Evan would be off-screen, saying something for them to say at the same time. We ran very long takes, and everyone figured out their jokes as we progressed.”

Part of the reason the set worked so well was that Rogen and Goldberg are old friends. “I’ve worked with director teams before, but Seth and Evan might as well be brothers,” Trost continues. “They have been friends forever, and it shows. They were almost always on the same page, and when they weren’t, they would bicker like brothers – it was funny to watch them hash it out and come up with the best decision.”

“They’re both very astute and detail-oriented,” says Chris Spellman, the production designer. “They often had clear ideas about what they wanted to see, but they were also open to collaboration. When Seth was on the set, he’d notice a lot of the details of the set dressing and the architecture and comment on them – and he did this with other departments, too. He has a keen eye.”

CASTING THE FILM

For a film about the group dynamics among a group of friends, it’s no surprise that the characters in *This Is The End* were tailor-made for the actors playing the roles. They would all play horrible “versions” of themselves, says Goldberg. “Seth isn’t a duplicitous coward, but he plays one in this film,” he says. “Danny is a delightful sweetheart, but his character is a maniac. Franco – the things we mock in Franco in the movie are real, but Franco in real life is nothing like the way he acts in the movie. He genuinely does like art and weird stuff, but it’s not pretentious and he’s not in-your-face about it. He doesn’t care what others think about his art. He just likes art. The only exceptions are Jay, who is more like his character than anyone else in the movie, and Craig, who isn’t a jerk like his character, but is a guy who carries a towel around to wipe sweat off his face.”

JAMES FRANCO says that he didn’t hesitate to sign on for the project – even though he wouldn’t have even considered the project if it had been with anyone other than Rogen and Goldberg. “We’re playing extreme versions of ourselves, and I would really only trust Seth and Evan to depict me in an outrageous way,” he says. “Their take on me is funny – of course, I don’t think I’m really like that, but yes, it’s a version of me, it’s their version, and it’s funny. But going back to *Superbad*, through all their movies, they put in a level of heart, or emotion, that grounds the characters, and that’s in this movie, too. I was game for it because the way they make movies, their sensibility is just so solid.”

“The way my character is on the surface, he’s a pretty shallow person,” says Franco. “He’s a guy who thinks that Seth can’t be his friend and anybody else’s – like sixth grade behavior. So that’s where we took the character deeper. In real life, Seth has been there at important points in my career – ‘Freaks and Geeks,’ ‘Pineapple Express’ – so we took that and decided that the character of James Franco would have this affection for Seth and need to connect with him. Really, he’s obsessed with Seth.”

One of the main attractions for **JONAH HILL**, like the other actors, to join in the film was the chance to work alongside his close friends. “I trust, love, and respect Seth and Evan, wholeheartedly,” he says. “I’m always going to be there for them, no matter what. I’d have hated myself forever if I’d missed out on their first directorial effort.”

“I hope that people understand that we are taking shots at ourselves by playing such awful versions of ourselves,” says Hill. “Actors are easy targets to make fun of, so I think it’s good to show an openness, a sense of humor about what you do, and try not to take yourself too seriously. My character is really is kind of a douche-y, overly pretentious version of myself. That’s why I wanted to wear the big diamond earring that I wear in the movie – it’s part of this famous-actor persona we’re creating for ourselves.”

SETH ROGEN says there is more to his character than appears on the surface. “He seems super nice, but all he does is try to make everybody happy – he’s full of BS and very duplicitous,” he says. “He’s spineless – he tells everybody what they want to hear and wants everyone to get along for his own benefit. He’s definitely the least fun character in the movie – everybody else gets to act crazy in one way or another. I’d have rather have played a crazy dude, but it was right for me to play the emotional core.”

At the heart of the film is Rogen's relationship with Baruchel. "Jay is Seth's old friend, and the other guys are his new friends," says Rogen. "He hates my new friends, and frankly, they don't like him that much. So Jay and Seth are at odds over why they've drifted apart. It's this moment in their lives when they're trying to figure out if they're going to be friends in the future."

DANNY MCBRIDE says, "I heard they were working on this movie, and it sounded like one of those ideas that was so crazy that you never really knew if it would come to fruition. So when I got the call that it was actually going to happen – and not only that, but they had found the time that everyone's schedules lined up – it just seemed like something you couldn't miss."

How different is the character of Danny McBride from the real Danny McBride? "In real life, I'm married and have a kid. In the movie, I wake up in a bathtub and smoke a lot. Slightly different."

And what does McBride think of his character – a completely self-involved person who begins by eating all of the supplies and ends by turning to cannibalism? "I don't think the character of Danny McBride has any flaws at all," he says. "He's just trying to survive. You can't fault him for that."

JAY BARUCHEL was involved in the project not only from the beginning – he was involved before the beginning, taking part in Jason Stone's short film that would precede the movie. "Back then, we had \$2,000 and two days and a neat concept of two angry Canadians stuck in an apartment together during the apocalypse and an amazing set that the film students at USC had built. It's amazing to see talented film students do their thing," he says. "It's a thrill to have been a part of something like that years ago, and watch it come to fruition with these filmmakers."

While most of the characters are awful versions of the actors playing the roles, Baruchel sees his part a little differently. “I think I stand in for the audience,” he says. “My character has a chip on his shoulder – he rolls his eyes at all of the LA nonsense and has nothing but unpleasant things to say about show business. You could say he’s the voice of reason, but he’s also just a wet blanket. I wish I could say that I didn’t think my character was better than the others, but I can’t help it. I’m a Montréaler, we’re raised to be holier than thou.”

On working with his co-stars, Baruchel says, “I don’t think you could find six actors with different energies and different takes on life, but because we all have a shorthand with each other, we work pretty well in concert. I think the combination leads to funny stuff.”

CRAIG ROBINSON takes some exception to how his character has been drawn: “The real me,” he says, “would be a lot smarter in this situation.”

Still, there are some similarities. “I do say the silliest, stupidest stuff,” he says. “I’m sitting at a piano and the whole party comes around singing ‘Take Yo Panties Off’ – That’s the real me.”

“Craig is really the only character with a clear transition in the movie – the character starts out as kind of a jerk and gets nicer through the movie. In fact, Craig getting Raptured at the end of the second act was the key to figuring out the movie,” says Rogen. “We weren’t sure how to end it until we came up with the idea that Craig does something good and gets redeemed. That creates the ultimate plot of the film: you have to be a good person, and you can still get redeemed. It’s not over.”

Michael Cera and Emma Watson round out the cast. Like most of the other characters in the movie, Cera is “playing himself” while playing a character that is nothing like himself. But with Cera, the filmmakers took the character to extremes. “Michael Cera is

nothing like that,” he says. “We thought it would be funny to see him play not only against type, but so far against what he was like in real life. And it was – he took it way beyond where we thought it could go.”

Watson was attracted to the project by the chance to make her first out-and-out comedy. “My agent called me and said, ‘There’s this movie, it’s about the end of the world, Seth Rogen and Evan Goldberg are making it, everybody’s playing themselves, and there’s only one major female part in it, and they wrote it for you,’” Watson remembers. “I was taken aback – why did they think of me? – but then I read the script, and it was so funny. I’ve never done a comedy like this one, and to have the chance to work with one of the greatest lineups of comedians working right now – how could I miss out on that?”

The film begins at a party at James Franco’s house, and any party at James Franco’s house would – by definition – be celebrity-studded. Of course, it’s here that the Apocalypse begins to go down, and most of Hollywood’s best and brightest aren’t long for this world. “Martin Starr and David Krumholtz are old friends. Kevin Hart, I’ve known forever. Mindy Kaling. Rihanna. I loved working with them and yet we killed them all. Every last one of them. Nobody gets out alive.”

ABOUT THE PRODUCTION

Even though *This Is The End* is a comedy – no question about it – Rogen and Goldberg sought a look for the film that would set it apart from the pack. After all, the film’s subject matter – the end of the world – gave them the creative leeway to do something a little different. So, rather than give the film a light, bright look that has come to define comedies, they went in another direction.

“We were really influenced by the look of horror movies, action movies, and war movies,” says Rogen. “Once we realized that the movie could be funny even if it was

blown out in some parts, dark in other parts, and shaky and crazy in other parts, the more we liked the idea and the more we experimented and pushed it.”

In fact, Rogen and Goldberg put together a book of reference materials to help give their department heads an idea of what they were looking for – and their influences were more in the vein of post-apocalyptic thrillers than the comedies they have been known for.

“Our cinematographer, Brandon Trost, was heavily suggested to us by the studio,” says Goldberg. “They said, ‘You’re going to think we’re crazy, but you’re going to meet this guy and we bet you anything you hire him on the spot’ – and that’s exactly what happened. We canceled all of our other meetings after we met him.”

Trost previously worked with studio execs on the action film *Ghost Rider™ Spirit of Vengeance*, and Rogen and Goldberg were similarly blown away by the cinematographer’s daredevil camera work.

“I loved the script, but the fact that they didn’t want this movie to look like a conventional comedy is what drew me in,” says Trost. “They said they wanted the movie to be darkly lit, not flatly lit, with a specific stylized look. They wanted to shoot anamorphic, with the scope and horizontal lens flares you get with those lenses. You don’t get that kind of opportunity every day – I was excited that that was what they wanted.”

“Seth and Evan were really prepared,” Trost continues. “They had a book full of reference materials, paintings, film clips – they really did their homework. When we were deciding what the movie would look like, we really didn’t reference any comedies – and when you come right down to it, that’s one of the jokes of the movie.”

The sets were designed by Chris Spellman, the film’s production designer. Watching the short that Rogen and Goldberg had made with Jason Stone, Spellman says, “The

images have this boarded-up, almost jailed-in feeling. I think we all wanted to transfer that feeling to this film.”

The process began with the design of the film’s major set: Franco’s house. “We showed Spellman a ton of pictures of houses that we wanted Franco’s house to look like,” says Goldberg. “We gave him a rough idea of the floor plan we wanted. And then Spellman brought a lot of things to it that we never thought of. Turns out it isn’t entirely dissimilar to a house he used to own and designed, so that helped – ‘Just do it like the house you designed already!’”

“We built the main body of the house so that it could accommodate a lot of the action that was going to happen,” says Spellman. “We designed an open floor plan, not just between the living, dining, and kitchen area, but also between the upstairs and downstairs – we made an open catwalk across the upstairs, so you could see upstairs from downstairs and vice versa. For example, in the scene in which Danny has cooked a feast for himself with all of the remaining food that they were hoping to save, you wanted to reveal that with all of the other characters there.”

The house – which Spellman estimates at 8-to-10,000 square feet – had other requirements based on the script. “We needed a master bedroom, master closet and bathroom, a guest bedroom, a library, a basement, and a room we called a ‘lookout,’ which is an offshoot of a little room that the Franco character paints in.”

Spellman and his team found an ingenious solution to the central challenge: the film would either have to be shot in sequence – a scheduling impossibility, considering the busy schedules of the six lead actors – or find a way to have the house go back and forth between pristine state and earthquake-damaged state. It would have to be the latter, but how to do it? “We made it so there was a giant crack from the earthquake, and the house broke at certain seams,” says Spellman. We could take out the ‘crack’ section of wall and the pristine piece could go in. We did that in three different sections of the house – we’d pull out one panel and put another in, and then painters could come

in and touch up. We had two sets of paintings, two sets of furniture – the pristine set and the damaged set.”

Spellman and his team also designed a full-scale convenience store. “We had to have a car crash into it, we rigged all the shelving and coolers to fall or shake in an earthquake, we cut holes in the ceiling to Rapture some of the people in the market. That was a big undertaking.”

In the film, Franco’s house is filled with art. Not surprising, in a way, because the real Franco cares deeply about art. However, the filmmakers and the real Franco make it clear that there’s a blurry line between the art he cares about and the art that the pretentious character he plays prefers. “My first conversation with James Franco was about the fact that the character is a ‘version’ of James Franco,” says Spellman.

“People know I’m interested in art,” says Franco. “I just went to school for it and for a while I was collecting art – I sold most of it a while ago so I could go to school and not work so much. So it was kind of a funny idea that the Franco character would be collecting art, and Seth asked me if there was any particular artist that I wanted to have in the character’s house. And I thought, there’s a way to take this to a different level. There’s a painter that I really like named Josh Smith – his work is hard to place because a lot of it has a very humorous feel, even though it’s abstract work. Josh was interested. Not only interested, but wanted to create new work, and it would be special because it would be work that was only intended for this movie. And as Josh and I were talking, we came on the idea that we could do the paintings together. Josh and I spent two days together and we painted a lot, through the night, ten huge paintings and a bunch of little ones.”

Together, Franco and Smith created art that directly references the movie. “The idea is that my character is somewhat obsessed with Seth,” says Franco. “So the subjects of the paintings are shows I did with Seth – there’s a Freaks painting and a Geeks painting, there’s a Pineapple Express painting.”

And there is also a pair of paintings with Franco's and Rogen's names. "Josh does these name paintings in which he uses his own name, Josh Smith, in a Jasper Johns kind of way – it's just a form that he can then forget about. He can just use the same form over and over again because the painting isn't about the subject of the painting, it's about the paint itself, or the application, or the execution. Still, we thought it was fun to do name paintings for the movie – a Seth Rogen painting and a James Franco painting. It's almost like they're credits for a movie – for these guys, they're the stars of their own lives."

ABOUT THE CAST

JAMES FRANCO's metamorphosis into the title role of the TNT biopic "James Dean" earned him career-making reviews, as well as a Golden Globe for Best Actor in a Motion Picture made for Television. He also received nominations for an Emmy and Screen Actors Guild Award for this memorable performance. Franco earned an Independent Spirit Award for Best Male Lead as well as nominations for an Academy Award®, a Golden Globe Award and a Screen Actors Guild Award and recognition from numerous critics' associations for his starring role in Danny Boyle's critically acclaimed drama *127 Hours*. His performance alongside Sean Penn in Gus Van Sant's *Milk* earned an Independent Spirit Award for Best Supporting Actor and he was nominated for a Golden Globe for his role in David Gordon Green's comedy *Pineapple Express*, where he starred opposite Seth Rogen. He is also known for his starring role as Harry Osbourne in Sam Raimi's *Spider-Man* trilogy.

In addition, Franco recently starred in the successful reboot of the Planet of the Apes franchise *Rise of the Planet of the Apes*. He also starred in Ryan Murphy's *Eat Pray Love* alongside Julia Roberts and he was a part of an all-star ensemble cast in Shawn Levy's comedy *Date Night*. He may currently be seen in Sam Raimi's *Oz: The Great*

and Powerful and in Harmony Korine's *Spring Breakers*. He will again co-star with Jonah Hill in *True Story* for New Regency.

Franco's additional credits include Rob Epstein and Jeffrey Friedman's *Howl*, where he played the famous poet Allen Ginsberg, George C. Wolfe's *Nights in Rodanthe*; Paul Haggis' *In the Valley of Elah*; Karen Moncrieff's ensemble drama *The Dead Girl*; Tommy O'Haver's drama *An American Crime*; John Dahl's *The Great Raid*; Robert Altman's *The Company*; as well as *City by the Sea* opposite Robert DeNiro and the Martin Scorsese produced *Deuces Wild*. On television, he starred in the critically acclaimed series "Freaks and Geeks."

He wrote and directed *The Feast of Stephen*, which premiered and won a Teddy award at the Berlin Film Festival. Additionally, Franco directed *Saturday Night*, a documentary on the week-long production of a "Saturday Night Live" episode, which originally premiered at SXSW, and *The Clerks Tale*, which premiered at Cannes. Franco also wrote and directed a biography on poet Hart Crane called *The Broken Tower*, which premiered at the 2011 Los Angeles Film Festival, and directed *Sal*, a biography based on the life of Sal Mineo, which screened at the 2011 Venice Film Festival. He also recently produced *Kink*, a documentary that premiered at the 2013 Sundance Film Festival. Additionally, he will star in William Faulkner's *As I Lay Dying*, based on the classic novel, and in the film adaptation of Cormac McCarthy's *Child of God*, which he also co-wrote and directed. Both projects are in post-production.

JONAH HILL has quickly become one of Hollywood's most sought-after talents, due in part to his dynamic evolution from laugh-out-loud comedy to an Academy Award® nominee for his role in Bennett Miller's *Moneyball*.

In addition to being nominated for an Academy Award® for Actor in a Supporting Role in 2011, Hill was nominated for a Golden Globe Award for Best Performance by an Actor In A Supporting Role in a Motion Picture and a SAG Award for Outstanding

Performance by a Male Actor in a Supporting Role. *Moneyball* was also nominated for an Academy Award® for Best Picture as well as the Golden Globe for Best Motion Picture Drama.

Hill is currently in production on Rupert Goold's *True Story* opposite James Franco. The drama is centered around the relationship between journalist Michael Finkel (Hill) and Christian Longo (Franco), who was on the FBI Most Wanted List for murder and lived for years outside the U.S. under Finkel's name.

Hill recently wrapped production on Martin Scorsese's *The Wolf of Wall Street* opposite Leonardo DiCaprio. The film chronicles Jordan Belfort's dramatic rise and fall on Wall Street, along with his hard-partying lifestyle and tumultuous personal life. Hill will play Belfort's (DiCaprio) close friend, Danny Porush, who becomes his business partner when Belfort persuades him to quit his job in the furniture business to jump into the lucrative, volatile world of stocks. The film will be released by Paramount on November 15th.

Hill currently can be seen starring in Quentin Tarantino's *Django Unchained*, which has grossed almost \$400 million worldwide and was nominated for an Academy Award® for Best Motion Picture of the Year.

Hill recently starred in *21 Jump Street* opposite Channing Tatum, which opened at number one at the box office and went on to make almost \$200 million worldwide. In addition to starring in the movie, Hill co-wrote the story and was an executive producer. Due to the success of the film, a sequel is in the works. He also starred in Akiva Schaffer's *The Watch* opposite Ben Stiller and Vince Vaughn. The comedy was released by 20th Century Fox on July 27th.

Hill's breakout role starring opposite Michael Cera in the acclaimed hit *Superbad* was the first film to really put him on the comedy map. Since then, Hill has become a mainstay in the Judd Apatow clan, starring in the Apatow-produced summer comedies

Get Him to the Greek in 2010, *Funny People* in 2009, and *Forgetting Sarah Marshall* in 2008. Hill's first appearance under Apatow Productions was in *The 40-Year-Old Virgin* in 2005.

Hill surprised audiences with his departure from the comedy world with his starring role as the title character in the independent feature *Cyrus*, directed and written by Jay and Mark Duplass. The film premiered at the 2010 Sundance Film Festival to glowing reviews and was nominated for a Broadcast Film Critics Association Award for Best Comedy Movie.

Hill's other film work includes lending his voice for the DreamWorks Animation films *Megamind* and *How to Train Your Dragon* which respectively grossed \$322 million and \$495 million globally. A sequel for *How to Train Your Dragon* has been confirmed for 2014. Hill also voiced the character Tommy in *Dr. Seuss' Horton Hears a Who!*, which took in \$297 million worldwide.

In 2011, Hill co-wrote, created and voiced the title character in the critically acclaimed animated series "Allen Gregory" for Fox Television. He also directed the Sara Bareilleis music video "Gonna Get Over You" in 2011.

Hill continues to confirm his place among a new generation of multi-hyphenated writers/actors, as he is currently co-writing *The Adventurer's Handbook*, in which he will also co-star with Jason Segel. He is also writing *Pure Imagination*, an Apatow-produced comedy on which he will serve as executive producer. Hill was as an associate producer on the Sacha Baron Cohen comedy *Bruno* and an executive producer on *The Sitter*.

Hill began his career performing one-scene plays that he wrote and performed at the gritty Black and White bar in New York City. His first feature role was in David O. Russell's *I Heart Huckabees* with Dustin Hoffman and Lily Tomlin.

SETH ROGEN has emerged as a prominent figure in a new generation of multi-hyphenates, a person who is an actor, writer, producer and a director who has the ability to generate their own materials.

In 2012, Rogen co-starred as Barbra Streisand's son in the Paramount Picture road trip comedy, *The Guilt Trip*. In 2011, Rogen starred in and executive produced the dramatic comedy *50/50*, inspired by the real life experiences of his best friend, Will Reiser, who also wrote the screenplay. With an all-star cast including Joseph Gordon-Levitt, Anna Kendrick, Bryce Dallas Howard, and Anjelica Huston, this heart-warming film has gone on to win over the hearts of audiences and critics alike and was nominated for several Indie Spirit Awards. The film's screenplay has also received adulation as it recently earned a National Board of Review award for Best Original Screenplay.

Nominated for an Emmy Award in 2005 for Outstanding Writing for a Variety, Music or Comedy for "*Da Ali G Show*," Rogen began his career doing standup comedy in Vancouver, Canada at the age of 13. After moving to Los Angeles, Rogen landed supporting roles in Judd Apatow's two critically acclaimed network television comedies, "Freaks and Geeks" and "Undeclared," the latter of which Rogen was also hired as a staff writer at the age of 18. Shortly after, Rogen was guided by Apatow toward a film career, first with the box office smash hit *The 40-Year-Old Virgin*, which opened No. 1 at the box office and remained at the top perch for two weekends in a row. The film went on to gross more than \$177 million worldwide and helped put Rogen on the map as a future film star. The film was named one of the 10 Most Outstanding Motion Pictures of the Year by AFI and took home Best Comedy Movie at the 11th annual Critics' Choice Awards. Rogen was a co-producer on the film as well.

Rogen headlined two summer blockbusters in 2007. First, with *Knocked Up*, co-starring Katherine Heigl, Paul Rudd and Leslie Mann; the Apatow project grossed more than \$140 million domestically. Distributed by Universal Pictures, Rogen was also an executive producer. Shortly thereafter, Rogen starred in *Superbad* (a semi-

autobiographical comedy), that he co-wrote and executive produced with writing partner Evan Goldberg. The film grossed more than \$121 million domestically for Sony Pictures. The duo also found success the following summer in the action-comedy *Pineapple Express*. Starring opposite James Franco and Danny McBride, the No. 1 box-office hit went on to make more than \$100 million worldwide for Sony Pictures.

Rogen continued to demonstrate his wide-ranging ability as he co-wrote, executive produced and starred as the main character, Britt Reid, in the comic book- turned-action film, *The Green Hornet*. Rogen starred opposite the Academy Award®- winning actor Christoph Waltz, who plays villain Chudnofsky for director Michel Gondry. The film grossed over \$227 million worldwide and opened #1 in over 25 territories including the United States.

In addition to his on-screen roles, Rogen has also found great success lending his voice for animated films. In 2011, he starred as the voice of the title character in the comedy *Paul*, teaming once again with *Superbad* director, Greg Mottola. Written by Nick Frost and Simon Pegg, and co-starring Jane Lynch, Kristen Wiig and Jason Bateman, Rogen voiced an alien who has escaped outside of Area 51 and encounters two geeks on their way to Comic-Con. Rogen can also be heard in *Kung Fu Panda* as Mantis alongside Jack Black, Dustin Hoffman and Angelina Jolie. The Academy Award®-nominated film earned more than \$626 million worldwide. He reprised his role as the sarcastic insect in the film's sequel, *Kung Fu Panda 2*. Rogen also participated in the 3D animation phenomenon, *Monsters vs. Aliens* as the voice of B.O.B., where he was joined by Paul Rudd, Rainn Wilson and the Academy Award®-winning actress, Reese Witherspoon. The film was released by DreamWorks Animation and grossed nearly \$370 million at the worldwide box office.

Rogen currently resides in Los Angeles.

JAY BARUCHEL continues to cement his leading man status in 2013 with many exciting projects on the horizon. Baruchel recently wrapped production on the remake of *RoboCop* opposite Gary Oldman, Michael Keaton and Samuel L. Jackson, which will hit theaters in 2014. He has completed a heist film, *The Art of the Steal*, opposite Kurt Russell and Matt Dillon. Baruchel is also at work on the Dreamworks animated film *How to Train Your Dragon 2*, which has been scheduled to release in 2014.

Last year, Baruchel was seen in the hockey comedy *Goon*, which he co-wrote with Evan Goldberg, produced, and starred in opposite Sean William Scott, Liev Schreiber and Alison Pill. The film premiered to rave reviews at the Toronto Film Festival, and Baruchel was recently nominated for two 2013 Canadian Screen Awards in the categories of Best Supporting Actor and Best Adapted Screenplay. He was also recently seen in David Cronenberg's *Cosmopolis* opposite Robert Pattinson, which debuted at the Cannes Film Festival. Both films made the Toronto Film Festival's top film list of 2012.

Also in development for Baruchel are a number of writing projects. He is currently adapting the book *Baseballismo*, written by Dave Bidini, into a screenplay, and is also adapting the graphic novel *Random Acts of Violence* for Kickstart Entertainment. In addition, he will also begin work on a sequel to *Goon*.

Previously, Baruchel was seen in the Bruckheimer Films/Disney feature *The Sorcerer's Apprentice*, directed by Jon Turteltaub, in which he starred as the Apprentice opposite Nicolas Cage. He also was seen in Paramount's romantic comedy *She's Out of My League*, as well as the Dreamworks Oscar®-nominated animated feature, *How to Train Your Dragon*, as the lead voice of Hiccup. Baruchel won a 2011 Annie Award for his voice work on this film. He also was seen starring in *Good Neighbors*, which premiered at the 2010 Toronto Film Festival.

Roles in the Academy Award® winning movie *Million Dollar Baby* opposite Clint Eastwood, Hillary Swank and Morgan Freeman and the blockbuster hit *Tropic Thunder*

opposite Ben Stiller, Jack Black and Robert Downey Jr., garnered Baruchel much praise for his versatility. He has also been lauded for his starring role in Jacob Tierney's comedy *The Trotsky*, which premiered at the 2009 Toronto Film Festival to rave reviews. Baruchel received a Genie Award Lead Actor nomination for his performance in this film.

Baruchel has a long list of additional feature credits including *Nick and Nora's Infinite Playlist*, *Knocked Up*, *Just Buried*, which premiered at the 2007 Toronto Film Festival, *Real Time*, and in the memorable role of Vic Munoz, the obsessed Led Zeppelin fan in *Almost Famous*.

Baruchel began acting at age 12 when he landed a job on the Nickelodeon hit television series "Are You Afraid of the Dark?," transforming what was to be a one-time guest appearance into a recurring role. The role was a springboard for his career, leading to his first Canadian series, "My Hometown." He then made his debut to American audiences as the star of the critically acclaimed Judd Apatow television series "Undeclared" on Fox.

Baruchel currently resides in Montreal.

DANNY McBRIDE stars in HBO's "Eastbound & Down," which he co-created, writes and executive produces with longtime friends and collaborators, Jody Hill and David Gordon Green. Since premiering on the network in February 2010, the show has gained an enormous cult following and aired three successful seasons.

McBride first gained industry awareness with his starring role in David Gordon Green's *All the Real Girls*, winner of the 2003 Jury Prize at the Sundance Film Festival. However, it was when he returned in 2006 to the festival with the smash hit comedy *The Foot Fist Way* that he became a known name in Hollywood and desired by its top producers and directors. McBride, who starred and co-wrote the film with his fellow

college classmates Hill (*Observe and Report*) and Ben Best (*Superbad*, season one of “Eastbound & Down”), caught the attention of Will Ferrell and Adam McKay’s Gary Sanchez Productions. Released in May 2009 by Paramount Vantage, the Los Angeles Times proclaimed the film “is the sort of nimble oddball discovery that one wishes would come along more often,” while USA Today remarked that “*Foot Fist* is more original and comical than such low-budget sleeper hits as *Napoleon Dynamite* and *Hot Fuzz*.”

In 2008, McBride found continued success by starring opposite Seth Rogen and James Franco in *Pineapple Express*. The film, which was directed by Green and co-written by Rogen and Evan Goldberg (*Superbad*), centers on two buddies who get mixed up with a drug gang. McBride was nominated for Best Newcomer for his role as Red by the members of the Detroit Film Critics Society. Sony Pictures released the film in August and opened #1 in the box office, reaching \$100 million worldwide.

Immediately following the success of *Pineapple*, McBride was back on top of the box office a week later with the Paramount release of *Tropic Thunder*. Directed and written by Ben Stiller, the film was #1 for two weeks in a row and earned over \$100 million domestically. McBride was joined by a star-studded cast including Stiller, Robert Downey Jr., Jack Black, Tom Cruise and Matthew McConaughey.

McBride was seen in the Academy Award®-nominated *Up in the Air* opposite George Clooney and Melanie Lynskey, and voiced Fred McDade in the 2010 animated summer blockbuster *Despicable Me*, which has currently grossed over \$280 million worldwide. McBride has also starred in such comedies as *Hot Rod*, *The Heartbreak Kid*, *Drillbit Taylor*, and *Observe and Report*. He can also be seen in starring in a cameo role in *Due Date*, starring Robert Downey Jr. and Zach Galifianakis.

In April 2011, McBride starred in *Your Highness*, which he also co-wrote and produced. Starring James Franco, Natalie Portman and Zooey Deschanel, McBride plays Thadeous, a lazy, arrogant prince in medieval times who must complete a quest with his heroic brother (Franco) in order to save their father’s kingdom. Most recently, McBride

starred in *30 Minutes or Less* opposite Jesse Eisenberg (*Adventureland*), Aziz Ansari (*Funny People*), and reuniting with Nick Swardson (*Pineapple Express*). The comedy centers around two criminals who kidnap a pizza delivery boy and force him to rob a bank within 30 minutes.

This year, McBride will be the voice of Orpheus in *Hell & Back*, co-starring with Mila Kunis. *Hell & Back* follows two best friends on their mission to rescue their pal after he's accidentally dragged to hell. Also look for McBride on the small screen when his hit TV show "Eastbound & Down" returns for a fourth season on HBO.

Born in Statesboro, Georgia, McBride grew up in Virginia. He attended the North Carolina School of the Arts, where he received a BFA in filmmaking. McBride currently resides in Los Angeles.

Currently appearing in the ninth and final season of the Emmy-winning "The Office" on NBC, **CRAIG ROBINSON** portrays acerbic Dunder-Mifflin employee Darryl Philbin. He is definitely a world away from his original career intentions; before deciding to pursue his comedy career full time, Robinson was a K-8 teacher in the Chicago public school system. He earned his undergraduate degree from Illinois State University and his Masters of Education from St. Xavier University. It was while he was studying education in Chicago that he also discovered his love of acting and comedy when he joined the famed Second City Theatre.

Keeping him in the family, NBC has just ordered a single-camera comedy from "The Office" developer/executive producer Greg Daniels that will star Robinson as – loosely based on his own past – a talented musician with rough edges who adjusts to his new life as a music teacher in a big-city middle school. The Untitled Craig Robinson Project will go into production this Spring; Robinson will also serve as a producer.

As a stand-up comedian, Robinson first made his mark in the comedy circuit at the 1998 Montreal “Just For Laughs” Festival. That year, he also won the Oakland Comedy Festival Awards and the Miller Genuine Draft 1996 Comedy Search. He soon went on to perform his act on “The Jimmy Kimmel Show” and “Real Time with Bill Maher.” Now headlining venues and festivals across the country, he does both solo acts as well as full-band sets – “The Nasty Delicious” – tying together his lyrical comedy with his finesse at the piano. Whether Robinson shows up with just his keyboard or also with his seven-man band, the clubs are packed to the brims with raucous laughter in response to the musical comedy on display.

His rise to success with “The Office” and his stand-up prowess quickly brought him to the forefront with industry comedy maven Judd Apatow. Robinson made audiences question their notions of vanity playing the sensitive bouncer in *Knocked Up*. He then kept audiences glued to their seats as one of the henchman hunting Seth Rogen and James Franco’s bumbling stoner characters in *Pineapple Express*, and made fans squirm when he co-starred with Seth Rogen and Elizabeth Banks in *Zack and Miri Make a Porno*.

In 2010, Robinson with Rob Corddry and John Cusack starred in the sleeper hit *Hot Tub Time Machine* for MGM and director Steve Pink. The story follows three grown-up men (Robinson, Corddry, and Cusack) as they visit the hot tub where they once partied, accidentally discover it is now a time machine, and travel back to their raunchy heyday in the mid-1980s. Fans voices spoke loudly, and early negotiations are currently in progress for a sequel.

Earlier this year, he was heard as a character in The Weinstein Company’s first animated feature, *Escape from Planet Earth*. And in May, finally getting his due with his first leading man role: Robinson is starring in the comedy *We the Peeples* for Lionsgate and producer Tyler Perry. Playing a pushy boyfriend, Robinson surprises his fiancé-to-be (Kerry Washington) who is on a trip home to visit her family and discovers that the family is not only surprised to see him, but has never even heard of him.

Robinson has made it a point to flesh out every element of his resume, turning in a hilarious cameo in *Night at the Museum: Battle of the Smithsonian* as one of the Tuskegee Airman, lending his comedy genius to fellow Apatow devotee Danny McBride in his HBO television series “East Bound & Down,” and voicing several characters on “The Cleveland Show.” Robinson was heard in the final chapter of the *Shrek* film series, *Shrek Forever After*, as one of the new characters being introduced to the repertoire, a member of the ogre clan and the camp’s resident chef named “Cookie.” And taking a dramatically different role, Robinson starred in the independent feature *Father of Invention* with Kevin Spacey and Camilla Belle.

Robinson’s additional credits include the films *The Goods* with Jeremy Piven, *Miss March*, *Walk Hard: The Dewey Cox Story*, Tyler Perry’s *Daddy’s Little Girl*, and television shows including “Friends,” “The Bernie Mac Show,” and “Curb Your Enthusiasm.” He also turned up as a preacher in the demonstrative web video celebrity push in support of gay rights, “Prop 8: The Musical” with Jack Black, John C. Reilly, and Neil Patrick Harris.

Robinson currently resides in Los Angeles.

MICHAEL CERA’s work includes the role of George-Michael Bluth in the Emmy Award® winning Fox series “Arrested Development,” as well as lead roles in the critically acclaimed blockbusters *Superbad* and *Juno*. Other film roles include *Nick & Norah’s Infinite Playlist*, *Youth in Revolt*, and *Scott Pilgrim vs. the World*.

In March 2012, Cera made his stage debut in Kenneth Lonergan’s award-winning play “This is Our Youth” at the prestigious Sydney Opera House in Sydney, Australia.

More recently, Cera starred in *Crystal Fairy* and *Magic Magic*, two films directed by award-winning Chilean director Sebastian Silva. Both films premiered to critical acclaim at the Sundance Film Festival in January 2013.

Cera will be reprising his role as George-Michael Bluth this spring as “Arrested Development” returns for a new season on Netflix.

EMMA WATSON is continuing to broaden her impressive body of acting work, showing her versatility as a performer with her first screen roles following the completion of the *Harry Potter* series.

Watson was most recently seen in Stephen Chbosky’s adaptation of his coming-of-age novel *The Perks of Being a Wallflower*, starring opposite Logan Lerman and Ezra Miller. This independent drama centers around Charlie (Lerman), an introverted freshman who is taken under the wings of two seniors (Watson and Miller) who welcome him to the real world. The film premiered at last year’s Toronto International Film Festival and received rave reviews. The film won the People’s Choice Award for Favorite Dramatic Movie as well as an NBR Award for Top Films. Emma won the People’s Choice Award for Favorite Dramatic Movie Actress and Best Supporting Actress at the San Diego Film Critics Society Awards for her role.

2011 saw Watson in Simon Curtis’s *My Week with Marilyn*, alongside a stellar cast of Oscar® nominees including Michelle Williams as Marilyn Monroe and Kenneth Branagh as Sir Laurence Olivier, in addition to Eddie Redmayne, Dame Judi Dench, Dougray Scott, Zoe Wanamaker, Toby Jones and Dominic Cooper. Chronicling a week in Marilyn Monroe’s life, the film featured Watson in the supporting role of Lucy, costume assistant to Colin Clark (Redmayne). The film was released by The Weinstein Company and was nominated for a Golden Globe for Best Motion Picture – Comedy or Musical.

Watson is best known for playing the iconic character of Hermione Granger in the eight enormously successful *Harry Potter* films. Her performance in the first film of the series, *Harry Potter and the Sorcerer's Stone*, won her a Young Artist Award for Best Leading Young Actress. Emma also acquired two Critics' Choice Award nominations from the Broadcast Film Critics Association for her work in *Harry Potter and the Prisoner of Azkaban* and *Harry Potter and the Goblet of Fire*. The completion of the seventh and eighth movies saw Watson receive nominations in 2011 for a Nickelodeon Kids' Choice Award, and for Best Actress at the Jameson Empire Awards. The *Harry Potter* franchise won the BAFTA for Outstanding British Contribution to Cinema in February 2011.

Watson's additional credits include the lead role of Pauline Fossil in the BBC adaptation of Noel Streatfield's classic, *Ballet Shoes*, which aired on BBC One on Boxing Day to 5.2 million viewers. In her first animated feature, Watson voiced over as the character Princess Pea in *The Tale of Despereaux*, which grossed \$86.2 million worldwide.

This summer, Watson will star in Sofia Coppola's *The Bling Ring*. The film is inspired by real events and follows a group of teenagers who, obsessed with fashion and fame, burgled the homes of celebrities in Los Angeles.

Watson recently completed filming Darren Aronofsky's *Noah* opposite Russell Crowe, Douglas Booth, Logan Lerman, Jennifer Connelly, and Anthony Hopkins. The film tells the epic, biblical tale of Noah (Crowe) and the ark. Watson plays the role of Ila, a young woman who develops a close relationship with Noah's son, Shem (Booth). Paramount Pictures will release the film in 2014.

Last October, Watson was honored with the Calvin Klein Emerging Star Award at the Elle Women in Hollywood Awards; past recipients of this award include Amy Adams, Anne Hathaway, Zoe Saldana and Jessica Chastain.

Further to her acting career, Watson is an ambassador for Lancôme, following in the footsteps of Penélope Cruz, Kate Winslet and Julia Roberts as the face of this

celebrated brand. Emma has also worked with Fair Trade and organic clothing producer People Tree and collaborated with Alberta Ferretti on the organic Pure Threads collection. Emma is an ambassador for Camfed International, the movement to educate girls in rural Africa. Emma recently returned to Brown University to complete her studies in English Literature.

ABOUT THE FILMMAKERS

SETH ROGEN & EVAN GOLDBERG (Directors/Writers/Producers) make their directorial debut with *This Is The End*. Rogen and Goldberg grew up together in Vancouver and wrote their first screenplay, *Superbad*, at the tender age of 15. The film, which the pair also executive produced, was released in the summer of 2007 and opened to overwhelming critical praise and commercial success, earning over \$120 million at the domestic box office.

The dynamic duo followed up the success of *Superbad* with the action-comedy *Pineapple Express*, which they also co-wrote and executive produced. The film starred Seth Rogen and James Franco and was directed by David Gordon Green.

Goldberg and Rogen recently produced *50/50* and *The Guilt Trip*. They served as executive producers on the smash hit *Knocked Up*. Written and directed by Judd Apatow with stars Rogen, Katherine Heigl, Leslie Mann and Paul Rudd, *Knocked Up* tallied more than \$148 million in domestic box-office receipts. Most recently, Goldberg and Rogen also wrote and executive produced *The Green Hornet*, an action film directed by Michel Gondry that took in over \$225 million worldwide, and Judd Apatow's *Funny People*.

Goldberg also collaborated with Jay Baruchel on the screenplay for *Goon*.

For the small screen, Goldberg and Rogen penned an episode of “The Simpsons” that aired in 2009, “Homer the Whopper.”

Goldberg began his career as a writer on Sacha Baron Cohen’s cult favorite “Da Ali G Show,” which aired on HBO. As part of the writing crew on that show, Rogen and Goldberg earned Emmy nominations. The series spun off the hit comedy feature *Borat* and Cohen’s follow-up, *Bruno*.

JAMES WEAVER (Producer) is Vice President of Development for Point Grey, Seth Rogen and Evan Goldberg’s production company. Current feature projects include *Townies*, *Jamaica*, and *The Interview*.

Weaver first met Rogen and Goldberg while working at United Talent Agency (UTA). He went on to join their team on the feature films *Funny People* and *The Green Hornet*. He served as associate producer on *50/50* and co-producer on *The Guilt Trip*.

Weaver grew up in New York City. He pursued Latin American studies at Union College in upstate New York and worked in advertising before turning his hand to film.

He currently lives in Los Angeles.

NATHAN KAHANE (Executive Producer) is co-founder of Good Universe, an independent full-service motion picture financing, production and global sales company. Having served as an executive producer on more than 25 films in his career, Kahane oversees the development and production of the company’s growing feature slate, nurtures relationships with high-level talent and filmmakers and consistently puts together winning business models behind compelling films.

Kahane is currently shepherding Good Universe's diverse production and development slate which includes *Oldboy*, directed by Spike Lee starring Josh Brolin, Elizabeth Olsen and Charlto Copley which will be released by FilmDistrict in October 2013; the comedy *Last Vegas* with partner CBS Films to be released in November 2013 featuring an Academy Award®-winning cast including Michael Douglas, Robert De Niro, Morgan Freeman, Kevin Kline and Mary Steenburgen; Mindy Kaling's *The Low Self Esteem of Lizzie Gillespie*, an original witty rom-com to be produced by Mr. Mudd Productions, with Anne Hathaway attached to star; *Angelfall*, an adaptation of Susan Ee's bestselling book series to be produced by Sam Raimi and Rob Tapert; *Cherries*, a comedy spec by Brian and James Kehoe to be produced by Jon Hurwitz and Hayden Schlossberg; and Kahane is once again reteaming with Seth Rogen, Evan Goldberg, Jonathan Levine, and Will Reiser on a feature comedy, *The Untitled Jamaica Project*.

Nathan Kahane is also partners with Sam Raimi, Rob Tapert and Joe Drake in Ghost House Pictures, a production label dedicated to the financing, development and release of films in the horror thriller genre. Kahane continues to oversee the daily operations of Ghost House and most recently executive produced *The Possession*, released by Lionsgate in August 2012, and the *Evil Dead* remake, released by Sony Pictures and FilmDistrict in April 2013. Ghost House has a diverse production and development slate which includes *Poltergeist*, the landmark franchise being reinvigorated by MGM that Ghost House will produce, and *The Day of the Triffids*, written by Neil Cross based on the classic sci-fi horror novel written by John Wyndam and the 1962 film *Invasion of the Triffids*.

In his former role as President of Mandate Pictures, Kahane's commitment to producing smartly budgeted quality films generated global box-office success for the company with films such as the \$227 million worldwide box office sensation *Juno* which garnered a host of accolades including an Academy Award® for Best Original Screenplay and three additional Academy Award® nominations, and Marc Forster's *Stranger Than Fiction*. The company also launched successful franchises including the *Harold & Kumar* series and Ghost House Pictures' *The Grudge* series. When Lionsgate acquired Mandate in

2007, Kahane continued to operate the label as an autonomous brand moving the company forward with hits he executive produced such as the Golden Globe®-nominated and Independent Spirit Award-winning (Best First Screenplay) comedy *50/50*; the Golden Globe®-nominated comedy *Young Adult*, directed by Jason Reitman; and the Golden Globe®-nominated *Hope Springs* starring Meryl Streep, Tommy Lee Jones and Steve Carell, released by Sony Pictures in August 2012. Kahane served as a producer on *The Strangers*, and on all three installments of the *Harold & Kumar* series.

Kahane previously headed development and acquisition of feature films for the LA-based Senator International. Prior to joining Senator International, he co-headed the development and production slate for Mark Canton's production company, The Canton Company (housed at Warner Bros.), where he was Executive Vice President of Production. Kahane is a graduate of the Haas School of Business at the University of California, Berkeley, and began his entertainment career in the agent training program at ICM.

As Executive Vice President of Production for Good Universe, **NICOLE BROWN** (Executive Producer) oversees the development of the company's slate of films and manages the creative infrastructure. Brown's expertise lies in seeking out compelling material and closely collaborating with writers and directors to build entrepreneurial opportunities around their projects. Brown transitioned into her role at Good Universe after serving as EVP of Production for Mandate Pictures since 2006. She served as an executive producer on Mandate Pictures' *Seeking a Friend for the End of the World*, starring Steve Carell and Keira Knightley, released by Focus Features; *A Very Harold & Kumar 3D Christmas*, released worldwide by Warner Bros. Pictures; and the upcoming *Paradise* starring Julianne Hough, Russell Brand, Octavia Spencer and Holly Hunter to be released by Image Entertainment. Brown also served as a co-producer on a number of features, including *50/50*, starring Golden Globe®-nominated Joseph Gordon-Levitt and Seth Rogen, released by Summit Entertainment; *LOL*, a remake of the French box office hit starring Miley Cyrus and Demi Moore; *Whip It*, starring Drew Barrymore and

Ellen Page; *Nick and Norah's Infinite Playlist*, directed by Peter Sollett, starring Michael Cera and Kat Dennings; the crime thriller *The Horsemen*, starring Dennis Quaid; and *Harold & Kumar Escape From Guantanamo Bay*. Brown has also served as an executive producer on projects under the Ghost House Pictures label, including *The Possession*, released by Lionsgate in August 2012, and the *Evil Dead* remake released by Sony Pictures and FilmDistrict in April 2013.

Brown is currently shepherding projects for Good Universe including the comedy *Last Vegas* with partner CBS Films to be released in November 2013 featuring an Academy Award[®]-winning cast including Michael Douglas, Robert De Niro, Morgan Freeman, Kevin Kline and Mary Steenburgen; *Angelfall*, an adaptation of Susan Ee's bestselling book series to be produced by Sam Raimi and Rob Tapert; Mindy Kaling's *The Low Self Esteem of Lizzie Gillespie*, an original witty rom-com to be produced by Mr. Mudd Productions, with Anne Hathaway attached to star; and *The Untitled Jamaica Project*, an original feature comedy produced by Seth Rogen and Evan Goldberg, directed by Jonathan Levine, and written by Will Reiser.

Before joining Mandate, Brown was a development executive at Marc Platt Productions where, in addition to her role as Associate Producer on *Honey* starring Jessica Alba, she helped set up several projects at various studios, including *Nappily Ever After*, starring Halle Berry; *The Book of Leo*, starring Seann William Scott; the Dusty Springfield biopic, *Say You Love Me*, starring Kristin Chenoweth; *Compositions in Black and White*, starring Alicia Keys for Sony; *The Untitled Marla Ruzica Project*, starring Kirsten Dunst for MTV and Paramount; *Love in the Driest Season* for HBO; and a horror remake with Alexandra Seros entitled *A Child's Game* at Gold Circle. Brown also sold two hotly contested comic books to Universal, *Talent* and *Tag*. A Columbia University graduate, Phi Beta Kappa, Brown began her career as an intern at Miramax in New York.

After moving to Toronto, Canada from South Africa, **JASON STONE** (Executive Producer) began shooting short films and music videos until he moved to Los Angeles to attend the University of Southern California's School of Cinematic Arts. While at USC, Stone produced, wrote and directed several short films that screened and won awards at festivals around the world. It was during the summer after his first year at USC that he, Evan Goldberg, Seth Rogen and Jay Baruchel shot *Jay and Seth vs. the Apocalypse* – the short film that would eventually serve as a source for *This Is The End*.

Most recently, Stone co-produced and directed second unit on the survival thriller *Wrecked*, starring Adrien Brody. He is also developing *Elephant Gun*, an adventure-comedy he co-wrote with Greg Yolen that he is also attached to direct. Casting is underway and production is slated to begin later this year. He is currently directing *The Calling*, a psychological thriller starring Susan Sarandon, Ellen Burstyn, Topher Grace and Donald Sutherland.

BARBARA A. HALL (Executive Producer) has an extensive list of feature film credits to her name. She is currently executive producing George Clooney's upcoming film *The Monuments Men*; she previously worked with Clooney on *The Ides of March* (executive producer), *The Men Who Stare at Goats* (executive producer), *Leatherheads* (executive producer) and *Good Night, and Good Luck* (co-producer).

Hall's credits as executive producer include *Hanna*, *All Good Things*, *The Company Men*, *Milk*, and *Art School Confidential*. She produced the HBO movie "The Sunset Limited."

Hall served as co-producer or line producer on *Mr. Magorium's Wonder Emporium*, *Ray*, *Ghost World*, and *Albino Alligator*. She began her career as a production coordinator on such films as *City Slickers*, *The Mambo Kings*, and *Benny & Joon*.

ARIEL SHAFFIR (Executive Producer) and his writing partner, Kyle Hunter, are currently writing two feature projects: *B-Team* for Disney and *The Slack-Fi Project* for Sony. He has also served as associate producer on *50/50*, starring Joseph Gordon-Levitt and Seth Rogen, and *Goon*, starring Sean William Scott and Jay Baruchel. Shaffir is currently developing multiple projects through Seth Rogen and Evan Goldberg's Point Grey Pictures production company.

Shaffir studied law at Dalhousie University in Halifax, Nova Scotia. In addition to his writing and producing career, he has served as a story editor on several Canadian film and television projects.

KYLE HUNTER (Executive Producer) and his writing partner, Ariel Shaffir, are currently writing two feature projects: *B-Team* for Disney and *The Slack-Fi Project* for Sony. He has also served as associate producer on *50/50*, starring Joseph Gordon-Levitt and Seth Rogen, and *Goon*, starring Sean William Scott and Jay Baruchel. Hunter is currently developing multiple projects through Seth Rogen and Evan Goldberg's Point Grey Pictures production company.

Hunter studied psychology and film at the University of British Columbia in Vancouver. In addition to his writing and producing career, he has served as a story editor on several Canadian film and television projects.

BRANDON TROST (Director of Photography), a fourth-generation filmmaker raised on movie sets, started his career as a very young assistant to his father, Ron Trost, a special-effects craftsman. After years of learning the intricacies of filmmaking and developing an appreciation for the look of film and the art of cinematography, he enrolled in the Los Angeles Film School where he developed a personal style and aesthetic under the tutelage of such Academy Award®-winning/nominated

cinematographers as William Fraker, Ralf Bode and John Alonzo. Trost quickly gained extensive experience shooting in all formats.

Today, with more than twenty feature films, dozens of music videos and over ninety short films to his credit, he continues to push the boundaries of film. Recent films shot during this still-young and promising career include his first collaboration with Nevelndine/Taylor, *Crank: High Voltage*, starring Jason Statham and Amy Smart, *He Was a Quiet Man*, starring Christian Slater, William H. Macy and Elisha Cuthbert—winner of the Best Cinematography Award at the Newport Beach Film Festival, *Rob Zombie's Halloween II* and the SNL feature film, *MacGruber*, starring Will Forte, Kristen Wiig, Ryan Phillippe and Val Kilmer. He re-teamed with Nevelndine/Taylor on the film *Ghost Rider™ Spirit of Vengeance*, and his most recent film is *That's My Boy*, starring Adam Sandler and Andy Samberg.

CHRIS SPELLMAN's (Production Designer) films as production designer include Lorene Scafaria's *Seeking a Friend for the End of the World*, Jay and Mark Duplass' *Jeff*, *Who Lives at Home*, Jody Hill's *Observe and Report*, David Gordon Green's *Pineapple Express* and Greg Mottola's *Superbad*. He was also production designer on the live-action portion of *The SpongeBob SquarePants Movie*, directed by Stephen Hillenburg and Mark Osborne, starring Tom Kenny as SpongeBob (and others).

Born in New Orleans, he moved to Los Angeles after college. There, he met production designer Dennis Gassner and set decorator Nancy Haigh, who served as mentors. He became set decorator on works from such filmmakers as Joel and Ethan Coen, on *The Big Lebowski* and *The Man Who Wasn't There*; Robert Altman, on *Dr. T and the Women*; Paul Thomas Anderson, on *Magnolia*; Michael Mann, on *The Insider*; Judd Apatow, on *Knocked Up*, as well as episodes of "Freaks and Geeks" and "Undeclared"; and Peggy Rajski, on the Academy Award®-winning short film *Trevor*.

Spellman's feature credits as set decorator also include Albert Brooks' *Looking for Comedy in the Muslim World*; Peter Segal's *Anger Management*; Jake Kasdan's *Orange County*; Rob Cohen's *xXx*; George Armitage's *Grosse Pointe Blank*; Joe Johnston's *October Sky*; and Frank Oz's *The Indian in the Cupboard*.

ZENE BAKER's (Editor) most recent feature as film editor is *Seeking a Friend for the End of the World*, directed by Lorene Scafaria and starring Steve Carell and Keira Knightley. Baker also served as editor for Jonathan Levine's *50/50*, written by Will Reiser. *50/50* won the National Board of Review award for screenplay and was also nominated for a Writers Guild of America Award.

Baker also recently edited the short film *Mia*, which aired as part of the telefilm *Five*. The short, directed by Jennifer Aniston and written by Wendy West, starred Patricia Clarkson in the title role.

He first came to industry attention for editing several features directed by David Gordon Green: the award-winning *George Washington*, *All the Real Girls*, and *Undertow*.

Baker's subsequent movies as editor include Jody Hill's *The Foot Fist Way* and *Observe and Report*; Jason Matzner's *Dreamland*, starring Agnes Bruckner and Kelli Garner; David Ross' *The Babysitters*, starring Katherine Waterston; and John Krasinski's *Brief Interviews with Hideous Men*.

DANNY GLICKER (Costume Designer) was honored with an Academy Award® nomination as well as the Costume Designers Guild Excellence in Period Film nomination for his work on Gus Van Sant's *Milk* starring Sean Penn.

Glicker had previously received the Costume Designers Guild Excellence in Contemporary Film Award for his designs on Duncan Tucker's drama *Transamerica*

starring Felicity Huffman.

Recently, Glicker designed the costumes for director Anne Fletcher's *The Guilt Trip*, starring Seth Rogen and Barbara Streisand. He is a frequent collaborator with director Jason Reitman, with projects that include *Up in the Air*, starring George Clooney, Vera Farmiga and Anna Kendrick and *Thank You for Smoking* starring Aaron Eckhart, Maria Bello, Robert Duvall and William H. Macy. His most recent project with Jason Reitman is the forthcoming 1980s drama *Labor Day* starring Kate Winslet and Josh Brolin.

He also recently collaborated with director Walter Salles on the sprawling 1940's road trip epic *On the Road*, based on the legendary book by Jack Kerouac with an ensemble cast that includes Viggo Mortensen, Kristen Stewart, Kirsten Dunst, Garrett Hedlund and Amy Adams.

Among his other credits are two projects with Alan Ball: *Towelhead* starring Toni Collette, Aaron Eckhart and Maria Bello; and *True Blood*, HBO's hit vampire series starring Academy Award® winner Anna Paquin; McG's *We Are Marshall*, based on the 1970's airline tragedy that took the lives of virtually the entire football team and coaches of Marshall University; Michael Cuesta's celebrated and controversial drama *L.I.E.* with Brian Cox and Paul Dano; and two collaborations with the Polish brothers: *The Astronaut Farmer* starring Billy Bob Thornton and Virginia Madsen, and their visionary *Northfork* starring James Woods and Nick Nolte.

Glicker has been profiled by *The Hollywood Reporter* as one of the most hard-working and imaginative artistic prodigies in their inaugural Next Gen Crafts edition spotlighting future Hollywood talent.

JAY BARUCHEL (Co-Producer) See bio in Cast section

MATTHEW LEONETTI JR. (Co-Producer) brings more than 15 years of industry and production experience to his position as Executive Vice President of Physical Production for Good Universe. From pre-production through post, Leonetti oversees all aspects of physical production for Good Universe's entire slate of films, as well as those produced under the Ghost House Pictures banner. Leonetti transitioned into his role at Good Universe after serving as EVP of Physical Production for Mandate Pictures. At Mandate, he worked on a number of feature films including *Hope Springs*, starring Academy Award®-winner Meryl Streep, Tommy Lee Jones and Steve Carell, released by Sony Pictures in August 2012; *Seeking a Friend for the End of the World*, starring Steve Carell and Keira Knightley, released by Focus Features in June 2012; and the upcoming *Paradise*, which marks Diablo Cody's directional feature debut, starring Julianne Hough, Russell Brand, Octavia Spencer and Holly Hunter to be released by Image Entertainment. Under the Ghost House banner, Leonetti has most recently worked on *The Possession*, released by Lionsgate in August 2012; and the *Evil Dead* remake, with original producing partners Sam Raimi, Rob Tapert, and Bruce Campbell, released by Sony Pictures and FilmDistrict in April 2013.

Leonetti is currently working on Good Universe's diverse production slate which includes *Oldboy*, directed by Spike Lee starring Josh Brolin, Elizabeth Olsen and Sharlto Copley which will be released by FilmDistrict in October 2013; and the comedy *Last Vegas* with partner CBS Films to be released in November 2013 featuring an Academy Award®-winning cast including Michael Douglas, Robert De Niro, Morgan Freeman, Kevin Kline and Mary Steenburgen.

A Los Angeles native and graduate of the University of Virginia with a degree in Business, Leonetti went on to become a successful freelance line producer and production manager. Leonetti's previous credits include *Trespass*, a crime drama starring Nicolas Cage and Nicole Kidman; *The Mechanic*, a high impact thriller starring Jason Statham and Donald Sutherland; *The Expendables*, a star-packed action extravaganza including Sylvester Stallone and Mickey Rourke; and 2nd unit production supervisor on the action-adventure *The Amazing Spider-Man*.

PAUL LINDEN (Visual Effects Supervisor) began his career in the development and programming motion control camera systems, which subsequently evolved into supervising and producing visual effects with a more cost-effective / user-friendly approach for network television. Since 2001, Linden has supervised and produced visual effects for several network series, including “American Dreams,” “Without a Trace,” “Revelations,” “Life,” “My Own Worst Enemy,” and “No Ordinary Family.”

His work in television evolved into Supervising and Producing VFX for feature films in 2006 which has included *Primeval*, *30 Minutes or Less*, *Zombieland*, and *Premium Rush*. He was nominated for a Visual Effects Society Award in 2010 for the pilot for “No Ordinary Family.”

Classically trained in the musical arts, **HENRY JACKMAN** (Music by) is a revolutionary film composer, ingeniously marrying his knowledge of classical music with his interest in dubstep and house music. His ultimate goal in composing film scores is to “narratively and emotionally support the story of the film.”

Jackman’s most recent projects include *GI Joe: Retaliation* and *Wreck-It Ralph*, for which he won an Annie Award. He is currently working on the upcoming DreamWorks animated film *Turbo*, the story of a snail whose dream is to race in the Indie 500. The film, coming out July 17th, will feature the voice talents of Ryan Reynolds, Paul Giamatti, Maya Rudolph, Samuel L. Jackson, and Snoop Dogg.

Jackman is a master in balance, having composed the scores for such family friendly films as *Puss in Boots* (2011), *Winnie the Pooh* (2011), and *Gulliver’s Travels* (2010), as well as action flicks like *Man on a Ledge* (2012), *Abraham Lincoln: Vampire Hunter* (2012), *X-Men: First Class* (2011), and *Kick Ass* (2010).

Henry entered into the music world in 2001, where he co-wrote, mixed and produced albums for well-known artists such as Seal, Björk, and Art of Noise. Struggling with whether or not this was his passion, he expressed his creativity in the best way he could, through three self-composed library albums that later were recognized widely by composers like Hans Zimmer and music editor Bob Badami. In 2006, Zimmer heard Jackman's first library album, *Transfiguration*, in which Jackman reinvigorated beloved classical pieces by imagining what the music would sound like if its famous composers were alive today. Zimmer instantly recognized Jackman's talent, and they began working together on films like *The Da Vinci Code* (2006), *Pirates of the Caribbean: Dead Man's Chest* (2006), *Kung Fu Panda* (2008), and *The Dark Knight* (2008). Jackman found his feet in score composition, something he had not considered given his classical background and training. He received his first big break in 2009 when he solo-composed the score for the wildly successful Dreamworks film *Monsters vs. Aliens*.

Schooled in all things classical music at Oxford University and St. Paul's Cathedral Choir School in England, Jackman was an accomplished composer by the age of nine. Studying musical theory and composing his first symphony at age six, Jackman believed his total immersion into the music world was a typical childhood experience. Rebelling at age sixteen, he became fascinated with the underground rave scene, a stark contrast to his classical schooling. It was this interest in underground music that enables Jackman to compose symphonies of a different sort, merging two very different musical worlds seamlessly.

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