

UNIVERSAL PICTURES Presents

In Association with RELATIVITY MEDIA and SPYGLASS ENTERTAINMENT

An APATOW Production

A NICHOLAS STOLLER Film

JONAH HILL
RUSSELL BRAND

GET HIM GREEK

ELISABETH MOSS
ROSE BYRNE
COLM MEANEY
and
SEAN COMBS

Executive Producer
RICHARD VANE

Produced by
JUDD APATOW
NICHOLAS STOLLER
DAVID BUSHELL
RODNEY ROTHMAN

Based on Characters Created by
JASON SEGEL

Written and Directed by
NICHOLAS STOLLER

CAST

Aldous Snow RUSSELL BRAND
Jackie Q ROSE BYRNE
African Child in Video TYLER MCKINNEY
Herself ZOE SALMON
Naples LINO FACIOLI
Himself LARS ULRICH
Himself MARIO LOPEZ
Herself PINK
Himself BILLY BUSH
Himself KURT F. LODER
Herself CHRISTINA AGUILERA
Jonathan Snow COLM MEANEY
Paparazzo in Los Angeles RAY SIEGLE
Paparazzi in Los Angeles CHAD CLEVEN
JONATHAN CHRIS LOPEZ
VERO FELICE MONTI
Himself DANNY O'LEARY
Aaron Green JONAH HILL
Daphne Binks ELISABETH MOSS
Matty AZIZ ANSARI
Sergio SEAN COMBS
Kali KALI HAWK
Kevin NICK KROLL
Pinnacle Executives BRANDON ANDREW JOHNSON
IVAN SHAW
ELLIE KEMPER
Jazz Man JAKE JOHNSON
Sergio's Security Guard DAVONE MCDONALD
Dr. Coltrane DEREK RESSALLAT
Duffy Servant Dude KARL THEOBALD
Lena Snow DINAH STABB
Aldous' Mates in London GEE SEKWEYAMA
JAMIE SIVES
Himself TOM FELTON
Club Girls in London ZOE RICHARDS
JESSICA ELLERBY
Old Man on Bike TONY VAN SILVA
Party Girls in Limo MEDDY FORD
REBECCA KINDER
Limousine Driver in London JIM PIDDOCK
Sarah Marshall KRISTEN BELL
Himself RICK SCHRODER
Rianna the Hairdresser RYAN SHIRAKI
Limousine Driver in New York JOSE RAMON ROSARIO
Himself PHARRELL
Today Show Production Assistant KRISTEN SCHAAL
Herself MEREDITH VIEIRA
Today Show Sound Guy SEAN MANNION
Today Show Stage Manager DAVID AUERBACH
Today Show Lighting Director HOWARD F. STRAWBRIDGE
Today Show Director STEPHEN G. LUCAS
Himself PAUL KRUGMAN
Infant Sorrow Guitarist LENNY WIDEGREN
Infant Sorrow Keyboardist/Guitarist ROGER MANNING, JR.
Infant Sorrow Bassist SEAN HURLEY
Infant Sorrow Drummer VICTOR INDRIZZO
Smiling African Drummer ATO ESSANDOH
African Percussionists BASHIRI JOHNSON
KIMATI DINIZULU
GARY FRITZ
JELANI JOHNSON
DAOUD WOODS
SHELDON GOODE
MAUWENA KODJOVI
Today Show Audience Members RICHARD CHILD
CAROLINE LIMATA
JOHN J. SCHNEIDER
Oak Room Girl AURORA NONAS-BARNES
Flirtatious Party Girl JENNIFER PERRY
Pocket Dial Girl LINDSEY BROAD
Dancer at Nightclub in New York NICOLE SCIACCA
S&M Guy Who Looks Like Moby THOMAS NOWELL
Drug Dealer in New York DUANE SEQUIRA
TSA Agent at JFK RONALD J. GARNER
Sergio's Baby Mama JOYFUL DRAKE
Admiral Club Attendant FRANCESCA DELBANCO
Brian the Concierge T.J. MILLER
Guy at Brian's House NEAL BRENNAN
Wendy STEPHANIE FARACY
Frank Look-Alike BRIAN DUPREY
Sammy Look-Alike KYLE DIAMOND
Joey Look-Alike THOMAS R. WALLEK
Dean Look-Alike DREW ANTHONY CARRANO
Waitress in Vegas KELLY ANN BUCKMAN
Lap Dancers in Vegas GIUSEPPINA CASTIGLIONE
CHRISTINE T. NGUYEN
DIANA TERRANOVA
Topless Party Girl AVA VASSILEVA
Destiny CARLA GALLO
Navigator Driver in Vegas CARLOS JACOTT
Announcer Voice RINO ROMANO
DJ Voice JOE BENSON
Girl in Crowd at Standard Hotel SARAH HASKINS
Hipster in Crowd at Standard Hotel ANDREW BURLINSON
Tom the Assistant TOM CHADWICK
Furry Walls Rhythm Guitarist MIKE VIOLA
Furry Walls Bassist DAN ROTHCHILD

VH1 Storytellers Audience Members . . .	DAYTON KNOLL	Costume Designer	LEESA EVANS
	CHRIS J. EVANS	Music Supervisor	JONATHAN KARP
	HANNAH COWLEY	Original Score by	LYLE WORKMAN
	HANNAH SCHICK	Associate Producer	PHIL EISEN
	MEGAN PRESLEY	Additional Editors	DAVID MORITZ
Stunt Coordinator—Los Angeles	JEFF DASHNAW		JUSTIN BOURRET
Stunts	JAMES RYAN	Art Director	ERIK POLCZWARTEK
	TAD GRIFFITH	Assistant Art Director	LORI AGOSTINO
	SOLOMON ALEXANDER	Art Department Coordinator	FRANCINE BYRNE
	OAKLEY LEHMAN	Graphic Designer	CLINT SCHULTZ
	KEITH DAVIS	Set Decorator	LESLIE POPE
	DOC DUHAME	Set Designer	JOHN CHICHESTER
	KEITH ADAMS	Set Decorating Liaison	AMANDA BROMBERG
	TROY BROWN	Property Master	SEAN MANNION
	STACEY CARINO	Assistant Property Masters	MICHAEL GLYNN
	NICHOLAS DASHNAW		JEFFRY C. VORHEES
	LOREN DENNIS	Leadman	RUSS ANDERSON
	DAVID R. ELLIS	Buyer	LIZ CHIZ
	JEREMY FITZGERALD	Swing Gang	ANTONIO ANDRAUS
	PRESHAS JENKINS		CHRISTOPHER CASEY
	HORACE KNIGHT		JACK CORNELIUS
	MATTHEW LEONARD		SCOTT HUKU
	KORTNEY T. MANNS		DAVID MITCHELL
	JOHNNY MARTIN		JEFFERSON MURFF
	DARRYL REEVES		GEOFFREY NIGHTINGALE
	TROY ROBINSON		JOE FALTZGRAF
	GENE WILLIAMS		GENE TRAUTMANN
	MALOSI LEONARD	On-Set Dresser	JOHN MAXWELL
Stunt Coordinator—New York	GEORGE AGUILAR	“A” Camera Operator	CASEY HOTCHKISS soc
Stunts	STEPHEN POPE	Steadicam Operator	CHRIS HAARHOFF
	JILL BROWN	“C” Camera Operator	BRIAN SWEENEY
	BLAISE CORRIGAN	1st Assistant “A” Camera	JOHN BOCCACCIO
BASE Jumpers	NIKOLA KEREZOVICH	1st Assistant “B” Camera	HARRY ZIMMERMAN
	AKOS SCHENEK	1st Assistant “C” Camera	KEVIN IVEY
Helicopter Pilot	WILLIAM RICHARDS	2nd Assistant “A” Camera	DAVID SEEKINS
Stunt Coordinator—London	ROB INCH	2nd Assistant “B” Camera	TODD AVERY
		Camera Loader	GREG KURTZ
		Production Sound Mixer	PUD CUSACK
		Boom Operator	ROSS SIMPSON
		Cableman	ROSS LEVY
		Script Supervisor	BRENDA LOPEZ-ZEITZ
		Chief Lighting Technician	JOHN VECCHIO
		Assistant Chief Lighting Technician	CRAIG MOLSBERY
		Electricians	JEFFREY COOK
			PHIL HARDT
			GREG JENSEN
			MICHAEL KENNEDY
		Dimmer Board Operator	JAMES MCCLURE
		Chief Rigging Lighting Technician	MARC MARINO
		Assistant Chief Rigging Lighting Technician	
			DAVID THIELHART

CREW

Written and Directed by NICHOLAS STOLLER
Based on Characters Created by JASON SEGEL
Produced by JUDD APATOW
. NICHOLAS STOLLER
. DAVID BUSHELL
. RODNEY ROTHMAN
Executive Producer RICHARD VANE
Co-Producer JASON SEGEL
Director of Photography ROBERT YEOMAN ASC
Production Designer JAN ROELFS
Edited by WILLIAM KERR
. MIKE SALE

Rigging Electricians	STEVE HASTINGS VICTOR MENDOZA EARL D. GAYER RALPH JOHNSON CARLOS TORRES KEN LONGBALLA	ADR Supervisor Sound Effects Editor Dialogue Editors ADR Editor First Assistant Sound Editor ADR Assistant Editor Post-Production Coordinator Location Manager Key Assistant Location Managers Assistant Location Manager Video Assistant Additional Video Assist Production Coordinator Assistant Production Coordinator Travel Coordinator Production Secretary 2 nd 2 nd Assistant Director Production Accountant 1 st Assistant Accountant 2 nd Assistant Accountants Payroll Accountant Post-Production Accountant Accounting Clerk Construction Auditor Casting Associate Casting Assistant Extras Casting Assistant to Mr. Stoller Assistants to Mr. Apatow	TAMMY FEARING CINDY MARTY JAMES MATHENY LARRY KEMP JOE SCHIFF CHERIE TAMAI BILL BURNS CHERYL A. TKACH BOYD WILSON JUN C. LIN NAOMI MOTOHASHI JUSTIN HARROLD WILLOW JENKINS ANTHONY PERKINS SARAH F. SPRAGUE SHARON LOPEZ MIMI MCGREAL JOSEPH MALLOCH CHAMONIX BOSCH PETER MCMANUS LISA WIGGINS KEITH GAUDIN LORA PRICE SHERRY KECSKES JAMES O. MAULL NICKI MOORE JERRY LEE NICOLE ABELLERA JOANNE BLOOM RICH KING CASTING LORNA CLARKE LISA YADAVAIA ALYSON BUONCRISTIANI STACY DOLLAR CHELSEA PETERS JENNIFER MILLER KENDRA HARLOW WHITNEY FROMHOLTZ TOM CHADWICK MICHAEL VILLARINO GARY CLAUSE PETE MEDINA MARK COMPERRY BRAD CURRY RALPH MOCK LARRY LAURENT BRIDGET CARDENAS RICHARD BELL JEFF HALL GLEN E. HAWBECKER CALVIN MANGUM
Greek Theatre Lighting Designer	BRYAN FARIS		
Key Grip	JOSEPH DIANDA		
Best Boy Grip	RICHARD BOYLE		
Dolly Grips	BRAD REA KENNETH DAVIS		
Grips	KIRT HARDING ROBERT ANZURES CHRIS CONAHAN THOMAS CRAWFORD CHARLES CRIVIER CHRIS CRIVIER		
Rigging Key Grip	CHRIS LEIDHOLDT		
Best Boy Rigging Grip	JUSTIN BABIN		
Rigging Grips	ROBERT J. BABIN SCOTT MCGEO JOSH PONEK DAN WELLS SCOTT PATTEN BRIAN BISHOP BILL FOLEY		
Special Effects Coordinator	DONALD FRAZEE		
Special Effects Foreman	C. SCOTT LINGARD		
Special Effects Technician	ELIA POPOV		
Costume Supervisor	HOPE SLEPAK		
Key Costumer	ARIEL GOLD		
Set Costumers	KENNY GRANT DELIA HAUSER DANA POE RYAN LENNON		
Head Ager/Dyer	SHARON FAUVEL		
Department Head Makeup	KIMBERLY GREENE		
Key Makeup Artist	DENISE DELLAVALLE		
Special Effects Makeup	LEO COREY CASTELLANO		
Department Head Hair	MELISSA A. YONKEY		
Hairstylist for Russell Brand	NICOLA SCHULLER		
Key Hairstylist	GARY J. PERTICONE		
Post-Production Supervisor	LISA RODGERS		
Supervising Sound Editor	GEORGE ANDERSON		
Re-recording Mixers	MARC FISHMAN DAN LEAHY		
1 st Assistant Editors	LAURA YANOVICH BRIAN SCOTT OLDS		
Assistant Editor	MITCH ROSIN		
Apprentice Editor	EMILY STREETZ		
Editorial Production Assistant	BENIN MTUME		

MARK WEBER
Office Production Assistants TIEN NGUYEN
TARA GUCKEEN
Set Production Assistants JAMES TOBY BURGE
LARISSA GRUDT
ANNEKE SCOTT
BOB RILEY
Costume Production Assistant L. RADZYMSKI
Locations Production Assistant MICHAEL PICARELLA
Art Department Production Assistants ZOE BYRNE
JONATHAN DIERINGER
Transportation Coordinator WALLY FRICK
Transportation Captain MIKE SHANNON
Dispatchers KAREN CHANG
DEANNA PRAW
DOT Compliance Administrator SCOTT WORDHAM
Choreographer ANNE FLETCHER
Associate Choreographer DANNY TEESON
Unit Publicist KYM LANGLEIE
Still Photographer GLEN WILSON
DVD Producer GREG COHEN
DVD/EPK Videographer BRANDON CARROLL
Marketing Consultants MATT LABOV
DAN WEINER
Set Medic DIDI M. VITALE
Craft Service CHANCE P. TASSONE
Craft Service Assistants JOSEPH MILITO
COREY MINER
FADI SABELLA
Catering TONY'S FOOD SERVICE
ADR Voice Casting WENDY HOFFMANN
RANJANI BROW
ADR Mixer GREG STEELE
ADR Recordist GREG ZIMMERMAN
Dubbing Recordist ZACK HOWARD
Foley Artists ANDY MALCOLM
GORO KOYAMA
Foley Recording Mixers DON WHITE
KEITH ELLIOT
GEORGE NOVOTNY
Music Editor JONATHAN KARP
Scoring Engineer JOHN PATERNO
Scoring Mixer BILLY BUSH
Scoring Crew SHINNOSUKE MIYAZAWA
MIKE SAWITZKE
RICH ELKERTON
JORGE VELASCO
Music Contractor GINA ZIMMITTI
Music Contractor NY SANDRA PARK
Vocal Contractor LUANA JACKMAN
Prologue, Travel Montages & Titles by PICTURE MILL

End Titles by RIGHT LOBE DESIGN GROUP
Digital Intermediate COMPANY 3
Digital Film Colorist STEFAN SONNENFELD
Digital Intermediate Producer DES CAREY
Online Editor SALVATORE CATANZARO
Dolby Sound Consultant THOM EHLE
Camera Cranes, Dollies & Systems
CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.

London Unit

Production Manager JEREMY JOHNS
2nd Assistant Director SALLIE HARD
Art Director SIMON LAMONT
Assistant Art Director CATHERINE WHITING
Graphic Artist HEATHER POLLINGTON
Set Decorator CAROLINE SMITH
Production Buyer JUDY DUCKER
Property Master ALLEN POLLEY
Standby Propmen CLIVE WILSON
RON SUTCLIFFE
Props Storeman DAVID CHISHOLM
Dressing Propmen KELVIN COOK
ANDY SKIPSEY
GARY ROBINSON
Chargehand Dresser JOHN PALMER
Steadicam Operator STUART HOWELL
1st Assistant A Camera LEIGH GOLD
1st Assistant "B" Camera ASHLEY BOND
2nd Assistant "A" Camera JAMES SMITH
2nd Assistant "B" Camera JOE ALEXANDER
Central Loader DASHIEL LILLEY
Boom Operator STEVE FINN
Sound Engineer JIM McBRIDE
Gaffer PETER BLOOR
Best Boy Electric ALAN MCPHERSON
Electricians GARY NOLAN
AARON KEATING
GARY HEDGES, JR.
ROSS GRAINGER
Genny Operator BARRY BELLOTTI
Rigging Gaffer RAY MEEHAN
Best Boy Rigging Electric DARREN GATRELL
Rigging Electricians LEE ELDRED
RUSSELL FARR
TOBY TYLER
STEVEN BLYTHE
Key Grip GARY POCOCK
Best Boy Grip TOM NORTH
"B" Camera Grip ALEX MOTT
Central Grip BEN GOODE

Special Effects Supervisor	PETER HUTCHINSON	Swing Gang	JASON A. BROWN
Costume Supervisor	LINDSAY PUGH		LOIS CIGANEK
Costumers	CHARLOTTE CHILD		MATT GAMIELLO
	DIANA WYAND		ZACHARY SELTER
	HEIDI MILLER		ANTHONY NAVARRO
	HANNAH LINNEN	On-Set Dresser	JAMES WHELAN
Costume Buyer	DOROTHY SARAFOGLOU	Propmaster	VINNY MAZZARELLA
First Assistant Makeup	MARILYN MACDONALD	Steadicam Operator	JONATHAN HERRON
First Assistant Hairstylist	SARAH LOVE	“C” Camera Operator	SUSAN STARR
Video Operator	ADRIAN SPANNA	1st Assistant “A” Camera	STORN PETERSON
Video Assist Assistant	RHYS OWEN	1st Assistant “B” Camera	JEFFREY DUTEMPLE
Location Manager	ALEX GLADSTONE	2nd Assistant “B” Camera	DAVID FLANIGAN
Assistant Location Manager	SARAH WORSLEY		SCOTT KOENIGSBERG
2nd Location Man/Unit Manager	TIM MAW	Camera Loader	LEROY CHEN
Location Scout	BEN GLADSTONE	Boom Operator	GEORGE LEONG
Production Coordinator	HANNAH GODWIN	Utility Sound	RICHARD W. MURPHY CAS
Assistant Production Coordinator	BERTIE SPIEGELBERG	Gaffer	PAUL DALEY
Crowd 3rd Assistant Director	JOEY COUGHLIN	Best Boy	JAMES HARKER
Set 3rd Assistant Director	HANNAH BROWN	Electricians	JOHN BILLECI
Production Accountant	CELESTE TALASZEK		MOIRA DEMOS
Assistant Accountants	FARNAZ DONOVAN		MICHAEL GREEN
	MARIE DONG		MICHAEL A. LEO
Casting	GAIL STEVENS		SAADE MUSTAFA
Casting Assistants	COLIN JONES		ALFRED PADILLA
	TOBY SPIGEL	Rigging Gaffer	MARTIN NOWLAN
Extras Casting	LAURA SHEPPARD	Rigging Best Boy	MATT CRAIG
Office Production Assistant	DECLAN O’BRIEN	Key Grip	JOHN DOLAN
Base Production Assistant	TANIA GORDON	Best Boy Grip	JOSEPH SARAO
Set Production Assistants	ANGUS WATTS	Dolly Grips	CHRIS STENDARDI
	CHRIS JUDD		JOSEPH MELLON
	MOSS BARCLAY	Grips	SHAKA BROOKES
	PAUL HAYES		JOHN D. DOLAN
Cast Production Assistant	NICOLE CHAPMAN		MATTHEW JACOBS
Assistant to Mr. Bushell	DAVID LOBATTO		MARKHAM SINDEBAND
Construction Manager	STEVE BOHAN	Key Rigging Grip	BRUCE ATWATER
Standby Rigger	MARK THOMAS	Best Boy Rigging Grip	ARTHUR STRONG
Standby Stagehand	DAVE PARROTT	Mechanical Special Effects	J. C. BROTHERHOOD
Standby Painter	JAMES STAPLES	Assistant Costume Designer	MARIAN TOY
Standby Carpenter	MICK DAVIS	Wardrobe Supervisor	WINSOME MCKOY
Transport Coordinator	GERARD GORE	Costumer	MARTHA L. SMITH
Unit Nurse	JULIE BURNHAM	Department Head Makeup	
Lead Security	BEN HOPE		KYMBRA CALLAGHAN KELLEY
Health and Safety Consultant	DAVID DEANE	Department Head Hair	MARY LAMPERT
Health and Safety Officer	MICHAEL CONRAN	Location Manager	KEITH ADAMS
		Assistant Location Manager	ROB CAVALLUZZO
		Video Assistants	JOEL HOLLAND
			DARREN RYAN
		24 Frame Video Playback	MICHAEL SIME
		Production Coordinator	ELIZABETH NEVIN
		Assistant Production Coordinator	
			MATTHEW F. PRESTON

New York Unit

Production Supervisor DAVID BAUSCH
 2nd Assistant Director JENNIFER TRUELOVE
 Leadman BRUCE LEE GROSS
 Art Department Coordinator JAMES BEDNARK

Production Secretary TRAVIS GERDES
 2nd Assistant Director MATTHEW MASON
 Additional 2nd Assistant Director SCOTT FOSTER
 1st Assistant Accountant SHELLIE GILLESPIE
 2nd Assistant Accountant JENNY LOVIN
 Accounting Clerk PAIGE MILLER
 Office Production Assistants DANA CORL
 DENNIS RAY MITCHELL
 Set Production Assistants SCOTT BOWERS
 IRA CHUTE
 TOMAS DECKAJ
 ANASTASIA FOLORUNSO
 KAREN C. MCMAHON
 Location Assistants DENNIS VOSKOV
 JUSTIN BENSON
 TRACY MARTIN
 Extras Casting GRANT WILFLEY
 Extras Casting Assistant MELISSA BRAUN
 Construction Coordinator BRENT HAYWOOD
 Greens WILL SCHECK
 Charge Scenic ANNE HAYWOOD
 Transportation Captain JIM BUCKMAN
 Transportation Co-Captain PETE CONNORS
 D.O.T. Coordinator MIKE BUCKMAN
 Craft Service TONY HARMENING

Las Vegas Unit

2nd Unit Director JEFFREY DASHNAW
 1st Assistant Director JAYSON MERRILL
 2nd Assistant Director WILLIAM PURPLE
 Location Scout KIM HOUSER-AMARAL
 Locations Production Assistant AARON AZEVEDO
 Set Medic ANDREA ROQUE-DYRDAHL
 Rigging/Construction Medic DONNA ARMSTRONG
 Transportation Captain GIL AMARAL
 Visual Effects by LEVEL 256
 VFX Supervisor SCOTT M. DAVIDS
 Lead Composer CHRIS CHAPPELL
 Compositors KYLE E. ABSTEN
 ADAM LIMA
 DAVID B. WILSON
 JOSHUA J. BOLIN
 ANTHONY MABIN
 TD SETH KLEINBERG
 Visual Effects by [hy*drau”lx]
 VFX Supervisor BILL KUNIN
 VFX Coordinator ERIK KOHLER
 Lead Composer LAURA SEVILLA
 Compositors DAISUKE MORITA
 CHRIS FREGOSO

IN ASSOCIATION WITH DENTSU INC.

SOUNDTRACK ON
 MERCURY RECORDS/UNIVERSAL REPUBLIC RECORDS

“AFRICAN CHILD (TRAPPED IN ME)”

Written by Mike Viola
 Performed by Infant Sorrow
 Vocal by Russell Brand
 Produced by Lyle Workman

“SUPERTIGHT”

Written by Jason Segel, Lyle Workman, Russell Brand
 Performed by Jackie Q featuring Aldous Snow
 Vocal by Rose Byrne
 Produced by Lyle Workman

“IT’S ON (EXTRA OPEN THEME 2008–2009)”

Written by Timothy Andrew Edwards, Michael Egizi,
 Bob DeMarco, Kenneth Sean Rogers,
 Marybeth Vita Edwards
 Courtesy of Telepictures Productions

“GANG OF LUST”

Written by Carl Barat
 Performed by Infant Sorrow
 Vocal by Russell Brand
 Produced by Lyle Workman

“JUST SAY YES”

Written by Jarvis Cocker, Jason Buckle,
 Tim McCall, Ross Orton
 Performed by Infant Sorrow
 Vocal by Russell Brand
 Produced by Lyle Workman & Jonathan Karp

“CHUNGA, AU GO GO, CHUNGA”

Written by Joe Cain
 Performed by Orquesta Joe Cain
 Courtesy of Mainstream Records

“FUCK YOUR SHIT UP”

Written and Produced by Lyle Workman
 Performed by Jumbo Shrimp

“AND GHOSTED POUTS”

Written by Omar Rodriguez, Cedric Bixler
 Performed by The Mars Volta
 Courtesy of Universal Records
 Under license from Universal Music Enterprises

“INSIDE OF YOU”

Written by Jason Segel, Peter Salett, Lyle Workman
Performed by Infant Sorrow
Vocal by Russell Brand
Produced by Lyle Workman & Jonathan Karp

“LONDON CALLING”

Written by Topper Headon, Mick Jones,
Paul Simonon, Joe Strummer
Performed by The Clash
Courtesy of Epic Records and Sony Music
Entertainment (U.K.) Limited
By arrangement with Sony Music Entertainment

“ANOTHER GIRL, ANOTHER PLANET”

Written by Peter Albert Neil Perrett
Performed by The Only Ones
Courtesy of Epic Records and Sony Music
Entertainment (U.K.) Limited
By arrangement with Sony Music Entertainment

“STRICT MACHINE”

Written by Alison Goldfrapp, William Owen Gregory,
Nick Batt
Performed by Goldfrapp
Courtesy of Mute Records Ltd.
Under license from EMI Film & Television Music

“CHOCOLATE DADDY”

Written by Lyle Workman, Rodney Rothman
Performed by Chocolate Daddy
Produced by Lyle Workman

“ANARCHY IN THE U.K.”

Written by John Rotten, Paul Thomas Cook,
Glen Matlock, Stephen Philip Jones
Performed by Sex Pistols
Courtesy of Virgin Records Ltd. and
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group
Film & TV Licensing

“I’M FOREVER BLOWING BUBBLES”

Written by John William Kelleter, James Brockman,
Nat Vincent, James Kendis

“BLIND MEDICINE”

Written, Performed and Produced by Lyle Workman

“PERSONALITY CRISIS”

Written by David Johansen, Johnny Thunders
Performed by New York Dolls
Courtesy of The Island Def Jam Music Group
Under license from Universal Music Enterprises

“THE CLAP”

Written by Dan Bern, Mike Viola
Performed by Infant Sorrow
Vocal by Russell Brand
Produced by Lyle Workman & Jonathan Karp

“MAGNOLIA SOUL”

Written by Willy Abers, Ulises Bella, Raul Pacheco,
Justin Poree, Asdru Sierra, Jiro Yamaguchi,
KC Porter, J. Smith-Freeman
Performed by Ozomatli
Courtesy of Concord Music Group, Inc.

“MAMA MADE ME A PIMP”

Written by Kennedy, Julien Louis Marc Aletti,
Raphael Marc Romain Aletti, Yves Lelevier,
Laura Conway
Performed by Kennedy
Courtesy of Rykodisc
By arrangement with Warner Music Group
Film & TV Licensing

“HEUREUX TOUS LES DOUX (HAPPY TOGETHER)”

Written by Garry Bonner, Alan Gordon
Performed by Frank Alamo
Courtesy of Universal Music Division Barclay
Under license from Universal Music Enterprises

“LICKY (WORK IT OUT) (HERVÉ RADIO EDIT)”

Written by Lawrence Thom, Concetta Kirschner
Performed by Larry Tee and Princess Superstar
Courtesy of Ultra Records, Inc./Love Machine Music, Inc.

“JACKIE Q”

Written by Carl Barat

“CRETIN HOP”

Written by Joey Ramone, Johnny Ramone,
Dee Ramone, Tommy Ramone
Performed by Ramones
Courtesy of Sire Records
By arrangement with Warner Music Group
Film & TV Licensing

“STOP DROP AND ROLL”

Written by Foxboro Hot Tubs
Performed by Foxboro Hot Tubs
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group
Film & TV Licensing

“FUCK ME I’M FAMOUS”

Written by Paul Clarke, Matthew Dick
Performed by Dougal & Gammer
Courtesy of Phoenix Music International

“RING ’ROUND”

Written by Inara George, Greg Kurstin
Performed by Jackie Q
Vocal by Rose Byrne
Produced by Lyle Workman & Greg Kurstin

“AIN’T THAT A KICK IN THE HEAD”

Written by Sammy Cahn, James Van Heusen

“CAN’T WE BE FRIENDS”

Written by Paul James, Kay Swift
Performed by Pete Jolly Trio
Courtesy of Time Records

“GIRLS ON THE DANCE FLOOR”

Written by Ray Romulus, Jeremy L. Reeves,
Jonathan James Yip, Bruno Mars, James Roh,
Kevin Nishimura, Jae Choung
Performed by Far East Movement featuring 24/8
Courtesy of Broken Glass Music Company LLC

“DEED I DO”

Written by Fred Rose, Walter Hirsch
Performed by Sammy Davis, Jr.
Courtesy of Reprise Records
By arrangement with Warner Music Group
Film & TV Licensing

**“T’AIN’T WHAT YOU DO
(IT’S THE WAY THAT YOU DO IT)”**

Written by Sy Oliver, Trummy Young
Performed by Fun Boy Three & Bananarama
Courtesy of Chrysalis Records Ltd.
Under license from EMI Film & Television Music

“ROCKS OFF”

Written by Mick Jagger, Keith Richards
Performed by The Rolling Stones
Courtesy of Promotone B.V.

“COME ON EILEEN”

Written by Kevin Adams, James Patterson,
Kevin Rowland
Performed by Dexy’s Midnight Runners
Courtesy of Mercury Records Limited
Under license from Universal Music Enterprises

“20TH CENTURY BOY”

Written by Marc Bolan
Performed by T. Rex
Courtesy of Spirit Music Group
o/b/o Spirit Services Holdings, S.à.r.l.

“YEAH YEAH OI OI”

Written by Dan Bern, Mitch Marine
Performed by Infant Sorrow
Vocal by Russell Brand
Produced by Lyle Workman

“TOUCH MY BODY”

Written by Mariah Carey, Christopher Stewart,
Crystal Johnson, Terius Nash
Performed by Mariah Carey
Courtesy of The Island Def Jam Music Group
Under license from Universal Music Enterprises

“GOING UP”

Written by Jason Segel, Lyle Workman
Performed by Infant Sorrow
Vocal by Russell Brand
Produced by Lyle Workman & Jonathan Karp

“GHOSTS N STUFF”

Written by Robert Swire Thompson, Joel Zimmerman
Performed by deadmau5 featuring Rob Swire
Courtesy of Ultra Records, Inc.

“F.O.H.”

Written by Jarvis Cocker, Chilly Gonzales

“BANGERS, BEANS & MASH”

Written by Jason Segel, Lyle Workman
Performed by Infant Sorrow
Vocal by Russell Brand
Produced by Lyle Workman

“LITTLE BIRD”

Written by Mike Viola
Performed by Infant Sorrow
Vocal by Russell Brand
Produced by Lyle Workman

“FURRY WALLS”

Written by Dan Bern, Mike Viola, Judd Apatow

Performed by Infant Sorrow

Vocal by Russell Brand

Produced by Lyle Workman & Jonathan Karp

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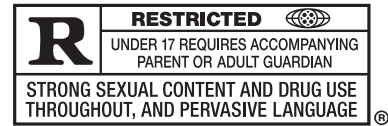
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APATOW
PRODUCTIONS



Credits as of March 16, 2010.



(Foreground, L to R) Aaron Green (JONAH HILL) and Aldous Snow (RUSSELL BRAND) run from Aaron's boss, Sergio Roma (SEAN COMBS), in *Get Him to the Greek*.

GET HIM TO THE GREEK

Get Him to the Greek reunites JONAH HILL and RUSSELL BRAND with *Forgetting Sarah Marshall* director NICHOLAS STOLLER in the story of a young record company executive with three days to drag an uncooperative rock legend to Hollywood for a comeback concert. The comedy is the latest film from hit producer JUDD APATOW (*The 40-Year-Old Virgin*, *Knocked Up*, *Funny People*).

Aaron Green (Hill) gets things done. The ambitious 24-year-old has been given a career-making

assignment. His mission: Fly to London and escort a rock god to the world famous Greek Theatre in Los Angeles for a huge comeback concert. His record mogul boss, Sergio Roma (SEAN COMBS of *Monster's Ball*, television's *A Raisin in the Sun*), gives him one warning: "The artist is the worst person on Earth. Turn your back on him at your own peril."

British rocker Aldous Snow (Brand) is a brilliant musician and certifiable rock-'n'-roll legend, but due to a bad break-up and nose-diving career, has fallen

off the wagon and is now a walking disaster. Weary of yes men and scared he's entered the "greatest hits" twilight of his career, Snow's in the midst of a nihilistic downward spiral. When he learns his true love, model/pop star Jackie Q (ROSE BYRNE of television's *Damages*, *Knowing*), is in Los Angeles, Aldous makes it his quest to win her back...right before kick-starting his return to world domination.

As the countdown to the concert begins, one innocent young man must navigate a minefield of London drug smuggles, Manhattan mayhem and Vegas debauchery to deliver his charge safe and, sort of, sound...all while trying to remain faithful to his girlfriend, Daphne (ELISABETH MOSS of television's *Mad Men*, *Did You Hear About the Morgans?*). He may have to coax, lie to, enable and party with Aldous, and Aaron may get inebriated, titillated, violated, humiliated, incapacitated, irritated, evacuated, medicated and rejuvenated on the way...but Aaron will get him to the Greek.

Nicholas Stoller wrote the comedy that he produces along with Judd Apatow, DAVID BUSHHELL (*Sling Blade*, *Deception*) and RODNEY ROTHMAN (upcoming *The Something*, *Forgetting Sarah Marshall*).

The behind-the-scenes crew includes cinematographer ROBERT YEOMAN (*Yes Man*, *Rushmore*), production designer JAN ROELFS (*World Trade Center*, *Alexander*), editors WILLIAM KERR (*Superbad*, *Along Came Polly*) and MIKE SALE (*Forgetting Sarah Marshall*, *Superbad*), costume designer LEESA EVANS (*Forgetting Sarah Marshall*, *I Love You, Man*), composer LYLE WORKMAN (*The 40-Year-Old Virgin*, *Forgetting Sarah Marshall*) and music supervisor JONATHAN KARP (*Knocked Up*, *Superbad*).

Get Him to the Greek is executive produced by RICHARD VANE (*Forgetting Sarah Marshall*, *How to Lose a Guy in 10 Days*).

ABOUT THE PRODUCTION

Alpha to Omega: *Getting Them to the Greek*

The scene-stealing characters of a hotel waiter named Matthew (Jonah Hill) and his fan crush, rock



Jackie Q (ROSE BYRNE) and Aldous discuss his latest single.



Aaron argues with girlfriend Daphne Binks (ELISABETH MOSS).

god Aldous Snow, were introduced to moviegoers in Nicholas Stoller's directorial debut, the hit romantic disaster comedy *Forgetting Sarah Marshall*. Audiences responded to the enthusiastic groupie who tried to pass the rocker new songs and the sex-obsessed former drug addict who was involved with the self-obsessed Sarah Marshall (Kristen Bell). Aldous' ability to get under the skin of Sarah's ex, musician Peter Bretter (Jason Segel), was matched only by his annoyance at Matthew's unrelenting attention toward him.

While one might initially wonder, *Get Him to the Greek* is not a sequel to that breakout comedy. Music executive Aaron Green was nowhere to be seen in the story that told of Peter's journey to recover from a gut-wrenching break-up. Although Jonah Hill did star in *Forgetting Sarah Marshall*, Aaron is decidedly not the same guy who stalked Aldous across Oahu.

The rationale? Stoller loved these characters Segel had created and was a big fan of American actor/writer Jonah Hill and British performer Russell Brand. It was at the table read with the cast of *Forgetting Sarah Marshall* that Stoller saw the first glimmer of what would become *Get Him to the Greek*. Offers the writer/director: "Jonah and Russell

had amazing chemistry. Then, on set, they were just hilarious together."

When Stoller approached Hill and Brand about partnering for another project, he found both men very receptive to the idea. Stoller recalls: "After *Sarah Marshall*, I had a meeting with Russell and pitched him this idea. Then I pitched Jonah the idea, and they both thought it'd be fun to work on a movie together."

Hill remembers the request: "I was dying to work with Russell again, and I would have done anything Nick asked me to do." When he read the

screenplay, the actor knew he was ready to play the music-obsessed executive. "Aaron Green is driven and ambitious and has a serious relationship," explains Hill. "He's probably the most normal guy I've ever played. The interesting part is that we get to explore what's extreme and weird about Aldous' life. It's not as fun for Aaron as he thought it was going to be...just weirder."

For the filmmaker, Hill's character proved to be more of a challenge to write than his comedy sidekick. Stoller explains: "Jonah's part in *Forgetting Sarah Marshall* was very much a broad character, so broad it would have been hard to sustain a whole movie. It wouldn't have made sense to have him play the same character." Stoller decided to craft Aaron as a young record company executive who had three days to wrangle a rock icon from London to Los Angeles. Aaron idolizes this legend, but his hero worship is undermined by what he experiences on the road with him.

The story starts off simply enough. "We wanted to get across that when you imagine hanging out with a rock star, it seems exciting and thrilling," explains Stoller. "You get to stay up all night and party. We wanted to capture the idea that it just never ends. And

Aaron has a great time. Next morning, you wake up and start partying again. There is no end to it. It's a triangle where it gets more fun, more fun, more fun, then it hits an out-of-control moment, and then it starts to plummet down toward Earth."

When fleshing out the story for *Get Him to the Greek*, Stoller initially wrote a new protagonist (not Aldous Snow)...with Brand in mind to play him. The filmmaker soon realized, however, this major character in his script simply had to be a rock star with the attitude and swagger of Aldous. He thought what better way to extend one of his favorite roles from his directorial debut than to write a spin-off.

Explains Stoller: "In the intervening years since we saw Aldous in *Forgetting Sarah Marshall*, he has fallen off the wagon and is a drunk disaster. And to everyone who has an issue with that, I would say that *Star Trek* reinvented its entire universe in the last film." He laughs: "They have 50 years of people memorizing every detail of the *Star Trek* universe. So, I don't feel too bad about it."

When imagining the comic counterpart for Aaron, Stoller knew there was no one else but Brand who could fit the part. In fact, he and Segel had actually reimagined the part of Aldous around Brand after the comedian's audition for *Forgetting Sarah Marshall*. As producer Apatow explains: "Russell is an incredibly funny, remarkable, charming man, and we wanted to present him as he is as much as possible. Aldous is actually a toned-down version of Russell."

Remembers co-producer Segel of the day he met his Aldous: "Russell was the find of the century. When he came in for the audition, oozing with undeniable sexual energy and rock star good looks, he said to me 'You'll have to forgive me, I have only had the chance to take a cursory glance at

your script. Perhaps you should tell me what you require?' And all I kept thinking was 'that takes balls, man!' and I realized he was the dude. We did a complete rewrite for him."

Brand was quite open to the idea of revisiting one of his favorite characters. He says: "It's very flattering that Aldous Snow's been given life beyond the initial joy of playing him in *Forgetting Sarah Marshall*. I think the reasons that character resonated, at least with Nick and Judd, is that in this celebrity-obsessed age, Aldous was an unusual take on celebrity. He's not just a straightforward obnoxious twerp; although he is an obnoxious twerp, there is sort of a sweetness and vulnerability to his self-destruction and self-entitlement."

Moguls and Sirens: *Completing the Cast*

Now that the filmmakers had their Aaron and Aldous, it was time for them to fill out the rest of the players in the world of *Get Him to the Greek*. Producer David Bushell explains why talent continue to be attracted to the films from this school and want



As the head of Pinnacle Records, Sergio demands action.



Aaron tries in vain to wrangle Aldous away from his mates.

to be a part of the comedy. He notes: “What’s special about the Apatow camp and the movies they make is that there’s a certain honesty that plays alongside the comedy. People can either see themselves in the characters or in the stories...or they would like to see themselves in the characters and the stories.”

Just as Aaron and girlfriend Daphne are stumbling through a difficult patch in their relationship, Aaron is given the plum assignment to travel to London and escort Aldous to New York City for a publicity stint at the *Today* show...and then on to the Greek Theatre for the 10-year anniversary concert of his breakthrough American debut. In essence, he is being sent to babysit a madman. Doling out that task to Aaron is the head of Pinnacle Records, Aaron’s boss Sergio Roma, played by Sean Combs.

When the casting director advised the filmmakers that Combs was willing to fly himself out to audition for the part, they knew he was serious about the job. It was an unusual move for such a well-known performer, but Combs had a plan. The performer offers: “When I first found out there was a chance to be in a movie with Jonah Hill and Russell Brand that was directed by Nick Stoller and produced by Judd Apatow, I would’ve given one of my arms to get the

role. I prepared all of the dialogue, worked with my acting coach, walked into the audition, and they said, ‘You’re not going to need the script. We’re just going to improv.’ I thought, ‘If I really want the role...I just have to go for it.’”

Casting Combs had an unexpected benefit. Explains Apatow: “Nick wrote Sergio as an amazing part, and then Sean was even better than what we had. We would go to him and say, ‘What would a crazy record company executive say here?’ He turned into one of the important partners of the movie because he told us about the record industry, and he knew a lot of insane points of view that people might have.”

In the end, it was Combs’ performance as an actor, not his music experience, that benefited the film the most. “Sean brings this whole crazy energy to it,” Stoller says. “The comedy styles in the movie are very disparate. You have the Sean style meeting the Russell style meeting the Jonah style. It all combines into a delicious frappé.”

Stoller was pleased when actress Elisabeth Moss agreed to read the part of Aaron’s pragmatic medical resident girlfriend, Daphne Binks. Since 2007, the director had been captivated by Moss’ portrayal of Peggy Olson on AMC’s award-winning *Mad Men*.

While Aaron is trying to make his mark on the music industry, Daphne is spending many a sleepless night during her residency at an inner-city hospital. Her constant state of sleep deprivation has a tendency to cloud her judgment...and allow for comic situations to unfold. Of their first meeting, Hill recalls one hell of a spitfire: “Elisabeth was the only one who really gave me crap; she was hard on me in the audition and yelled at me. She was so right for the part.”

For Moss, tackling *Greek* was a welcome challenge. She says: “Most of the work I do is set in the ’60s, and it is very scripted and serious. This was something that was modern, and I was able to play a regular girl—somebody who wasn’t always in an intense situation.” As well, the performer liked the comedic complications that Stoller’s script offered Daphne and Aaron. “While miscommunication can lead to very bad things,” she says, “it’s also what happens in relationships. In this case, it’s definitely very funny.”

Providing additional humor is Aldous’ tumultuous relationship with his rock ’n’ roll queen, model-turned-singer Jackie Q, hilariously realized by Australian actress Rose Byrne. The dysfunctional on-again, off-again couple has raised a young child, and they’ve been in and out of drug-induced stupors for much of their time together. About Byrne’s casting, Stoller explains: “We had to find someone who could not only match Russell...but who could actually beat Russell. Rose plays the girl that has him tied up in knots perfectly.”

The actress delighted in playing Jackie Q, who is unlike any character she’s approached. “Jackie’s very mercurial,” Byrne explains. For instance, when

Aldous’ single “African Child” is unabashedly trashed by critics and audiences alike, the tide turns. “She supports the song, to a point, until it’s not good for her anymore,” Byrne adds. “Jackie knows it’s bad, and she knows it’s the end of Aldous and wants out. She’s the front woman now and taking center stage.”

The role was so empowering, in fact, that as Brand remembers, “Rose actually hit me during a scene that wasn’t scripted. This typifies that manner of destructive, yet alluring woman...a siren luring you onto the rocks to destroy you.”

To make their depiction of the industry authentic in *Get Him to the Greek*, Stoller and the producers made the decision to populate the movie with actual musicians. Rothman notes: “We’ve tried to give a very three-dimensional view of a rock star and an addictive person—what the underbelly of rock ’n’ roll is—while still making it funny.”

Setting the comic story in the world of music had other advantages. As Rothman points out: “The rock world is obviously a very rich world. I feel like I’ve been researching this movie for the last 35 years. It gives you a reason to invite people who you worship to come hang out.” For instance, music stars CHRISTINA AGUILERA, PINK, PHARRELL WILLIAMS and



Aaron and Aldous discuss strategy.



Aldous shows Aaron how it's done.

Metallica's drummer, LARS ULRICH, all have cameos in the film as people who have crossed Aldous' path...or been run over by his madness.

Combs as McLovin': *Improv on the Set*

It's well known that movies produced by Apatow share the common methodology of improvisation, and *Get Him to the Greek* is no exception. During the course of shooting the comedy, the filmmakers knew they had to get everything they would possibly need in postproduction while they had the cameras running. And that meant multiple takes.

Stoller and Rothman began their careers working as writers on Apatow's television show *Undeclared*. They have taken this model of improvisational style—which does require some getting accustomed to by both actors and crew unfamiliar with the comedy style—and brought it to *Greek*. Rothman says: "If actors haven't worked on one of our movies before, there's always this uncomfortable feeling when they first realize Nick's not going to yell, 'Cut!' It's a much looser environment."

This is not to say that the production was undisciplined or unfocused. "We always shoot the script," Stoller explains. "But we then do improv off of that. Rodney and I write lines and throw the actors lines and suggestions."

With Stoller film veterans Hill and Brand as part of the mix, fears about the use of improv were soon assuaged among the other cast members. Apatow explains: "When you are working with people like Russell and Jonah and Sean, you need to be able to adjust it on your feet because they never stop thinking either."

Of course, the majority of the film wasn't improv'd. Stoller's screenplay dictated every aspect of production. Brand offers: "There's been brilliant, spontaneous stuff, but the script itself is really good. Improv takes ages." Still, the comic performer was up for the challenges. He says, "I like improvising, because at least then there's loads of different ways to say what's on your mind. I'd try and say stuff to freak people out."

For Combs, improvisation took some getting used to during the production. The actor has been in his share of dramas, and comedy was a relatively new experience for him. Hill commends his on-screen boss: "He's shockingly funny in the movie. His is probably the most surprising performance because you see someone who's known for being so serious just being hilarious."

"Sean has never worked with our process," Stoller adds, "which is very specific. At the beginning, we would tell him, 'Don't worry about the script; just do this line.' Jonah would work with him while we were shooting, and it worked great. Sean was very much a perfectionist. I would be satisfied with a take and he would say, 'No, I want to do one more.' He was always right."

Stoller sums up Combs' contribution to the comedy by referencing Christopher Mintz-Plasse's breakout performance in Hill's blockbuster *Superbad*: "We started calling him the McLovin' of the movie. He's just so funny."

Greek Chorus: Music of the Film

The entire production company would orchestrate five nights in summer 2009 playing at Los Angeles' Greek Theatre. There, Russell Brand became both the Aldous Snow of current day and of 10 years prior in front of an audience of 1,500 extras and a few hundred crew...including a professional concert lighting company.

By the time the team arrived, toward the end of the Los Angeles portion of the shoot, it had already blocked, planned and choreographed every song, move and camera angle necessary for the events. Songs had been written, music arranged and Brand had laid down tracks.

To pull off the nights' events, they had to put on real rock shows. The team hired the talent who create special effects for rock concerts and had them design a light show. They created a previsual model of what was going to occur; all agreed that the results were stunning.

For the cast and crew, those five days were magical. Hill explains: "The Greek is my favorite venue in Los Angeles, where I grew up and live. So to actually go there

and shoot a movie was awesome...to show up and see all the trucks and extras. I went out on stage and talked to the crowd for a second, and it felt totally unreal."

Brand, embodying a true rock star, went full-out for each performance. "It was brilliant fun," he states. "I really enjoyed the performances enormously. It's lovely living out your childhood fantasies to be a rock star. All the times I pretended to be a rock star, with a hairbrush and tennis racket...I got to live out those fantasies in front of thousands of people."

Stoller explains the power of those key scenes: "It was the one time everyone I know visited the set. It sent chills down our spines. It looked awesome, and Russell's performance was amazing." He adds: "I should also note, the songs we have are exciting. Some of them are funny, but they're not parody songs. They're really rock songs. We tried to create a real rock album."

For that job, the filmmakers turned to veteran Apatow music supervisor Jonathan Karp, who worked on *Forgetting Sarah Marshall*, *The 40-Year-Old-*



Aldous and Aaron amidst the wreckage.



Aldous performs for an ecstatic crowd.

Virgin, Knocked Up, Superbad and *Pineapple Express*, as well as composer Lyle Workman, another seasoned Apatow vet and pivotal part of the production.

On most films, the music supervisor identifies what music is needed for the various shooting days, but as Karp explains: “In this case, music plays such a big role that there’s a lot of story aspects to it as well.” He found working on *Get Him to the Greek* “exciting because this is the first time I’ve had the opportunity to work on a movie where there was a preexisting character that we had already defined. Normally, in the early stages, the first thing you have to figure out is if you have characters singing. If so, who are they? What is their music? In this case, we knew all that going in. There was no confusion or development about who Aldous was.”

Jason Segel, who wrote, starred in and also composed songs for *Forgetting Sarah Marshall*, had written a few songs before the script of *Get Him to the Greek* was even completed. Karp explains: “Jason would send us piano demos that were embryonic, but it was enough for us just to hear more Aldous Snow songs, since it was coming from the same voice that had created Aldous.”

From there, composer Lyle Workman worked on the bridge, fleshed out the arrangements, added addi-

tional sections, hired the players and sent his work back to Segel, who then completed the lyrics.

Explains Segel of their process: “At three in the morning, I’d write on my piano the dumbest songs you could imagine. Then I would send them to Lyle, and he would turn them into actual songs; he was a great partner. Then he would send them back to me, and I recorded the vocal. Then we’d forward them to Russell, and he went in and recorded them.”

For the many songs, the team brought in additional writers, such as former Pulp front man and Britpop icon JARVIS COCKER—as well as MIKE VIOLA, DAN BERN, INARA GEORGE and GREG KURSTIN. It was important for the music team to keep not only in line with the story, but underscore the tone of the film. “A lot of the songs started with Nick,” Karp says. “‘African Child’ was his idea; he even had some lyrics. That song is a good example of how we bridged comedy with the song writing. If it gets too jokey, it’s no longer good music.”

Apatow explains how this bizarrely misguided idea came to be: “‘African Child’ is Aldous’ politically thoughtful song about the plight of people in Africa. I guess he thought it was a sensitive song, and it’s not. It’s really offensive. But he didn’t know that, which is a goof on bad attempts to say something positive. In the last movie he sang a song called ‘We’ve Got to Do Something.’ We thought, ‘Let’s do another one in that vein...and ‘African Child’ was born.”

In total, approximately 20 songs were recorded. Five songs were featured in the two live Greek performances (current day and 1999), and one song was performed at the *Today* show. As well, production designer Jan Roelfs imagined four complete music videos, including several for Jackie Q. “Rose’s songs are

pretty risqué,” says Karp. “But it didn’t faze her at all,” he says of Byrne, who also did her own singing for the film. “Jackie Q, while not based on a living person, is definitely a kind of Amy Winehouse/Courtney Love adventurous type of musician. Rose was able to fit right into that persona and make it her own.”

Byrne wasn’t exactly sure what she was in for when she auditioned. She recalls:

“When I auditioned, they did not mention, ‘Oh, can you sing?’ I can’t really sing, but I can hold a tune; I’m not tone deaf. I thought, ‘What if I had been?’ What would they have done then? But I did three days of recording, and it was so fun.”

Keeping with the scope of the film was also a challenge. The songs in the movie are in two contexts. There’s the 1999 Greek concert, which was more raw and carefree. Then, at the point we meet Aldous in the movie, he’s very successful; his music has become a bit bloated and overproduced. The more recent Aldous songs reflect that change in direction...one of the reasons the rocker has gone into a tailspin.

In the months that Brand recorded songs from Aldous’ past and present, his skills as a vocal artist developed. Karp compliments: “Russell’s an amazing singer. This process has been interesting because we’ve seen his development over the recording of these songs. We’ve seen him in the beginning stages, struggling a little bit with certain passages, to where he is now, which is just effortless.”

Rothman explains why this music is so important to the comedy: “Both Aaron and Aldous rediscover a love of music over the course of the movie. Aaron is a guy who begins the movie disillusioned about the music industry. He became a record employee imagining it would be amazing to get to hang out with your

favorite rock stars, and he’s learned that a lot of it is just about selling records, not about the music.”

Bringing authenticity to the arena was Sean Combs, to whom the filmmakers looked frequently for input. As Stoller recalls: “It was great to turn to him and ask, ‘Would they do this?’ We had this whole plot point of Sergio telling Aaron, ‘Don’t get drunk on the road,’ which always felt a little fake to me. I said to Sean, ‘Would you ever tell a subordinate not to get drunk on the road?’ He said, ‘No, I would tell him just to keep it together.’ Which was very, ‘Oh, of course...that’s what you’d say.’”

Of course, Combs doesn’t want the audience to confuse his character with himself. “He’s an eccentric, over-the-top record executive,” the actor notes. “I know it sounds similar to me in real life, but it’s really different. Sergio is much crazier than I am. I’m a very serious businessman. I wanted him to be just straight crazy. I can’t wait for people to meet Sergio.”

Concludes Rothman: “There’s this cliché that all comedians secretly want to be rock stars, and this is definitely a movie where we’ve indulged the inner rock stars we wish we were. All of us secretly hope that this music will become successful and famous. We think we made one of the best rock albums of the last 10 years. When reality comes crashing down, that will be hard...”



Sergio discusses the mission with Aaron.



Aldous performs at the Greek Theatre.

Aaron Stalks Aldous: *London to L.A.:*

While it sounded simple enough on paper, a four-city shoot proved quite challenging for all involved in the comedy. “This was a very complicated film to shoot,” notes Stoller. Whereas his last film was set in the idyllic Oahu, this would prove much tougher. He explains, “*Sarah Marshall* was mainly people sitting and talking, which might be the kind of movie I go back to doing. We call this movie ‘running and screaming.’”

Brand recounts a few of the many indignities he suffered for comedy during his time on *Get Him to the Greek*: “I’ve been plunged into water for seven hours. I’ve had to hang off a building on a wire, had to mimic having broken bones and been covered in vomit. I’ve been in sexually compromising positions, and I’ve had to take all manner of ‘narcotics.’ I’ve performed live rock ‘n’ roll. I’ve recorded an album...”

The company started production with a week of shooting in Las Vegas, the third stop on Aaron and Aldous’ mind-bending trip. Producer Bushell sums up what many of the cast and crew felt after their time in Sin City: “Vegas is—whether you’re working there or

you’re playing there—just a city that will wear you down. I don’t know if anyone can leave Vegas alive.”

The cast and crew hit the pavement running, literally. Stoller recounts: “We shot a car hitting Sean Combs; that was our first day. Your first day is supposed to be, ‘This is an easy movie,’ and the first thing we shot was his getting hit by a car.”

After a week in Las Vegas shooting at Planet Hollywood, Koi and PURE, among others, the production moved to Los Angeles

for various stage and locations work. Notable sites include the downtown Standard Hotel, where Aldous jumps from a perch on the rooftop that is a full story above the pool. Additionally, they spent a week at the Greek Theatre.

From there, the company moved to New York City, where it shot at JFK, Central Park and for several days at NBC’s *Today* show, where MEREDITH VIEIRA played herself in a hilarious interview with Aldous. This is just prior to a live, televised concert performance for *Today* show viewers outside 30 Rockefeller Center. As well, Aldous’ New York City digs were situated at the legendary Hotel on Rivington on the Lower East Side.

Finally, production jumped the pond for scenes that mark the beginning of the film. There, Aaron first meets up with Aldous in London. “This is the first international Apatow production,” Stoller enthuses. “You’re seeing a lot of different places.” A few of these include Hatfield House, the home of Elizabeth I, where she lived until she learned of her imminent rise to the throne. This historic location served as Aldous and Jackie Q’s country home. Other U.K. settings include St. James’ Park, Trafalgar Square, Waterloo Place and the New Cavendish Club.

As he shot this men-on-the-run comedy, Stoller challenged himself and cinematographer Robert Yeoman to interpret scenes from Aldous' and Aaron's viewpoints. What better way to capture the excitement (read: terror) of Aaron as he tries to keep up with the world's most volatile rock star than to shoot the music executive from a head camera? The director explains: "With *Greek*, I've tried to break out the visual toolbox. To simulate being drunk, we thought it would be fun to attach this head rig to Jonah, so we see from his perspective as he moves. As he walked around, it looks only at him. I saw it on *Fear Factor* on MTV...and that's my film school."

Rock Your Heels Off: *Costumes of the Comedy*

From his inception of the film, Stoller wanted to open up the adventure geographically. The major constant for Aaron and Aldous as they travel is the endless partying in countless clubs and hotel rooms. But it wasn't enough to shoot in real clubs in distant locations; the team wanted every costume to have the look and feel of each locale. Commends Stoller: "Leesa Evans, our costume designer, did an amazing job establishing a look in each city."

The designer endeavored to use "the best of what each city's fashion had to offer and, at the same time, make sure the characters stand out from that. You're never looking at the clothing; you're looking at the character and the clothing is supporting the character." This was crucial to her, no matter if she was imagining the waitresses' outfits at the New

Cavendish Club or Aldous Snow's costumes when he performs both times at the Greek Theatre.

If dressing her cast for each city was a challenge for the designer, working with Hill and Brand was a delight. "This was a rare opportunity to do men's fashion," Evans explains. "As costume designers, we don't get to do fashion for film as often as we would like. This was a great opportunity to do men's fashion that's hip and cool. Nick supported our trying to be as edgy and fashion-forward as possible."

For Aaron, Evans looked to Hill for inspiration: "All of the band T-shirts that Jonah wears during the film are of bands that he loves." The two discussed what music has influenced him and what music would have made Aaron want to enter the music business. Evans researched the range of this industry's executive attire and took into account bands Green may have tried to emulate. She also thought about what would make Hill feel professional, as, she notes, "he's played a younger guy in a lot of other films he's done."

Regarding Aldous, Evans had already established a template for the rocker in *Forgetting Sarah Marshall*. She describes that look as "loosely based



Writer/director/producer NICHOLAS STOLLER, producer RODNEY ROTHMAN and producer JUDD APATOW on the set of *Get Him to the Greek*.

on anyone from Mick Jagger to the Beatles to Richard Ashcroft and the Verve.” Of course, that was the Hawaiian vacation version of a sober Aldous, whereas in *Get Him to the Greek*, he is back in the city and back on every bottle.

“Nick and I talked about the progression of Aldous’ character,” she says. “As he gets more heavily into drugs and alcohol, he gets more intense because he’s feeling more bruised and battered. By the time we’re at the end of the film, he’s back to this uplifted and lighter state of mind.”

Grounding Aldous’ character are what else? Heels, naturally. Evans explains: “Recently, Yves Saint Laurent started doing these great boots. I remember thinking there is no better shoe for Aldous Snow than these boots. I bought out the store in his size of every color and pattern. They gave Russell great posture, and he felt even more rock ’n’ roll in those boots. Now he won’t take them off.”

In all, Aldous had about 60 wardrobe changes in the film, including the music videos and photo shoots created. Evans imagined his look by incorporating such designers as Alexander McQueen, Costume National, Dior, Gucci and Yves Saint Laurent. She also created several key pieces, including the black-leather skinny jeans that made their debut in *Forgetting Sarah Marshall*.

For Sean Combs as Sergio, Evans went strictly high-end. “Sean has a lot at his disposal,” explains the designer. “He’s interested in fashion and has his own line.”

With this in mind, Evans hoped to balance the authenticity of the character while being true to Combs; the resulting look incorporated much Givenchy, Yves Saint Laurent and Gucci.

While Daphne was mostly in scrubs, Jackie Q was much less straightforward. For the model/rocker, Evans mixed “very dressy and very casual and a bit of whimsy.” Byrnes describes the look as “girly and coquettish, but hard-edged.” Evans looked to British designers whom a

woman like Jackie Q would patronize, such as McQueen and Vivienne Westwood.

Aldous wasn’t the only one getting a lift. Another key element to the character was her heels. “Jackie Q always wears heels,” Evans says. “The heels were Rose’s attempt to be slightly off her rocker. She’s never appropriately dressed as a result of always being in heels.” Even during her time shooting the “I Am Jesus” music video, Byrne, clad in a monokini (a bikini one-piece) and frolicking in a manger, opted to keep on her heels. Evans laughs: “I asked Rose, ‘Don’t you want to take off your heels? It’s dangerous; this is actually a mattress.’ And she said, ‘Jackie Q does *not* take off her heels.’”

Universal Pictures presents—in association with Relativity Media and Spyglass Entertainment—an Apatow Production of a Nicholas Stoller film: Jonah Hill, Russell Brand in *Get Him to the Greek* starring Elisabeth Moss, Rose Byrne, Colm Meaney and Sean Combs. The original score is by Lyle Workman; the music supervisor is Jonathan Karp. The film’s costume designer is Leesa Evans; the comedy is edited by William Kerr and Mike Sale. The production designer is Jan Roelfs; the director of photography is Robert Yeoman, ASC. The co-producer is Jason Segel, and the executive producer is Richard Vane. *Get Him to the Greek* is produced by Judd Apatow, Nicholas Stoller, David Bushell, Rodney Rothman. It is based on characters created by Jason Segel, and it is written and directed by Nicholas Stoller. © 2010 Universal Studios www.gethimtothegreek.com

ABOUT THE CAST



JONAH HILL (Aaron Green) has quickly become one of today's most sought-after actors and undeniable comedic forces. Thanks to his starring role, opposite Michael Cera, in the acclaimed teen hit *Superbad* in 2007, the film grossed nearly \$120 million at the U.S. box office and was hailed by the *Los Angeles Times* as "the most profane (and hilarious) high school movie of the last 30 years."

Recently, Hill lent his voice, along with Gerard Butler and America Ferrera, to DreamWorks Animation's 3-D animated film *How to Train Your Dragon*, and will return to that genre this fall with the release of DreamWorks Animation's *Megamind*, with Will Ferrell and Brad Pitt.

Hill will next be seen, opposite Academy Award® nominee John C. Reilly and Academy Award®-winning actress Marisa Tomei, in the Sundance Film Festival hit film *Cyrus*. Hill plays the title character, in a role that is a departure for him. *Cyrus* was written and directed by Jay and Mark Duplass, and Fox Searchlight will begin releasing it in July.

Next up for Hill is a leading role, opposite Brad Pitt, in *Moneyball*, which is based on Michael Lewis' best-selling book about how the Oakland A's baseball team uses unconventional methods in how it scouts its team. Hill will portray assistant general manager Paul De Podesta. Bennett Miller will direct the film for Sony Pictures. After that, Hill will begin production on David Gordon Green's *The Sitter* for 20th Century Fox.

Additionally, Hill displayed his writing skills when he produced Sacha Baron Cohen's controversial comedy hit *Brüno*. Hill will also produce, star in and co-write the upcoming film version of *21 Jump Street*.

Last year, Hill starred alongside Adam Sandler, Seth Rogen, Leslie Mann and Jason Schwartzman in Judd Apatow's dark comedy *Funny People*. Hill was also seen in *The Invention of Lying*, with Ricky Gervais, Jennifer Garner and Tina Fey.

Previously, Hill joined Jason Segel, Russell Brand and Kristen Bell in *Forgetting Sarah Marshall*. He also lent his voice as Tommy in 20th Century Fox's animated film *Horton Hears a Who!*, which is based on the children's book written by Dr. Seuss and directed by Jimmy Hayward (*Finding Nemo*, *Monsters, Inc.*). Hill was joined by Jim Carrey and Steve Carell, and helped launch the film to an international success as it made more than \$295 million worldwide.

Hill began his career performing one-act plays that he wrote and performed at the gritty Black & White bar in New York City. After landing a role in David O. Russell's *I Heart Huckabees*, with Dustin Hoffman and Lily Tomlin, Hill was next seen in Judd Apatow's 2005 summer hit comedy *The 40-Year-Old Virgin*, with Steve Carell.

Hill currently resides in Los Angeles.

RUSSELL BRAND (Aldous Snow) brings the



character Aldous Snow back to life after a brief nap, following the success of *Forgetting Sarah Marshall*. The film, which was written by and starred Jason Segel, grossed more than \$100 million at the worldwide box office. The year 2008 also saw Brand star in the Disney film *Bedtime Stories*, which also featured Adam Sandler and Keri Russell. It was in September 2008

that Brand cemented his fame in the U.S., when he hosted the MTV Video Music Awards (VMA).

The year 2009 saw the U.S. release of Brand's writing debut, "My Booky Wook: A Memoir of Sex, Drugs and Stand-Up." The autobiography, already a huge success in the United Kingdom, went on to stay on *The New York Times'* best-seller list for five weeks in a row. Continuing his stand-up tour in the U.S., Brand's third live DVD was released after originally airing on Comedy Central. The year 2009 ended on an even brighter note for Brand, when he assumed the role as host of the MTV Video Music Awards for the second year in a row and garnered the biggest VMA audience since 2004, with nearly nine million viewers.

This summer, Brand will lend his voice to the role of Dr. Nefario in Universal Pictures and Illumination Entertainment's 3-D CGI feature *Despicable Me*. Set for release on July 9, the film will also include the vocal talents of Steve Carell and Jason Segel. This summer, Brand starts production on the remake of *Arthur*, in which he takes on the title role for Warner Bros. In addition, he is due to take on the voice of the Easter Bunny in the Universal Pictures and Illumination Entertainment live-action, CGI-animated hybrid comedy *Hop*, opposite James Marsden.

In addition to acting, Brand continues to work on his second book.

ELISABETH MOSS (Daphne Binks) currently



stars on AMC's two-time Emmy- and Golden Globe Award-winning drama series *Mad Men* as Peggy Olson, for which she was nominated for a 2009 Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Drama Series.

Most recently, Moss was seen on the big screen in the romantic comedy *Did*

You Hear About the Morgans?, with Sarah Jessica Parker and Hugh Grant. Other film credits include Ron Howard's *The Missing*, with Cate Blanchett and Tommy Lee Jones; James Mangold's *Girl, Interrupted*; Lawrence Kasdan's *Mumford*; *A Thousand Acres*, opposite Michelle Pfeiffer and Michelle Williams; *Bittersweet Place*; *The Joyriders*; and *Imaginary Crimes*, with Harvey Keitel.

Moss was nominated for an Independent Spirit Award for Best Female Lead in 2004 for her starring role in the feature *Virgin*. Other independent features include *Buddy Gilbert Comes Alive*; *Day Zero*, with Elijah Wood and Chris Klein; *New Orleans, Mon Amour*; and *El Camino*.

Moss enjoyed a seven-year run on NBC's *The West Wing*, in which she played Zoey Bartlet, the daughter of the president (played by Martin Sheen). She also had a recurring role on ABC's *Invasion*, and guest-starred on such shows as *Mercy*, *Fear Itself*, *Medium*, *Law & Order: Criminal Intent*, *Law & Order: Trial by Jury*, *Grey's Anatomy* and *The Practice*.

In 2002, Moss made her stage debut in the title role in Richard Nelson's *Franny's Way* at the Atlantic Theater, and reprised the role in the Los Angeles premiere at the acclaimed Geffen Playhouse. Moss recently garnered rave reviews for her Broadway debut in the revival of David Mamet's Hollywood satire *Speed-the-Plow*, playing the female lead role of Karen, a temp secretary who works for a movie producer (played by Jeremy Piven, followed by William H. Macy).

ROSE BYRNE (Jackie Q) was most recently seen



with Glenn Close in the third season of FX's critically acclaimed, award-winning series *Damages*. Byrne, who plays the character Ellen Parsons, has recently received Emmy and Golden Globe Award nominations for her role.

Byrne is currently filming the thriller *Insidious*, in which

she co-stars with Patrick Wilson. She portrays Renai, the mother of a young boy who has fallen into a coma and is haunted by a paranormal channel. Renai and her husband (Wilson) must retrieve the boy from "the Further." The film is directed by James Wan (*Saw*) and produced by Oren Peli (*Paranormal Activity*).

Byrne was recently seen on the big screen, opposite Hugh Dancy and Peter Gallagher, in *Adam*, the unique love story about a man with Asperger's syndrome and his attempt at a romantic relationship. She was also in the thriller *Knowing*, with Nicolas Cage.

Her other film credits include Sofia Coppola's *Marie Antoinette*; the sci-fi thrillers *28 Weeks Later* and Danny Boyle's *Sunshine*; the critically acclaimed independent film *The Dead Girl*; Wolfgang Petersen's *Troy*, opposite Brad Pitt; Paul McGuigan's thriller *Wicker Park*; the acclaimed *I Capture the Castle*, based on the classic English romance; the BBC drama *Casanova*, with Peter O'Toole; and Danny Green's *The Tenants*, opposite Dylan McDermott.

Byrne's fame in her native Australia began with her role in the gritty crime comedy *Two Hands*, in which she starred with Heath Ledger. She went on to star in Clara Law's *The Goddess of 1967*, for which she was awarded Best Actress at the Venice Film Festival.

Born in Dublin, Ireland, **COLM MEANEY**



(Jonathon Snow) is perhaps best known for his role as Chief Operating Officer Miles O'Brien on the television series *Star Trek: Deep Space Nine* and *Star Trek: The Next Generation*.

Meaney recently finished shooting the feature *Bel Ami* in London and Budapest.

Based on the classic French novel, Meaney stars in the film with Robert Pattinson, Uma Thurman and Kristin Scott Thomas. Meaney will appear next in Robert Redford's latest film, *The Conspirator*, in which Redford directs an all-star cast including James McAvoy, Robin Wright and Kevin Kline.

Meaney recently starred in three films that opened within a week of each other in the U.S.: *The Damned United*, in which he starred opposite Michael Sheen and portrayed famed English football coach Don Revie, written by Oscar® nominee Peter Morgan and directed by Golden Globe and Emmy Award winner Tom Hooper; *Turning Green*, an independent film set in Ireland, in which he starred with Timothy Hutton; and *Law Abiding Citizen*, the hit film in which he starred with Jamie Foxx and Gerard Butler.

Meaney's feature film debut was in John Huston's *The Dead* (1987), but it was his performance in director Alan Parker's *The Commitments* that gained wider recognition for him with North American audiences. He also starred in the two other films in Roddy Doyle's highly acclaimed "The Barrytown Trilogy": *The Snapper* (for which he received a Golden Globe nomination for Best Performance by an Actor in a Motion Picture—Comedy or Musical) and *The Van*, which were both directed by Stephen Frears. He also starred in Alan Parker's *Come See the Paradise* and *The Road to Wellville*.

Meaney has successfully bridged the gap of starring in large studio films such as *Con Air*, *Mystery*, *Alaska*, *Under Siege* and *Far and Away*, and highly acclaimed independent films such as *Layer Cake*, *Intermission*, *The Boys From County Clare*, *This Is My Father*, *The Englishman Who Went Up a Hill But Came Down a Mountain*, *Claire Dolan*, *Four Days*, *Into the West* and *Monument Ave*. Meaney won Best Actor at the Newport Beach Film Festival for the independent film *How Harry Became a Tree*, a film for which he was also nominated for Best Actor in a Feature Film at the Irish Film and Television Awards. Other recent films include *Three and Out*, *Five Fingers* and *Kings*, which was Ireland's official Academy Award® entry in 2008, and for which Meaney received an Irish Film and Television Award nomination for Best Actor in a Lead Role in a Feature Film.

Meaney's recent television credits include Syfy's *Alice*, a contemporary take on "Alice in Wonderland," in which he and Kathy Bates played the King and Queen of Hearts. He also has been in the miniseries *Covert One: The Hades Factor*, *ZOS: Zone of Separation*, *Scarlett* and *Random Passage*, and the TNT telefilm *King of Texas*, opposite Patrick Stewart. He was also recently seen in *Mercy*, *Law & Order: Criminal Intent* and a David Mamet-written and directed episode of *The Unit*.

Meaney left school in Dublin at the age of 17 to apprentice as a fisherman, but his love of acting led him to enroll in drama classes at the Abbey Theatre, the national theater of Ireland. He first came to the United States in 1982 to work in New York and later made his Broadway debut in *Breaking the Code*, opposite Derek Jacobi. He then moved to Los Angeles in 1987.

Meaney recently returned to the stage to star with Kevin Spacey in the highly acclaimed production of *A Moon for the Misbegotten* at London's Old Vic and on Broadway. His other recent stage work includes *The Cider House Rules* (for which he won an Obie Award)

at New York's Atlantic Theater and *Juno and the Paycock* at London's Donmar Warehouse Theatre.

Meaney resides in Mallorca, Spain, and Los Angeles.

SEAN COMBS (Sergio Roma) made his



Broadway debut as Walter Lee Younger in the classic Lorraine Hansberry play *A Raisin in the Sun*. In 2008, Combs reprised the role (and served as an executive producer) for ABC's televised adaptation, which went on to be nominated for three Emmy Awards. For his role in the

telefilm, Combs won an NAACP Image Award for Outstanding Actor in a Television Movie, Mini-Series or Dramatic Special.

Combs made his professional acting debut in the feature film *Made*. He then starred as Lawrence Musgrove, opposite Halle Berry, in *Monster's Ball*, for which he received much critical acclaim.

Combs is the CEO and founder of Bad Boy Worldwide Entertainment Group, a multifaceted entertainment powerhouse. He is also a Grammy Award-winning music producer who counts Aretha Franklin, Sting, Jennifer Lopez, Mary J. Blige and Janet Jackson among the many artists with whom he has worked. Combs has also released four multiplatinum albums and won his third Grammy Award for the No. 1 song "Shake Ya Tailfeather," from the *Bad Boys II* soundtrack. This summer, Combs will debut his sixth studio album, "Last Train to Paris," with his new group Diddy-Dirty Money.

Since the inception of his clothing line Sean John, Combs has been praised for his innovative and sexy approach to fashion. His efforts were recognized in 2004 when he received the prestigious Perry Ellis Menswear Designer of the Year Award from the Council of Fashion Designers of America (CFDA).

Additionally, Combs launched his first fragrance, Unforgivable, in 2006 with cosmetics giant Estée Lauder, which quickly became the No. 1-selling fragrance across America. He then launched the fragrances Unforgivable Woman in 2007 and I Am King in 2008, which garnered him a Fragrance Foundation FiFi Award.

ABOUT THE FILMMAKERS

Filmmaker **NICHOLAS STOLLER's** (Written and



Directed by/Produced by) work is smart, clever and bittersweet. He is a filmmaker whose comedy is so real that the characters could be your friends and neighbors.

Stoller wrote the modern reimagining of *Gulliver's Travels*, starring Jack Black and Emily Blunt, to be released by 20th Century Fox in December 2010.

Stoller will reteam with *Forgetting Sarah Marshall* writer/star Jason Segel to write the newest Muppet movie for Disney, to be directed by James Bobin. Also upcoming for Stoller is *Five-Year Engagement*, which he will direct and write with Segel, who will also star. Apatow Productions is producing the picture, which is about the ups and downs of a man's five-year engagement with his fiancée.

Stoller made his directorial debut with *Forgetting Sarah Marshall*, an outrageous comedy starring Jason Segel, Mila Kunis, Jonah Hill, Kristen Bell, Bill Hader and Russell Brand. The film was produced by Apatow Productions and grossed more than \$105 million worldwide.

Stoller also wrote the smash hit *Yes Man*. The film starred Jim Carrey as a man who turns his life around by saying "yes" to every opportunity. The Warner Bros. film has grossed more than \$228 million worldwide.

Stoller cut his teeth in comedy writing for Judd Apatow's celebrated FOX television series *Undeclared*. Jason Segel and Stoller met during the run of the show and hit it off when they discovered

they had a shared love for painful, heart-wrenching comedy. He made the transition to screenwriting by doing rewrites on numerous projects and co-writing, with Apatow, the Jim Carrey vehicle *Fun With Dick and Jane*.

Stoller, a Harvard alumnus who wrote for *The Harvard Lampoon*, was born in London and raised in Miami. Stoller currently resides in Los Angeles with his wife, Francesca, and their daughter, Penelope.

JUDD APATOW (Produced by) is considered one of the most sought-after comedy minds in the business. He has been closely associated with many of the biggest comedy films in recent years. Last year, he wrote, directed and produced Universal Pictures' *Funny People*, starring Adam Sandler, Seth Rogen and Leslie Mann.

The year 2008 was very busy for Apatow with three major successes, starting with Universal Pictures' *Forgetting Sarah Marshall*, which he produced with Shauna Robertson, and was directed by Nicholas Stoller and written by Jason Segel. The film, starring Segel, Jonah Hill, Mila Kunis and Russell Brand, went on to make more than \$100 million worldwide. Next up, he produced Sony Pictures' *Step Brothers*, which earned more than \$100 million domestically. The film starred dynamic duo Will Ferrell and John C. Reilly, with Adam McKay as writer/director. Ferrell co-wrote the film and Reilly shared a "story by" credit.

Apatow immediately followed *Step Brothers* by producing Sony Pictures' action-comedy *Pineapple Express*, a film written by Seth Rogen and Evan Goldberg from a story by Apatow. The film, starring Rogen, James Franco and Danny McBride, opened No. 1 at the box office and crossed \$101 million worldwide. Other Apatow projects released in 2008 were *You Don't Mess With the Zohan* (which Apatow co-wrote with Sandler and Robert Smigel and which made more than \$200 million worldwide) and the Apatow-produced *Drillbit Taylor*, starring Owen Wilson.

Born in Syosset, New York, Apatow aspired to become a professional comedian at an early age. Following an appearance on HBO's *Young Comedians Special*, Apatow eventually stopped performing in favor of writing. He wrote for the Grammy Awards, as well as cable specials for Roseanne and Jim Carrey, before going on to co-create and executive produce *The Ben Stiller Show*. Although the critically acclaimed show was canceled after only 12 episodes, it brought Apatow an Emmy Award for Outstanding Individual Achievement in Writing in a Variety or Music Program. Fresh from his Emmy win, Apatow joined *The Larry Sanders Show* in 1993 as a writer and consulting producer, and he would later serve as a co-executive producer and director of an episode during the show's final season.

Apatow served as an executive producer of the critically praised, award-winning series *Freaks and Geeks*, which debuted in the 1999–2000 season. He also wrote and directed several episodes of the series, which, while no longer on the air, still maintains a following through DVD sales.

His other television credits include consulting producer of the animated series *The Critic* and executive producer and creator of the series *Undeclared*.

Apatow made his feature film directorial debut on the 2005 hit comedy *The 40-Year-Old Virgin*, which he also co-wrote with the film's star, Steve Carell, for Universal Pictures. The film opened No. 1 and grossed more than \$175 million globally.

The film garnered numerous awards and nominations including being named one of AFI's Movies of the Year, and it took home Best Comedy Movie at the 11th annual Critics' Choice Awards. The film also earned Apatow a nomination for Best Original Screenplay from the Writers Guild of America and received four MTV Movie Award nominations, including a win for Carell for Best Comedic Performance.

In 2006, teaming with Will Ferrell and Adam McKay, Apatow produced the hit feature comedy

Talladega Nights: The Ballad of Ricky Bobby, which earned close to \$150 million domestically and co-stars Will Ferrell, John C. Reilly and Sacha Baron Cohen.

Apatow released Universal Pictures' *Knocked Up*, his directorial follow-up to *The 40-Year-Old Virgin*, which he also wrote and produced. *Knocked Up* grossed more than \$200 million internationally, and it was named one of AFI's Movies of the Year and nominated for Best Original Screenplay by the Writers Guild of America.

Next, Apatow produced *Superbad*, starring Jonah Hill and Michael Cera. The film grossed more than \$120 million domestically for Sony Pictures. Other film credits for Apatow include producing *The Cable Guy* and *Anchorman: The Legend of Ron Burgundy*; executive producing *Kicking & Screaming*; co-writing *Fun With Dick and Jane*; and producing and co-writing *Walk Hard: The Dewey Cox Story*, which was nominated for two Golden Globes—for Best Original Song—Motion Picture and Best Performance by an Actor in a Motion Picture—Musical or Comedy (for John C. Reilly).

Veteran producer **DAVID BUSHELL**'s (Produced by) film credits include a mix of commercial and independent films. Bushell recently produced 20th Century Fox's psychological thriller *Deception*, starring Hugh Jackman, Ewan McGregor and Michelle Williams and directed by Marcel Langenegger. He also produced the comedy *The Wendell Baker Story*, written and directed by Luke Wilson and co-directed by his brother Andrew Wilson. The film features an ensemble cast that includes Luke Wilson, Owen Wilson, Eva Mendes, Eddie Griffin, Will Ferrell, Kris Kristofferson, Harry Dean Stanton and Seymour Cassel.

Bushell executive produced Focus Features' critically acclaimed and award-winning *Eternal Sunshine of the Spotless Mind*, directed by Michel Gondry. The film, which earned Charlie Kaufman an Oscar® for Best Original Screenplay, starred Jim Carrey, Kate

Winslet and Kirsten Dunst, and centers on a couple that undergoes a procedure to erase each other from their memories when their relationship goes sour. Shortly after the film's release, *Daily Variety* named Bushell one of its "10 Producers to Watch."

Bushell's ongoing commitment to bringing independent films to the big screen has resulted in such praised work as Billy Bob Thornton's *Sling Blade*, which won an Independent Spirit Award for Best First Feature. Bushell produced the film, which also earned Thornton an Oscar® for Best Adapted Screenplay. In addition, he produced Bob Gosse's *Niagara, Niagara*, starring Robin Tunney, which received two Independent Spirit Award nominations and for which Tunney won the Volpi Cup Award at the 1997 Venice International Film Festival; Nick Gomez's *Illtown*, starring Lili Taylor; Hampton Fancher's *The Minus Man*, starring Owen Wilson, which was nominated for a Grand Jury Prize at the 1999 Sundance Film Festival; and Laurence Fishburne's crime-drama *Once in the Life*. He was also the executive producer of Bob Dolman's *The Banger Sisters*, starring Susan Sarandon, Goldie Hawn and Geoffrey Rush.

Bushell recently became involved in philanthropic endeavors and produced a benefit concert for the Women's Cancer Research Institute at Cedars-Sinai Medical Center. The event was held at Universal's Gibson Amphitheatre and featured legendary artists Willie Nelson, Jackson Browne and John Trudell.

RODNEY ROTHMAN (Produced by) previously served as an executive producer on *Forgetting Sarah Marshall* and *Year One*.

As a television writer, Rothman was hired as a staff writer at *The Late Show With David Letterman* when he was 21 years old. At 24, he was promoted to head writer, making him the youngest head writer in the program's history. While serving as head writer, he was nominated for five Emmy Awards for

Outstanding Writing for a Variety or Music Program and helped the show win three Emmy Awards for Outstanding Variety, Comedy or Musical Program. In addition, Rothman has written and directed comedic material for *The Daily Show With Jon Stewart*, served as a writer and a supervising producer on *Undeclared* and created the HBO comedy pilot *\$5.15/Hr.* along with director Richard Linklater.

Rothman is the author of the best-selling nonfiction humor book “Early Bird.”

His writing has also appeared in *The New Yorker*, *GQ*, *The New York Times*, *The New York Times Magazine* and *McSweeney’s Quarterly*. His piece “My Fake Job” was included in “The Best American Nonrequired Reading,” edited by Dave Eggers.

RICHARD VANE (Executive Producer) has served as an executive producer on such films as *Forgetting Sarah Marshall*, *Drillbit Taylor*, *How to Lose a Guy in 10 Days*, *Last Holiday*, *Without a Paddle*, *Rat Race*, *Beautiful*, *Jingle All the Way*, *The Phantom*, *Home Alone 2: Lost in New York* and *Abandon*.

His credits as a producer include *Baby’s Day Out*, *Dennis the Menace*, *Dutch*, *Arachnophobia*, *Tap* and *Harry and the Hendersons*. He co-produced *Snow Falling on Cedars*, *Always* and *The Boy Who Could Fly*.

Born in New York City, Vane graduated from Trinity College in Connecticut. His first jobs in the business were as a location assistant on the classic television series *Cannon* and as a location manager on *E.T.: The Extra-Terrestrial*.

ROBERT YEOMAN, ASC (Director of Photography) most recently shot Drew Barrymore’s directorial debut, *Whip It*, and Peyton Reed’s *Yes Man*.

After working in commercials at the beginning of his career, Yeoman transitioned to feature films when he shot the second unit on *To Live and Die in L.A.* This led to many independent features including Gus

Van Sant’s *Drugstore Cowboy*, David Veloz’s *Permanent Midnight*, Kevin Smith’s *Dogma* and Roman Coppola’s *CQ*.

Yeoman shot the Wes Anderson films *Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic With Steve Zissou* and, most recently, *The Darjeeling Limited* and *Hotel Chevalier*.

His other credits include Wes Craven’s *Red Eye* and Noah Baumbach’s *The Squid and the Whale*.

Yeoman was born in Pennsylvania and grew up in the Chicago suburb of Wilmette. He received a BA from Duke University and an MFA in film production from the University of Southern California.

He currently lives in Santa Monica with his wife and daughter.

JAN ROELFS (Production Designer) has received two Academy Award® nominations for his sumptuous work on Andrew Niccol’s *Gattaca* and Sally Potter’s *Orlando*. Roelfs most recently designed *My Own Love Song*, a drama starring Renée Zellweger and Forest Whitaker.

Born and raised in the Netherlands, Roelfs commanded Hollywood’s attention early on in his career with his richly conceived and meticulously detailed sets for filmmaker Peter Greenaway. The duo teamed up on five films including *Prospero’s Books* and *The Cook, the Thief, His Wife & Her Lover*, which garnered Roelfs a nomination for Best Production Designer at the European Film Awards. He has also collaborated with director Oliver Stone on the period epic *Alexander* and on *World Trade Center*, for which Roelfs received critical acclaim for re-creating Ground Zero at an airplane hangar in Los Angeles.

Other notable credits include *SlmOne*, his second film with Andrew Niccol; Robert Redford’s *Lions for Lambs*; *Little Women*; and *Bad Company*, directed by Joel Schumacher. In between feature films, Roelfs lends his creative expertise to the commercial world,

having nabbed a 2009 Art Directors Guild nomination for Excellence in Production Design for his work on a Capital One television spot.

WILLIAM KERR (Edited by) reunites with both Nicholas Stoller and Judd Apatow, having previously worked with them on *Forgetting Sarah Marshall*. Kerr first worked with Apatow on Apatow's first writing job: an HBO comedy special starring Tom Arnold and Roseanne Barr. Their collaboration has continued on many projects including the television series *Undeclared* and the hit comedy *Superbad*, starring Jonah Hill and Michael Cera.

Kerr is also associated with writer/director John Hamburg and edited the films *I Love You, Man*, starring Paul Rudd and Jason Segel, and *Along Came Polly*. Kerr's other film credits include *Undercover Brother*, *Nutty Professor II: The Klumps*, *My Fellow Americans* and the cult comedy classic *Tommy Boy*.

MIKE SALE (Edited by) was a member of the editing team on such films as *Nutty Professor II: The Klumps*, *Undercover Brother*, *Superbad*, *Forgetting Sarah Marshall* and *I Love You, Man*.

Sale was an assistant editor on the features *Wild Things*, *My Fellow Americans*, *Tommy Boy* and *Naked Gun 33 1/3: The Final Insult*. In addition, he edited J.B. Rogers' comedy feature *Demoted*, starring David Cross.

Sale has an extensive background in television, including editing the drama series *Judging Amy* for four years.

LEESA EVANS (Costume Designer) has lent her design talents to such films as *Forgetting Sarah Marshall*; *I Love You, Man*; *American Pie*; *Into the Blue*; *Scooby-Doo*; and *Josie and the Pussycats*, among many others.

Evans grew up around the fashion industry and has a couture design background. Having worked in fashion, she draws on her experience for inspiration

for her film style. With more than 500 commercials under her belt, she also does celebrity styling.

JONATHAN KARP (Music Supervisor) has been working in film music for 15 years. After years of working as a music editor, he decided that combining the field of music supervision along with music editing would allow for an even more immersive and creative experience on each project.

Karp first worked with Judd Apatow in 1999 on the television series *Freaks and Geeks*. They followed up that critically acclaimed show with Apatow's film directing debut, *The 40-Year-Old Virgin*. Other Apatow productions on which Karp has worked include *Knocked Up*, *Superbad*, *Pineapple Express*, *Forgetting Sarah Marshall* and *Funny People*.

Some of the many films with which he's recently been involved include *The Assassination of Jesse James by the Coward Robert Ford*, *Yes Man*, *The Break-Up*, *The Life Aquatic With Steve Zissou*, *I Heart Huckabees*, *Starsky & Hutch*, *Punch-Drunk Love*, *Old School*, *Magnolia* and *Zoolander*.

Karp's soundtrack album production credits include *Funny People*, *Superbad*, *Forgetting Sarah Marshall*, *Pineapple Express* and *Yes Man*. He co-produced the *I Heart Huckabees* soundtrack with composer Jon Brion, and he also co-produced the soundtrack to *Starsky & Hutch*.

In addition to his work as a music supervisor and a music editor, Karp also produced many songs that appeared in his films. He also restored and mixed the final recordings of Marc Bolan for "T-Rex: The Final Recordings," which was released in the U.K. and Europe.

LYLE WORKMAN (Original Score by) has enjoyed a diversified career composing feature film music, providing studio work for major recording artists and performing on world stages.

Workman composed the music for the hit films *Superbad*, *The 40-Year-Old Virgin*, *Forgetting Sarah*

Marshall and *Yes Man*. A seasoned guitarist, he was recruited by Sting and performed his first show with the musical icon in London for the monumental Live 8 benefit. A tour with Sting followed throughout Europe and South America in the summer of 2006.

A Northern California native, Workman was a member of Todd Rundgren's group, recording "Nearly Human" (1989) and "2nd Wind" (1991), and toured extensively throughout the U.S. and Japan. He recorded "Spilt Milk" (1993) with Jellyfish and, from 1994 to 1998, began a string of records and tours with Pixies founder and creative force Frank Black. Some of their recordings include "Teenager of the Year" and "Frank Black and the Catholics." As a testament to Workman's diversity, he began a creative endeavor with Jazz legend/drummer Tony Williams and contributed to Williams' record "Wilderness" (1996).

Workman moved to Los Angeles in 1996 and became sought after as a studio musician. In the years to follow, he recorded with artists such as Norah Jones, Sheryl Crow, Shakira, Jakob Dylan and They Might Be Giants. Workman's distinctive guitar work can also be heard on many film scores.

Recruited by Beck for a string of world tours, Workman hit the road with him from 1999 to 2001.

Workman's solo debut CD, "Purple Passages" (1996), received international acclaim and was dubbed "possibly the best guitar album of the year" by *Guitar Shop* magazine. Workman released his second solo CD, "Tabula Rasa," in 2000 and released "Harmonic Crusader" in 2009.

He began writing commercial music for television, radio and documentaries, eventually making the jump to feature film. His first film credit was *Made*, written and directed by Jon Favreau.

Workman wrote additional music for the Will Ferrell film *Kicking & Screaming*. This began a successful relationship with one of the film's producers, Judd Apatow, who chose Workman to compose music for his directorial film debut, Universal Pictures' *The*

40-Year-Old Virgin. This led to several Apatow films, with additional music written for *Knocked Up* and *Drillbit Taylor*.

As a producer, Workman produced the music for the group Smash Mouth for *The Cat in the Hat* soundtrack. In 2008, he produced Holland's top recording artist, Ilse DeLange, for her triple platinum album "Incredible." In addition to composing the score for *Get Him to the Greek*, Workman produced the songs featured in the film.

—get him to the greek—

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