

UNIVERSAL PICTURES and IMAGINE ENTERTAINMENT Present

A JAGGED FILMS / BRIAN GRAZER Production

In Association with WYOLAH FILMS

A TATE TAYLOR Film

GET ON UP

CHADWICK BOSEMAN

NELSAN ELLIS

DAN AYKROYD

VIOLA DAVIS

LENNIE JAMES

FRED MELAMED

CRAIG ROBINSON

JILL SCOTT

OCTAVIA SPENCER

Executive Producers

PETER AFTERMAN

TRISH HOFMANN

JEZ BUTTERWORTH

JOHN-HENRY BUTTERWORTH

JOHN NORRIS

ANNA CULP

Produced by

BRIAN GRAZER, p.g.a.

MICK JAGGER, p.g.a.

VICTORIA PEARMAN, p.g.a.

ERICA HUGGINS, p.g.a.

TATE TAYLOR

Story by

STEVEN BAIGELMAN and JEZ BUTTERWORTH & JOHN-HENRY BUTTERWORTH

Screenplay by

JEZ BUTTERWORTH & JOHN-HENRY BUTTERWORTH

Directed by

TATE TAYLOR

CAST

James Brown CHADWICK BOSEMAN
Bobby Byrd NELSAN ELLIS
Ben Bart DAN AYKROYD
Susie Brown VIOLA DAVIS
Joe Brown LENNIE JAMES
Syd Nathan. FRED MELAMED
Maceo Parker CRAIG ROBINSON
DeeDee Brown JILL SCOTT
Aunt Honey. OCTAVIA SPENCER
Ralph Bass JOSH HOPKINS
Little Richard BRANDON SMITH
Yvonne Fair. TIKA SUMPTER
Vicki Anderson AUNJANUE ELLIS
Pee Wee Ellis TARIQ TROTTER
Nafloyd Scott ALOE BLACC
Baby Roy KEITH ROBINSON
Mick Jagger NICK EVERSMAN
Seminar Presenter J.D. EVERMORE
Mavis CAROL LEE
Shirley Buell CLETA ELLINGTON
Insurance Salesman. JIM GLEASON
Reporter AHNA O'REILLY
Black Infantrymen ANTONIUS CHARLES
DONALD WATKINS
Pilot COREY SORENSON
Soldier HUNTER BURKE
Corporal Dooley JAMES DUMONT
Little James Brown. JAMARION SCOTT
JORDAN SCOTT
Penelope White STACEY SCOWLEY
Reno Reporter RENA DEANGELO
Gertrude Sanders. LIZ MIKEL
Bobby Bennett AAKOMON JONES
Lynched Man GEORGE QUINONES
Frankie Avalon AARON JAY ROME
Big Junior ATKINS ESTIMOND
Daddy Grace CLYDE R. JONES
1949 Cops MICHAEL PAPAJOHN
MATT THOMPSON
Big Kid DENZEL REED

Mrs. Byrd PHYLLIS MONTANA-LEBLANC
Grandpa Byrd JULIUS WILLIAM TENNON
Sarah Byrd TAURA CHERNE
Announcer KIRK BOVILL
Diner Waitress CARIELLA SMITH
Velma Brown JACINTE BLANKENSHIP
Female in Audience. SANDRA DENISE FRAZIER ARNOLD
Susie's Soldier SHELDON FRETT
JB Chauffeur MARIO J. RADFORD
Alan Leeds. JOE BLANKENSHIP
Minder RANDY SMITH
Teddy Brown ALVIN EDNEY II
Little Christmas Boy ADRIEN SCOTT ROBINSON
Little Christmas Girl ELLIOTT JUNE ROGERS
Richard JOHN BENJAMIN HICKEY
Kathy. ALLISON JANNEY
Jimmy Nolen JAMELL RICHARDSON
Mayor White. JASON DAVIS
Bootsy JUSTIN HALL
Catfish DAVID CARZELL
Chicken DORRAN THIGPEN
Pool Cleaner BILLY SLAUGHTER
Choreographer AAKOMON JONES
Dancers HEATHER BLAND
KENITA COLEMAN
JADTRL CHRISTINA HEARD
MARC INNIS
NAOMI JAMES
BRI KRAFT
LINDSEY LEGROS
CHIOMA OSIAH
DIONNE RENÉE
JENNIFER MARIE SLAUGHTER
SHARMAINE TATE
AMBRYA UNDERWOOD
KHADIJAH WILSON
Assistant Choreographer CODIE WIGGINS
Stunt Coordinator. LEX D. GEDDINGS
Stunts BUDDY SOSTHAND
CHUCK PICERNI
ALAN D'ANTONI
TIMOTHY BRYAN BELL

JOHN ZIMMERMAN	Executive Music Producer	MICK JAGGER
DAVID ANDREW NASH	Music by	THOMAS NEWMAN
FLOYD ANTHONY JOHNS, JR.	Music Supervisors	BUDD CARR
PHILLIP FORNAH		MARGARET YEN
THIRL RAY HASTON	New Music Produced & Arranged by . .	THE UNDERDOGS
STEVE RITZI	Costume Designer	SHAREN DAVIS
CHRIS BRYANT	Casting by	KERRY BARDEN
SEAN BRAUD		PAUL SCHNEE
DANIEL EPPER	Unit Production Manager	TRISH HOFMANN
BILL SCHARPF	First Assistant Director	CLETA ELLINGTON
Helicopter Pilot	Second Assistant Director	KATHLEEN TULL
Caribou Pilots	Sound Re-recording Mixers	SCOTT MILLAN
		GREG P. RUSSELL
Precision Driving Team	Additional Editor	ANDREW BUCKLAND
	Production Supervisor . . .	ROBIN MULCAHY FISICHELLA
	Art Director	JESSE ROSENTHAL
	Set Decorator	RENA DEANGELO
	Set Designer	JIM TRUESDALE
	Graphic Designer	KAREN TENEYCK
	Storyboard Artist	PAULO DEFREITAS, JR.
	Art Dept. Coordinator	ERIN FOSTER
	Property Master	PHIL SCHNEIDER
	Assistant Property Master	ROMAIN GATEAU
	Prop Assistant	BRODY DOCAR
	Leadman	SHANN WHYNOT-YOUNG
	On-set Dresser	KIP BARTLETT
	Set Dressers	ED BURCHAM
		MICAH CARPER
		K. WING CHIN
		MICHAEL PETER EDWARDS
		TOMMY GILBERT
		FRANK HENDRICK
		MICHAEL HENDRICK
		REMMENT LAAN
		SEVERIN LAGARDE
		KEVIN LANG
		GERALD PALONE
		DAVE PURRETTO
		ERIC RINGBLOOM
		TODD TRACY
		TONY ZIEGLER
	A Camera Operator/Steadicam	WILL ARNOT

CREW

Directed by TATE TAYLOR

Screenplay by JEZ BUTTERWORTH &
JOHN-HENRY BUTTERWORTH

Story by STEVEN BAIGELMAN and
JEZ BUTTERWORTH &
JOHN-HENRY BUTTERWORTH

Produced by BRIAN GRAZER, p.g.a.
MICK JAGGER, p.g.a.
VICTORIA PEARMAN, p.g.a.
ERICA HUGGINS, p.g.a.
TATE TAYLOR

Executive Producers PETER AFTERMAN
TRISH HOFMANN
JEZ BUTTERWORTH
JOHN-HENRY BUTTERWORTH
JOHN NORRIS
ANNA CULP

Director of PhotographySTEPHEN GOLDBLATT, ASC, BSC

Production Design by MARK RICKER

Edited by MICHAEL McCUSKER, ACE

First Assistant A Camera	PATRICK McARDLE	GARY KELSO
Second Assistant A Camera	TIM GUFFIN	LUCAS PORTERFIELD
DIT	NATHANIEL MILLER	THOMAS WHITE
Camera Utility	TONY HART	Key Rigging Grip
B Camera Operator	MICHAEL APPLEBAUM	JOE GRAHAM
First Assistant B Camera	MARIANA ANTUNANO	Best Boy Rigging Grip
Second Assistant B Camera	TIFFANI STEPHENSON	ERIC DEPOORTER
C Camera Operators	HENRY CLINE	Rigging Grips
	JERRY JACOB	NICK NICOLAY
		NATE SELEE
First Assistant C Camera	ROB BAIRD	JIM WAYER
Second Assistant C Camera	TONJA GREENFIELD	DAN WYSSMANN
Video Camera Operator	BRIAN PITTS	Special Effects Coordinator
Dailies Colorist	JEREMY VOISSEM	JACK LYNCH
Technocrane Tech	CRAIG NIX	SPFX Foremen
Scorpio Head Tech	MIKE KENNEDY	JOHN CAPPEL
Video Assist	VICTOR BRUNETTE	RICHARD PERRY
Aerial Director of Photography	RON CHAPPLE	SPFX Tech
Production Sound Mixer	STEVE MORROW	MATT HARRIS
Boom Operator	CRAIG DOLLINGER	Costume Supervisor
Utility Sound	JEFF BLEHR	CHARLENE AMATEAU
First Assistant Editor	CHRISTOPHER RUCINSKI	Assistant Costume Designers
Assistant Editors	ERIC KENCH	KEITH LEWIS
	DANIEL W. NUSSBAUM	JODIE STERN
		Key Costumer
Gaffer	COLIN CAMPBELL	GINA RUIZ
Lighting Designer	ANDREW GIFFIN	Set Costumers
Best Boy Electric	SEAN SMITH	KIM SHEK
Set Lighting Technicians	DREW FRAZIER	RICK SPENCER
	JEFF HERRING	Trailer Costumer
	RENALDO JACKSON	KELLY JONES
	BRADLEY MARTIN	Background Set Costumers
	JASON PROWELL	CHRISTY HERBERT
	JERRY WHEAT	BRITTANY LATHAN
Best Boy Rigging Electric	KEVIN LIPPINCOTT	OLIVIA TORRES
Rigging Set Lighting Technicians	RUSSEL BEARD	Cutter/Fitter
	ANDREW CLAPP	PATTY SPINALE
	BRIAN DALLAS	Fitter
	DANIEL LeBLANC	JULIE EBEL
Key Grip	JIM SHELTON	Costumer
Best Boy Grip	DAN JARRELL	MARYLOU LIM
Dolly Grip	RICK CARDEN	Makeup Designer
Grips	KAREEM AUDAIN	JULIE HEWETT
	SHANE GROS	Key Makeup Artist
		KIM PERRODIN
		Makeup Artist
		LATOYA HENDERSON
		Prosthetic Makeup Designer
		FIONAGH CUSH
		Prosthetic Makeup Effects Artist
		STEPHEN PROUTY
		Prosthetic Makeup Effects Artist
		GREG FUNK
		Wig Consultant
		ROBERT L. STEVENSON
		Hair Department Head
		CARLA FARMER
		Key Hairstylist
		SHANNON BAKEMAN
		Assistant Hairstylist
		ANDREA BOWMAN
		Script Supervisor
		CATE HARDMAN
		Location Manager
		COLLEEN GIBBONS
		Assistant Location Managers
		NICK DEROO
		BRIAN HILLBURN
		Location Assistants
		SALLY DURKIN
		THERESA YOUNG

Location Scouts	RUTH CAFFERY MARK WELCH	DEANNA BROWN TOMI RAE BROWN
Medics	KARA BOWMAN SHANE GIBSON MITCH RAY	YAMMA BROWN NELSON GEORGE DEIDRE JENKINS
Production Accountant	STEVIE JEAN LAZO	REV. AL SHARPTON
1 st Assistant Accountant	EILEEN DENNIS	Archival Biography Consultant ALAN LEEDS
Key 2 nd Assistant Accountant	ALEXIS TIPPIN	Vocal Coach to Mr. Boseman RON ANDERSON
2 nd 2 nd Assistant Accountant	KATHRYN GALBERTH	Studio Teachers SUE-DEE LAZZERINI
Payroll Accountant	KAREN TURNER	LAURI MILLS
Postproduction Accountant	CYNTHIA PHILLIPS	Production Assistants DASH BROWN
Accounting Clerk	GIGI WARD	JASON BROWN
Production Coordinator	GARY TRENTHAM	JEAN LUC CHARBONEAU
Assistant Production Coordinator	CARL LAWSON	DANESSA DUDLEY
Travel Coordinator	VICTORIA ACOSTA	BYRAN GILDNER
Production Secretaries	VALERIE BLAKEY KATLYN NEYLON	EDDIE GOLDBLATT SCOTT HANSON
Office Assistants	ANDREW BAKER NIKKI WILSON	LISA MALL MATTHEW MARRIOTT
Asset Coordinator	YVETTE BENNETT	BENNETT SECREST
2 nd 2 nd Assistant Director	TED LEONARD	ALTHEA SHELTON
DGA Trainee	DONNA DAVENPORT	LIZZIE SMITH
Animal Coordinator	SID YOST	JORDAN SUDDUTH
Casting Associate	ALLISON ESTRIN	GRACE SWOOPE
Casting Assistants	JOEY MONTENARELLO ADAM RICHARDS	MARIO WEST JESSICA WYRICK
Local Casting	BLAIR FOSTER TRACY KILPATRICK	MELISSA YANDA Construction Coordinator DANIEL COE
Extras Casting Coordinator	TAMMY SMITH	General Foreman JASON WILSON
Unit Publicist	PEGGY MULLOY	Mill Foreman JOHN SEAY
Still Photographer	D STEVENS	Paint Foremen RICK BERNOS
Assistants to Mr. Taylor	CAMPBELL BREWER PATRICK RAYMOND	KERRY HARDY
Assistant to Mr. Grazer	LEE DREYFUSS	Propmakers DAVID AKES
Assistant to Ms. Pearman	AMANDA HERNANDEZ	ALVIS BARRINGTON
Assistant to Ms. Huggins	LAURA HERB	DERICK BRODERMAN
Assistant to Mr. Afterman	ERIN FUENTES	RON BURNETTE
Assistant to Ms. Hofmann	LEAH FEIN	JAMES COMISKEY
Assistant to Ms. Culp	ALYSSA SCALVINI	JUSTIN COMISKEY
Executive Assistant to Ms. Spencer	JOHN TAYLOR	LESLIE DAVIS
Historical Consultant	BOBBY BYRD	LARRY DEAN
Biography Consultants	CHARLES BOBBIT	ROBERT GUILLOT JOEY HEATH

JEREMY KEIFER	Re-recording Mix Technician	DREW WEBSTER
THOMAS JUDE KNIGHT	Music Production Coordinator	CURT SOBEL
DARYL J. LAYSSARD	Music Consultant	HARRY WEINGER
JERRY NELSON	Supervising Music Editor	CURT SOBEL
KRIS RAY	Music Editor	BILL BERNSTEIN
ADAM ROBBINS	Additional Music Editor	JORDAN CORNGOLD
DAVID SESSUM III	Orchestrator	J.A.C. REDFORD
DAVID SESSUM, JR.	Score Preparation.	REPRISE MUSIC SERVICES
ERIC STILES	Score Recorded & Mixed by	THOMAS VICARI
JACOB YATES	Digital Score Recordist.	LARRY MAH
RICHARD YOUNG	Music Recorded by	SHINNOSUKE MIYAZAWA
Key Scenic Artist	Assistant Music Editor	MICHAEL ZAINER
Scenic Foreman	Score Contractor	LESLIE MORRIS
Greens Foreman.	Song Musician Contractor	PETER ROTTER
Transportation Coordinator	On-Camera Band Consultant.	KEITH JENKINS
Transportation Captain.	On-Camera Musician Coordinator	DARREN GLENN
Local Transportation Captain	On-Camera Musician Coaches	TERRANCE ALEXANDER
Co-Captain		RON BLAKE
DOT Compliance		CARLOS CALVO
Craft Service.		BILL CANTOS
Assistant Craft Service.		DOUG WEBB
Catering by	Brass Conductor	JERRY HEY
Additional Sound Re-recording Mixers	Song Engineer	ANDREW HEY
	Music Coordinator	ALISON LITTON
	Music Department PA	JADTRL HEARD
	Scoring Stage Crew	TIM LAUBER
Postproduction Supervisor.		DENIS ST. AMAND
Supervising Sound Editor.		TOM STEEL
Sound Design/FX Editors.	Additional Music Recorded at	DEEP SLEEP
	Orchestra Recorded at.	
		NEWMAN SCORING STAGE, 20 TH CENTURY FOX
FX Editors.	Score Mixed at	THE VILLAGE
	Historical Song Research.	GEORGE BUDD
Dialogue Editors.	Featured Vocals	LEE FIELDS
	Score Featured Musicians	JOHN BEASLEY
1 st Assistant Sound Editor		RICK COX
Foley Artists		GEORGE DOERING
		STEVE TAVAGLIONE
Foley Mixer.	Song Featured Musicians	WAYNE BERGERON
ADR Mixer		CHARLIE BISHARAT
ADR Recordist		TEDDY CAMPBELL
ADR Mixer		JIM COX
ADR Voice Casting		
Postproduction Assistant.		

CHARLES DAVIS	JAMES HARWELL
JEFF DRISKILL	BARRY HAUSE
BRUCE DUKOV	FREDERICK HAWKINS
GARY GRANT	DAVID HOWARD
DAN HIGGINS	CEDRICK HUBBARD
ALEX ILES	JOHNNY HUBBARD
PAUL JACKSON, JR.	TEVIN HUDSON
ERIC MARIENTHAL	TARRAN IVORY
ANDY MARTIN	JOEL JACKSON
SERENA MCKINNEY	KEITH JENKINS
ALYSSA PARK	ELLIOT JOHNSON
JOEL PESKIN	ORLANDO JONES, JR.
KATIE POPOV	MICHAEL KELLY
BILL REICHENBACH	DAVID LAFLEUR
ROB SCHAER	BENJAMIN LANGSTON
FREDDIE WASHINGTON	JAMES LEE
On-Camera Sideline Musicians JAMES ABRAMS	TED LEONARD
ASINIA ADAMS	REGINALD LEWIS
DEXTER ALLEN	TERRY MILLER
BRENNAN ATHERTON	DALE MORRIS
JAMAL BATISTE	BRANFORD PARKER
MICHAEL BEASLEY	SATIN PIERCE
DENNIS BONDS	TIMOTHY POWELL
TIMOTHY BOYD	JESSIE PRIMER
MICAH BROWN	COREY QUEEN
WILLIAM BROWN	DOMINIQUE REDDING
DWAYNE BURGE	SAMUEL REED
CASTRO COLEMAN	KEENAN RENFROE
ANTHONY CORNISH	CHRISTOPHER RUCINSKI
ROBERT DEMERY	PHILIP SCOTT
CHELSEA SWANIER DILLON	ONTARIO SHOWERS
JEFFREY FLANAGAN	EDWARD SMITH
TREMAINE FORD	JARETT SMITH
KIMBLE FUNCHESS	BENJAMIN STERLING
SHANADO LAMAR GARDNER	CRISTOFER STEWART
DAMIAN GATLIN	JOHNAS STREET
LORENZO GAYDEN	DOMINIC THIGPEN
DARREN GLEN	DONAVON THIGPEN
TONY GORDON	KERRY THOMAS
WYCLIFF GORDON	ISRAEL THOMPSON
JOSEPH HANDY	ANDREW TRIMBLE
CORY HANNAH	SHANE TULLOS

ANTONIO TURNER
 FREDERICK WALLACE
 JONATHAN WEIR
 ORMOND WHITE
 TREVOR WILLIAMS
 JASMINE WILSON
 THEODORE WINTERS

Main Titles Designed by YU+CO
 End Crawl by SCARLET LETTERS
 Digital Intermediate TECHNICOLOR
 Supervising Digital Colorist STEVEN J. SCOTT
 Digital Colorist TOM FORLETTA
 Digital Intermediate Producer. BRUCE LOMET
 Camera Dollies by
 CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.
 Comet Trial EFX Camera
 TOM HILBE EQUIPMENT COMPANY
 Camera Equipment Provided by CANON U.S.A., INC.
 Arri Alexa Cameras Provided by PANAVISION
 Color by FOTOKEM
 Visual Effects by MR. X INC.
 Visual Effects Supervisor AARON WEINTRAUB
 Visual Effects Producer MICHAEL BORRETT
 Supervising VFX Producer DENNIS BERARDI
 VFX Project Manager KRISTA ALLAIN
 Model/Texture Artists DANIEL FOX
 SEAN MILLS
 Tracking & Layout Artist DANNIE CAMPOS LITTLE
 Animation MARTIN HESSELINK
 Effects Artists SERGEY BOLISOV
 DMITRIY KOLESNIK
 KYLE YONEDA
 Matte Painting Artists MILAN SCHERE
 SEEMA SCHERE
 Lighting Lead J. ALAN BRADSHAW
 Lighting Artist ANJA STITIC
 Compositing Supervisor. KYLE SIM
 Digital Compositors ANDY CHAN
 JEREMY JOHNSON
 KEN NIELSEN
 MIKE PORTOGHESE
 Additional Visual Effects by TECHNICOLOR VFX

**SOUNDTRACK ON
 UNIVERSAL MUSIC ENTERPRISES**

**“GET UP OFFA THAT THING/
 RELEASE THE PRESSURE”**

Written by Deanna Brown,
 Deidra Yvonne Jenkins, Yamma Brown
 Performed by James Brown & The J.B.’s
 Courtesy of Republic Records
 Under license from Universal Music Enterprises

“THE PAYBACK”

Written by James Brown, Fred Wesley, John Starks
 Performed by James Brown
 Courtesy of Republic Records
 Under license from Universal Music Enterprises

“IT’S MY PARTY”

Written by Herb Wiener, Seymour Gottlieb,
 John Gluck, Wally Gold
 Performed by Lesley Gore
 Courtesy of Island Records
 Under license from Universal Music Enterprises

“NOHO VIBRATIONS”

Written by Andrew Hey,
 Harvey Mason, Jr., Damon Thomas

“OUT OF SIGHT”

Written & Performed by James Brown
 Courtesy of Republic Records
 Under license from Universal Music Enterprises

“TIME IS ON MY SIDE”

Written by Jerry Ragovoy
 Performed by The Rolling Stones
 Courtesy of ABKCO Music & Records

“NO MORE, MY LAWD”

Traditional
 Arranged by Harvey Mason, Jr.

“I GOT YOU”

Written & Performed by James Brown
 Courtesy of Island Records
 Under license from Universal Music Enterprises

“I GOT YOU (I FEEL GOOD)”

Live at Latin Casino

Written & Performed by James Brown
Courtesy of Republic Records
Under license from Universal Music Enterprises

“EBONY JUMP”

Written by Candace Johnson, Morris Kaplan
Performed by Candy Johnson
Courtesy of Lovelane Music
By arrangement with
Riptide Music Group, LLC

“SWEET DADDY GRACE”

Written by (Mr. Trombone) Jeff Bradshaw,
Harvey Mason, Jr., Damon Thomas

**“O MARY, DON’T YOU WEEP,
DON’T YOU MOURN”**

Traditional
Arranged by Harvey Mason, Jr.

“STEAL AWAY (STEAL AWAY TO JESUS)”

Written by Wallace Willis
Arranged by Harvey Mason, Jr.

“HALF AWAKE”

Written & Performed by Percy Mayfield
Courtesy of Tuff City Records
By arrangement with Ocean Park Music Group

“TUTTI FRUTTI”

Written by Richard Penniman,
Dorothy Labostrie, Joe Lubin

“CALDONIA”

Written by Fleecie Moore
Performed by James Brown
Courtesy of Republic Records
Under license from Universal Music Enterprises

“DON’T GO ‘WAY NOBODY”

Traditional
Arranged by Harvey Mason, Jr.

**“THE GIRLS GO CRAZY
ABOUT THE WAY I WALK”**

Written by Edward ‘Kid’ Ory

“PLEASE, PLEASE, PLEASE”

Live in Tampa

Written by James Brown, Johnny Terry
Performed by James Brown
Courtesy of Republic Records
Under license from Universal Music Enterprises

“ANNIE’S AUNT FANNIE”

Written by Henry Ballard, Lois Mann,
Ralph Bass, Sonny Woods
Performed by The Midnighters
Courtesy of Gusto Records, Inc.

“PLEASE, PLEASE, PLEASE”

Written by James Brown, Johnny Terry
Performed by James Brown
Courtesy of Republic Records
Under license from Universal Music Enterprises

“ERIN’S SONG”

Written by Curt Sobel, Gary Schreiner
Performed by P.O.E.
Courtesy of Palisades Music Productions

“NIGHT TRAIN”

Live at the Apollo

Written by Jimmy Forrest,
Lewis Simpkins, Oscar Washington
Performed by James Brown
Courtesy of Republic Records
Under license from Universal Music Enterprises

“HOLD IT”

Live at the Apollo

Written by Billy Butler, Clifford Scott
Performed by James Brown
Courtesy of Republic Records
Under license from Universal Music Enterprises

“KIND HEARTED WOMAN”

Written & Performed by Robert Johnson
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

“PAPA’S GOT A BRAND NEW BAG”

Written & Performed by James Brown
Courtesy of Republic Records
Under license from
Universal Music Enterprises

“IT’S A MAN’S MAN’S MAN’S WORLD”

Live in Tampa

Written by James Brown, Betty Newsome

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“PLEASE, PLEASE, PLEASE”

Live in Paris

Written by James Brown, Johnny Terry

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“CONGRATULATIONS HONEY”

Written by Zelma Sanders

Performed by Carolyn & Sam

Courtesy of Conexion Entertainment Group

“THE CHRISTMAS SONG”

Written by Mel Torme, Robert Wells

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“DO THE EVERYTHING”

Written by Michael Eugene Liggins,

Leonard Michael Lenaburg

Performed by Small Paul

Courtesy of Fervor Records Vintage Masters

“COLD SWEAT”

Written by James Brown, Alfred James Ellis

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“NIGHTTIME IN HARLEM”

Written & Performed by Benny Reid

Courtesy of In The Groove Music

“MOTHER POPCORN”

Written by James Brown, Alfred James Ellis

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“I GOT THE FEELIN”

Live in Dallas

Written & Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

**“I CAN’T STAND MYSELF
(WHEN YOU TOUCH ME)”**

Live in Dallas

Written & Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“SAY IT LOUD I’M BLACK AND I’M PROUD”

Written by James Brown, Alfred James Ellis

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“THE POPCORN”

Written & Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“GET UP

(I FEEL LIKE BEING A SEX MACHINE)”

Live in Paris

Written by James Brown, Bobby Byrd,

Ronald R. Lenhoff

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“SUPER BAD”

Live in Paris

Written & Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“SOUL POWER”

Live at the Apollo

Written & Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“TRY ME”

Live at the Apollo

Written & Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

“RELEASE THE PRESSURE”

Written by Deanna Brown,

Deidra Yvonne Jenkins, Yamma Brown

Performed by James Brown

Courtesy of Republic Records

Under license from Universal Music Enterprises

PRESENTED IN ASSOCIATION WITH

DENTSU INC./FUJI

TELEVISION NETWORK, INC.

Filmed in Mississippi utilizing the
Mississippi Motion Picture Incentive Program

“The T.A.M.I. Show” footage courtesy of
dick clark productions, inc.

Stock footage courtesy of NBC Universal Archives

Stock photography courtesy of Getty Images

Stock photography courtesy of Corbis

Stock photography courtesy of
Albert Fisher Productions

Stock photography courtesy of Globe Photos, Inc.

Stock photography courtesy of Photofest, Inc.

Picture of Mick Jagger and James Brown
backstage at ‘The T.A.M.I. Show’ courtesy of
The Bob Bonis Archive/bobbonis.com

Photo of James Brown and Bobby Byrd
courtesy of Chuck Stewart Photography

Eve Arnold photography
courtesy of Magnum Photos

Photo by Simon Pietri/Rex USA,
courtesy Everett Collection

James Brown James Brown entertains
the troops in Vietnam – 1968

Photo of James Brown and Johnny Carson
courtesy of Arthur Schatz/Time Life Pictures/

Getty Images/Carson Entertainment Group

James Brown photo courtesy of Lucian Perkins

SPECIAL THANKS TO

GOVERNOR PHIL BRYANT

LT. GOVERNOR TATE REEVES

SPEAKER PHILLIP GUNN

THE STATE OF MISSISSIPPI

MISSISSIPPI FAIR COMMISSION

MISSISSIPPI DEPARTMENT
OF AGRICULTURE AND COMMERCE

MISSISSIPPI DEVELOPMENT AUTHORITY

THE CITY OF NATCHEZ

THE CITY OF JACKSON

LIBRARY OF CONGRESS

OLYMPIA THEATER

“I FEEL GOOD” PHOTOGRAPH BY HARRY BENSON

ALAN LEEDS ARCHIVES

DAVID & BETTY PARADISE

KRISTIE & DAVID NUTT

REGINA CHARBONEAU

LYN FORTENBERY

RUSSELL BAUKNIGHT

ROBIN RUSE-RINEHART BARRIS

DEBBIE WALKER

JOE NOSEF

SPENCER RITCHIE

MIKE WORLEY

GAMY DOG – EARL THE PEARL

AMERICAN HUMANE ASSOCIATION MONITORED
THE ANIMAL ACTION. NO ANIMALS WERE HARMED®.



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CHADWICK BOSEMAN as James Brown in *Get on Up*.

GET ON UP

You know him by many names: “Mr. Dynamite,” “The Godfather of Soul,” “The Hardest Working Man in Show Business.”

But now get to know the man behind the legend.

Born dirt-poor in South Carolina in the middle of the Great Depression in 1933, James Brown survived a young life of abandonment, abuse, reform school, jail. Nobody ever taught him the rules.

So he was destined from the start to break them.

As an amateur boxer or a street-corner busker, he channeled hard knocks into a beat that echoed his own pulsing life force. One of the most influential performers to ever hit the stage of popular music, the most sampled artist in history continues to inspire and inform our most popular and relevant artists today.

In his follow-up to the four-time Oscar[®]-nominated breakout *The Help*, TATE TAYLOR directs 42’s CHADWICK BOSEMAN as James Brown in *Get on Up*. Based on Brown’s incredible life story, the film gives a fearless look inside the music, moves and moods of the icon, taking audiences on the journey from his impoverished childhood to his evolution into one of the most influential figures of the 20th century.

Academy Award[®]-winning producer BRIAN GRAZER, who has brought to the screen memorable and lasting stories of accomplishment over adversity, such as John Nash in *A Beautiful Mind* and Eminem’s semiautobiographical *8 Mile*, has worked for more than a decade trying to bring this unique tale to audiences. With just the right team, this longtime dream has become a reality.



(Foreground) Maceo Parker (CRAIG ROBINSON) and James Brown bring down the house.

When not serving as The Rolling Stones frontman, MICK JAGGER has spent much of the past two decades producing films, television and documentaries. Jagger, who was approached by the James Brown Estate to deliver the artist's story to the screen, came aboard to produce the drama. Together, he and Grazer lead the team that has painstakingly taken the tale of Brown's fascinating life and is triumphantly delivering it to audiences across the globe.

Now, with director/producer Taylor at the helm, the dynamic story of Brown's life, laced with electrifying performance set pieces, unfolds.

In his starring role, Boseman embodies Brown's charisma, drive and musical genius. With countless hours of hard work, he's also mastered the man's incredible moves.

Get on Up's music sequences include highlights from the dazzling Apollo Theater concert of 1962, the game-changing throw-down on the *T.A.M.I. Show* filmed in 1964, the historic Boston Garden gig of 1968 and the full-on funk of the Olympia theatre concert in Paris in 1971.

There's much to ponder between the beats. Instead of the expected cradle-to-grave narrative, the biopic unfolds in a nonlinear style that allows James Brown to speak directly to us and tell his story of finding

astounding mastery over adversity.

Actors in key supporting roles include Taylor's fellow collaborators from *The Help*, Oscar® nominee VIOLA DAVIS (*Doubt*) as Susie Brown, James' mother, and Oscar® winner OCTAVIA SPENCER (*Fruitvale Station*) as his Aunt Honey. The drama also stars NELSAN ELLIS (television's *True Blood*) as Bobby Byrd, James' fellow musician and lifelong friend; DAN AYKROYD (*Driving Miss Daisy*) as Ben Bart, his longtime manager and agent; CRAIG ROBINSON (*This Is the End*) as Maceo Parker, James' lead saxophonist in The Famous Flames; LENNIE JAMES (*Snatch*) as Joe Brown, James' father; TIKA SUMPTER (*Ride Along*) as backup singer Yvonne Fair; and JILL

SCOTT (*Baggage Claim*) as DeeDee, Brown's second wife. In his feature film debut, multi-platinum-selling singer/songwriter ALOE BLACC portrays original Flame Nafloyd Scott.

For his new film, Taylor recruited many key members of his behind-the-scenes team from *The Help*. They include director of photography STEPHEN GOLDBLATT (TV's *Angels in America*), production designer MARK RICKER (*Julie & Julia*), costume designer SHAREN DAVIS (*Django Unchained*) and composer THOMAS NEWMAN (*Saving Mr. Banks*). MICHAEL MCCUSKER (*Walk the Line*) serves as the drama's editor, while AAKOMON JONES (*Pitch Perfect*) performs double duty as the film's choreographer and Bobby Bennett, another of Brown's back-up singers.

Grazer produces *Get on Up* for Imagine Entertainment, with Jagger and VICTORIA PEARMAN (*Shine a Light*) producing under their Jagged Films banner. Imagine's ERICA HUGGINS (*Flightplan*) also serves as producer, while Taylor produces under his Wyolah Films label.

With a screenplay by JEZ BUTTERWORTH (*Edge of Tomorrow*) & JOHN-HENRY BUTTERWORTH (*Fair Game*) and a story by STEVEN BAIGELMAN

(*Feeling Minnesota*) and Jez Butterworth & John-Henry Butterworth, *Get on Up* is executive produced by PETER AFTERMAN (*It Might Get Loud*), TRISH HOFMANN (*Notorious*), Jez Butterworth, John-Henry Butterworth, JOHN NORRIS (*The Help*) and ANNA CULP (*Angels & Demons*).

ABOUT THE PRODUCTION

There Was a Time: *Roots of Get on Up*

As befits “The Godfather of Soul,” James Brown’s first musical home was one full of gospel. But before long, the gospel group he joined as a teen was transformed by jazz and blues in the juke joints of the “Chitlin’ Circuit,” and The Famous Flames were born. The group’s first hit single, “Please, Please, Please,” was released in 1956 but credited to “James Brown with His Famous Flames.” It turns out that no one had consulted the Flames about their revised billing status, and they all quit.

James Brown kept moving forward, mesmerizing live audiences with his signature music, moves and sexual energy. An expressive, emotional soul crooner of the highest order, he could work a ballad—such as “Try Me” and “Lost Someone”—or shift into foot-stompers like “Out of Sight” and “Night Train.” His voice swooped and soared, screeched and growled, and he’d pivot from tender to dangerous in a heartbeat. He continued to work with a quartet of revolving Famous Flames as his backup singers (Bobby Byrd returned in 1959), while cultivating a large backing band with lots of horns, christened the James Brown Orchestra.

He was a peacemaker at the Boston Garden after Dr. Martin Luther King, Jr.’s assassination in April 1968 and gave soul power a rallying cry with the single “Say It Loud—I’m Black and I’m Proud” later that year. In February 1969, *Look* magazine put his

picture on its cover with the headline: “Is He the Most Important Black Man in America?”

He was a dealmaker, too, and knew how to take care of business. It didn’t matter if something hadn’t been done before...or hadn’t been done before by a black man.

As he refined his sound, churning and turning it inside out, funk came into being, and another new era of music swept the world. By 1970, The Famous Flames were gone for good, but Byrd stayed, bassist William “Bootsy” Collins and his brother, guitarist Phelps “Catfish” Collins, came on board, and Brown had a new band, The J.B.’s.

When funk eventually yielded its throne to hip-hop, Brown stayed relevant in a new way. His signature beats were foundational to hip-hop artists, who have sampled them frequently for years. The drum riff near the end of his single “Funky Drummer” is one of the most sampled beats of all time.

Like many of his generation, producer Brian Grazer grew up listening to James Brown. “I loved his sound and the beat and everything about him as a kid,” Grazer explains, “but never in my life did I think I’d end up producing the James Brown movie.”

It was the hip-hop community that inspired him. “In the late ’90s, while researching the movie that became



Longtime manager and agent Ben Bart (DAN AYKROYD) talks to his client.



Young James Brown (JAMARION SCOTT) gets sage advice from his Aunt Honey (OCTAVIA SPENCER).

8 Mile, I came across many pivotal figures in the hip-hop world,” recounts Grazer. “Chuck D, Dr. Dre, Slick Rick, LL Cool J, all of Wu-Tang Clan—ODB, Ghostface Killah—they all said they were influenced by James Brown. What they said stayed with me, and I decided I had to find a way to do a movie about this figure who inspired so many.”

Courting Brown for the film rights was a lengthy process. When an agreement was finally reached, Grazer commissioned several writers to work on a script. With a final draft in hand from English playwrights Jez Butterworth and John-Henry Butterworth, with a story by the Butterworth brothers and Steven Baigelman, he was ready to hire a director.

On December 23, 2006, James Brown fell ill unexpectedly and died two days later, at the age of 73. His death was marked with a funeral procession that traveled through Harlem and ended at the Apollo Theater, where he’d made history recording his self-financed “Live at the Apollo” album in 1962.

The film rights that Grazer had worked so long to acquire reverted to the James Brown Estate, and the biopic was at a standstill. In time, the estate needed someone to oversee those rights, and chose Peter Afterman to serve as its arbiter. Afterman, who has also handled music licensing and visual media for The Rolling Stones since 2009, believed that Stones frontman Mick Jagger was just the man to reignite the fire that was the James Brown story.

Jagger has, in his own right, changed the landscape of music over the course of the past half century. But that’s only half of his story. In addition to his work producing features and television, the storyteller had recently finished those duties on two documentaries, *Stones in Exile* and *Crossfire Hurricane*, and was open to developing a new project with his longtime Jagged Films partner, Victoria Pearman.

The producer is the first to admit that he deeply admired and grew to marvel at his peer’s insatiable drive, remarking, “James Brown wanted to be in the forefront musically. He was a groovemaker and a tastemaker whose

grooves have become part of the hip-hop language. I find his life endlessly fascinating and deeply moving, and I was honored to be considered to become one of the caretakers of it.”

When Jagger was approached by Afterman about producing a documentary on Brown—one ultimately directed by Alex Gibney and previewed as a work in progress at the 2014 Tribeca Film Festival—he discussed with Pearman that he was keen to explore the untold story of a man he emulated and about whom he actually has firsthand knowledge. Recalls Jagger: “Then I woke up in the morning and I said, ‘Well, that’s great. But why don’t we do a feature film? I could do the documentary as well, but can we do a feature?’”

Jagger learned that Grazer already had a script in play, one written by the Butterworths, who had, in the interim, received the Writers Guild of America West’s 2011 Paul Selvin Award for their screenplay for *Fair Game*. Once he read a copy of the working script, Jagger reached out to Grazer to find out if the producer wanted to partner with one another and produce the biopic. Jagger recalls: “I read the script by the two English brothers, and it was very good. They’re very highly respected playwrights.”

After numerous conversations with Grazer’s team, Pearman and Afterman, Jagger could comprehend why this biopic had been such a labor of love for those involved and just how respectfully it should be treated. To encapsulate the seven-plus decades of a man who is

arguably one of the most influential performers of the last century was a Herculean task. “I saw what all the problems were and how they could be surmounted with Brian,” Jagger explains. “We surmounted them, we re-did the whole thing and got it back into production.”

Grazer, still mourning the loss of the project so close to his heart and soul, admits that he was stunned by their initial phone conversation. He recollects: “To get an incoming call from Mick Jagger, also a global icon in the world of music, is like having an asteroid from outer space land at your house. Mick said: ‘I’d like to do this with you.’”

With these two powerhouse producers aligned, it was time for the Brown family to weigh in with their unified wishes for the film that would serve as an intimate look inside the world of the man they called James Joseph Brown. “They read the script and believed in what we’re doing,” says Grazer. “They are aware that we’re visiting some of the lows of James’ life but also celebrating him and his accomplishments. They’ve been completely cooperative.”

The time had come, again, to think about directors, and this time, things moved faster than anticipated. Relays producer Victoria Pearman: “We wanted the person most compatible with the material naturally.”

Imagine was already interested in director Tate Taylor for another project, and the production company had invited the Mississippi native to its office to discuss that possibility. “We loved *The Help*,” Grazer explains. “Tate had made a difficult subject palatable and beautiful, and it was very successful.”

When that meeting ended, Taylor was on his way to the elevator when Imagine executive Anna Culp happened to mention the James Brown script. “I was leaving town that day and asked to read it on the plane,” Taylor recalls. “Somewhere over Las Vegas, I turned to my producing partner, John Norris, and said, ‘I know how to do this.’”

Taylor admits that he is fascinated by stories of mastery and resilience, embodied by the subject of the script he was then reading. “James Brown was not one to rest on his laurels,” says the

director. “He had an endless need to move forward.”

Imagine and Jagger’s list-making ended the moment Taylor called to express his interest from Sin City. Finally, this long-gestating project could become an ideal version of itself.

“Tate brings enthusiasm, sensibility and great understanding of the character,” says Jagger. “The way he tells a story makes for a very dynamic film.”

Grazer agrees with the assessment: “When Tate loves something, he’s unstoppable as an artist.”

Say It Loud: *Taylor and Brown’s POV*

Like *Get on Up*’s other key players, Tate Taylor has been grooving to James Brown since before he could drive. “In the South, he’s a legend, woven into our lives,” the filmmaker says. “He was dangerous, sexy, fun. He messed up, but who can say they haven’t messed up, too? He’s always been part of Southern culture.”

Considering that this marks his first project since the success of *The Help*, which was nominated for four Academy Awards® including Best Motion Picture of the Year, Taylor was naturally selective about his follow-up. He offers: “There were a lot of jobs I could have taken, but I needed something I loved.”

There was also pressure to prove he wasn’t a one-hit wonder. “After getting some notoriety and success, I



(Foreground) Bobby Byrd (NELSAN ELLIS) backs up James Brown.



(L to R, foreground) Nafloyd Scott (ALOE BLACC), Baby Roy (KEITH ROBINSON), James Brown and Bobby Byrd are part of *The Famous Flames*.

think James Brown had a fear of it all going away,” Taylor reflects. “He didn’t want to go back to how it was before, and I can definitely relate to that.”

As he began the immersion phase of his new project, he had a realization. “You always hear what a control freak James Brown was, but it’s also true that he knew how things should be done and insisted on them being done right,” Taylor reasons. “One day, it hit me that he’s probably watching us make this film from wherever he is, and I started to wonder what his comments would be.”

From those musings, Taylor made a leap. “The script was unapologetic and had a lot of energy,” he says. “But I thought, if they’re willing to go this far, maybe we can take it even further. I wanted to break the fourth wall and let him speak directly to us: tell the truth from the screen, and let you make your own judgment.”

The idea excited Taylor for several reasons. “James Brown gets to give the audience the broad strokes of his life, the way he saw it,” he says. “And I’m free to break the rules—go from 1968 to 1933 and back to ’68 in about 10 minutes if I need to do it.”

Letting Brown engage with the audience also freed Taylor from tried-and-true biopic conventions, such as news montages and scrolls of text. He wanted something more dynamic and personal. Because James Brown was in the public eye for decades, as both a showman and a figure in the Civil Rights movement, Taylor was confident that he could capture his voice.

“After saving the city of Boston from riots the night after Dr. King was assassinated, and also recording

‘Say It Loud—I’m Black and I’m Proud,’ he unexpectedly became the voice of Black America,” the director explains. “He went to Vietnam and met with soldiers; he went to the White House and met with presidents. He was recorded in interviews everywhere and was asked about everything. He even co-hosted *The Mike Douglas Show* for a year.”

Taylor crossed his fingers that producers Grazer, Jagger, Pearman and Imagine’s Erica Huggins, who’d been on the project since 2004, would go for his idea.

They did. “Merging Tate’s work with the Butterworths’ has given us a powerful, unorthodox and emotional film,” says Huggins.

Jagger adds: “Tate has a breadth of vision at developing the characters, the drama and all the explanation of why and how the moments of James’ life happen. I found his approach so refreshing. He opens the fourth wall and takes us on a journey that is so unexpected. I imagine that James would quite appreciate the sheer cheekiness of it.”

The *Get on Up* team would grow to include people who knew the man well, such as nephew DARREN GLENN, in the music department, and grandson JASON BROWN, a production assistant. Both men were on hand for reality checks, and also appear in the film. “Octavia Spencer is playing my grandmother,” says Glenn. “Viola Davis is playing my aunt. My dad’s a character, too [Big Junior], so everybody’s come to me to get a little piece of how they were. I’m happy to share because we want to get it right.”

Guitarist KEITH JENKINS, a member of James Brown’s band from 1994 until 2006, was a technical advisor for the drama’s musical performances and portrays himself in a concert scene. “Those of us who worked with James Brown always feel like he’s still around,” says Jenkins. “His spirit is here. Being on stage with him all those years, it was surreal to look at him, see the spotlight create that iconic silhouette—and realize I was there, too, standing with him. Now, working with Chad, seeing that same silhouette...it’s like being in the presence again.”

Taylor adds a caveat, admitting that he doesn’t

want to overlook the darker periods of James Brown's life: "No one's trying to paint a picture of a perfect man here, because anyone who's perfect is not going to be very entertaining. James Brown had a crazy life, and we want people to feel it."

Watch Me Work: *Boseman Meets Brown*

Among the many qualities Taylor hoped to find in the actor who would play James Brown in *Get on Up* were Southern country roots—the kind found in people born into a hardscrabble life in 1933's Barnwell, South Carolina. Chadwick Boseman has those roots, and much more, including a deep work ethic.

"Chad just brings it," lauds Taylor. "He's from the red earth of South Carolina, right down the road from where James Brown was born, and that's exactly what this character needs. You can't just put a pompadour wig on a well-trained actor who happens to be African-American.

"It's an intimidating role," Taylor continues. "The dialect, the range of ages, the performance sequences. It's a lot to take on. I don't know how he did it, but Chad showed up in Mississippi and he was James Brown. Playing age 17 one day, and 60 the next, he was in it!"

Boseman owned the role so completely that crew members addressed him as "Mr. Brown" every day at work, just as Brown's own team had addressed him. It began organically with one production assistant and grew from there. Boseman appreciated the support. "James Brown is so particular: his movement, his dance, his musicality. You see it when you look at footage of him just talking—that musicality carries over into everything he does," he says. "I had a short time to get all this right, whereas he was doing what he did for his entire life. I didn't have time to break character."

Besides, Boseman is very particular, too, an admitted perfectionist. "I wanted my performance to be an interpretation, not an imitation," he emphasizes. "I think

an imitation makes fun of the person at a certain level, but an interpretation gets to the spirit or essence of who the person is. That's another reason to breathe it throughout the day, so that you're not just playing at it."

The actor didn't actually chase the role. In fact, he didn't even want to read the script. After his breakout performance as Jackie Robinson in Brian Helgeland's 2013 film, *42*, Boseman thought the last thing he should do was another biopic about a cultural icon. Even if he hadn't played Jackie Robinson, the idea of *anyone* playing James Brown seemed just about impossible to him. "James Brown was ahead of his time, and we still haven't caught up with him," he says. "He lived the life of a thousand people in one lifetime."

Still, he talked to Taylor. "I had a very candid conversation with Tate and saw how passionate he was about the story, and that he wanted to do something different with it," says the actor. "He was basically telling me to stop being scared and come in and read. So, I finally went in and did the scenes. I thought nothing would come of it."

But Brown remained on Boseman's mind. "I wanted to see what it would look like to have the wigs on because I knew there would be a lot of that in the role," the performer shares. "And dancing. I had to know I could work with the choreographer, and what methodology would inform his teaching."



Susie Brown (VIOLA DAVIS) pleads with her son.



Aunt Honey is the only mother young James knows.

For this pivotal crew member, the production hired choreographer Aakomon Jones to work with Boseman in advance of his screen test. After Jones taught him “Cold Sweat” and “I Can’t Stand Myself (When You Touch Me)” and wig consultant ROBERT STEVENSON endowed him with a pompadour, the camera rolled. “I still had to do a lot of soul-searching because I knew it would be such a big deal,” the actor says. “But I like a challenge. And with the people involved, including Aakomon and Robert, I thought we had a good chance of doing something special.”

Meetings with Grazer, Jagger, Pearman and Huggins confirmed it. “The conversations we had about why they wanted to do the movie were pretty amazing,” Boseman admits. “Brian Grazer has made movie after movie, hit after hit, so you know he’s going to be involved with quality. Mick Jagger, as a connoisseur of music and an expert in performance and exchange with an audience, brings something important to the table as well.”

Once signed on, Boseman and Taylor took it to the next level with a road trip to Georgia to meet the Brown family. “Being with them gave us a sense of his everyday life, when he was off the road, relaxed and not ‘James Brown,’” says Taylor. “Chad says these people reminded him of his uncles and granddad, and it started to feel real.”

With less than two months to prepare for his first day on set, Boseman flung himself into a grueling regimen, ready to give whatever it took to make his performance worthy of the character. The bulk that he’d added for

his portrayals of athletes in *42* and *Draft Day* disappeared during rehearsals, and then, suddenly, filming was underway.

Try Me: **Get on Up’s Supporting Cast**

Although they share just one scene, Viola Davis, who plays Susie Brown, recognized the showman’s famed work ethic in Boseman’s portrayal. “I believe Chadwick will surprise people, and I love it when that happens,” says Davis. “He stayed in character the whole time. It was an absolute, courageous, beautiful, magical performance, and a perfect transformation.”

Their scene takes place backstage at the Apollo during a night of triumph that takes on a different tone when their characters come together. “It was a difficult scene emotionally, but easier to do because Viola made it so real,” Boseman explains. “She was so comfortable walking into that moment. So much nerve! I felt like I was there, and I was him, feeling what he felt.”

Oscar® winner Octavia Spencer felt a kinship to her character, the woman who took in young James when he had nowhere else to go. “She plays Aunt Honey, and she actually reminded me of one of my aunts. She was simply a joy,” says Boseman. “I also love her scenes with the two kids [twins JORDAN SCOTT and JAMARION SCOTT] who play James Brown as a boy. Those scenes are a great base for the movie.”

Get on Up visits Brown’s tempestuous relationships with other women—including those played by actresses Tika Sumpter and Jill Scott—at various stages of his life. However, his most enduring life relationship was with musician Bobby Byrd, portrayed by Alabama-born actor Nelsan Ellis, a star of the HBO series *True Blood*. Commends Boseman: “I’ve admired Nelsan as an actor for a long time, so it was great to be able to bounce off him.”

Brown and Byrd met as teenagers in Toccoa, Georgia, where Brown was incarcerated. Byrd persuaded his mother to let the young prisoner live with them when he was paroled, which launched a 20-year musical collaboration. “Bobby Byrd was his best friend and basically discovered him,” says Ellis. “He was the person most in his life until

he was ultimately pushed away.”

In fact, Taylor originally considered the performer for the role of Brown. After Ellis’ audition, both actor and director agreed he was meant to play Bobby Byrd. “Having watched Chad these two-and-a-half months, I can’t see anyone else playing him,” Ellis says. “He is so in the James Brown zone.”

Taylor recalls the conversation: “Nelson said, ‘I’m sorry, I’m not James Brown. I’m Bobby.’ I said, ‘That’s what I want, too,’ and that was it. His performance speaks for itself. Much as with Viola, you feel what Nelson is feeling. You see it and relate to it.”

Ellis, who had a featured role in *The Help*, was glad to work with Taylor again and fill the shoes of a bigger character, even when those shoes hurt. “Tate’s personality sets a tone,” says Ellis. “We worked hard, but had fun every single day. I’d say it’s the best set I’ve ever been on.”

Boseman concurs: “Tate has a familiarity with his people on set that makes everyone want to do their best: grip, gaffer, PA. It’s partially because he’s done a lot of the jobs. He worked himself up through the ranks, and now he deserves to sit in that seat. And he’s an actor, so he knows what it’s like to go from point A to point Z, and can create the atmosphere for you to get there.”

Fellow Southerner Spencer agrees. “Tate has a personality that fills the room, no matter the size,” she says. “I *made* him give me a role in *Get on Up*, and feel great that I strong-armed my way in. He’s my best friend, and he’s an amazing actor. Amazing actors make tremendous directors because they understand our process. Tate’s also a Southern man, like James Brown, and understands those sensibilities. He knows that a story like this must include the pathos, the humor, the grit, the glamour—all of it.”

Actor Dan Aykroyd, who portrays manager and booking agent Ben Bart, also knew the performer well, and counted him as a friend. They shared the screen in 1980’s *The Blues Brothers*—one of Taylor’s

favorite films—which featured Brown in a show-stopping sequence as Reverend Cleophus James. They teamed up again in *Doctor Detroit* and *Blues Brothers 2000*.

“I’d seen him many times before all that, starting as a teenager, at the Esquire Show Bar in Montreal,” says the Canadian-born performer. “He had his complications and difficulties as a human being, but he loved people. I think the filmmakers are reflecting that love, and he’d be happy with the way he’s being portrayed. Especially with Chad’s performance, which is on the verge of spiritually channeling him.

“He’s got the voice right, and the look—that little edge of paranoia,” Aykroyd continues. “Although James Brown got close to people, there was always a bit of distance. He was almost regal. Chad catches all of that in his performance.”

I Got the Feelin’: *James Brown’s Moves*

To play James Brown, an actor must move with both control and abandon. His sinewy stage moves gave physical form to the beat that drives his music, but his hand gestures also served a practical purpose. “He was like a human baton,” says executive producer Afterman. “He was telling his musicians what to do next, like an orchestra conductor.”



Bobby Byrd and James Brown never slow down.



DeeDee Brown (JILL SCOTT) is desperately in love with her husband.

Jagger's first encounter with Brown was when he caught his full show at the Apollo Theater in Harlem, and he admits that the physicality and energy he witnessed made him a lifelong fan of Brown. "I went to see him a lot of times in different places in that part of my career," Jagger says. "He was an amazing frontman, and if that's your gig, you're going to want to see the very best."

Jagger was equally transfixed by Brown's physical presence as he was his vocals. "I watched him do the splits, and thought, 'Well, I'm not doing that,' but I'm not ashamed to say I borrowed other moves. He was brilliant. The best mover, amazing voice and amazing grooves. It all really knocked you out."

Indeed, Jagger and Brown actually worked together during filming of the legendary *T.A.M.I. Show* ("Teen Age Music International") in Santa Monica, California, a concert reproduced in *Get on Up*. A cult classic, the 1964 film starred the Stones and James Brown—along with Marvin Gaye, Chuck Berry, The Supremes, The Beach Boys, Lesley Gore and others—and included an audience of screaming, rabid fans echoing the energy that radiated from that once-in-a-lifetime stage.

Brown's incendiary 18-minute set during the *T.A.M.I. Show* was the first time white American teens felt "Mr. Dynamite's" heat. As Octavia Spencer, the woman who would become the film's Aunt Honey, notes, "Hel-lo! Dirty dancing has come to town!"

Keith Jenkins, a 12-year veteran of Brown's band, was on set to help Boseman learn those moves and grooves—ones seen and attempted to duplicate by countless fans over the decades. "Over the span of James Brown's lifetime, the dances he did changed," says the musician. "You can't just learn a couple moves and be done with it. Chad's commitment was mind-blowing. In between every take, he was practicing."

Aakomon Jones had discovered that a few months earlier, when he was hired to prepare Boseman, first for his screen test and then for filming. "Chadwick had rhythm and could dance, but nowhere near the degree he needed to pull this

off," says the choreographer. "But he's grown faster than anyone I've worked with before. At first, we'd do two-hour rehearsals, like a boot camp, but we beefed up the hours right away and tried to go as hard as we could."

The results impressed everyone on set. "What he's done is quite an achievement," says Jagger. "He's not a guy off Broadway. He worked his butt off, and it comes across. He really makes it live for you."

Huggins adds: "We knew as producers, and certainly Tate saw as the director, that this role is about the performance. We knew Chad would nail that. What he's also been able to do as a dancer is amazing."

Boseman and Jones trained for a month in Los Angeles before shifting their regimen to Natchez, Mississippi, where the *Get on Up* production was based. Already fit and athletic—he'd played Jackie Robinson, after all—the actor was surprised at how hard dancers work. Boseman recalls: "I said, 'Five-hour rehearsals?' The dancers said, 'We do eight hours a lot of times.' We built up to that, and it was intense. But you know, in the beginning, I could only do the mashed potato in slick shoes. Eventually, I could do it in sneakers because my legs got so much stronger."

Boseman's portrayal begins at age 16 and ends around 63. Brown's music, moves and overall body language changed many times over those years, and Boseman had to layer those changes into his performance.

Boseman also had to master Brown's signature

splits...and bounce back up. But that wasn't the hardest part of the job. "To dance like him is much more difficult than you realize," Boseman says. "The parts of your body are moving in different directions, and he's never still at the mic. He's always moving. But there's something about his music that takes you to a different place in yourself. You reach a point where you want to let it drive you."

The choreographer made sure Boseman could drive wherever he needed to go. "I didn't want to marry him to choreography in the beginning," Jones explains. "I wanted to give him the ability to have freedom in his performance."

Jones had studied Brown's moves long enough to know the importance of freedom. "I didn't have to look at anything I hadn't seen before to do this film because that's how big a James Brown fan I've always been," says the choreographer. "I just went further into the how and why, as opposed to the what. It's about the feeling, and where you're coming from, to be able to move that way."

"You may look at Chad and say that little piece looks very Prince or Michael Jackson or Lenny Kravitz," he continues. "Or even Mick Jagger. But all those things you're seeing come from James Brown."

Of course, Jones had more than Boseman's moves to worry about. All of The Famous Flames had to be spot-on, as did the dozens of other artists who appear in musical numbers.

Jones portrays Famous Flame Bobby Bennett dancing at the Apollo gig, the *T.A.M.I. Show* and *Ski Party* tapings and the nonspecific concert featuring "It's a Man's Man's Man's World." Assistant choreographer CODIE WIGGINS danced the role of Famous Flame "Baby" Lloyd Stallworth alongside Jones, which meant just two Flames in these scenes—the actors playing Brown and Byrd—were not professional dancers. Jones was determined to make sure no one would know the difference. Commends Taylor: "Aakomon Jones is

the unsung hero of this movie."

Jones thought the casting of Nelsan Ellis as Bobby Byrd was perfect. "Bobby Byrd wasn't sliding across the stage, going crazy like James Brown," he notes. "He had that cool groove that's similar to Nelsan himself: a supersmooth, suave, tinted sunglasses, French leather jacket kind of vibe."

Supercool or not, it was still demanding for Ellis. "I used to have pretty feet," he joked, "but not anymore. Now they look like dancers' feet."

Ellis worked hard with Jones and Wiggins, always game for one last rehearsal on set before takes. He also had his own coach for extra training. "Certainly in the club, I have a little rhythm," he says. "But I quickly learned that I needed help when it comes to choreography."

The film's biggest concert sequence is a three-song extravaganza—"Get Up (I Feel Like Being a) Sex Machine," "Super Bad" and "Soul Power"—from the 1971 Olympia theater concert in Paris. By choosing to set this peak moment in France, Taylor made a point about Brown. "I thought it says so much about him, that a man from Georgia and South Carolina, born in a shack in the woods, would go on to command sold-out shows in Paris," he lauds.

For Jones, the Olympia show meant a lot of moving parts, but he downplays the daunting challenge: "The horn players are doing their steps, the dancers have their moves, the background singers have theirs. James Brown, Bobby Byrd, The J.B.'s, the conductor—they're all doing



Back-up singer Yvonne Fair (TIKA SUMPTER) is one of many women in Brown's life.



The Godfather of Soul.

their thing. I knew the scope would be big, but I've dealt with large numbers of people on stage before. It's just a matter of giving everyone their part to play and making sure it all goes together."

As for pleasing his director, Jones was happy to meet that bar. "Tate loves dance, and knows what he wants: the raw and the real."

Let the Boogie Do the Rest: Making the Music

The concert sequences in *Get on Up* offer a thrilling taste of sizzling moments from James Brown's legendary stage career. As Brown himself says in the film: "You may not know me, but every record you got has got a piece of me in it."

Get on Up audiences will hear Brown's own voice and the instrumental performances of his band members—including such key players as Alfred "Pee Wee" Ellis, brothers Maceo and Melvin Parker, Fred Wesley, Clyde Stubblefield, John "Jabo" Starks, Jimmy Nolen, Bernard Odum, brothers Bootsy and Phelps "Catfish" Collins and, of course, Bobby Byrd—via original multitrack recordings from the James Brown archive at Universal Music.

They will also see every actor and musician on screen singing or playing every note in real time. A team of music editors and supervisors worked with Taylor, Jones and the performers to keep the audio and visual aspects of these sequences in harmony.

Music production co-ordinator and supervising music editor CURT SOBEL offered a thumbnail description of the

process. "First, of course, songs were chosen," he says. "James Brown had an enormous catalog with many massive hits, but they had to be right for the time frame, as well as the energy of the scene. We cut medleys together for some scenes. After working them out with Tate, and then Aakomon, we handed the music over to Chad to learn in advance of performance.

"He had to sing and dance in time with the recordings, and cue with the musicians on stage. It's a tough job when you combine all

that with dialogue, but he's been terrific."

Boseman's own singing voice is heard several times during the film, in non-gig moments. The concert sequences depict numerous phases of Brown's career, and various incarnations of The Famous Flames and the backing band. Actors portraying band members include Craig Robinson as saxophonist Maceo Parker; TARIQ TROTTER as sax player Alfred "Pee Wee" Ellis; Aloe Blacc as original Flame Nafloyd Scott; and KEITH ROBINSON as Baby Roy Scott, also an original Famous Flame.

Jenkins, Sobel, music supervisors BUDD CARR and MARGARET YEN, and other members of the music team worked to help the actors get comfortable with their instruments. "We made sure everyone playing in a particular scene was as close to accurate as possible," says Jenkins. "The actors came a long way in a short period of time."

Several of those actors had a head start. Trotter, Blacc and Craig Robinson are already musicians, although not necessarily known for playing their characters' instrument. Robinson, for one, enjoyed expanding his musical résumé. The actor-comedian notes: "Maceo may be the most fun character I've portrayed because in learning his sax solos... I became a little bit funkier."

More than 80 real musicians performed alongside Boseman and the other actors in the course of filming *Get on Up*. Darren Glenn worked with extras casting to find these players. "They had to be able to play and dance at the same time. That was the biggest issue," says Glenn. "We also wanted to use local musicians as much as possible and give them an opportunity they wouldn't ordinarily have. We

were fortunate to find very good talent in this area.”

The guiding principle was to make everything seamlessly real, and give the audience an experience worthy of Brown’s legacy. “My goal,” says Taylor, “is to have people dancing when these scenes hit the screen.”

With access to James Brown’s original multitrack recordings, the *Get on Up* team was able to remix those tracks to create state-of-the-art surround sound for the film’s audience—and tailor any given musical performance to the film’s dramatic needs.

“They can make something a cappella, or make an instrumental solo louder,” Yen explains. “With the multitracks, we could do whatever Tate wanted for the scene.”

Afterman, who promoted a couple of James Brown gigs back in the day—including one at San Quentin—spoke with the fervor of a seasoned impresario. “This music is going to be booming. I promise you’ll think they’re live!”

Released on July 29 by Polydor/UMe, “*Get on Up: The James Brown Story (Original Motion Picture Soundtrack)*” has studio and stand-out live versions of Brown’s top soul/funk hits—from his first, 1956’s “Please, Please, Please,” to “Out of Sight,” “I Got You (I Feel Good),” “Try Me,” “Papa’s Got a Brand New Bag,” “It’s a Man’s Man’s Man’s World” and “Get Up (I Feel Like Being a) Sex Machine.”

Hot Pants:

Costumes, Hair and Makeup

Get on Up follows James Brown as a child when he strays into “Sweet Daddy” Grace’s United House of Prayer for All People and absorbs the ecstatic abandon of gospel music, along with the drama of a flashy cape.

“The Godfather of Soul” always looked sharp, and completely unique. His brilliant smile, elaborate hairstyles and flashy clothes were as important to his identity as the two syllables of his name. Oscar®-nominated for her work on *Dreamgirls* and *Ray*, costume designer Sharen Davis dressed Boseman for the part. Makeup department head JULIE HEWETT oversaw the actor’s face and physique as he aged from 16

to 63, and wig consultant Robert Stevenson fashioned his fabulous hair.

Davis served as Taylor’s costume designer for *The Help*, which allowed her to hit the ground running. “It was great working with Tate a second time,” she says. “He gave me a lot of trust. Viola and Octavia, too. They were fantastic.”

The costume designer was also reunited with director of photography Stephen Goldblatt and production designer Mark Ricker for *Get on Up*’s Mississippi shoot. “We’re always on the same page,” she says, “and when you’re moving as fast as we did on this film, it’s great to know you’re with a team you’ve worked with before.”

Davis dressed dozens of principal cast members and more than a thousand extras for a film that depicts many moods, and more than 50 years. Creating flowery frocks for voluptuous Aunt Honey and threadbare necessities for down-and-out Susie Brown were a treat for Davis. Plus, she had the luxury of designing those looks at her home base in Los Angeles.

“Both Viola and Octavia generously gave me time in L.A. so that we could do their fittings and make their clothes here. Octavia’s dresses were fun to make, and she enjoyed wearing them,” the designer says. “The impoverished looks that Viola wears in the beginning of the film are the hardest to do, but I loved distressing the clothes and making them look real.”

The band members who appear in *Get on Up* required a different modus operandi. “A lot of the musicians were cast on short notice, and we were in



James and Bobby’s friendship is tested.



(L to R) Sideline musician DAVID LAFLEUR alongside TARIQ TROTTER as Pee Wee Ellis and Craig Robinson as Maceo Parker.

Mississippi by then,” Davis explains. “But we decided on the look of the concerts far enough in advance to be prepared. We tried to have every size available.”

Designing for Brown raised another issue for Davis. “James Brown was the originator of reinventing himself,” she says. “He took big risks in his wardrobe and didn’t wear what anyone else was wearing. My challenge was, do I make it outrageous or rein it in?”

After digesting the research, she split the difference. “I used the silhouettes of my favorite outfits, then let the scene dictate whether to tone something down, or bring it up,” tells Davis. “For the concerts, I always stuck to the real looks. He has 50 changes in the movie, most made-to-order, and I wanted them all to be exciting. I also wanted to make sure his favorite looks occupied space in the film.” She offers that *Get on Up*’s lead was an easy man with whom to work. “He just put on the costume, manipulated his body and became it. He never complained.”

Boseman’s height, however, presented a design challenge. At 6 feet 1 inch, the actor is five inches taller than the man he portrays. Davis settled on a solution that worked visually, and also gave Boseman more room to move. “James Brown wore his pants really tight, but tight pants on Chad emphasize his height and the length of his legs. By making the pants looser, we made him look a little stockier. It was all about the silhouette.”

Brown’s hair and smile were also part of that silhouette. As he declared in his 1986 autobiography, “James Brown: The Godfather of Soul”: “Hair is the first thing. And teeth the second. Hair and teeth. A man got those two things, he’s got it all.”

Hair and teeth were also important external tools for Boseman’s interpretation of the man. In an early scene, when The Famous Flames are about to shed their identity as a gospel group, they’re together at a Toccoa, Georgia, barbershop, getting their hair relaxed. In the next scene, two years later, they meet Little Richard (portrayed by BRANDON SMITH) at a juke joint. It’s 1954 and the flamboyant

musician makes a big impression with his stage style, not to mention his hair. Bring on the pompadour!

Stevenson, a longtime James Brown fan, had nine “hero” wigs for Boseman, plus a few tricks that squeezed additional looks from his inventory. “Whatever time and place Tate wanted to do, we found pictures and duplicated it, with a little artistic license when necessary,” says the veteran movie hairstylist. “James Brown had a thing about looking good, and changed his hair often,” he continues. “He always wanted to set himself above the band. If they all had their hair straightened, his was still different. He was always out front.”

As times changed, that hair wasn’t always politically correct, according to some commentators back in the day. “He was black and proud, but with his hair, he did what worked for him,” Stevenson says. “There are a few pictures of him natural. He tried, but it wasn’t his thing. He was a showman, and did his talking with his music.”

Stevenson admits that his favorite look is the pompadour. “It’s the hardest to do, but the most fun. We added pieces to the wigs we’d already made to give it more height and body.”

Hewett’s makeup team focused on doing work that did not call attention to itself. “We kept it as natural as possible so that it would never distract from Chadwick’s performance or the story’s dramatic power,” she explains.

Natural doesn’t mean easy. “First, James Brown’s an

icon and has very distinctive features,” Hewett continues. “Second, the film covers many decades, so aging him and collaborating with the hair and costume departments to show the passage of time were a big part of the job.”

Boseman’s smile needed a bit of altering to replicate Brown’s. The prosthetics makeup team provided him with a set of removable teeth to create the star’s distinctive underbite. “When you see James Brown, you always see his bottom teeth,” says makeup artist GREG FUNK. “We had them made early so Chad could get used to them before shooting started.”

As the decades passed in the *Get on Up* narrative, Hewett’s team and Stevenson’s team aged most characters “out of the kit,” with wigs and makeup tricks. But Brown needed more, and the prosthetics experts aged Boseman with a neckpiece and eye bags, plus a fat suit that added two inches to his waistline. “It was hot, extremely hot, with the fat suit and prosthetics,” sighs Boseman. “The wigs were hot, too. You lose weight just sitting still!”

Funky Side of Town: *Filming in Mississippi*

That *Get on Up* is a story with Southern roots meant a lot to Taylor. “When I read the script, I totally knew how to weave in the Southern layers,” he says. “That got me really excited.”

That he could film in his native Mississippi meant a great deal, too. In the Magnolia State, he knew he had a seldom-seen canvas where he could re-create locations ranging from Harlem’s Apollo Theater to Vietnam. Beyond that, there was the vibe. “My job’s made easier and my actors’ jobs are easier because it’s an environment ripe with possibilities to draw from,” Taylor offers. “There may be no better place for contradiction, paradox,

beauty and pain—old and new—than the real South. It’s hot, and it’s green. There are bugs, there’s roadkill, there’s religion and there’s booze.”

In November and December of 2013, the *Get on Up* shoot was based in Natchez, a small city on the banks of the Mississippi River. After the year-end holidays, the filming unit moved two hours north to Jackson, the state capitol and Taylor’s hometown. “Natchez is a particularly beautiful place with a tradition of preservation,” says Pearman. “That simple fact allowed us to shoot a movie that took place from the ’40s to the ’90s without having to build a lot of sets.”

One exception was the rural shack where James Brown spent his first years. Young James, played by eight-year-old Natchez twins Jordan Scott and Jamarion Scott, and his parents, portrayed by Lennie James and Viola Davis, endured a harsh, isolated existence in the woods of Barnwell, South Carolina.

Finding the right spot to build their shack was production designer Ricker’s first mission when he arrived in Mississippi. It was August, and the goal was to shoot the Barnwell scenes before the trees were bare. Scouting on four-wheelers, he and Taylor found the ideal piece of land in Jefferson County, some 30 miles north of Natchez and adjacent to Taylor’s own property.

Cinematographer Goldblatt was also invested in where this humble structure would stand and how it would sit. “The way the shack is positioned is for the light



James Brown says goodbye.



CHADWICK BOSEMAN as James Brown and director/producer TATE TAYLOR on the set.

as much as the setting,” he explains. “In preparation for certain scenes, such as this one, I would go out to the location 20 times just to look at it, to look at the light, and to work out what time of day would be best to shoot.”

Principal photography began on November 4, and for a week Taylor and his cast and crew filmed scenes depicting the turbulent childhood of Brown. The woods were hushed, despite the presence of a film crew. The air was chilly and a breeze ruffled the treetops. Particles of special effects smoke lingered in shafts of diffused sunlight. The crew had been warned about diamondbacks and rattlers, but the snakes kept their distance.

Eventually, the sounds of a woman and her little boy running and giggling filled the woods, and day one of *Get on Up* filming was underway. “The leaves were just starting to fall, and floated through the middle of our shots,” says Ricker. “It was a little bit magical out there.”

Actor Lennie James appreciated the woods’ influence on those scenes. “The thing about the woods is that they’re timeless, and the spot where they built the shack is old land, which added to the feeling,” he says. “In the woods, there’s no need to whisper. You’re not interrupting anybody, not getting dressed for anybody. Joe and Susie had nothing to hold back for.”

Barnwell is about 40 miles from Augusta,

Georgia, where Joe eventually took his young son to live. The *Get on Up* team left the woods then, too, and moved into town.

Natchez aficionados might notice several of the city’s antebellum landmarks, including Dunleith Plantation, which stands in for a country club in Augusta. Stanton Hall, a Classic Revival mansion, which enjoyed a bit of fame in the 1985 miniseries *North and South*, is disguised as a New Orleans hotel. Just down the road, a more contemporary landmark, The Malt Shop, hosted a scene between Brown and Little

Richard. It was also where the Scott twins had their initial interview for the role of young James Brown.

“The town is small enough that the distance between most locations was minimal,” says executive producer Trish Hofmann. “It was almost like a back lot.”

One low-key, downtown-adjacent block provided *Get on Up* with two cities and two decades in a single day. “We literally divided the street with a speed bump,” says Ricker. “On one side, it was an unpaved Augusta neighborhood called the Terry in the early 1940s, and on the other, Toccoa, Georgia, in the mid-1950s.”

The production also got double-duty from the Margaret Martin Performing Arts Center, an imposing former high school that was built in Gothic Revival/Tudor style in 1927. Ricker and his team transformed its neglected 660-seat auditorium into an ornate red-and-gold facsimile of Harlem’s Apollo Theater. The Apollo sequence included backstage drama, as well as supercharged renditions of “Night Train” and “I’ll Go Crazy.”

The morning after that “show,” all traces of the Apollo had disappeared. The auditorium was re-dressed during the night for a steamy staging of “It’s a Man’s Man’s Man’s World.” This time, the building portrayed an unnamed venue on an unnamed night in the nonstop touring schedule of the “Hardest Working Man in Show Business.”

In downtown Jackson, Thalia Mara Hall provided the production with locations for several scenes. Most notably, it hosted the 1971 Olympia theater concert sequence. A six-camera shoot with a thousand extras portraying French fans of funk was the most elaborate of the film's music sequences.

On Martin Luther King, Jr. Day, *Get on Up* re-created Brown's recording of the soul power anthem, "Say It Loud—I'm Black and I'm Proud." The sequence was filmed at Jackson's historic Malaco Records, also known as "The Last Soul Company."

Scenes depicting James Brown's famous April 5, 1968, Boston Garden concert were staged at the Mississippi Coliseum in Jackson. "There was a closed convention of Seventh-day Adventists when Tate and I went there to scout last year," recalls Goldblatt. "We just pretended to be part of the group, snuck in, went to the top, took photographs and snuck out again. No stopping us!"

Not surprising in light of all that Taylor and his team accomplished in just 49 days of filming. Perhaps breaking that fourth wall brought *Get on Up* some extra help from "Soul Brother No. 1." Concludes Taylor: "We often say he's producing the movie."

Universal Pictures and Imagine Entertainment present a Jagged Films/Brian Grazer production—in association with Wyolah Films—A Tate Taylor film: *Get on Up*, starring Chadwick Boseman, Nelsan Ellis, Dan Aykroyd, Viola Davis, Craig Robinson, Octavia Spencer. The film's executive music producer is Mick Jagger, and its music is by Thomas Newman. The drama's music supervisors are Budd Carr, Margaret Yen, and its costume designer is Sharen Davis. The film is edited by Michael McCusker, ACE, and its production designer is Mark Ricker. *Get on Up*'s director of photography is Stephen Goldblatt, ASC, BSC, and its executive producers are Peter Afterman, Trish Hofmann, Jez Butterworth, John-Henry Butterworth, John Norris, Anna Culp. The biopic is produced by Brian Grazer, p.g.a., Mick Jagger, p.g.a., Victoria Pearman, p.g.a., Erica Huggins, p.g.a., Tate Taylor. The film's story is by Steven Baigelman and Jez Butterworth & John-Henry Butterworth. The screenplay is by Jez Butterworth & John-Henry Butterworth. *Get on Up* is directed by Tate Taylor. © 2014 Universal Studios. www.getonupmovie.com



(L to R) Producer ERICA HUGGINS, producer BRIAN GRAZER, director/producer TATE TAYLOR, producer MICK JAGGER and producer VICTORIA PEARMAN on the set.

ABOUT THE CAST

A native of South Carolina, **CHADWICK**



BOSEMAN (James Brown) graduated from Howard University before attending the British American Drama Academy in Oxford, U.K., after which he began his career as a playwright, director and actor.

Boseman began his career in the theater world, writing such plays as *Deep Azure*, which was nominated for a 2006 Jeff Award for Best New Play and is published in the Hip-Hop Theater anthology “Say Word!”; and *Hieroglyphic Graffiti*, which was produced at the National Black Theatre Festival and the Hip-Hop Theater Festival. He co-authored *Rhyme Deferred*, which appeared in the Hip-Hop Theater anthology “The Fire This Time.”

Boseman’s theater directing credits include *Dutchman*, *Wine in the Wilderness*, *Indian Summer*, *Spear in the Sun*, *The Colored Museum* and *Six Hits*. For the screen, he wrote, directed and executive produced the short film *Blood Over a Broken Pawn*. His theater acting credits include *Romeo and Juliet*, *Macbeth*, *Breathe*, *Learning Curve*, *Willy’s Cut and Shine*, *Rhyme Deferred*, *Bootleg Blues*, *Zooman and the Sign* and *Urban Transition: Loose Blossoms*, for which he won an AUDELCO award for Best Supporting Actor.

Boseman made his feature film debut portraying football great Floyd Little in Gary Fleder’s drama *The Express*. More recently, he starred in the independent psychological postwar drama *The Kill Hole*, and received strong reviews for his portrayal of American icon Jackie Robinson in Brian Helgeland’s *42*, opposite Harrison Ford. The film tells the story of Robinson’s history-making signing with the Brooklyn Dodgers under the guidance of team executive Branch Rickey (Ford). Boseman was most recently seen opposite Kevin Costner in Lionsgate/Summit Entertainment’s *Draft Day*.

Boseman will next be seen in Lionsgate/Summit Entertainment’s period epic *Gods of Egypt*, for director Alex Proyas. The action-adventure, in which he portrays Thoth, the god of wisdom, is set for release in February 2016.

NELSAN ELLIS (Bobby Byrd) currently stars in



Alan Ball’s hit HBO series *True Blood*. Based on the best-selling “Sookie Stackhouse” novels by Charlaine Harris, the show takes place in a modern-day world where vampires live among mortals by drinking synthetic blood. Ellis has portrayed short-order cook Lafayette Reynolds since the show debuted in 2008.

True Blood earned two Golden Globe Award nominations for Best Television Series—Drama for both its first and second seasons.

Ellis’ film credits include Tate Taylor’s *The Help*; *Secretariat*, opposite Diane Lane and John Malkovich; *The Soloist*, opposite Robert Downey, Jr., Jamie Foxx and Catherine Keener; and *The Express*, inspired by the book “Ernie Davis: The Elmira Express.”

Ellis’ most recent film role was of Dr. Martin Luther King, Jr., in *Lee Daniels’ The Butler*. He portrayed the Greek god Dionysus last year in *Gods Behaving Badly*, opposite Edie Falco, Christopher Walken and Sharon Stone; and starred in *The Reluctant Fundamentalist*, opposite Kate Hudson, Kiefer Sutherland and Liev Schreiber, in 2012.

Ellis portrayed Roy Collier, President Franklin D. Roosevelt’s valet, in the 2005 HBO film *Warm Springs*, opposite Kenneth Branagh, Cynthia Nixon and Kathy Bates. In addition to *True Blood*, his television series work includes *The Inside*, executive produced by Brian Grazer, also in 2005.

Ellis wrote and directed the short film *Page 36*, which aired on HBO in 2010.

While studying at The Juilliard School, he wrote the semiautobiographical play *Ugly*. After its premiere at Juilliard, *Ugly* was produced off-off-Broadway at the Storm Theatre with a Juilliard grant. In 2004, the Lincoln

Center honored Ellis and his play with the prestigious Martin E. Segal Award. *Ugly* has also been presented at the Fringe Festival and the Santa Monica Playhouse.

Ellis was born in Chicago, raised in Alabama and currently resides in Los Angeles.



DAN AYKROYD (Ben Bart) was born in Ottawa, Ontario, Canada, on July 1, 1952 (Canada Day), to a French Canadian Catholic mother and an English Canadian Anglican father. Both worked as public servants for the Canadian Federal Government. His maternal grandfather had a career as a Royal Canadian Mounted Police staff sergeant. This stimulated in Aykroyd a lifelong interest in law enforcement. Indeed, while filming *Get on Up* in Mississippi, he was sworn in as a Hinds County sheriff's deputy.

Renowned as an actor-comedian and writer, Aykroyd studied criminology and deviant psychology at Carleton University. In addition to writing papers on outlaw motorcycle gangs and the Michigan families of La Cosa Nostra, he held a summer position as a clerk 5 with the Canadian Penitentiary Service in the Solicitor General's office. While there, he composed a standard manual for the deployment of correctional personnel in emergency situations. Aykroyd also had jobs with Canada's Department of Transport (as an airport runway load-tester) and the Department of Public Works (as a highway surveyor and flex-track/ATV assistant mechanic in the subarctic).

Somehow, Aykroyd found time for comedy, and in 1970, he performed on the CBC network as a writer/actor for producer Lorne Michaels in *The Great Canadian Humour Test* TV special. Two years later, he took a job with producer Ivan Reitman in Toronto.

In 1975, Aykroyd joined Michaels in New York as a writer and an original member of the *Saturday Night Live* cast, creating unforgettable characters during a spectacular four-year run. During this period, Elwood Blues was born.

The character migrated to the big screen in the 1980 classic film *The Blues Brothers*, which Aykroyd co-wrote with director John Landis. In addition to Aykroyd

and John Belushi, the cast included James Brown as Reverend Cleophus James.

Aykroyd has accrued nearly 100 film credits since those days, with lead roles in comic blockbusters such as *Trading Places* and *Ghostbusters*, as well as a memorable supporting role opposite Morgan Freeman and the late Jessica Tandy in *Driving Miss Daisy*. Aykroyd received an Academy Award® nomination for his performance in *Driving Miss Daisy*, which won four Oscars®, including for Best Picture in 1990.

Aykroyd's recent credits include 2012's *The Campaign*, in which he co-starred opposite Will Ferrell and Zach Galifianakis; and HBO's 2013 award-winning *Behind the Candelabra*, opposite Michael Douglas and Matt Damon, in which he portrayed Liberace's longtime manager, Seymour Heller. Aykroyd most recently starred opposite Melissa McCarthy in Warner Bros. Pictures' *Tammy*.

Aykroyd's career honors include a Grammy Award nomination for Best New Artist in 1979 for the double-platinum-selling "Briefcase Full of Blues" album, which he recorded with then-partner Belushi. In 1977, Aykroyd shared a Primetime Emmy Award with his fellow *Saturday Night Live* writers.

Aykroyd was awarded an honorary doctorate in literature from Carleton University in 1997 in recognition of his *Saturday Night Live* writing and the nine produced screenplays on which he shares credit: *Love at First Sight*, *The Blues Brothers*, *Spies Like Us*, *Dragnet*, *Ghostbusters*, *Ghostbusters II*, *Coneheads*, *Nothing But Trouble* and *Blues Brothers 2000*.

Aykroyd was invested into the Order of Canada, an honor given to prominent Canadians who "desire to make a better country." He joined the pioneering Canadian Union of Postal Workers as an active member in 1969. He is a member of the Association of Canadian Radio and Television Artists, SAG-AFTRA and the Writers Guild of America. He is a subscribing benefactor to the American Society for Psychical Research and the Mutual UFO Network.

In 1983, Aykroyd co-ventured as an investor with the co-founder of Hard Rock Cafe International, Isaac Tigrett, to open U.S. outlets of the famous establishment. In 1993, Tigrett, Aykroyd and Laurence Bilzerian founded House of Blues Entertainment Inc.

Aykroyd holds the Canadian distribution rights

to Patrón Spirits. In 2005, he entered Canada's wine industry by investing in and partnering with Toronto-based Diamond Estates Wines & Spirits Ltd. He and his partners have launched several wines bearing his name, including the Dan Aykroyd Discovery Series and the Dan Aykroyd Signature Reserve VQA Vidal Icewine. The latter was named Canadian Wine of the Year at the 2008 Ontario Wine Awards. Spurred by this success, Aykroyd entered the U.S. marketplace in 2008 with his Crystal Head Vodka (CHV), which is produced in Newfoundland. CHV won the Double Gold Medal at the San Francisco World Spirits Competition.

VIOLA DAVIS (Susie Brown) is a critically revered award-winning actress of film, television and theater known for her intriguingly diverse roles.



In one of the highest-profile pilots this season, Davis is set as the lead of the television drama *How to Get Away With Murder*, from ABC Studios and Shondaland. The sexy, suspense-driven

legal thriller centers on ambitious law students and their brilliant, mysterious criminal defense professor (Davis) who become entangled in a murder plot that could rock their entire university and change the course of their lives.

In 2012, Davis received an Oscar® nomination for Best Actress for her portrayal of the heartbroken but stoic Aibileen Clark in *The Help*, which also starred Emma Stone, Bryce Dallas Howard and Octavia Spencer. Tate Taylor directed the film adaptation of Kathryn Stockett's best-selling novel, that was set in Jackson, Mississippi, during the turbulent 1960s. *The Help* was also nominated for an Academy Award® for Best Picture. Davis won the Screen Actors Guild and Critics' Choice Movie awards for Best Actress for her portrayal of Aibileen, and was also nominated for Golden Globe and BAFTA awards. The film won the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture and the Critics' Choice Movie Award for Best Acting Ensemble.

In 2008, Davis starred in the critically revered film *Doubt*, based on John Patrick Shanley's Tony Award-

winning play, in which she portrayed Mrs. Miller, the mother of a young boy who piques the fascination of a Catholic priest. Davis shared the screen with Meryl Streep, Amy Adams and the late Philip Seymour Hoffman. Davis was nominated for a Golden Globe Award, a Screen Actors Guild Award and an Academy Award® for Best Supporting Actress. The National Board of Review recognized Davis with the Breakthrough Performance by an Actress Award, and she was also honored at the Santa Barbara International Film Festival with the Virtuoso Award.

As her credits attest, Davis is in constant demand for a wide variety of roles. Next year, she'll be seen alongside Chris Hemsworth and Holt McCallany in Legendary Entertainment and Universal Pictures' *Untitled Michael Mann Project*, a contemporary thriller set in the world of computer hacking. The film is set for release on January 16, 2015.

Earlier this year, Davis filmed the upcoming *Lila & Eve*, in which she stars opposite Jennifer Lopez in the story of two mothers whose children are killed in a drive-by shooting. Davis also took the reins as a producer on this film, along with her husband, Julius Tennon, for their company, JuVee Productions.

Formed in 2012, Davis and Tennon founded the multi-ethnic production company committed to excellence in film, television and theater. As their first film project, they optioned the rights to Ann Weisgarber's 2008 novel "The Personal History of Rachel DuPree," which tells the story of DuPree, a fictional early-20th century Chicagoan who leaves home to become a rancher's wife in South Dakota's Badlands. In the story, neighboring white settlers rely on each other during 1917's crippling summer drought, but the pregnant DuPree is isolated by both race and geography. The tale focuses on her struggle to survive and provide for her family, and also examines the harsh racial struggles facing the rarely explored lives of black pioneers.

In 2013, film audiences saw Davis in four vastly different projects. In the film adaptation of the popular science-fiction novel "Ender's Game," Davis portrayed military psychologist Major Gwen Anderson, opposite Asa Butterfield, Hailee Steinfeld, Abigail Breslin and Harrison Ford. Summit Entertainment released the film on November 1, 2013. In the nightmarish *Prisoners*, a dark thriller about two families shattered by the kidnapping of their daughters on Thanksgiving Day, Davis starred alongside Jake Gyllenhaal, Hugh Jackman, Maria Bello, Terrence

Howard and Paul Dano. Alcon Entertainment and Warner Bros. Pictures released *Prisoners* on September 20, 2013. *The Disappearance of Eleanor Rigby*, a favorite at the 2013 Toronto International Film Festival, showed a contemporary take on a modern marriage and featured Davis in a pivotal role opposite Jessica Chastain and James McAvoy. The film encompassed three points of view—Him, Her and Them—expressed by the husband and the wife. Myriad Pictures and Unison Films produced the film, and The Weinstein Company acquired the film rights at the festival. In *Beautiful Creatures*, released on Valentine's Day, Davis joined Emma Thompson and Jeremy Irons in telling the tale of two teens confronting a multigenerational curse. Warner Bros. Pictures and Alcon Entertainment produced the film.

In September 2012, Davis starred alongside Maggie Gyllenhaal and Holly Hunter in *Won't Back Down*, a film that focused on two women who struggle to make a difference at a local school.

In 2011, Davis co-starred with Tom Hanks and Sandra Bullock in Warner Bros. Pictures and Paramount Pictures' *Extremely Loud & Incredibly Close*, a post-9/11 story directed by Stephen Daldry and nominated for Best Picture at the 2012 Academy Awards®.

Theater audiences saw Davis star alongside Denzel Washington in the Broadway revival of August Wilson's *Fences* in 2010. Her portrayal of Rose Maxson brought her a Tony Award, as well as New York Drama Critics' Circle, Outer Critics Circle and Drama Desk awards. *Fences* was also honored with the Tony Award for Best Play Revival and was the most profitable theater production of the year.

Davis appeared in the 20th Century Fox action-comedy *Knight and Day*, opposite Tom Cruise and Cameron Diaz, for director James Mangold. It was released on June 25, 2010. Following *Knight and Day*, Davis was seen opposite Julia Roberts in Sony Pictures' film *Eat Pray Love*, in which she played Roberts' character's best friend. Also in 2010, Davis starred in Focus Features' drama *It's Kind of a Funny Story*, alongside Emma Roberts, Lauren Graham and Zach Galifianakis.

That same year, Davis had a six-episode arc in the Showtime hit series *United States of Tara*, written by Academy Award® winner Diablo Cody. Davis portrayed Lynda P. Frazier, a wildly eccentric artist and friend to Tara (Toni Collette).

Her film credits also include George C. Wolfe's

2008 drama *Nights in Rodanthe*, which starred Diane Lane, Richard Gere and James Franco. The film was released by Warner Bros. Pictures.

Davis was nominated for a Film Independent Spirit Award for Best Supporting Female in 2003 for her performance in *Antwone Fisher*. Her additional film credits include *Tyler Perry's Madea Goes to Jail*, *State of Play*, *Law Abiding Citizen*, *Disturbia*, *The Architect*, *Get Rich or Die Tryin'* and *Far From Heaven*. She worked with director Steven Soderbergh on *Solaris*, *Traffic* and *Out of Sight*, as well as *Syriana*, which Soderbergh executive produced for director Stephen Gaghan.

Davis' television credits include a co-starring role in the A&E miniseries *The Andromeda Strain*; a recurring role on *Law & Order: Special Victims Unit*; a recurring role in CBS' made-for-television film series *Jesse Stone*, opposite Tom Selleck; a starring role as Diane Barrino in *The Fantasia Barrino Story: Life Is Not a Fairytale* for Lifetime; a starring role on ABC's *Traveler*; and roles on CBS' *Century City* and the Steven Bochco series *City of Angels*. In addition, she had roles in Oprah Winfrey's *Amy and Isabelle* and Hallmark Hall of Fame's *Grace and Glorie*.

In 2004, Davis starred in the Roundabout Theatre Company's stage production of Lynn Nottage's play *Intimate Apparel*, directed by Daniel Sullivan. She garnered the highest honors for an off-Broadway play, including Best Actress awards from the Drama Desk, Drama League, Obie and AUDELCO, in addition to a Lucille Lortel Award nomination. She reprised her role at the Mark Taper Forum in Los Angeles, where she was recognized with the LA Stage Alliance Ovation, Los Angeles Drama Critics Circle and Backstage West Garland awards.

In 2001, Davis won a Tony Award for Best Performance by a Featured Actress in a Play for her portrayal of Tonya in *King Hedley II*. She commanded the attention of critics and audiences alike for her portrayal of a 35-year-old woman who is forced to fight for the right to abort an unwanted pregnancy. Davis also received a Drama Desk Award in recognition of her performance.

A graduate of The Juilliard School, Davis received an honorary doctorate during its 109th commencement ceremony. She also holds an honorary doctorate of fine arts from her alma mater, Rhode Island College.

She resides in Los Angeles with her husband and daughter.

CRAIG ROBINSON (Maceo Parker), who por-



trayed acerbic Dunder Mifflin employee Darryl Philbin on NBC's Primetime Emmy Award-winning *The Office* for nine seasons, is back on network television. This time, Robinson is starring as a musician-turned-middle-school-music-teacher in the upcoming sitcom *Mr. Robinson*.

Before deciding to pursue a comedy career, Robinson was a K-8 teacher in the Chicago public school system. He earned an undergraduate degree from Illinois State University and a master's of education from St. Xavier University. He discovered his love of acting and comedy when he joined Chicago's famed The Second City.

He first made his mark on the comedy circuit at the 1998 Montreal Just for Laughs Festival. He won the Oakland Comedy Festival Awards and the Miller Genuine Draft Comedy Search, and then went on to perform his act on *Jimmy Kimmel Live!* and *Real Time with Bill Maher*. Now headlining venues and festivals across the country, Robinson performs a solo act, as well as full sets with his band The Nasty Delicious, uniting comedy with his finesse at the piano.

His stand-up prowess and success with *The Office* spun Robinson into Judd Apatow's orbit, with memorable straight-man roles in *Knocked Up* and *Pineapple Express*, as well as a role in *Zack and Miri Make a Porno*.

In 2013, he took on his first leading role in *Peeples*, for producer Tyler Perry. Playing a pushy boyfriend, Robinson surprises his fiancée-to-be (Kerry Washington) at her family's home. He discovers that the family is not only surprised to see him, but has never even heard of him.

Robinson played himself as part of the Hollywood juggernaut that makes up the Seth Rogen and Evan Goldberg comedy world in *This Is the End*. With the likes of Rogen, James Franco, Paul Rudd, Jason Segel, Emma Watson, Danny McBride and a slew of others, the film imagines what would happen when celebrities attending a party at Franco's house are faced with the apocalypse.

Robinson recently joined Rob Corddry, Clark

Duke and new cast member Adam Scott in filming the upcoming sequel to the 2010 ensemble comedy *Hot Tub Time Machine*, for director Steve Pink. The original story follows three adult men (Corddry, Robinson and John Cusack) as they visit the hot tub where they once partied, discover it is now a time machine and travel back to their raunchy heyday in the mid-1980s.

Robinson's additional film and television highlights include a cameo as a Tuskegee Airman in *Night at the Museum: Battle of the Smithsonian*; frequent appearances on McBride's series *Eastbound & Down*; and voice roles of several characters for *The Cleveland Show*. Robinson joined the voice cast of *Shrek Forever After* as Cookie, a new member of the ogre clan and the camp's resident chef. He also voiced a character in *Escape from Planet Earth* in 2013.

Robinson's additional credits include the films *Father of Invention*, with Kevin Spacey and Camilla Belle; *The Goods: Live Hard, Sell Hard*, with Jeremy Piven; *Walk Hard: The Dewey Cox Story*; *Miss March*; and *Tyler Perry's Daddy's Little Girl*. His television appearances include *Friends*, *The Bernie Mac Show* and *Curb Your Enthusiasm*. Robinson portrayed a preacher in the short *Prop 8: The Musical*, with Jack Black, John C. Reilly and Neil Patrick Harris.

Robinson currently resides in Los Angeles.

A veteran character actress and one of Hollywood's



most sought-after talents, **OCTAVIA SPENCER** (Aunt Honey) has become a familiar fixture on both television and the silver screen. Spencer's critically acclaimed performance as Minny in DreamWorks Pictures' Academy Award®-winning *The Help* won her the 2012 Academy Award®, as well as BAFTA, Golden Globe,

Screen Actors Guild and Critics' Choice Movie awards, among numerous other honors for Best Supporting Actress.

Spencer is currently filming *Insurgent*, the second installment of Lionsgate/Summit Entertainment's highly successful *Divergent* franchise, which is set for release on March 20, 2015. Portraying Johanna, the leader of

the Amity faction, she stars opposite Shailene Woodley, Theo James and Kate Winslet.

This summer, Spencer will be seen in the action-adventure *Snowpiercer*, opposite Tilda Swinton and Chris Evans. She recently wrapped production on the drama *Black and White*, alongside Kevin Costner; *Fathers and Daughters*, with Quvenzhané Wallis, Diane Kruger, Russell Crowe, Amanda Seyfried and Aaron Paul; and *The Great Gilly Hopkins*, opposite Sophie Nelissé, Glenn Close, Kathy Bates and Danny Glover, which is the adaptation of Katherine Paterson's young adult Newbery Award-winning novel.

In addition to her busy upcoming slate on the silver screen, Spencer will make her network television debut as a series regular this fall on FOX's highly anticipated drama *Red Band Society*. From writer Margaret Nagle (HBO's *Boardwalk Empire*), Amblin Television and ABC Studios' *Red Band Society* is the most unlikely of high school shows. Employing a generous dose of humor, the series follows a group of teenagers who meet as patients in the children's wing of a hospital and become unlikely allies and friends. Spencer plays Nurse Jackson, the head nurse in the pediatric ward.

Most recently, Spencer was seen in the indie-drama *Fruitvale Station*, which follows the final hours of Oscar Grant's life, a young man whose death sparked national outrage after video footage of his shooting was released to the public on New Year's Eve 2009. *Fruitvale Station* won several prestigious awards, including both the Grand Jury Prize and Audience Award at the 2013 Sundance Film Festival and the Avenir Prize in the Un Certain Regard category at the 2013 Cannes Film Festival. It was named one of AFI's Movies of the Year and received nominations for the 2014 Film Independent Spirit Awards and NAACP Image Awards. Spencer was awarded Best Supporting Actress from the National Board of Review for her performance in the film, and received an individual nomination from the NAACP Image Awards. She also served as a producer on the film.

Recently, Spencer was seen in Diablo Cody's directorial debut, *Paradise*, alongside Russell Brand and Julianne Hough; and *Smashed*, an independent film which premiered at the 2012 Sundance Film Festival that also starred Mary Elizabeth Winstead, Paul and Megan

Mullally. She co-starred in the Bryce Dallas Howard-directed segment of *Call Me Crazy: A Five Film*, an anthology of five short TV movies focused on various stories of mental illness. Produced by Jennifer Aniston, the Lifetime Original Movie event also included segments directed by Laura Dern, Bonnie Hunt, Ashley Judd and Sharon Maguire.

Spencer's acting career began with her big-screen debut in Joel Schumacher's *A Time to Kill*, opposite Sandra Bullock, in 1996. Since then, she has built a diverse and impressive resume. In 2009, Spencer was lauded by ew.com (*Entertainment Weekly's* web site) for her comedic timing when she was named on its esteemed list of The 25 Funniest Actresses in Hollywood.

Spencer's extensive feature film credits include *Blues for Willadean*, *Fly Paper*, *Peep World*, *Dinner for Schmucks*, *Small Town Saturday Night*, *Herpes Boy*, *Halloween II*, *The Soloist*, *Drag Me to Hell*, *Seven Pounds*, *Pretty Ugly People*, *Coach Carter*, *Charm School*, *Win a Date with Tad Hamilton!*, *Bad Santa*, *Spider-Man*, *Big Momma's House*, *Being John Malkovich* and *Never Been Kissed*. In 2008, she directed and produced the short film *The Captain*, which was a finalist for the coveted Poetry Film Documentary Prize at the Chicago International Children's Film Festival.

For television, Spencer can currently be seen guest-starring in CBS' *Mom*, a comedy that centers on a newly sober mom attempting to pull her life together. Additionally, she made a memorable guest appearance in the final season of *30 Rock*; starred in Comedy Central's *Halfway Home*; and appeared in a five-episode arc as the character Constance Grady on ABC's hit series *Ugly Betty*. She has also been seen in guest-starring roles on shows including *The Big Bang Theory*, *ER*, *CSI: Crime Scene Investigation*, *CSI: NY*, *Raising the Bar*, *Medium* and *NYPD Blue*.

Among her many other professional achievements, Spencer has co-authored an interactive mystery series for children called "Randi Rhodes, Ninja Detective." The first title in the series, "Randi Rhodes, Ninja Detective: The Case of the Time-Capsule Bandit," was published by Simon & Schuster Children's Publishing in fall 2013.

Spencer is a native of Montgomery, Alabama, and holds a bachelor's degree in liberal arts from Auburn University. She currently resides in Los Angeles.

LENNIE JAMES (Joe Brown) was born and raised



in London, and trained at the Guildhall School of Music & Drama. James' screen breakthrough came as Sol in Guy Ritchie's *Snatch*, which starred Brad Pitt. Of his many notable credits, highlights include Michael Winterbottom's *24 Hour Party People*; *Sahara*, alongside Matthew McConaughey and

Penélope Cruz; the action-thriller *Colombiana*, opposite Zoe Saldana; and the sci-fi feature *Lockout*, which starred Guy Pearce. This year, he will star alongside Jean-Claude Van Damme in the heist-thriller *Swelter*.

James has had a rich and varied television career, including critically acclaimed roles in CBS' *Jericho* and HBO's *Hung* and a recurring arc in AMC's *The Walking Dead*. He most recently starred as Joe Geddes in AMC's *Low Winter Sun*, as well as the miniseries *Run*, for C4, and the police drama *Line of Duty*, for BBC TV. He can be seen starring in the upcoming BBC medical drama *Critical*.

James lives in Los Angeles with his wife and three daughters.

JILL SCOTT (DeeDee Brown) is a three-time Grammy Award-winning singer-songwriter, a *New York Times* best-selling poet and a critically acclaimed actress.



Before having the No. 1 album in the country ("The Light of the Sun"), performing at the White House, being named one of *People* magazine's 2009 TV's Breakout Stars and appearing alongside Aretha

Franklin in VH1's *Divas*, triple-threat Scott began her career collaborating with musical icons The Roots, Will Smith and Common in the late 1990s.

In 2000, Scott released her much-anticipated debut record, "Who is Jill Scott? Words and Sounds, Vol. 1," a double-platinum album that earned her several

Grammy Award nominations, including Best New Artist. Two more critically acclaimed albums followed, "Beautifully Human: Words and Sounds, Vol. 2" and "The Real Thing: Words and Sounds, Vol. 3," which brought Scott two Grammy Awards and spawned multiple worldwide tours.

Committed to her acting craft, Scott has appeared on television in several roles, including the universally praised lead in HBO's *The No. 1 Ladies' Detective Agency*; the remake of *Steel Magnolias*; and the hit show *Fringe*. Her successful foray into film includes roles in Tyler Perry's *Why Did I Get Married?* and its sequel, *Tyler Perry's Why Did I Get Married Too?*, and most recently in the new romantic comedy *Baggage Claim*.

A consummate writer at heart, Scott penned "The Moments, the Minutes, the Hours," which instantly became a *New York Times* best seller. Scott also developed an intimate apparel line for Ashley Stewart and founded Blues Babe Foundation, a registered 501(c)(3) that has raised hundreds of thousands of dollars in support of minority students pursuing college degrees.

TIKA SUMPTER (Yvonne Fair) began this year



riding the wave of *Ride Along*, the blockbuster buddy comedy that topped domestic box-office charts three weeks running. In the film, Sumpter starred opposite Kevin Hart, as her security guard boyfriend, and Ice Cube, as her protective big brother. She's well-known for her work as Raina Thorpe on television's *Gossip Girl*

and Layla Williamson on the Daytime Emmy Award-winning soap opera *One Life to Live*, which garnered her an NAACP Image Award nomination. Sumpter recently starred in Tyler Perry's *A Madea Christmas* and in OWN's *The Haves and the Have Nots*. Sumpter stars as Candace Young in the one-hour drama, which is written, directed and produced by Perry.

Sumpter's additional film credits include *Sparkle*, opposite Whitney Houston and Jordyn Sparks; the upcoming *My Man Is a Loser*, with John Stamos; *Being*

Mary Jane, opposite Gabrielle Union; *What's Your Number?*, opposite Anna Faris and Chris Evans; *Salt*; *Stomp the Yard 2: Homecoming*; and *Whisper Me a Lullaby*. Her television credits include BET's *The Game* and *Law & Order: Special Victims Unit*.

Sumpter is proud of her involvement in public service announcements, having appeared in an AIDS awareness campaign with acclaimed hip-hop artist Common.

Sumpter currently resides in New York City.

ABOUT THE FILMMAKERS

TATE TAYLOR's (Directed by/Produced by) next



project is the anticipated Netflix series *Grace and Frankie*, starring Jane Fonda and Lily Tomlin. Fonda and Tomlin play longtime nemeses whose lives are turned upside down when their husbands fall in love with one another. Taylor will direct the pilot and serve as executive producer on the series, along

with Paula Weinstein and co-creators Marta Kauffman and Howard J. Morris.

Taylor previously directed the critically acclaimed box-office hit *The Help*, which was nominated for four Academy Awards®, including Best Motion Picture of the Year, Best Performance by an Actress in a Leading Role (Viola Davis) and Best Performance by an Actress in a Supporting Role (Jessica Chastain and Octavia Spencer), with Spencer winning for her role in the film. The film was also honored with the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. Based on Kathryn Stockett's book of the same name, the film went on to gross more than \$210 million worldwide. *The Help* was filmed in Taylor's home state of Mississippi and, during the film's production, Taylor and Stockett established a mentoring program to nurture writers and filmmakers.

In 2004, Taylor made his directorial debut with the

critically acclaimed short film *Chicken Party*, which he wrote, directed and starred in. *Chicken Party* won several film festival awards. In 2008, Taylor directed his first feature, *Pretty Ugly People*, which he also wrote. As an actor, Taylor has a long history of creating outstanding performances and was seen in the acclaimed *Winter's Bone*.

In 2012, Taylor partnered with John Norris to form the production company Wyolah Films, which has several film and television projects in development. *Get on Up* is the company's first film.

Taylor was born and raised in Jackson, Mississippi, and graduated from The University of Mississippi.

JEZ BUTTERWORTH (Story by/Screenplay by/Executive Producer) was born in London in 1969 and began writing at the University of Cambridge. Butterworth's screenwriting credits include *Mojo* (1998), *Birthday Girl* (2002), *The Last Legion* (2007), *Fair Game* (2010), which won the Paul Selvin Award, and *Edge of Tomorrow* (2014).

Butterworth's theater work has been performed all over the world—from the West End to Broadway—winning many awards, including the American Academy of Arts and Letters 2007 E.M. Forster Award. His play *Jerusalem* (2009) won Best Foreign Play at the 2011 New York Drama Critics' Circle Awards and received six Tony Award nominations, winning Best Actor for Mark Rylance's portrayal of Rooster Byron.

This fall, Butterworth's *The River*, starring Hugh Jackman, will debut in the U.S. on Broadway.

Butterworth currently lives in London, across the hall from his brother, John-Henry, and Somerset.

After serving an apprenticeship writing for such luminaries as Sydney Pollack, Anthony Minghella, Ridley Scott and Michael Mann, *Get on Up* is **JOHN-HENRY BUTTERWORTH's** (Story by/Screenplay by/Executive Producer) third credit following an award-winning screenplay for *Fair Game* (2010), which starred Sean Penn and Naomi Watts, and *Edge of Tomorrow* (2014), which starred Tom Cruise and Emily Blunt. Butterworth most recently collaborated with director Philippe Grandrieux on the foreign-language feature *Fièvre (Fever)*, which begins shooting this fall in Paris.

Butterworth lives in South London in a haunted house with his girlfriend.

STEVEN BAIGELMAN (Story by) is currently in preproduction on Don Cheadle's feature-film directorial debut, *Miles Ahead*, about the life and music of Miles Davis. Baigelman is co-writing the screenplay with Cheadle.

In 1996, Baigelman made his directorial debut with *Feeling Minnesota*, which starred Keanu Reeves, Vincent D'Onofrio and Cameron Diaz, based on a screenplay he wrote. In 2002, he co-wrote *Brother's Keeper*, which starred Jeanne Tripplehorn.

Academy Award®-winning producer **BRIAN GRAZER, p.g.a.** (Produced by) has been making movies and television programs for more than 25 years. As both a writer and producer, he has been personally nominated for four Academy Awards®, and in 2002, he won the Best Picture Oscar® for *A Beautiful Mind*. In addition to winning three other Academy Awards®, *A Beautiful Mind* won four Golden Globe Awards (including Best Motion Picture—Drama) and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer's films and television shows have been nominated for a total of 43 Oscars® and 149 Primetime Emmys. At the same time, his movies have generated more than \$13.7 billion in worldwide theatrical, music and video grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America (PGA) honored Grazer with the David O. Selznick Achievement Award in Theatrical Motion Pictures in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which, in 1998, added Grazer to the short list of producers with a star on the Hollywood Walk of Fame. On March 6, 2003, ShoWest celebrated Grazer's success by honoring him with its Lifetime Achievement Award. In May 2007, Grazer was chosen by *Time* magazine as one of the "100 Most Influential People in the World." In January 2009, Grazer and his creative partner, Ron Howard, were honored by the PGA with the Milestone Award. In November 2009, New York University's Tisch School of the Arts honored them with the Big Apple Award, and in

May 2010, they were honored by the Simon Wiesenthal Center with its Humanitarian Award. In February 2011, Grazer was the Motion Picture Sound Editors Filmmaker Award recipient. In 2012, Grazer received the Innovation and Inspiration Award from the Alfred Mann Foundation for his charitable humanitarian efforts. In 2013, Grazer was the recipient of the Alzheimer's Association's Abe Burrows Entertainment Award and the PromaxBDA Lifetime Achievement Award.

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13*, for which Grazer won the PGA's Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures and received an Oscar® nomination for Best Picture in 1995, and *Splash*, which he co-wrote as well as produced and for which he received an Oscar® nomination for Best Original Screenplay in 1984.

Grazer produced the film adaptation of Peter Morgan's critically acclaimed play *Frost/Nixon*, directed by Howard. The film was nominated for five Academy Awards®, including Best Picture, and was also nominated for the Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the PGA.

In 2012, Grazer produced the 84th Academy Awards® hosted by Billy Crystal.

Grazer's upcoming films include *The Good Lie*, a drama based on the true story of the Lost Boys of Sudan, starring Reese Witherspoon, and Howard's *In the Heart of the Sea*, about the true story of the Essex disaster that was the foundation of Herman Melville's "Moby Dick."

Grazer's films include the music documentary *Made in America* featuring Jay Z; *Rush*, about the Formula One rivalry between Niki Lauda (Daniel Brühl) and James Hunt (Chris Hemsworth); Clint Eastwood's *J. Edgar*, which starred Leonardo DiCaprio; *Tower Heist*, which starred Ben Stiller and Eddie Murphy; Jon Favreau's *Cowboys & Aliens*, which starred Daniel Craig and Harrison Ford; *The Dilemma*, which starred Vince Vaughn and Kevin James; Ridley Scott's drama *Robin Hood*, which starred Russell Crowe and Cate Blanchett; Oscar® winner Howard's feature adaptation of Dan Brown's best-selling novels "Angels & Demons" and "The Da Vinci Code," which starred Tom Hanks; Eastwood's drama *Changeling*, which starred Angelina Jolie; Scott's drama *American Gangster*, which starred Crowe and Denzel Washington; Spike Lee's tense

drama *The Inside Man*, which starred Washington, Clive Owen and Jodie Foster; *Flightplan*; *Cinderella Man*; the Sundance Film Festival-acclaimed documentary *Inside Deep Throat*; *Friday Night Lights*; *8 Mile*; *Blue Crush*; *Intolerable Cruelty*; *Dr. Seuss' How the Grinch Stole Christmas*; *The Nutty Professor*; *Liar Liar*; *Ransom*; *My Girl*; *Backdraft*; *Kindergarten Cop*; *Parenthood*; *Clean and Sober*; and *Spies Like Us*.

Grazer's television productions include NBC's *Parenthood*, based on his 1989 film, FOX's *Gang Related* and *24: Live Another Day*. Grazer's upcoming series include FOX's *Empire*. His additional television credits include NBC's Peabody Award-winning series *Friday Night Lights*; FOX's Primetime Emmy Award-winning Outstanding Comedy Series *Arrested Development*; FOX's hit Golden Globe and Primetime Emmy award-winning series *24*; ABC's *How to Live With Your Parents (for the Rest of Your Life)*; Netflix's *Arrested Development*; FOX's *Lie to Me*; CBS' *Shark*; NBC's *Miss Match*; The WB's *Felicity*; ABC's *Sports Night*; and HBO's *From the Earth to the Moon*, for which he won the Primetime Emmy for Outstanding Miniseries.

Grazer began his career as a producer developing television projects. It was while he was executive producing television pilots for Paramount Pictures in the early 1980s that Grazer first met his longtime friend and business partner, Howard. Their collaboration began in 1985 with the hit comedies *Night Shift* and *Splash*, and in 1986, the two founded Imagine Entertainment, which they continue to run together as chairmen.

MICK JAGGER's, p.g.a. (Produced by/Executive Music Producer) energy, focus and appetite for great material are well-known throughout the world, thanks to his spectacular career as a performer.

Jagger chose to apply those strengths to a second medium nearly 20 years ago when he formed Jagged Films with Victoria Pearman. With a shared commitment to quality, originality and a decisive point of view, the two producers have taken their company from feisty contender to serious player over the past two decades, with many eagerly anticipated projects in the works. Jagged Films has never been busier than right now.

While producing *Get on Up*, Jagger and Pearman have simultaneously developed and produced a James Brown

documentary, *Mr. Dynamite: James Brown and the Power of Soul*. Directed by Alex Gibney, Oscar® winner for *Taxi to the Dark Side*, the film was featured at the 2014 Tribeca Film Festival as a work in progress.

The stars have also aligned for *Rock and Roll*, another Jagged Films project, which is a pilot for HBO. The fictionalized inside look at the music business of the early 1970s is the brainchild of Jagger, Academy Award® winner Martin Scorsese and Academy Award® nominee Terence Winter. Bobby Cannavale stars as an A&R man opposite Olivia Wilde and Ray Romano. Scorsese is directing the pilot in New York City this summer.

Later in 2014, Jagged Films is scheduled to begin production on *Last Train to Memphis*, a dramatic feature film inspired by Peter Guralnick's biography of the young Elvis Presley. Academy Award® winner Kevin Macdonald will direct the film for Fox 2000 Pictures; casting is underway.

Jagged Films made its entrance into feature film production in 2001 with the World War II spy drama, *Enigma*, based on the historical novel by Robert Harris and which starred Kate Winslet. The screen adaptation was written by Tom Stoppard, Oscar® winner for *Shakespeare in Love*, and directed Michael Apted. In 2008, Jagger and Pearman produced *The Women*, an update of the classic 1939 comedy/drama. Their production starred Meg Ryan, Annette Bening, Eva Mendes, Debra Messing and Jada Pinkett Smith.

Jagged Films has also produced several documentaries of The Rolling Stones, most notably, *Shine a Light*, the 2008 concert film directed by Scorsese. *Tip of the Tongue*, disc one of the 2003 concert DVD *Four Flicks*, was filmed during the band's 2002-2003 Licks World Tour. *Stones in Exile*, director Stephen Kijak's look at the creation of the band's epic masterpiece "Exile on Main St," was a highlight of the Directors' Fortnight at the 2010 Cannes Film Festival. *Crossfire Hurricane*, directed by Oscar® nominee Brett Morgen, debuted on HBO in 2012 and played around the globe to critical acclaim. It was nominated for a Primetime Emmy Award in 2013.

Earlier television projects include ABC's *The Knights of Prosperity*, a comedic crime series Jagger and Pearman executive produced in 2007. They also produced *Being Mick*, a documentary about a year in the life of Jagger, for ABC.

VICTORIA PEARMAN, p.g.a. (Produced by) is president of Jagged Films, which she formed with Mick Jagger in 1995. In addition to producing *Get on Up* this year, she previewed the James Brown documentary *Mr. Dynamite: James Brown and the Power of Soul*, at the Tribeca Film Festival in New York. Directed by award-winning filmmaker Alex Gibney (*We Steal Secrets: The Story of WikiLeaks*, *The Armstrong Lie*), the documentary was produced with Jagger and the James Brown estate.

Pearman is serving as executive producer of an upcoming HBO pilot, which is being produced and directed by Martin Scorsese and written by George Mastras (*Breaking Bad*) and Terence Winter (*The Sopranos*, *Boardwalk Empire*, *The Wolf of Wall Street*).

In 2012, Pearman produced *Crossfire Hurricane*, a documentary featuring The Rolling Stones, which was directed by Oscar® nominee Brett Morgen. Alongside Jagger, she received a Primetime Emmy Award nomination for Outstanding Documentary or Nonfiction Special.

In 2010, Pearman produced Stephen Kijak's *Stones in Exile*, and in 2008, Scorsese's *Shine a Light*, which was released by Paramount Pictures and 20th Century Fox, and Diane English's *The Women*, which was released by Warner Bros. Pictures.

In 2007, Pearman produced ABC's *The Knights of Prosperity*, created by Jon Beckerman and Rob Burnett. In 2003, she produced The Rolling Stones documentary *Tip of the Tongue*.

Pearman's additional producing credits include the 2001 feature film *Enigma*, directed by Michael Apted and written by Tom Stoppard, which had a Royal premiere in the presence of Prince Charles; and the documentary series *Being Mick* for ABC.

Currently, Pearman is overseeing the development of Jagged Films' original slate of projects, including *Last Train to Memphis*, a biopic on Elvis Presley's early years, with producer Steve Bing and Fox 2000. Kevin Macdonald (*State of Play*, *How I Live Now*) is attached to direct and Eric Roth (*The Curious Case of Benjamin Button*, *Forrest Gump*) is writing the screenplay.

Another project being developed alongside Bing is *Tabloid*, a story about a former award-winning journalist who falls on hard times and discovers the secrets of a media tycoon. Henry Alex Rubin (*Disconnect*,

Murderball) is attached to direct, and writing the current draft is William Finkelstein (*Gangster Squad*).

Pearman is developing *Fresh Tears*, a coming-of-age story set in the music industry, with producer Tom Thayer (*Hitchcock*). *Fresh Tears* is written by John McLaughlin (*Hitchcock*, *Parker*) and directed by Iain Softley (*K-PAX*, *The Skeleton Key*). She is also developing, with Academy Award®-nominated producer Rachel Winter (*Dallas Buyers Club*), a dramedy titled *The Tiny Problems of White People*.

Prior to forming Jagged Films, Pearman was executive production supervisor at Warner Bros. Pictures-based New Regency Films, where she supervised movies including *Sommersby*, *The New Age*, *The Client*, *Falling Down*, *Under Siege*, *Made in America*, *Six Degrees of Separation*, *Natural Born Killers*, *Heaven & Earth*, *Second Best*, *Boys on the Side*, *Copycat*, *Free Willy* and *Free Willy 2: The Adventure Home*.

While senior vice president of production at Island Alive Films, the first of the truly independent film companies, Pearman produced *The Whales of August*, which starred Bette Davis and Lillian Gish, and was production supervisor and casting director on Alan Rudolph's *The Moderns* and *Trouble in Mind*. She also worked on *Marlene*, Maximilian Schell's documentary about Marlene Dietrich; *Stop Making Sense*; *Koyaanisqatsi*; *Kiss of the Spider Woman*; *The Trip to Bountiful*; and *Choose Me*.

A native of Swansea, Wales, Pearman began her career at Universal Pictures in London.

ERICA HUGGINS, p.g.a. (Produced by) is president of Imagine Entertainment. Huggins joined Imagine in 2004 as senior VP of motion pictures. In 2006, she was promoted to EVP and, in 2010, to co-president of production. Last fall, Huggins was named president.

Huggins has worked with Oscar®-winning producer Brian Grazer on such films as the music documentaries *Made in America*, directed by Ron Howard, and *Katy Perry: Part of Me*, as well as Clint Eastwood's *J. Edgar*, which starred Leonardo DiCaprio; Gus Van Sant's *Restless*, which starred Mia Wasikowska; and, most recently, Howard's Formula One racing drama *Rush*, which starred Chris

Hemsworth and Daniel Brühl.

In addition to *Get on Up*, Huggins serves as executive producer on Howard's upcoming *In the Heart of the Sea*, for Warner Bros. Pictures, which is directed by Howard and stars Hemsworth, Benjamin Walker, Cillian Murphy, Tom Holland, Brendan Gleeson and Ben Whishaw. Additionally, she works with Jason Katims on his award-winning NBC TV series *Parenthood*.

Before coming to Imagine, Huggins worked as an executive vice president at Interscope Communications and Radar Pictures. At Interscope, she produced the Oscar®-winning *What Dreams May Come*, which starred Robin Williams and Cuba Gooding Jr.; *Boys*, which starred Winona Ryder; and the critically acclaimed *Gridlock'd*, which starred the late Tupac Shakur and Tim Roth. While at Radar, her credits included *Le Divorce*, which starred Kate Hudson and Naomi Watts, and *How to Deal*, which starred Mandy Moore.

Prior to becoming a producer, Huggins worked as a film editor. Her editing credits include three films for John Waters: *Hairspray*, *Cry-Baby* and *Serial Mom*; and two for Academy Award®-winning director Michael Cimino: *The Sicilian* and *Desperate Hours*.

In 1984, **PETER AFTERMAN** (Executive Producer) met Jon Peters and Peter Guber and joined the Guber-Peters Entertainment Company as their music executive, working on his first film, *Vision Quest*, which featured Madonna. Afterman formed his own music supervision company, Inaudible Productions, in 1986. His many credits during the early days of the company include *Gung Ho*, *The Big Easy*, *Wild at Heart*, *Earth Girls Are Easy*, *Honeymoon in Vegas*, *Coneheads*, *Ace Ventura: Pet Detective* and *French Kiss*.

Some of Inaudible Productions' later credits include *Act of Valor*, *The Rolling Stones in Exile*, *The September Issue*, *Thank You for Smoking*, *Me and You and Everyone We Know*, *The Passion of the Christ*, *Hellboy*, *The Girl Next Door*, *Runaway Jury*, *Lara Croft: Tomb Raider*, *Lara Croft Tomb Raider: The Cradle of Life*, *The Good Girl*, *Road Trip*, *The Last Days of Disco* and *Stealing Beauty*. Inaudible Productions also handled photographer/filmmaker Gregory Colbert's *Ashes and*

Snow exhibition in Santa Monica, California.

In 1999, Afterman won a Grammy Award as the producer of the soundtrack album to Robert Duvall's *The Apostle*. He received his second Grammy Award in 2009 for *Juno*. He served as the music supervisor on both films.

In 2009, Mick Jagger and Keith Richards hired Afterman to oversee the licensing of The Rolling Stones' controlled music catalog from "Sticky Fingers" to the present. He was also hired by the State of South Carolina to manage all the assets of the James Brown estate, including more than 892 music copyrights and all name, likeness and merchandising rights.

In 2008, Afterman produced *It Might Get Loud*, which was directed by Academy Award® winner Davis Guggenheim. A documentary on the electric guitar, the Sony Pictures Classics release featured Jimmy Page, The Edge and Jack White.

Afterman recently produced the James Brown documentary, *Mr. Dynamite: James Brown and the Power of Soul*, along with producing partners Jagger and Victoria Pearman. The film is directed by Academy Award® winner Alex Gibney.

Over the past 15 years, **TRISH HOFMANN** (Executive Producer) has produced both independent and studio films with world-class filmmakers such as Terrence Malick, Jay Roach, Ben Stiller, M. Night Shyamalan and Philip Kaufman.

Hofmann's award-winning credits include *Notorious*, *Devil*, *The Ruins*, *Charlie Bartlett*, *The New World*, *Dirty Dancing: Havana Nights* and *The Grey Zone*, to name a few. Adept at shepherding a vast array of film projects, big or small, Hofmann combines a powerful facility for production with a keen and creative eye. In 2012, Hofmann received a Primetime Emmy Award nomination for her work on HBO's *Hemingway & Gellhorn*, which starred Clive Owen and Nicole Kidman. The film premiered at the Cannes Film Festival and received multiple Primetime Emmy, Golden Globe and Screen Actors Guild award nominations. Hofmann is currently developing several projects, including a biopic about folklorist and musicologist Alan Lomax and a miniseries titled *American Dream*.

JOHN NORRIS (Executive Producer) is a producer and executive producer best known for the Academy Award®-nominated *The Help*, which was directed by his producing partner, Tate Taylor. Norris serves as president of their company, Wyolah Films, which is based in Mississippi.

Previously, Norris produced several independent films and managed writer and directors. Prior to producing, he was a recording artist based at Geffen Records.

Norris was born and raised in Texas.

ANNA CULP (Executive Producer) is the senior vice president of motion pictures at Imagine Entertainment. Prior to taking on her role executive producing *Get on Up*, Culp was a co-producer on *Katy Perry: Part of Me*, for Paramount Insurge, and served as an associate producer on Ron Howard's *Angels & Demons*, for Sony Pictures.

Culp joined Imagine Entertainment in 1997 as the assistant to Oscar®-winning producer Brian Grazer, working her way up the ranks to her current position in 2011. She worked on numerous projects, including *A Beautiful Mind*, *8 Mile* and *Dr. Seuss' How the Grinch Stole Christmas*. She has served as a production executive on Howard's *Cinderella Man*, which starred Russell Crowe, and *The Da Vinci Code*, which starred Tom Hanks, as well as Clint Eastwood's *J. Edgar*, which starred Leonardo DiCaprio.

Currently, Culp is in development and pre-production on the latest installment of Dan Brown's franchise, *Inferno*, written by David Koepp; *East of Eden*, directed by Gary Ross and starring Jennifer Lawrence; *The Most Wonderful Time*, directed by Jessie Nelson, with an all-star cast headlined by Diane Keaton; and *Sick Day*, directed by Jeremy Garelick and starring Johnny Knoxville.

While earning her BA from the University of Richmond, Culp began her film career in production working on David Mamet's *Oleanna* and Robert Zemeckis' *Contact*.

STEPHEN GOLDBLATT, ASC, BSC (Director of Photography) was born in Johannesburg, South Africa, and moved with his family to London when he was seven years old. By the time he was 20, Goldblatt was working as a professional photographer for the Times

Newspaper Group, capturing memorable images that appeared on the covers and pages of British and European newspapers and magazines. Goldblatt's photographs ranged from the somber portrayal of Winston Churchill's funeral to rock stars including The Beatles and The Who. In between photographic assignments, Goldblatt attended Guildford School of Art and the Royal College of Art Film School.

Goldblatt's early film work is represented almost exclusively by Granada Television's documentary series *Disappearing World*. From 1975 onwards, he focused his career on cinematography, eventually working on notable films, including *The Hunger*, *Cotton Club*, *Lethal Weapon*, *The Prince of Tides*, *Batman Forever*, *Julie & Julia* and many others. He received Oscar® nominations for *Batman Forever* and *Prince of Tides*.

It was Goldblatt's work with director Mike Nichols on *Angels in America*, *Closer* and *Charlie Wilson's War* that demonstrated his close artistic involvement, and now working with Tate Taylor on *The Help* and *Get on Up*, a new collaboration has begun.

In the late 1990s, during a "film sabbatical," and after many years of leaving his still cameras at home, Goldblatt began to photograph his life and surroundings again.

He lives with his wife, Deborah, in Berkeley, California, and has three adult children. When he's at home, Goldblatt enjoys tending to his pond and koi fish, gardening, playing his guitar, reading and attempting to master the art of husbanding.

MARK RICKER (Production Designer) has received Art Directors Guild Award nominations for Excellence in Production Design for his work on the Academy Award®-winning *The Help*, written and directed by Tate Taylor, and for *Julie & Julia*, written and directed by the late Nora Ephron.

In 2010, Ricker received a Primetime Emmy Award nomination for his work on Barry Levinson's *You Don't Know Jack*, a look at the life of Dr. Jack Kevorkian, for HBO.

Ricker most recently designed David Dobkin's drama *The Judge*, which starred Robert Downey, Jr. and Robert Duvall. His work can also be seen in last year's sleeper box-office hit *The Way Way Back*, which was written and

directed by Nat Faxon and Jim Rash.

His additional design credits include Tony Goldwyn's *Conviction*, which starred Hilary Swank; Shari Springer Berman and Bob Pulcini's *The Nanny Diaries*; Lasse Hallström's *The Hoax*; Griffin Dunne's *The Accidental Husband*, *Fierce People* and *Lisa Picard Is Famous*; Ben Younger's *Prime*, which starred Meryl Streep and Uma Thurman; Rebecca Miller's *The Ballad of Jack & Rose*, which starred Daniel Day-Lewis and Catherine Keener; John Sayles' *Sunshine State*; Jill Sprecher's *Thirteen Conversations About One Thing*; Bob Gosse's *Julie Johnson*; and Alex Winter's *Fever*.

As an art director and set designer, Ricker contributed to the designs of *The Shipping News*, *Far From Heaven*, *Kate & Leopold*, *The Thomas Crown Affair*, *The Out-of-Towners* and *The Substance of Fire*. He began his career in the prop and set decorating departments of *Passion Fish*, *The Last of the Mohicans*, *Once Around* and *The Handmaid's Tale*.

His first motion picture experience was handing out hot dogs to extras in *Bull Durham*. Ricker's advertising work includes multiple commercials directed by Janusz Kaminski, Guillermo Arriaga and Goldwyn.

Ricker studied English at The University of North Carolina at Chapel Hill and has an MFA in scenic and production design from New York University's Tisch School of the Arts. He currently lives in New York City.

MICHAEL MCCUSKER, ACE (Edited by) was nominated for an Academy Award® in 2006 for his work on *Walk the Line* and won the American Cinema Editors' Eddie Award for cutting the Johnny Cash biopic. McCusker has also edited the feature films *The Wolverine*, *The Amazing Spider-Man*, *Knight and Day*, *Hesher*, *Australia* and *3:10 to Yuma*.

Academy Award® nominee **SHAREN DAVIS** (Costume Designer), whose costumes contributed to the visual and emotional texture of Tate Taylor's *The Help*, designs for many film genres. Most recently, Davis undertook Gareth Edwards' remake of the ultimate monster movie, *Godzilla*, which starred Bryan Cranston, Elizabeth Olsen and Sally Hawkins.

A decade before *Get on Up*, Davis demonstrated her way with musical dramas, and received an Academy

Award® nomination for the Taylor Hackford-directed biopic *Ray*. In 2007, her costumes for Bill Condon's adaptation of the Broadway musical *Dreamgirls* brought her a second Oscar® nomination. Davis also received Costume Designers Guild Award nominations for *The Help*, *Ray* and *Dreamgirls*, and a Broadcast Film Critics Association nod for *The Help*.

In 2012, she designed Quentin Tarantino's pre-Civil War "spaghetti western," *Django Unchained*. That year, her work was also seen in Rian Johnson's futuristic thriller *Looper*.

Her collaborations with actor Denzel Washington include the post-apocalyptic *The Book of Eli*, directed by the Hughes brothers, and Carl Franklin's *Devil in a Blue Dress* and *Out of Time* and *High Crimes* for Franklin. When Washington took the reins as director on *Antwone Fisher* and *The Great Debaters*, he chose Davis as his costume designer.

Davis' feature film credits also include *Seven Pounds* and *The Pursuit of Happyness*, both of which starred Will Smith; the Eddie Murphy comedies *Doctor Dolittle* and *Nutty Professor II: The Klumps*; *Akeelah and the Bee*; *Beauty Shop*; *Rush Hour*; *Money Talks*; *Middle Men*; *Double Take*; and the 1992 crime thriller *Equinox*, which marked her first credit as costume designer.

For television, she teamed with Franklin on *Laurel Avenue*. Davis' additional television credits include the telefilms *Freedom Song*, *Another Midnight Run*, *State of Emergency*, *Zooman* and *Midnight Runaround*, as well as the series *Earth 2*. For director Charles Burnett, she designed the Disney Channel's *Nightjohn* and the documentary *Nat Turner: A Troublesome Property* for Independent Lens.

A native of Shreveport, Louisiana, Davis studied acting at the Pacific Conservatory for the Performing Arts. She first worked as a costume assistant on the action thriller *Number One with a Bullet* and gained further experience on projects including *Mississippi Masala* and *Permanent Record*.

Davis designed the wardrobe for the legendary supergroup the Traveling Wilburys, after meeting Wilbury member George Harrison on the 1989 feature *Checking Out*. Harrison's HandMade Films produced *Checking Out*, and Davis was the costume supervisor.

THOMAS NEWMAN (Music by) is widely recognized as one of today's most prominent film composers. Newman has composed music for nearly 100 motion pictures and television series, and has earned 12 Academy Award® nominations, the most recent for *Saving Mr. Banks*. He has won six Grammy Awards, as well as a Primetime Emmy Award.

Newman is the youngest son of Alfred Newman (1900-1970), the longtime music director of 20th Century Fox and the composer of scores for such films as *Wuthering Heights*, *The Hunchback of Notre Dame*, *The Diary of Anne Frank* and *All About Eve*. As a child, Newman pursued basic music and piano studies. However, it was not until after Alfred's death that Newman, then age 14, felt charged with the desire to compose.

Newman studied composition and orchestration at the University of Southern California with Professor Frederick Lesemann and noted film composer David Raksin, and privately with composer George Tremblay. He completed his academic work at Yale University, studying with Jacob Druckman, Bruce MacCombie and Robert Moore. Newman also gratefully acknowledges the early influence of another prominent musician, the legendary Broadway composer Stephen Sondheim, who served as a great mentor and champion.

A turning point in Newman's career took place while he was working as a musical assistant on the 1984 film *Reckless*, for which he soon was promoted to the position of composer. At age 27, Newman successfully composed his first film score. Since then, he has contributed distinctive and evocative scores to numerous acclaimed

films, including *Desperately Seeking Susan*, *The Lost Boys*, *The Rapture*, *Fried Green Tomatoes*, *The Player*, *Scent of a Woman*, *Flesh and Bone*, *The Shawshank Redemption*, *Little Women*, *American Buffalo*, *The People vs. Larry Flynt*, *Oscar and Lucinda*, *The Horse Whisperer*, *Meet Joe Black*, *American Beauty*, *The Green Mile*, *Erin Brockovich*, *In the Bedroom*, *Road to Perdition*, *Finding Nemo*, *Lemony Snicket's A Series of Unfortunate Events*, *Cinderella Man*, *Jarhead*, *Little Children*, *The Good German*, *Revolutionary Road* and *WALL-E*. His most recent projects include *The Debt*, *The Adjustment Bureau*, *The Help*, *The Iron Lady*, *The Best Exotic Marigold Hotel*, *Skyfall* and *Side Effects*. Newman composed the music for HBO's acclaimed six-hour miniseries *Angels in America*, directed by Mike Nichols. Additionally, he received a Primetime Emmy Award for his theme for the HBO original series *Six Feet Under*.

In addition to his work in film and television, Newman has composed several works for the concert stage, including the symphonic work "Reach Forth Our Hands," commissioned in 1996 by the Cleveland Orchestra to commemorate its city's bicentennial, as well as "At Ward's Ferry, Length 180 ft.," a concerto for double bass and orchestra commissioned in 2001 by the Pittsburgh Symphony. In 2009, he composed a chamber work titled "It Got Dark," commissioned by the acclaimed Kronos Quartet. As part of a separate commission by the Los Angeles Philharmonic, the work was expanded and adapted for symphony orchestra and string quartet and premiered at Walt Disney Concert Hall in December 2009.

—get on up—

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