

The Tim Ferriss Show Transcripts

Episode 108: Seth Rogen, Evan Goldberg

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Tim Ferriss: Hello ladies and germs. This is Tim Ferriss and welcome to another episode of the Tim Ferriss show, where each episode it is my job to deconstruct world class performers, to tease out the habits, routines, morning rituals, favorite books, etc., that have made them spectacularly good at what they do. And there are patterns that you notice across disciplines. That is why I interview people from a very broad spectrum of areas, like the military, entertainment, chess, sports, comedy, etc. So it ranges from Arnold Schwarzenegger to General Stanley McChrystal and now, in this episode, we have a dynamic duo.

We have Seth Rogen, @sethrogen, R-O-G-E-N, who is an actor, writer, producer and director and his partner in crime, Evan Goldberg, @evandgolberg on the Twitters, who is a Canadian director, screenwriter and producer. Together, they get into a whole lot of mischief and create some amazing comedy. I had a chance to spend some time with both these great gents, as well as their team, which was spectacular. And I won't mention the location in case we're keeping that quiet, but here's some background.

They've collaborated on films such as *Superbad*, which they actually first conceived of as teenagers, *Knocked Up*, *Pineapple Express*, *The Green Hornet*, and *Funny People*. They've also written for *David: Ali G Show* and *The Simpsons*. In 2013, Evan and Seth released their directorial debut, *This is the End*, which is actually a combination of two different ideas, and we get into that in the conversation. In 2014, Seth starred in and produced, alongside Evan, *Neighbors*, which was a worldwide comedy hit and has taken in more than \$268 million worldwide.

Then appearing in the news yet again, in December 2014, Rogen and Goldberg's film *The Interview*, became easily the most talked about news story around the world. And that was not just in the entertainment mags but in every different publication because of many reasons. So under extremely difficult circumstances, the film persevered to become Sony Picture's No. 1 digital title of all time. *Neighbors 2* is shooting right now and will be released next May.

Seth and Evan are also in production on *Sausage Party*, which I saw a prelim clip of, which is a raunchy animated movie for adults about one sausage's quest to discover the truth about his existence. And I really hope to God that some of the raunchier scenes make it in because they will make your head explode. Seth and Evan are producing that film with Megan Ellison and Conrad Vernon. In our conversation, the one you're about to listen to, we discuss all manner of tactics and silliness, including kyokushin karate – karate, empty hand – and how they participated in that.

Writer's block and related debates; does it exist? Does it not exist? How do you contend with it if it does? Writing process; I asked question like who are the most underrated comedians and comedy writers? What is the odd book that Judd Apatow recommend to them, which happens to also be Woody Allen's favorite? How *Superbad* got made, after they first drafted it around age 13; how *Kids in the Hall* influenced them, the movie they both wish they'd written. Common pot mistakes, so if you're just listening to this for a marijuana playbook, there might be something in here for you, as well.

So recommended newbie pot for working versus relaxing, and much, much more. So I really hope you enjoy this. As always, if you're not getting my Five Bullet Friday Newsletter, check it out. It is very, very popular. It's just a short email with a lot of tactical stuff. It gets sent out every Friday. You can check that out, fourhourworkweek.com/friday. That's all spelled out, Four Hour Workweek dot com, forward slash Friday.

Or just go to fourhourworkweek.com and enter your email there. And for all the show notes for this episode, all the links, etc., just go to fourhourworkweek.com and click on podcasts. So without further ado, please enjoy my conversation with Seth Rogen and Evan Goldberg.

Tim Ferriss: Evan, Seth, welcome to the show.

Seth Rogen: Thank you.

Evan Goldberg: Thanks for having us.

Tim Ferriss: I appreciate you guys taking the time, especially in this very busy, busy month that you gents have. I thought we could start with a story that we had discussed a little bit, Evan, in the car which was kyokushin. So tell me about your karate.

Seth Rogen: Karate!

Evan Goldberg: He knows kyokushin.

Seth Rogen: Really? That's so funny.

Evan Goldberg: We were talking about how when we were kids, how we behaved and how I was a softie. And so I did ruby and karate to try and toughen myself up. I joined the Jewish Community Center, which is one of the places I became really good friends because Seth had been doing it a few years before me.

Seth Rogen: Yeah, that's true.

Evan Goldberg: We'd already meat in bat mitzvah class, and our parents were like: oh, Jewish Community Center.

That can't be much, just simple karate. And they let us beat the living shit out of each other.

Seth Rogen: Yeah, I realized we were the bad guys from Karate Kid.

Tim Ferriss: You were the Cobra Kai.

Seth Rogen: We were Cobra Kai, yeah.

Evan Goldberg: We were banned from tournaments.

Seth Rogen: We were banned from tournaments and then we finally went to a tournament, and I realized the way they taught us to fight was not conducive to tournament fighting. I punched a guy in the throat and got disqualified from the tournament, basically. I didn't know that wasn't what you were supposed to do. I was just like oh, we're supposed to beat the shit out of this person.

Tim Ferriss: That's what you were conditioned to respond with.

Evan Goldberg: Yeah, I have a memory of one time where they made me fight that 35-year-old woman when I was 14. And she like choked me out on the ground until I passed out.

Tim Ferriss: Wait, this was in class?

Seth Rogen: Yeah. I remember fighting, like, full grown men. I remember hitting that guy Rod so hard...

Evan Goldberg: This guy, Rod, was like a 280 pound six foot three guy and he was like 14.

Seth Rogen: I was like 14 and I hit him so hard in the face with a spinning backhand.

It almost knocked him out. It dazed him completely. And then they let him fight me again, and he punched me in the mouth so hard I think my mouth started bleeding. There are so many stories that are funny that I haven't thought about for so long.

Evan Goldberg: The day that ended it all where I got kicked in the hip by a 40-year-old black belt who fractured my hip, and then he backed up into a pillar and got a piece of wood lodged in his foot and thus ended our kyokushin career.

Seth Rogen: I remember fighting the teacher on the ground one time. The teacher, Sean, I remember like grappling on the ground with him to the point where he was just like, do anything you can. And I was trying to bite him, I was spitting on him and that was what you were supposed to do in the class. If you didn't, you would get in trouble. He would be like, "You can do more."

Evan Goldberg: One time I spat in his face, and then he took the spit and rubbed it in my face.

Seth Rogen: Yeah, he did the exact, same thing to me.

Evan Goldberg: And then just started slapping me with my spit all over my face.

Seth Rogen: He did literally the exact, same thing to me one time.

Evan Goldberg: And we thought it was like this is how you do karate.

Seth Rogen: I thought that's what Jewish Community Center karate is.

Tim Ferriss: So you mentioned kyokushin and you're like I think people will get the wrong image when I tell them karate. From having lived in Japan for a year as an exchange student, it was the first time I got exposed to kyokushin and those were like the bad boys of the karate world. It was very well known. The leg kicks were very famous.

Seth Rogen: Yeah. Oh, dude. One time I got – there was this guy, the dentist.

Evan Goldberg: The dentist!

Seth Rogen: We fought grown men.

Tim Ferriss: He was like a ring man.

Evan Goldberg: This was child abuse, what happened to you.

Seth Rogen: Oh, it really was. This guy had the longest legs in the entire world.

Evan Goldberg: And he had these little brown slippers on.

Seth Rogen: Yeah. And he just, like, kept kicking my legs out from under me relentlessly, and there was nothing I could do to stop it.

Evan Goldberg: And they made all of us watch as he did it to him for like ten minutes.

Seth Rogen: I just would get up and then try to fight again. And he would just like smack my legs out from under me.

I remember just like hitting the ground like a ton of bricks.

Evan Goldberg: Man, there was this one guy, the guy who ended up fracturing my hip, which ended my rugby and karate...

Tim Ferriss: Fracturing your hip is not a small...

Evan Goldberg: A hairline fracture. It wasn't terrible but it's enough that I couldn't run and stuff like that. Malcolm. He would do this thing. To this day, I can't comprehend how he did it. In a movie, you wouldn't believe it. He literally like casually put both hands behind his back, in a small room. It was like, "Try and hit me." And I couldn't. And I'm like 15, 16, real fit. I'd been doing karate for like five years and I couldn't even touch him.

Seth Rogen: I remember Malcolm kicked me in the eye so hard that my parents had to call their family friends who were eye doctors and take me to their house after the karate class because I couldn't see out of one of my eyes for like three hours.

Tim Ferriss: God.

Evan Goldberg: But I regret nothing.

Seth Rogen: I regret nothing, either. It's weird. It's weird now. I was always not a violent person, and I'm not competitive and I don't care about any of that stuff that much.

Tim Ferriss: Did it turn you guys off from that type of thing indefinitely, past that point?

Evan Goldberg: Certainly as somebody who has TMJ and has had some joint issues, I can identify that that is too brutal. Like their knuckles were all puffed up. We would break boards, and if you didn't break the board, you had to try again. I split a knuckle in two.

Tim Ferriss: It sounds like a liability nightmare.

Seth Rogen: Really! It's weird because it was happening at the Jewish Community Center and that's what's so strange about it. And I don't think any of our parents – my parents would come watch sometimes but again, I don't think anyone had a frame of reference, maybe. So they just felt like oh, that's what karate class is.

Evan Goldberg: My parents would just pick me up and not comment that I was bleeding from somewhere.

Seth Rogen: My parents would come sometimes, because I started when I was younger. I did it for ten years or something like that.

Tim Ferriss: That's a long time.

Evan Goldberg: I did it for seven and you did it three more.

Seth Rogen: Yeah, I did it for a really long time.

Evan Goldberg: And we did it with our buddy Fogell and our buddy Corber and our buddy Glanzberg, and they would just make us, as friends, beat the shit out of each other.

Seth Rogen: Yeah, Glanzberg was soft.

Evan Goldberg: He got to fight the younger guys, which made him feel probably pretty good.

Tim Ferriss: When did you guys first encounter each other?

Evan Goldberg: I went to like two hours of after school Hebrew school, Tuesday-Thursday and he went to a half Hebrew school, half normal school.

Seth Rogen: They did half and half studies but it was a full-on Jewish elementary school.

Evan Goldberg: And he would get out when I would go in. I took the class at the synagogue, which was beside his school. So we would see each other for years. We didn't really know each other but we would see each other.

Tim Ferriss: Just that guy.

Evan Goldberg: And I was kind of like the loudest person from this side, and he was the loudest person from that side.

Seth Rogen: But you were friends with Fogell.

Evan Goldberg: Yeah, this guy Sammy Fogell, who is the McLovin of Superbad; he's not really that big a loser. We just messed with him. He and I became good friends, and Seth's mother and his mother were good friends. And then it all kind of culminated to bat mitzvah class. We all took Sunday morning – what was it called?

Seth Rogen: Tallit and Tefillin?

Evan Goldberg: Tallit and Tefillin class where they had to give us chocolate milk and bagels to lure us in to learn how to do our bat mitzvah portions.

Tim Ferriss: I'd go to bat mitzvah class if you gave me...

Seth Rogen: Yeah, it's a weird mix but it's delicious.

Evan Goldberg: We just kind of met there and because of Fogell, we became friends.

Tim Ferriss: When did you guys start collaborating creatively?

Evan Goldberg: I'd say like eight months later.

Seth Rogen: Yeah, pretty early.

Tim Ferriss: How old were you guys at the time?

Seth Rogen: Around 13.

Evan Goldberg: It was literally – and it's not like we pretend we don't remember; we don't remember. But we were watching some crappy movie

and we just looked at each other and we were like, we could write a better movie. And there was like a pause, and it's like, we should write a better movie.

Seth Rogen: And I think I was doing standup already at that point. So there was some context for we can write things and they'll become things. Like I was already writing things and then performing them. So it wasn't just like we actually wanted to make a movie. And I'd already seen that you can already tangibly do something.

Evan Goldberg: And a lot of people were like oh, you came all the way from Canada. Vancouver is a movie town.

They've filmed movies at our high school. We saw it happening.

Seth Rogen: We're from a bigger city than almost anyone that we know in America is from.

Evan Goldberg: And they all think we're like bumpkins from up north.

Seth Rogen: Exactly, like we're from a real city where they made tons of movies. And so you would see movie sets everywhere growing up. At our high school, they shot a lot of movies.

Evan Goldberg: That Lou Diamond Phillips movie, *Mastermind* starring Patrick Stewart.

Seth Rogen: *Mastermind*, starring Patrick Stewart and Vincent Kartheiser. It's not a fantastic movie but it was shot at our high school. And so you would see it around. We didn't know anyone in the business or anything like that, or who was involved in movies. But it was just like around.

Evan Goldberg: My first interaction was our friend Emilio Wasterman's mother produce kid shows, and she let me try to write some kid's episodes and gave me some pointers.

Tim Ferriss: That's cool. That's really cool.

Seth Rogen: I think Julio Morinize's dad produced TV shows or something like that. We knew people whose parents had jobs; it was around. It was just kind of around.

Evan Goldberg: Yeah, and this girl I dated, Abby Salzberg, her mother was a writer for the newspaper and she kind of gave me some pointers had

helped me out. So we had some help but we didn't really have a part.

Seth Rogen: I think one of my distant, distant cousins was a producer on *Passenger 57*, the Wesley Snipes movie.

Tim Ferriss: Yeah, I remember that.

Seth Rogen: And that I remember hearing as a child.

Tim Ferriss: It's really fascinating. So you were given the opportunity to kind of tinker in the writing perspective with these episodes. I grew up next to the gent who created the *Chooser Your Own Adventure* book series.

Evan Goldberg: What?

Seth Rogen: That's awesome.

Tim Ferriss: And so we had, my brother and I, chances to test drive his books and provide feedback.

Seth Rogen: That's awesome.

Evan Goldberg: And you're just like: this is a bad choice.

Tim Ferriss: If we gave him feedback he ended up using, he would put our names into the books.

Seth Rogen: Whoa!

Tim Ferriss: So if you go back, there are a handful of books...

Seth Rogen: There's Tims in the books?

Tim Ferriss: Tim Ferrisses, no less.

Seth Rogen: Tim Ferriss is in the book.

Tim Ferriss: They were a power couple.

Seth Rogen: Tim Ferriss was walking through the woods one night.

Evan Goldberg: Did he go left towards the lake?

Seth Rogen: Does he take the dark path?

Evan Goldberg: Drive towards the mountain?

Seth Rogen: He was warned the mountains are dangerous.

Tim Ferriss: Is it true that you started working on Superbad around that time?

Seth Rogen: Yeah, that's when we started writing.

Evan Goldberg: We sat down and started that. That was the first thing we ever tried to do, was writing Superbad. And it was awful.

Seth Rogen: It was terrible at first. It was really bad at first. But that being said, we liked movies so much and were so into movies that looking back, we kind of instinctually understood the vague structure of movies in a pretty instinctual way.

Evan Goldberg: Right. And we loved bad movies, which I think actually was extremely beneficial because it showed us what not to do.

Seth Rogen: We watched tons of B movies and stuff like that.

Evan Goldberg: There was this place called Video Madica? Is that what it was called? There were seven movies for \$7.00 for seven days.

Seth Rogen: Yeah, it was great.

Evan Goldberg: We would go and do that and watch them all. We'd get like two good movies and five crappy movies.

Seth Rogen: But then around this time was when movies like *Pulp Fiction*, and *Clerks*, and *Rushmore*, and *Bottle Rocket*; it was kind of like the dawn of '90s independent cinema.

And we were really, really into those movies, too. And again, a lot of those movies, at least in theory and in myth, had kind of like a do it yourself fear. Like Kevin Smith just made *Clerks*.

Evan Goldberg: Clerks, especially, because clearly they just got a camera.

Seth Rogen: They just made it.

Evan Goldberg: A bunch of friends were like, let's fucking do this, and they did it.

Seth Rogen: Yeah. And that was very inspirational to us because it just seemed very achievable. I think that's one of the reasons we, again, started

doing it. It was about high school kids, we knew high school kids. I wanted to be an actor. We knew there was other kids in our school who were trying to be actors and stuff like that. So it just kind of seemed like if we write a high school movie, we could make a high school movie, basically.

Evan Goldberg: He had a standup start and for me, it was like when I was five years old, if you asked me what I wanted to do, it was be a writer. I always wanted to be a writer. They actually tried to send me to a psychiatrist in elementary school because I would write dark stuff.

At Hebrew school I learned about the Holocaust and I kept writing about the Holocaust and they thought there was something wrong with me.

Seth Rogen: But I remember Evan when we met, he was the first person I ever met who wrote recreationally, other than me. Like I wrote standup and he wrote stories and stuff like that. I remember when you're like a 13-year-old kid, it's like you don't meet a lot of other 13-year-old kids where one of their hobbies is writing recreationally.

Tim Ferriss: It's not common, yeah.

Seth Rogen: It's not that common.

Evan Goldberg: He kind of made me realize with the standup. He just did it, and so we were both like, what if we just did this? No one at this age is trying to do it so if we get a jump on it, maybe we'll do okay. And also, it seemed like the easiest path to becoming a writer. Like I tried to write a novel one and I failed. It is really hard.

Tim Ferriss: Novels are hard. It's funny you mentioned the school psychologist. I was sent to the school psychologist, also.

Evan Goldberg: Everyone in this room.

Seth Rogen: I was for sure sent to several.

Tim Ferriss: I was forced to do writing assignments I didn't want to do. And so thematically I would turn them into stories about serial killers and different types of murder.

Evan Goldberg: Yeah, that's kind of what I did.

Seth Rogen: I think it's a common reaction.

Evan Goldberg: I wrote a dystopian future story about a bunch of kids trying to get out of a Nazi controlled future, and it ended with all of them dying.

Seth Rogen: You invented the young adult novel. You invented divergent and the Hunger Games.

Evan Goldberg: I remember the reason they tried to send me to a shrink is because I drew the picture of all their corpses at the end.

Tim Ferriss: Oh, nice. That's a nice touch. Yeah, for those people who wouldn't take the time to read it.

Seth Rogen: You've got to really spell it out, sometimes.

Tim Ferriss: What was the difference for you, Seth, in the early days? What were the differences between writing for standup, and this could be contemporary, like in general, and writing for film, for instance?

Seth Rogen: I've thought about it a lot. When we started writing movies, and when we started doing it more, I kind of became less interested in writing standup in some ways. And I honestly think that good standup – I wasn't the best standup comedian is one thing.

I was pretty good. I was like a B-plus standup comedian, A-minus. I wasn't an A-plus standup comedian. And I'm not saying we're the best scriptwriters in the world but we've achieved A-plus moments, I think, here and there. So that was one of the things I was just like aware of. I would just like watch other people do it and be like, wow, this guy's doing something that they're just better at than I am.

When we started writing movies, I started to feel like oh, this I feel like we could maybe, again, carve out our own niche doing, which I didn't feel like I was particularly doing, doing standup,. I was young, and that was at first a niche. I would write about my young person's experience. But then as I got older, I found, I don't know, as a standup I was struggling a little bit to find a unique perspective.

Evan Goldberg: I have a theory; you ceased to be tortured.

Seth Rogen: Yeah, exactly. That was part of it. I was really tortured – I wasn't that tortured but...

Evan Goldberg: You know, young neurosis and anxiety.

Seth Rogen: Yeah, it's true.

Evan Goldberg: Standup comics function largely – not all of them but a lot of them on anxiety and worry and self-obsessed...

Seth Rogen: I don't find myself that interesting, is honestly one of the other things. That's one of the reasons I think writing movies was better, because I was writing other people. I also struggled with standup because again, good stand-ups do this but I couldn't find a way to do it; I could only talk from one perspective in standup,. But in a movie, you can write two or three or four or five or six perspective, all in one scene. You could have five guys arguing about how to do anything.

What's the best way to get out of this room? And as we started writing, some of the best scenes we've ever achieved are literally just people screaming at each other. And so that is something that I thought was very funny that we were good at, was conflict.

And it's hard to have conflict in standup comedy, for me. I couldn't find a way to do it. Other people do it and they tell stories that involve conflict and the whole thing is about the struggle. I look at it now and sometimes I think man, if I had kept doing it, I maybe would have broken through a wall. And I don't know. I loved movies. That was the other thing.

Evan Goldberg: I loved movies also but I was a bit more of a comic nerd. He was a comic nerd, too, but I was like extreme comic nerd.

Tim Ferriss: Comic meaning comic book?

Evan Goldberg: Yeah. My brother is a natural speed-reader. He reads at a remarkable pace. He can read a book in a day, like a 400 page book, just burn through it. So he would read comics, and mountains of them would form. And then he would draw them. So I would mimic him, because he was two years older, and I would read all the comics he read and then try to draw like him. He's actually an expert. He's a very good artist. He drew all the penises for Superbad.

Seth Rogen: Which were good!

Tim Ferriss: Did he make a cameo in *The Big Lebowski* on the notepad?

Seth Rogen: That would have been amazing.

Evan Goldberg: He's lawyer now. I would try and mimic him with that stuff, and comics are just movie storyboards, really.

Tim Ferriss: Definitely.

Seth Rogen: And I read a lot of comic books, too.

Evan Goldberg: We connected heavily over Calvin and Hobbs.

Tim Ferriss: One of the best of all time.

Seth Rogen: Yeah, we loved that, also.

Evan Goldberg: The sarcasm of it forged our...

Tim Ferriss: It was genius.

Seth Rogen: I think we just liked the cinematic – again, comics. It just seemed appealing.

Evan Goldberg: And it's funny. At the time, if you look at what we've done recently, like we like grandiose things. We like big things to happen, end of the world scenarios and all that. But at the time, all we knew was that we really wanted to get laid, we weren't getting laid and we weren't super cool. And I think the reason *Superbad* worked out is because it's rare you are the thing you're writing on at the moment you're doing it, and you're self aware of it.

Seth Rogen: That's something that we've continued to try to do, honestly. *Neighbors* is a very good example.

Evan Goldberg: All our friends are having kids.

Seth Rogen: Our friends are having kids, or trying to have kids and are married and are getting older, and are moving into different places.

Evan Goldberg: Like I don't have a kid and I want to go out, and I call all my friends and none of them can come.

Seth Rogen: Exactly. I think from the get-go, and that's something that came from standup comedy. There's a comic named Darryl Lenox who still performs, who is great. The comics were very nice to me, which is, in retrospect, insane because I would not be nice to a 13-year-old kid who was doing standup comedy, I don't think. Maybe I would, but I don't assume I would. But I remember he saw me perform, and I used to have jokes. I would try to mimic other

comedians like Steven Wright or Seinfeld, like what's the deal with crazy glue?

And he was like: dude, you're like the only person here who could talk about trying to get a hand job for the first time. Like talk about that! That is so much more interesting than anything you're talking about. Like, why aren't you just talking about that? And I was like: oh, you're right, that's actually a very good way of doing it.

That kind of carried through everything, in some ways.

Tim Ferriss: Writing what you know. I've been really fascinated observing you guys work and realizing, at least for me, you guys started *Superbad* at a time when all those feelings were kind of ever present in your lives. And when I look back at past books, people have asked me what would you edit, what would you change? And I don't want to touch it because I feel like it was written at a very precise point in time, related to very specific pains that I might not be experiencing now because that chapter has passed on. What does your writing process look like now? A lot of people have asked me to ask you both this. Just from the very first concept stages.

Evan Goldberg: As I was telling you earlier, it's changed a little. We just did this *Project Preacher*, with a guy named Sam Catlin who we worked on *Breaking Bad*. And we used to immediately tart – we would always write down ideas.

And he taught us this new trick of not writing down ideas for a good month, and just shooting it around and talking and talking. And I kept saying now we're going to write, right? And he was like: no, we just keep talking. And that's a new trick that I think was great; just spend way more time talking about it.

Seth Rogen: Yeah, and that's what he said in *Breaking Bad* they would do. Before they did anything, they would just talk and talk and talk. And it's something I feel like we did undeclared, when I look back at it. It's like, we were just anxious to get going, I think, sometimes. But I feel like now, and it's kind of always been this way, in that we'll come up with ideas and sometimes it's almost like a Darwinist process.

Evan Goldberg: Yeah, it's a survival of the fittest.

Seth Rogen: If you're around a year later or so, like if it's something we're still talking about – sometimes years later. There's this movie we were

talking about writing. I was going through old files; the first one from 2011 or something like that.

Evan Goldberg: A tangible example is *This is the End*. We had two separate ideas. One was a movie about the apocalypse, and another one was celebrities playing themselves in a disaster type scenario.

Both of those ideas survived for four, five years and slowly we realized if we merge these things, it's going to be a good synthesis. That's the perfect example. We'd just be sitting around, working on whatever, and then be like: what about that apocalypse thing?

Seth Rogen: Yeah, or it's just what we talk about. We like what we do and it's fun for us to think about it so organically, we'd just be sitting there doing something else and that's the thing we would just start joking around about. Then if it sticks around, it at least means we like it as an idea.

Evan Goldberg: Lately I've been obsessed with artificial intelligence, and we're not writing anything about that but in a year from now if I'm still talking about it, maybe that'll happen.

Tim Ferriss: So when you have something that's really persistent like that and you have, say, the celebrities playing themselves in the end of the world, and you're like, this could be really interesting if we combine these two things; at the time – not necessarily now that you have the input from the *Breaking Bad* writer on that approach, but what were the next steps you guys took, once you were like, “You know what? Let's try to pull the trigger on this.”

Seth Rogen: It took us a really long time to figure out how to do it, honestly. That was one of those movies where bizarrely, we could think of the first three acts of the movie and then we couldn't figure out how to end the movie. It literally took us a year and a half, I think, until we thought of the idea that they realized they can still redeem themselves, basically, which is what allows the third act to happen, which is they all start trying to redeem themselves. And we just didn't think of that. It was literally just like we couldn't do it.

Meanwhile, we were working on other stuff; it's not like we were just sitting in a room for a year and a half banging our heads against the wall. We were still doing things. But in that example, it literally just took us a really long time to come up with the idea that allowed the movie to function. And then once we thought of that idea, I remember we wrote the first draft of “This is the End” in nine days or something like that.

Tim Ferriss: That was all three acts?

Seth Rogen: Yes. We wrote the 120 pages; we wrote the whole script.

Evan Goldberg: But it should be said that we had an extensive outline.

Seth Rogen: Because we'd been kicking it around for years. A lot of our movies are kind of genre based, especially lately. *Pineapple Express*, and *This is the End*, and *The Interview*, to some degree. Something we do is just watch tons of movies in that genre. With *This is the End*, we just watched tons of horror movies and apocalypse movies, and movies about isolation and little groups of people that are stuck together. As we do that, we just start joking around and coming up with ideas: oh, it would be funny if we send a guy out on a rope. And then you just kind of pick up these themes in the movies.

Evan Goldberg: Like when Craig Robinson went out of the house with the rope, that was based off of *The Mist*.

Seth Rogen: Exactly.

Tim Ferriss: Right.

Seth Rogen: And we talk a lot about it as really trying to have our cake and eat it, too, in these movies.

It's like we are kind of mocking the genres as we're trying to participate in them fully. And in doing that, it's almost like the characters in the movie are aware of the same cultural references that we are. So it would stand to believe that all that stuff would be on the table, basically. So that's a big part of the process, is just lists of ideas, tons of ideas. Jonah gets possessed, someone gets puked on, they need water, someone steals the water, someone doesn't like the rules; they try to make rules. How do they split up the food?

Tim Ferriss: Do you put this into a notebook or do you put it into a Word doc?

Evan Goldberg: Word documents.

Tim Ferriss: It's just a running list?

Seth Rogen: Long lists.

Evan Goldberg: I think right now, with the latest idea we're messing with, we have like a ten page list. And I think there's another ten page list we don't even remember we have.

Seth Rogen: It's like a relationship-type movie so it's like things happen to us, and it's just like oh, a fight about this; you're trying to buy a new couch.

Evan Goldberg: It's as simple as husband who holds back wife; wife who enhances husband's positive qualities.

Seth Rogen: It's also just like housewarming party, it's things like that. Or we'll go to a party and something funny will happen and you put that in the [inaudible].

Tim Ferriss: So it's just a stream of consciousness collection of these ideas.

Seth Rogen: And like the ideas themselves, as you go through these lists over and over throughout the years, some ideas kind of stick in your head and you remember, and some start to seem stupid. You start to create characters kind of based on the ideas. Or sometimes you come up with the characters first and sometimes you'll just meet someone, and you'll be like: someone like that. Someone who is going through this in life. It can come from anywhere.

And then process-wise, I think we kind of strayed a little bit in that we got so busy, we started farming it out a little bit to other people, which is something that we're trying to not do as much anymore.

Evan Goldberg: We wanted to do a lot of stuff and so we had other people writing stuff for us. It all worked out very well but we got a hankering to just sit down, the two of us.

Seth Rogen: I think literally at the end of the day, the thing we are best at is actually writing. I think we kind of stopped doing that, honestly, for awhile.

Evan Goldberg: We got the opportunity to become directors and that was so exciting, we just wanted to direct another one and keep going, keep going.

Seth Rogen: We were becoming producers, as well. It wasn't like a plan; it was a very organic thing that was happening as our careers were building and expanding in different directions. But as that was happening, looking back, our writing – which is probably the thing we're best at – got kind of pushed to the side a little bit. But now

that we've done a pretty okay job setting up these other things, our producing is going very well, our directing is established; I think we can refocus on writing things and settle back into what we were doing before.

Evan Goldberg: And it's really exciting, too, because the producing and directing caused this cycle where it was like we've got to get another one out. You direct one movie, you're not really a director until you direct two or three things. And then they're like, this guy's not going anywhere. But now that we've gotten past that hurdle, we can go back to what we really like which is writing things and not rushing.

Seth Rogen: Exactly.

Tim Ferriss: How did the first script you guys collaborated on that got sold or got made cross that chasm?

Seth Rogen: Superbad?

Tim Ferriss: Yeah.

Evan Goldberg: It took ten years.

Seth Rogen: It took years and years and years. Basically, I moved to LA to do *Freaks and Geeks* when I was 17.

Tim Ferriss: Just a quick interjection; why did they do a casting call at your high school? Or in your town/

Seth Rogen: They went to Vancouver.

Tim Ferriss: But it was based in LA.

Seth Rogen: It was set in Michigan and it was shot in LA. But sometimes, Judd Apatow and Paul Feig, Paul the creator and Judd the executive producer of *Freaks and Geeks*, wanted very real kids.

They had an idea from the beginning that they wouldn't find them in LA. If you're in LA, you're an actor kid and there's a good chance that you're not what they're looking for. That being said, I think they cast everyone but me out of LA. So they were kind of wrong. But thank God they looked, at least. So what they did is they did casting calls in Vancouver, Boston, New York, Chicago, Toronto and all these cities, and I got to audition in Vancouver. And they were there. Paul and Judd were in Vancouver.

Evan Goldberg: I didn't know they were actually there.

Seth Rogen: Yeah, they were in the room. And I recognized Paul Feig because he's in this movie, *Ski Patrol*.

Evan Goldberg: He's in *Ski Patrol*?

Seth Rogen: Yeah, he's in *Ski Patrol*.

Evan Goldberg: Is he the topless woman?

Seth Rogen: No, you're thinking of *Ski School*. *Ski Patrol* was the less purvey version of *Ski School*.

Evan Goldberg: Then I am not interested.

Seth Rogen: *Ski Patrol* is not that purvey. There's maybe one or two topless women in it.

Evan Goldberg: And that's why I don't know it.

Seth Rogen: Yeah, it's not *Ski School*. But that threw me. Yeah, so they cast me from Vancouver. I went to LA and shot the pilot, and then I came back and then I got picked up. So I was very lucky because I moved to LA with a job. I didn't have to go to LA and try to find work for myself. I went there employed, which at the time, I didn't realize how many massive hurdles I was overcoming just by doing that, you know what I mean? So I was there, and meanwhile we're writing *Superbad* and I give it to Judd.

Judd was very busy at the time running the show, which was going down in flames, basically, even though it was very good. So he kind of didn't pay too much attention to it at first. But Jake Kasdan, who was one of the directors of the show, who has gone on to direct tons of movies, he directed the pilot of *Freaks and Geeks*.

He's just a very nice guy. He was in his 20s, very young. He took a lot of time to sit with me and talk to me about it. He would give us notes on it. And it was just very encouraging because he was like, this is good and you can keep working on this.

Evan Goldberg: And I was just at university, at McGill in Montreal the whole time because I couldn't come to America even if I wanted to because I didn't have a visa. His dad's American.

Seth Rogen: My dad's American.

Evan Goldberg: But I wanted to be a writer, and it seemed like via him on *Freaks and Geeks*, we had an inlet. So I studied U.S. History so I knew who I was writing for better.

Seth Rogen: That was a good idea.

Evan Goldberg: I loved history and I thought if I understood Americans better, I could write better for Americans. Because I knew that I knew Canadians and America is quite different.

Seth Rogen: At some point, Judd did read it and it was during the show we did, *Undeclared*. So *Freaks and Geeks* got cancelled.

And then, because Judd read *Superbad*, he got another show going the next year called *Undeclared*, which was about college freshmen. I was literally the exact age of a college freshman. And he liked how *Superbad* was written so he hired me as a writer on the show. And then during *Undeclared*, he really took a producer role on *Superbad* and would give us tons of notes and that's when we first started going around trying to sell it. That was in 2000, 2001.

Evan Goldberg: And in 2002, he said bring your friend on down; I'll throw him a tiny bit of cash so he can live and you guys should try to write something else. So I came down and we spent two months writing *Pineapple Express*, which he told us to come up with 100 ideas for movies, which is insane. We got to 50, which is great; we never made any of them. And then he was like, these are awesome but you should instead write a movie about a pothead who's a process server who gets hunted by his own dealer.

And we said that's stupid, and that will end our career before it ever happens, to do like a modern Cheech and Chong. And he just said, but what if it was good?

Evan Goldberg: Yeah, and we were like: oh, what if it was good? And we love action movies and *Diehard* and *Lethal Weapon*. Then we're like, what if we make it kind of like these '90s action movies that we love so much? And so we wrote *Pineapple Express* pretty fast. We just loved it, once we started doing it.

Tim Ferriss: Just in a few weeks or a few months?

Evan Goldberg: We really just locked ourselves in a room.

Seth Rogen: Maybe like six weeks or something like that.

Evan Goldberg: It was like one of those things where we'd wake up at 3 p.m., write until 6 a.m.

Seth Rogen: We were very unhealthy at this time in our lives.

Evan Goldberg: Was that the time when we got a Costco card and gained like 20 pounds? We would get pasta and cheese because it was cheap, and just eat pasta and cheese all day long.

Seth Rogen: Yeah, and hot dogs and stuff. It was gross. So by the end of I think 2002, both *Pineapple Express* and *Superbad* were written and just no one wanted to make them. It would come close.

There would be someone who said, oh, we might make it. And then it wouldn't happen.

Evan Goldberg: And every now and then, and I didn't have the money to do it but I would fly down, we would go and pitch it, or my dad would drive with me from Vancouver and we would go and pitch it. Every time we pitched it, probably ten times, Judd and Seth and I would go and my dad would drop me off. We'd go in, and they'd be like: we love this; this is great. And we're like, okay, so are you going to make it? And they're like: oh no, we can't.

Seth Rogen: And I was supposed to play the Seth role. Slowly throughout this process, I still remember the meeting where I'm like, I'm gonna play Seth. And I remember it took so many years. There was one meeting where I'm like, I think this is the meeting where I no longer should say that I'm going to play Seth because I'm 23 years old.

Tim Ferriss: And these were studio heads, or studio execs?

Seth Rogen: It was some new companies with weird money that comes from who knows where; it was some studios, it was like every type of thing you could imagine, basically.

Tim Ferriss: Got it. When did the other shoe drop?

Seth Rogen: Meanwhile, we get hired on the *Ali G Show*, which is great. It starts to make things pick up a little for us. I was in *The 40-Year-Old Virgin*; things like that that started to happen.

Evan Goldberg: While he was doing *40-Year-Old Virgin*, Judd invited me to participate in some capacity but I knew I had to finish my degree so I could actually stay legally. So I finished my degree and missed out on that. By the time I came down, the premiere had happened and the movie had hit.

Seth Rogen: Yeah. And so Judd started to become a successful movie person. He was now a director and a writer and a producer, and an incredibly successful one. And *Anchorman* had come out and done well, which he was a producer on. And then *Talladega Nights* came out and did really well.

Evan Goldberg: Wait, *Talladega Nights* didn't come out before we made *Knocked Up*. We made *Knocked Up* first, didn't we? We did.

Seth Rogen: I don't think so. No, I don't think so.

I remember going with Judd to the Deauville Film Festival, I think, for *40-Year-Old Virgin* while he was here in Atlanta shooting *Talladega Nights*. I'm bad with years and time but this is approximately what happened. And then, around now, it's like when you get successful like Judd was, people just start wanting whatever you have. Sony was just like, we'll make stuff. And so they made *Superbad*.

Evan Goldberg: And at the time, to make however much it was, like \$22 million, it was a bizarre model that had never been done. No famous people, low budget; it was kind of an experiment the studio was doing to see if they could make big movies on a smaller budget without famous people.

Seth Rogen: What's crazy is *Knocked Up*, *Pineapple Express*, and *Superbad* were all made in one year, I think, basically. We made them back to back to back because it was essentially like once the floodgates opened, we just shoved everything in there that we could.

Evan Goldberg: If you just look at statistically, we're going to be done in two years.

Seth Rogen: Exactly.

Tim Ferriss: You have to take advantage of the window.

Seth Rogen: Yeah, we just took everything. And then *Knocked Up* and *Superbad* came out the same summer, and both did really, really well.

Evan Goldberg: So he was a co-producer on *40-Year-old Virgin*, and they made him an EP on *Knocked Up*, and Judd just made me an EP, too, which was bonkers. I remember on the third day...

Seth Rogen: Evan's first day on set, he was an executive producer of a \$30 million dollar Universal Studios comedy.

Evan Goldberg: I'd never been on a set in my life. And I remember Judd laughed really hard because I was like, can I just take however much water I want? And he was like, yeah man, you can have all the water you want. And I was like, what about the coffee? And he was like, yeah. So I would have like 14 cups of coffee a day. And I remember I saw Katherine Heigl and I was like: hey, what's up? We'd been working together for like a week. And then she went up to Seth and was like: wow, that guy's got a lot of energy. He's got great enthusiasm. Where does he get it from? And he was like: oh, this is his first week on a movie set.

Tim Ferriss: He's had 14 cups of coffee. What was your reaction, Evan, when you first found out that *Superbad* was going to get made?

Evan Goldberg: I assume I freaked out and lost my mind. I don't remember. It's such a blur because as he said, it all went down in one year. It was just the most exciting year ever. But also for me, like he'd been working. I'd been going to school, which meant not going to school and getting drunk and hanging out with friends. I barely went to class. So I had this shocking shift from slacker student to working 14 hours a day.

I remember I would have to sneak away and just go into a bathroom and sleep for 20 minutes because I wasn't used to it; I couldn't handle it. That's why I was drinking so much coffee. It was a really hard transition for me. *Knocked Up* was kind of like boot camp. Because Judd, it was his big shot to make something really huge. So we would go 16 hours, 17 hours, 14 hours.

Seth Rogen: Long days, yeah.

Evan Goldberg: And I almost lost my mind. But by the end of it, I think I was kind of like battle hardened.

- Tim Ferriss: Right, conditioned for it all. What were some of the lessons that you guys have learned from Judd?
What are some of the takeaways, whether it's the creative process, or something else?
- Evan Goldberg: That's a whole other part.
- Seth Rogen: We could fill...
- Evan Goldberg: I would say the biggest thing we learned from him, in my opinion – and we talked about this earlier – is don't keep stuff to yourself. You're surrounded by smart people. Bring them in. Get other people's opinions; share it with them. And most importantly, emotion is what matters. It's an emotional journey. It doesn't matter if the aircraft carrier hits the skyscraper and it collapses onto the hero; it's what is the feeling when that happens and why does it matter that he has to get out of the rubble.
- He just taught us that emotion is the key. Like *The 40-Year-Old Virgin* is a crazy, weird movie. It's insane. But it's about a guy who's got like a wound that he wants to heal, and through this journey he does. It's all about that.
- Tim Ferriss: You mentioned that to me that every character has to have a wound of some kind.
- Evan Goldberg: That's a big Judd-ism.
- Seth Rogen: Yeah. I think about the process, he basically taught us the process that we use a lot, especially in regards to collaboration.
- Evan Goldberg: And improv; he was somewhat revolutionary in how he did it. People had done it before, like Christopher Guest and other people but Judd figured out a way to make improv and mainstream movies collide in a way that I don't think anyone had at the time.
- Seth Rogen: No one was really doing it like that. The filming process itself, and how to work on set is something he taught us a lot about. Again, it's stuff that was partially figured out together but he worked for years and years before us. It's so funny. I remember one time we were filming a scene in *Knocked Up*, I think, and improvising – or maybe it was even *40-Year-Old Virgin*, and the direction he screamed at us, because he screams direction from another room a lot, which is hilarious. But what he screamed at us was, "Less semen, more emotion!" And I think that is actually like an across the board good note to imply.

Evan Goldberg: We managed to get quite a bit of semen in there.

Seth Rogen: I think it was just the area we were riffing on.

What Evan was saying is exactly right, like the emotional core. What is it really about? And the movies can be very sweet, and especially if you're going to make a movie that is so dirty or aggressively filled with profanity and that thing; it helps if they're sweet and if they're not mean spirited. And write what you know, was a big thing; try to inject your own honesty and experiences into your work, even if it's a weird spy movie or end of the world movie.

Evan Goldberg: Like *This is the End* is just about Jay and Seth, and Jay is upset that Seth has found new friends, and Seth is upset that Jay seems to be holding onto the past. That's what the movie is about. It has nothing to do with the apocalypse, really. That's just the area it all went down in.

Tim Ferriss: When looking at filmmaking or comedy movies specifically, if you guys could have written something that someone else wrote, besides your own stuff, where you're like; oh, I wish...

Seth Rogen: *Adaptation*.

Tim Ferriss: Wow, alright.

Evan Goldberg: It's the best movie ever written.

Seth Rogen: I love that movie. It's unbelievable.

Evan Goldberg: It's a masterpiece. And the script is even better than the movie.

Tim Ferriss: The script is great.

Evan Goldberg: The movie, I think they made the right choice with the changes they made but the script is unreal.

Tim Ferriss: The script is fantastic.

Seth Rogen: Not a lot of movies make me mind blowingly jealous but when I saw that, I was just like, oh.

Evan Goldberg: That ended like five of my best ideas. I was like: oh, there should be a movie about someone who has anxiety represented by a

character. And I was like oh, he did this ten times better than I ever could, plus ten other things that I hadn't the wherewithal.

Seth Rogen: And the movie is funny and awesome and just incredible.

Tim Ferriss: And just the story of how that came together, also.

Seth Rogen: He was hired to write *Adaptation* and then he freaked out and couldn't do it.

Evan Goldberg: It's unspeakably genius.

Seth Rogen: It's true. It's like the meta back-story is so funny.

Evan Goldberg: And I would say on the flipside, to me the most magical, emotional, beautiful movie is *The Princess Bride*.

Tim Ferriss: My favorite. It's so good.

Evan Goldberg: I can't watch it too much.

Tim Ferriss: I've had this fascination with screen writing, even though I haven't pulled the trigger on anything but the screenplay that did it was *The Princess Bride*, reading – was it William Goldman?

Evan Goldberg: Yeah, the book on it is good.

Tim Ferriss: So good.

Seth Rogen: It's a great movie.

Tim Ferriss: All the back story. One of the scenes in *Adaptation*, because you mentioned it, one of my favorite scenes is in the movie, Nicholas Cage sitting in his apartment at this typewriter, and you hear his internal dialogue.

Seth Rogen: He's procrastinating. I should eat a muffin.

Tim Ferriss: Yeah, he's like: you know, I should really have a muffin. God, I'm so hungry. I really need some coffee.

Seth Rogen: I'll think better if I have a muffin.

Tim Ferriss: What are your opinions of writer's block?

Evan Goldberg: We touched on this earlier. I think writer's block is complete bullshit.

Seth Rogen: Really? I have it right now.

Evan Goldberg: It's a term people give to a bad week. Like, I have bad weeks. I don't have writer's block. Writer's block implies that you can't do it. Some things are just harder than other things. Like you could have said that we had writer's block on *This is the End* when we couldn't figure out the third act. I don't call that writer's block; I say that was the biggest struggle of *This is the End*.

Seth Rogen: I think that we just have never experienced it, which is why you don't think it exists.

Evan Goldberg: No way.

Seth Rogen: I think what happens to people, actually, and we're just lucky that we haven't experienced it, is they become uninspired. That I think is what writer's block is and we're just lucky because that has never happened to us, you know?

Evan Goldberg: I take issue with the term, especially block.

Seth Rogen: It's just a term.

Evan Goldberg: Writer's difficulties, writer's struggle.

Tim Ferriss: Writer's cramp.

Evan Goldberg: Writer's block implies it's just not going to happen.

Seth Rogen: But I think you truly lose your inspiration or who you are as a creative person. I think people experience those moments. I think that's what writer's block is.

Tim Ferriss: What would you attribute that to? Do you think that's because you guys are writing what you know, or what is so present for you at the time?

Seth Rogen: I think there's two of us on this.

[Crosstalk]

Evan Goldberg: A really big thing is when one of us is not doing great, the other one can pick up the weight. And when one of us is uninspired, the other one can be inspired.

Seth Rogen: If seems like there are moments where I'm just like, I don't even know what the fuck we're doing anymore; why are we doing this? And then he'll just have an idea and I have to just keep going, and then you plow through and there are probably moments where he's thinking a similar thing. And in that moment, I'm not thinking that. And so it allows us to keep going.

Evan Goldberg: There's a beauty to writing stuff on your own but specifically for movies, I think writing as a team is extremely beneficial. And even if you do write alone, you should be sharing what you're writing with everyone all the time, all the time. Because writer's block, as some call it – and I would rather not – could easily be solved by just getting someone to help you. I think the biggest problem writers have is I can't show people until it's ready, and that's poppycock. You show it immediately, your first thoughts.

Seth Rogen: I think you need to talk about your ideas early.

And if you have writer's block, there's probably a reason you have it. There's probably a reason you're uninspired and that is the thing you should be writing about. And I think in order to arrive at that, you need to talk to someone sometimes. I think that's why it's helpful to have another person. We're very open with each other. We talk about pretty much everything that's happening in our lives with one another.

So it's not like I'd just be sitting there grumpy and he's like, got any ideas? Like no, I'm not feeling it today. I would explain why, and that would probably lead to an idea because we like to write in that way.

Evan Goldberg: And I guess that's why, to both of us, *Adaptation* is the most genius thing ever.

Seth Rogen: It's a movie about writer's block.

Evan Goldberg: A guy took writer's block and made it something. And I guess that's my beef with writer's block. It's just something stopping you but it will put you in another direction, so it's still the path you're taking.

Tim Ferriss: Who in your mind, whether right now, alive or dead, are some of the more underrated comedy writers?

Seth Rogen: Hannibal Birrus is a standup comic. He's not a full on writer but that man is an unspeakable genius.

Tim Ferriss: Hannibal Birrus?

Evan Goldberg: He started this whole Bill Cosby thing.

Seth Rogen: Well, Bill Cosby started this whole thing.

Evan Goldberg: Bill Cosby started it.

Seth Rogen: We don't want to attribute that to Hannibal.

Evan Goldberg: We have a guy we're working with named Joe Mandy. He's bizarrely genius.

Seth Rogen: I think Sash is one of the funniest guys.

Evan Goldberg: Yeah, Sacha Baron Cohen.

Seth Rogen: Gary Shandling is brilliant to me. The *Larry Sanders Show*, I think, in a lot of ways does a lot of the stuff that a lot of people try to do today, including us.

Evan Goldberg: There's an animator and writer who I think is one of the greatest geniuses to ever live named Don Hertzfeldt.

Seth Rogen: Yeah, and not a lot of people know who he is. He's amazing.

Evan Goldberg: He made this thing called *Rejected*, that is the funniest thing I think I may have ever seen in my entire life.

Seth Rogen: It's crazy.

Evan Goldberg: He animates by hand, usually, with a 16 millimeter camera. He just started using computers a little.

Seth Rogen: He's really funny.

Evan Goldberg: It's like stick figures, literally. It's the most genius thing I've ever seen.

Seth Rogen: He's incredible. Yeah, he's probably not as lauded as one could be. I think he gets nominated for awards.

Evan Goldberg: I think he won an Oscar, actually.

Seth Rogen: So never mind; fuck him. He's also really good looking. Yeah, I think Matt and Trey of *South Park* and *Book of Mormon* to me are two of the funniest humans ever created. Again, Judd... growing up, I was really into *SCTV*, like Martin Short and John Candy.

Evan Goldberg: Yeah, and especially as Canadians, *Kids in the Hall* and *SCTV* played on a loop.

Seth Rogen: *Kids in the Hall* was very influential on us and we watched it a ton growing up. I've seen every single episode. I'll never turn on an episode and it's one that I haven't seen.

Evan Goldberg: One that kind of changed our lives is *The Shirling*.

Seth Rogen: It's about the strangest – and they did this short, I believe, called *Sausages*.

Tim Ferriss: How do you spell that?

Seth Rogen: S-H-I-R-L-I-N-G. It's a made up word. But what was great about *Kids in the Hall* was how insane it was. And at the time, it didn't seem insane because we watched it so much and it was on so much.

Evan Goldberg: But as we got older and started to make stuff, we realized I don't think I could get that show on air right now.

Seth Rogen: No, it's so crazy.

Evan Goldberg: It's so bonkers. And the fact that they got to do whatever they wanted, even though two out of five times it was a big miss. The other times, it's just like they nailed it because they got to do what they really wanted to in their hearts.

Seth Rogen: We got to work with Lorne Michaels and I got to be around him a bunch, and like that's one of the things we talk to him about the most, every time we're around him. And he's very proud of the show but he says the key to that show was letting those guys do whatever they wanted, and that was it. He's like, that was that show. They had to do all of it because that's how crazy it was.

Evan Goldberg: Also quickly, Mel Brookes was a huge thing.

Seth Rogen: Lorne is amazing. He's not known as being a writer by trade or anything, but he's a very funny guy.

Tim Ferriss: He's like the Steve Jobs of comedy.

Seth Rogen: And it's unbelievable what he's done. He's someone that every time I'm around him, it's truly like an awe-inspiring thing.

Evan Goldberg: And we also, just from being in Canada, we had a lot of British television so we got a lot of those British comedy shows.

Seth Rogen: Like *Faulty Towers* and *Monty Python*.

Evan Goldberg: I think that gave us an attitude towards comedy that some people don't...

Seth Rogen: *Ab Fab*, did you watch that growing up?

Tim Ferriss: No.

Seth Rogen: My mom watched that.

Evan Goldberg: *Absolutely Fabulous*, it was a great show.

Tim Ferriss: I don't know that show.

Seth Rogen: My parents were really into comedy and watched a lot of Woody Allen movies when I was growing up.

Tim Ferriss: Are there any late bloomers in comedy writing who have not, say, known since they were kids that they wanted to be in comedy or in writing who have kind of come onto the scene and done well, that come to mind?

Evan Goldberg: That come to mind, maybe not. There must be.

Tim Ferriss: It's a tough question but I figured I'd throw it out there.

Seth Rogen: It's a good one. I can't think of anyone.

Tim Ferriss: Or comedy directing, acting...

Evan Goldberg: Tim Ferriss. Maybe the answer is Tim Ferriss.

Seth Rogen: Exactly, I know one guy.

Tim Ferriss: When I'm funny, it's usually accidental.

Evan Goldberg: I'm going to go with Elon Musk on that.

Seth Rogen: I can't think of anyone. It's one of those things, though, and I think it's what brings comedians together. It's so funny because like whenever you go – which I don't often, but at the times I do go to a Hollywood type party, all the comedians are often lumped together in one little section. Because they often all know each other, and often they're similar types of people. For whatever bizarre reason, known since they were little kids they wanted to be comedians.

Evan Goldberg: I think you can boil it down – and this is maybe over generalizing, but comedians know that life is ridiculous. And I think that's like a common bond that holds them all together. That like we're never gonna figure this out; this is all absurd and let's kind of analyze how ridiculous this is.

Seth Rogen: At the party, they're all the people that want to stand in the corner and make fun of the party they're at.

And sometimes the whole party is that.

Tim Ferriss: That's so true. I had Bryan Callen, who's been on the podcast, a buddy who's a standup comic and he's done a lot of acting.

Seth Rogen: He's funny.

Tim Ferriss: He gave me my first tour of the Comedy Store.

Seth Rogen: He's in *The 40-Year-Old Virgin* movie knockoff.

Tim Ferriss: Which one?

Seth Rogen: The 40-year-old virgin who knocked up Sarah [inaudible] on Superbad. I think he is. I could be wrong.

Tim Ferriss: He gave me my first tour of the Comedy Store. A bunch of the comics ended up standing outside basically making fun of the party and shooting the shit.

Seth Rogen: That's where the real comedy is, right outside the comedy club, I think.

Tim Ferriss: It could be more broadly outside of comedy, and Evan, I'll ask you first. When you think of the word successful, who is the first person who comes to mind for you?

Evan Goldberg: Honestly, my cousin David.

Tim Ferriss: Why is that?

Evan Goldberg: I've got two cousins, David and Charlie who live in Orange County, and they just have a really nice life, and two great kids.

Every time I go to their house, I think this is the most successful group of people I know, just because they're really happy. And they all really like each other. It's rare to have a family where everyone likes everyone, and they're all proud of each other. So corny answer, but my cousins David and Charlie.

Tim Ferriss: Why do you think more people aren't like that, or don't have that?

Evan Goldberg: I think they just made up their minds, and I think other people deliberate too much. He was like, I'm a doctor. She was like, I'm going to be a teacher. We want two kids, we're going to live there, and we're going to make the best of our lives and go to the beach whenever we can. They seem to have cut through a lot of the bullshit and made their lives very simple in a beautiful way. And it's all about their kids. I don't know. I just feel like they are the most level headed people I know who have stuff really figured out.

Tim Ferriss: Seth, what about yourself when you think of the word successful?

Evan Goldberg: You've got to say something emotional or you're going to be a jerk.

Seth Rogen: I know! Michael Jordan. Ha ha. I don't know.

My parents, I feel like, seem pretty happy. Yeah, I definitely don't ascribe a financial meaning to it, off the top of my head. Yeah, my parents are on a cruise in Alaska right now. They just sent me a picture of a meal that was entirely comprised of tater tots and beer so I'd say they're doing pretty well right now.

Evan Goldberg: His dad has somehow made vegetarianism unhealthy to a degree.

Seth Rogen: My dad is the most unhealthy vegetarian on the entire planet. Yeah, my parents, very, very happy, honestly. And have always

seemed pretty Zen, I guess, which to me is a good place to be and what I strive to be is just at peace with myself.

Tim Ferriss: Do you, Seth, give books as gifts, ever? If so, do you have a most gifted book that you've given to people?

Seth Rogen: I don't give books as gifts. I give sometimes coffee table type books as gifts. I like coffee table books. And I give comic books sometimes to people. I don't often give books to people as gifts because I'm not myself like a huge reader.

Evan Goldberg: Which comic?

Seth Rogen: Have I given to people? I've given *Preacher* to people. I've given *Watchman* to people. I've given *Hitchhiker's Guide to the Galaxy* to people because I love that book. If they tell me they haven't read it, I give that to them. I've given this book, *The Art of Dramatic Writing* to people, by Lajos Egri.

Evan Goldberg: That's something Judd told us to read.

Seth Rogen: Because that's a book Judd gave us.

Tim Ferriss: The art of dramatic...?

Evan Goldberg: If you're a writer, 60 percent of it is useless and 40 percent of it is gold.

Seth Rogen: It references a lot of plays that if you haven't read, and you haven't because who has, a lot of it is very referential to certain plays.

Evan Goldberg: The best part of it is it explains the importance of premise, and how you must have a rock solid, one sentence premise before you dive in.

Seth Rogen: Yeah, like a thesis for the movie itself. I remember when Judd gave it to us, he said it was Woody Allen's favorite writing book, which was meaningful at the time. So I've given that book to people. *Conquest of Happiness*, I've given to people because that's a great book.

Evan Goldberg: Oh, yeah. That's by Bertrand Russell. It's like the original self help book.

Seth Rogen: If you ignore the racial epitaphs. At the time, they were more acceptable than they are now. It was written in 1920 or something

like, that I think, right? It's like one of the "oh, gee" self help books, basically. I think the gist of the book is like some say life is pleasurable, some say it isn't so why think about it? So I've given those books to people but I don't give a ton of books to people.

Tim Ferriss: I know we only have a little bit of time left but Evan, what about yourself? Do you have a most gifted book?

Evan Goldberg: Every person who becomes a mother who's a friend of mine, I send this Canadian child's book, *Love You Forever* to.

Tim Ferriss: Love you forever, the number two?

Evan Goldberg: *Love You Forever*. It's got a thing, "Love you forever, love you for always, as long as you're living, my baby you'll be." It's like a thing between a mother and son. I think that's a beautiful book that I give to anybody who has a kid.

Seth Rogen: It's really sad.

Evan Goldberg: But it's beautiful.

Seth Rogen: It's unbelievably depressing.

Evan Goldberg: No one's been upset I gave it to them.

Seth Rogen: Really? Not to you.

Evan Goldberg: *The Little Prince* is phenomenal, *Hitchhiker's Guide*. And then I often give *Preacher*, *V for Vendetta*, and *The Watchman* to people. But my main thing is *Love You Forever*. I think anyone who has a kid should have that book.

Tim Ferriss: We were talking about this briefly yesterday but could you describe the habit that you picked up from Snoop Dogg in the context?

Evan Goldberg: We were smoking pot with Snoop Dogg.

Seth Rogen: What habit did you pick up?

Evan Goldberg: This is when we were recording that song, and we were hanging out with him and we were smoking pot.

Seth Rogen: You have hoes come in when you write now? I can only write with hoes around.

Evan Goldberg: And I don't know how we got to this, but he was like, you like to go for walks? And I was like, not really. He was like, what do you mean? I was like, I'll go for exercise or whatever but I don't just go for walks. And he looked at really disappointed, and was like: you should go for walks, man. That's a bad move. You're making a bad mistake. And it haunted me that Snoop Dogg was disappointed that I didn't take walks.

So I started taking a walk in the morning and a walk after dinner, and it has massively changed my life. I sleep better, I have a better day. And I just walk for like ten minutes. But he just kind of went on a little mini rant saying walking's great, man. It's important. I walk with my kids. You've got to go for walks.

Seth Rogen: It's one of the reasons people like having dogs, is because you walk them. Steve Jobs was a famous walker. I'm not joking. He was known for doing meetings on walks, like instead of sitting in an office doing a meeting.

They would walk around.

Evan Goldberg: Now I've become obsessed. I will stretch during meetings and I don't care who it's with. As with you, I will stand for full meetings because I don't like sitting. We're trying to get a new office and when we do, I'm putting a treadmill in there and a bunch of other stuff. Because when we're writing, I'm often just like walking around the room, spinning a pencil in my hand.

Seth Rogen: I pace a lot.

Tim Ferriss: You should try a treadmill desk.

Evan Goldberg: My friend has it.

Tim Ferriss: It takes a little while to get used to.

Seth Rogen: I don't think I could do that.

Evan Goldberg: I've heard it's good. I saw someone running on a treadmill reading a book at the gym this morning.

Seth Rogen: No one's written a hilarious joke on a treadmill. That's never happened in the history of comedy.

Evan Goldberg: I have an elevating desk that goes up and down but I will try the treadmill desk.

Tim Ferriss: The key is not running.

Seth Rogen: Exactly.

Tim Ferriss: And having a safety clip on. If you could have given your, let's just say, 25-year-old self some advice, what would you have said?

Evan Goldberg: I would have told myself to lose weight.

Seth Rogen: Earlier.

Evan Goldberg: I just lost like 25 pounds and I feel so much better, and my brain is so much sharper. I wasn't massively overweight but I was overweight for those from 25 to 31, and that was a very, very big mistake that was very fixable. And I wish I could go back in time and just start walking. Some nice walks will fix this all. And I found out I was allergic to wheat, so I wish I could go back in time and tell myself that earlier.

[Crosstalk] Because I found that out three years ago. And if I had found that out six years ago, I would have had a lot better of a decade.

Tim Ferriss: What about yourself, Seth?

Seth Rogen: I don't know. I was probably a lot healthier. I was probably doing better, by all means, when I was 25 than I am right now. I probably would have told myself to propose to my wife sooner.

Evan Goldberg: Oh yeah, me too. Me, too.

Tim Ferriss: Why is that?

Seth Rogen: I waited six and a half years or something like that.

Evan Goldberg: Is it a coincidence we both made that mistake?

Seth Rogen: I don't know. Probably not. It was probably – what do they call that – enabling? I think we probably enabled each other.

Evan Goldberg: I was like, Seth's not doing it.

Seth Rogen: But I don't know. I don't have any major regrets that have occurred between now and then. I think there's lessons I've learned but

they've been valuable and organic to my living process. But the proposal, I should have proposed sooner. That I would have done differently.

Tim Ferriss: This could be maybe a similar type question but for you, Evan, if you could have one billboard anywhere that said anything, what would be on it?

Seth Rogen: I've had a lot of billboards so that's a tough one for me to answer. I've been on like ten.

Evan Goldberg: His would say: would you have a child with this guy, or whatever *Knocked Up* was.

Seth Rogen: Exactly. Mine would say the night before, coming out November 24.

Evan Goldberg: I guess my biggest beef with the world that hi would throw up on a billboard – this is going to get deep, guys.

Seth Rogen: No!

Evan Goldberg: Accept each other.

Seth Rogen: Whoa, Evan.

Evan Goldberg: Boom.

Seth Rogen: I don't accept that.

Evan Goldberg: I don't like when people don't accept one another. I think they should. And I would put it on top of the Empire State Building.

Seth Rogen: Really? People wouldn't see it very well up there.

Evan Goldberg: Okay, fine. I'd put it at the bottom of the Empire State Building.

Seth Rogen: Put it on the entryway to the Empire State Building. Accept each other is good. I like that. Accept each other.

Evan Goldberg: Or just "Accept me" with a picture of me.

Seth Rogen: Accept me. Accept Seth Rogen.

Tim Ferriss: I know we're wrapping up here; you guys have a lot to do today.

Seth Rogen: We have some more time if you want.

Tim Ferriss: You have a little bit of time?

Evan Goldberg: You've got like 11 more minutes.

Tim Ferriss: 11 more minutes. Okay.

Seth Rogen: Yeah, we can go for ten more minutes.

Tim Ferriss: Alright. In that case, I would like to...

Evan Goldberg: When we leave, we have to go back to our jobs.

Seth Rogen: Exactly. I'm not eager to go to my job.

Tim Ferriss: I'll help postpone that a little bit. I'd like to ask a couple of fan questions. This one is from Kyle Bailey. He wants to know about the future of comedy, and this is what he says.

Seth Rogen: Robots.

Evan Goldberg: Singularity.

Seth Rogen: Yeah, singularity string theory. What is funny on one side of the universe creates a funny reaction on the other side; no one knows why.

Tim Ferriss: He says: it seems to me that late '70s and then '80s satire, *Saturday Night Live*, *Seinfeld* has led to all things funny being absurd; hence Old Spice commercials having [inaudible] and so on. It seems like the more absurd, the funnier, at least in the mainstream. When will this snap back, or when will we experience the next direction of comedy? Or is absurdity the final act of comedy? And then somebody added to that: specifically online where you're trying to grab attention in a distraction kind of way.

Seth Rogen: I heard actually with marketing specifically recently, someone told me that now commercials actually do better if they make no sense.

Evan Goldberg: Like that Mountain Dew commercial. Have you guys seen that Mountain Dew commercial?

Seth Rogen: Or the horse. Someone was explaining me the theory where it's like the fact that it makes no sense actually makes you pay more

attention to them than a traditional commercial narrative. I actually don't necessarily agree with that.

Evan Goldberg: Yeah, I've gotta disagree. Like *Superbad* is not absurd, *Transparent* is not absurd.

Seth Rogen: *Trainwreck* is one of the biggest comedies of the year and it's like completely a very grounded movie.

Evan Goldberg: We love ourselves some absurd comedy but there's room for both and always has been.

Seth Rogen: And *Neighbors* is our most successful movie and in a lot of ways, it's quite broad at times but in premise, it's about people who have a bunch of kids move in next door to them. It's not that bizarre. So I actually think the biggest comedies are not absurd. They're somewhat grounded in reality. And the somewhat popular but maybe less popular, like *This is the End*, which did very well but isn't in the same universe as *Neighbors* or *Trainwreck*; I think those truly absurd ones actually don't do as well as the more grounded ones.

Tim Ferriss: It's like *Memento*. Not absurd but it's confusing to so many people. I love *Memento* but it's been kind of disheartening to find that a lot of my favorite movies did very, very poorly at the box office.

Seth Rogen: Oh, yeah. And a lot of movies...

Evan Goldberg: We always say we'll never be No. 1, and if we are, we won't be that cool anymore.

Seth Rogen: It's true. We always will have this sensibility where it's like things everyone loves, I hate. And things everyone hates, I love. And I'm not trying to be hipster. I also love a lot of mainstream stuff. I'm the first guy in line to see a Michael Vey movie when it comes out.

Evan Goldberg: *Fast and Furious* is the greatest time you can have in a movie theater.

Seth Rogen: Exactly. But that being said, there are some shows that are really popular and I'm just like, I don't understand why people like this. And there are some shows that no one likes, and I'm like I don't get why people don't love this. As long as you have that sensibility, I think there's a good chance you will not be the most successful person.

Tim Ferriss: Along those lines, so *Freaks and Geeks*, looking back at that – and this a question from Nick Obragu, what was it about *Freaks and Geeks* that made everyone so successful in their later careers? Would you attribute it to advice they received, or more of a networking effect or otherwise?

I'm paraphrasing.

Seth Rogen: Honestly, my hope is Jud and Paul found people who happened to be very talented and had the talent to sustain themselves.

Tim Ferriss: Right. So they cast very well.

Seth Rogen: Yeah, I think they cast very well.

Evan Goldberg: Having cast movies with Judd, he's just got the eye, man.

Tim Ferriss: Is it just an instinctual thing?

Seth Rogen: You get better at it. It's literally that there are just not that many really funny people. And when you see someone who's actually very funny. You talk about it with investments. You start to hone in on things that for whatever reason, you start to think this is good. And I think you can train yourself to become more and more in tune with it. I think that's one of the things Judd taught us, is keep your eyes out for that person. If you're watching a movie and someone is in one scene, and has one line and is funny, that person could star in a whole movie one day, maybe.

Evan Goldberg: Like in the first *Neighbors*, there's this standup, Gerard Carmichael who is in it, and he now has his own show and we're trying to write a movie with our guys, Cal and Ariel for him to star in. It all just came from our coworker Alex saying, I saw this guy and he's got it.

Tim Ferriss: Lick yourself like a cat.

Seth Rogen: Yeah. I think more than anything, that's what it is. He has a very good – Paul and Judd both have very good eyes for spotting people that will keep working.

Evan Goldberg: And another thing is they look long and hard. When we were looking for who was going to be the McLovin Fogell character in *Superbad*, it literally came down to putting up signs in high schools, Allison Jones the casting director did an epic search.

Literally just putting up signs: does anyone know anyone who fits this bill? And his buddies were like, you should go and do this.

Tim Ferriss: That's cool. That's a very smart approach.

Evan Goldberg: We saw, I don't know, 100 kids, and that's just what we saw, filtered from the casting director on to us.

And it's like a Hollywood cliché, almost. But when you see that person, you go: it's him.

Tim Ferriss: That's the one. So just on McLovin, because this came up surprisingly often, so Justin Ninanbasti, I think, and then Dan Giamo Designs – I'm not sure. Ask them if they would ever be willing to make a spinoff movie about McLovin.

Evan Goldberg: We are not but we have discussed – which we'll never do what I'm about to say, but we always thought it would be funny to do something where you take Saul from *Pineapple Express*, the James Franco character, and McLovin from *Superbad* and put them in a movie together but it's never happening.

Tim Ferriss: Why would you never do it?

Evan Goldberg: In the same way that Donald Trump thinks if he changes his hair, he'll ruin his career. To us, *Superbad* worked. It was everything we ever hoped it would be and more, and I'm not touching it.

Tim Ferriss: It's like if you throw two [inaudible] I'm done with that.

[Crosstalk]

Seth Rogen: Yeah, just back away.

Evan Goldberg: If I made a sequel to *Superbad* and it was bad, it would crush me.

Seth Rogen: Exactly, yeah.

Evan Goldberg: I don't want to mess with it.

Seth Rogen: I couldn't deal with that.

Tim Ferriss: Of course weed comes up a lot.

Evan Goldberg: What's that?

Tim Ferriss: The marriage-a-uana. Do you find it helps creativity, productivity, neither, both? Because there are questions about how can you be so productive.

Seth Rogen: It's debatable.

Tim Ferriss: But for you two guys, what impact does it have on your work?

Evan Goldberg: I would say that it makes you a little dumber while you're on it. But for us, no matter what job you have, no matter how amazing it is, it's work. And work, in some ways sucks, and what we've tried to do at our office, we have a big buck hunter in our office. And just taking five minutes and playing a round of big buck hunter, it lets you chill out. Going for a little walk to get a cup of coffee. And for some people, it's a very, very bad idea. I would say most people, it makes them so much worse that they shouldn't. but some people, it relaxes them.

Seth Rogen: I think why it's helpful to us is because it's what we do socially. So it makes work not feel like work.

I was actually just yesterday reading this thing, and it was an old article that Isaac Asimov wrote about the creative process that was just republished. One of the things he talks a lot about is in his process, how it's very important to create a casual environment. He says you shouldn't work in an office. You should work in someone's living room or in a restaurant. And you need people who are jovial who create a fun environment because a lot of writing is failure.

And if you're self conscious that you're going to be rejected, then you won't say your best ideas. I think, again, I think our thing happens to be smoking weed. With some people, it's other things. But I think because it makes our working feel like a not working environment, it makes our brains function in a slightly more free way, and it makes us pitch ideas that maybe we would feel were too stupid to pitch if we were in a more rigid environment.

And it would make ideas like *This is the End* not exist. Not because we're stoned but because we are working in an environment that feels very safe, and that feels very social and casual and that lets us pitch out the ideas that might seem like the craziest ideas you could ever pitch out. But because we don't feel like we're in a work environment where everyone's judging us and we're wasting time or not hitting the numbers or quotas we need to be hitting, it allows us I think to be more free creatively.

Evan Goldberg: Yeah, like in our office right now, Seth has a bunch of paintings that he's brought over the years from home, and he put them around and it feels like home.

Tim Ferriss: I like that.

Evan Goldberg: I have my yoga blocks and my yoga straps. Doing the stretches, to me, is akin to smoking pot.

Tim Ferriss: You have one of the best Caucasian squats I've ever seen.

Evan Goldberg: Thank you, sir.

Tim Ferriss: He doesn't have the sitting position, usually. He goes from straight standing to perfect – in Japan they would call it [Speaking Japanese].

This is the shit squat. That's what they call it.

Evan Goldberg: Tell him what you bought me.

Seth Rogen: I bought Evan a platform that goes around his toilet so he can squat and shit into his toilet.

Tim Ferriss: The toilet server.

Evan Goldberg: There's one thing people listening to this should take from this podcast, it's you should be squatting when you shit. It's natural, it's better for you. It's bad for your back, it's bad for your bowels to sit on a toilet. Pop a squat.

Tim Ferriss: I feel like since you guys grew up in BC, that is to pot like growing up in France would be to wine. Is there a particular type of pot, because I've had friends be like; no man, you get anxious because of this. You're using the wrong thing.

Evan Goldberg: I will say those friends are possibly correct. I had somebody who was telling me pot's too strong, I don't like it, it makes me anxious. So I went to one of the stores in California and said can you give me some pot from 1995? And they did. And I gave it to the person and they were like, there you go; that's what I was missing.

Seth Rogen: It's not literally from 1995.

Evan Goldberg: No, the vibe.

Seth Rogen: It's as strong.

Tim Ferriss: Oh, that's right because I've heard it's just...

Seth Rogen: Maybe what is the absolute worst weed you could buy now is what the best weed was when we were in high school, probably.

Evan Goldberg: We have a problem where people will smoke pot with us, and we'll be like, take it easy; we don't smoke weak stuff.

Seth Rogen: Yeah, we continued smoking good weed.

Evan Goldberg: But to get name specific, Jack Herrer.

Seth Rogen: Yeah, that's good weed.

Evan Goldberg: That's a good working one. There are also good ones for work and ones that ruin work.

Seth Rogen: It's very simple. There are sativas and indicas. Sativas are generally kind of uppers, and indicas are generally kind of downers. And when you're working, a sativa is generally better because it's not bogging you down.

Tim Ferriss: Jack Hare, like a name?

Seth Rogen: H-E-R-R-E-R.

Evan Goldberg: I think there's one R in the middle, but...

Tim Ferriss: Do you guys have any distinct closing ask or recommendation of the people listening?

Evan Goldberg: I would say the reason that this podcast is happening right now is because with that guy Don Hertzfeldt I mentioned, I was one day I was sitting there and I was like: God, what I would do to talk to him. And then I just picked up the phone and called my agent and was like, can you get me Don Herzfeld's number? And I talked to him and it blew my mind. And then I had the same thing with this guy Sam Harris, who I look up to very much and I like the work of. And I just called him.

And so I reached out to you in the same way, and you write about this in your book, as well. I just think if you idolize someone or

you look up to someone, or you respect someone's work, try to get in touch with them. There's no harm. And so far, I'm three for three and I have an advantageous position with an agent and all of that.

Seth Rogen: Or incredibly successful producer, writer, director.

Evan Goldberg: But still, there's some guy named Jordan who I ran into on the street who I email with. He now works at Funny or Die and I keep him in mind. I don't know this guy from anything. He just came up to me one day on the street. It's worth a shot. You never know.

Tim Ferriss: Yeah, like what's the worst that could happen, right?

Evan Goldberg: Well, this Jordan guy could kill me one day. He could be a serial killer.

Tim Ferriss: I'd be like totally the wrong people to ask that.

Seth Rogen: As in eaten by Jordan.

Tim Ferriss: It's so true. Some fans of mine have reached out to Warren Buffet and gotten handwritten letters back from him. You just never know.

Evan Goldberg: It's the same thing, like sometimes – and Seth and I will talk about this – we'll find ourselves doing an interview or something, and we look at each other and we're like, when did we agree to this? Why would we do this? Sometimes people just drop their guards and agree to shit they shouldn't.

Seth Rogen: Yeah, exactly.

Tim Ferriss: I'm not sure if that's like a wink-wink at me at the moment.

Seth Rogen: I've been in home movies I don't understand why.

Evan Goldberg: You call the person on the one day where their will is exhausted from whatever else and they're just like, yeah man, I'll meet with you as long as I can get off this phone call right now.

Seth Rogen: Exactly. Yeah, that's what I think, too. Just do it.

Evan Goldberg: Nike.

Seth Rogen: You meet so many people. Nike. Nike has the best tagline of all time. But it's like so many people talk about writing movies, and we did write a movie. And like my wife wanted to make a movie, so she raised a million dollars and made a movie.

It's not something that is completely unachievable. It's something that if you are somewhat talented and have a lot of determination and are willing to put yourself out there, and are willing to fail, then you can probably do something more than nothing.

Evan Goldberg: And in the end, *Superbad* was a success but make no mistake, for ten years it was a failure. And the first five drafts, if you read them, you'd be like, this is the worst thing I've ever read in my life.

Seth Rogen: And people told us over and over again, I don't think anyone's going to make this movie. And it literally didn't even occur to us to listen to them. It wasn't even a conversation of should we stop. We literally didn't even have that conversation. It was just like, fuck those people; let's go to the next one.

Evan Goldberg: To picture Stephen King writing his first book and then being like: man, I'm stumped. I'm gonna go be something else. You just keep going.

Seth Rogen: Blind belief in yourself.

Tim Ferriss: I think the Four Hour Workweek was turned down 26 or 27 times, also. I mean viciously, violently. I have these angry, sort of infuriated, insulted letters from acquiring editors turning it down. Alright, guys. I really appreciate all the time. Let's wrap up and we can do that with telling people where they can find more about you guys, find you on the social webs and so on, if they want to say hi.

Evan Goldberg: Due to a film called *The Interview*, we're not as active on the internet as we used to be.

Seth Rogen: I'm pretty active.

Evan Goldberg: I muck about on Twitter a little.

Seth Rogen: You're Evan Goldberg on Twitter.

Evan Goldberg: I'm Evan Goldberg on Twitter.

Tim Ferriss: Is it Evan, or Evan D Goldberg?

Seth Rogen: I think it's just Evan Goldberg.

Evan Goldberg: It's been awhile.

Tim Ferriss: I will put it in the show notes for everybody, also.

Seth Rogen: I'm Seth Rogen on Twitter.

Tim Ferriss: That's Rogen with an E or an A?

Seth Rogen: With an E. Not to be confused.

Evan Goldberg: If you write a letter and put it under the second L in the Hollywood sign, we go up there and we'll read it.

Seth Rogen: Exactly.

Tim Ferriss: Alright, guys. Thanks so much for taking the time. I really appreciate it. Everybody listening, of course thank you for listening, as always. And for all the show notes and everything else, you can go to fourhourworkweek.com, spelled out, and just click on podcast. And until next time, thanks for listening. Thanks, guys.

Seth Rogen: Thank you.

Evan Goldberg: Thank you.