Ride Along

ICE CUBE
KEVIN HART
JOHN LEGUIZAMO
BRUCE MCGILL
TIKA SUMPTER
BRYAN CALLEN
and
LAURENCE FISHBURNE

Executive Producers
NICOLAS STERN
RON MUHAMMAD
CHRIS BENDER
JC SPINK

Produced by
WILL PACKER
ICE CUBE
MATT ALVAREZ
LARRY BREZNER

Story by
GREG COOLIDGE

Screenplay by
GREG COOLIDGE and JASON MANTZOUKAS
and
PHIL HAY & MATT MANFREDI

Directed by
TIM STORY
CAST

James Payton ........................................ ICE CUBE
Ben Barber ........................................ KEVIN HART
Santiago ............................................. JOHN LEGUIZAMO
Lt. Brooks ........................................... BRUCE MCGILL
Angela Payton ....................................... TIKA SUMPTER
Miggs ................................................. BRYAN CALLEN
Omar ................................................. LAURENCE FISHBURNE
Marko ................................................ DRAGOS BUCUR
Crazy Cody ........................................... GARY OWEN
Ramon ................................................ JACOB LATIMORE
Runflat ................................................ JAY PHAROAH
Morris The Kid .................. BENJAMIN “LIL P-NUT” FLORES, JR.
Marko’s Gunmen ...................... ERIC BENSON
GREG REMENTER
Cafeteria Lady ............................. ANNA HOUSE
Dispatcher Gina .......................... JASMINE BURKE
Waiver Officer .............................. JULIE GRIBBLE
Bearded Biker .............................. JOHN KAP
Biker’s Wife ................................ ANONA TOLAR
Angry Car Owner ................. DWAYNE BROWN
Gun Shop Val ......................... LOUANNE LAFORTUNE
Shotgun Shooter ................. KEITH WALTERS
Jay ............................................... DAVID BANNER
Pawn Shop Owner .............. JAMES LOGAN
Market Cashier ............... CHASE ANDERSON
Market Shoppers .............. ANGIE STONE
EMMANUEL HUDSON
Strip Club Manager ........ KENNY ALFONSO
Tweakers ................................. PHILLIP DEVONA
OMARI WALLACE
Hostages ................................. SHEENA KHARAZMI
THIDA PENN
Roberto ................................. AARON SAXTON
Gang Lieutenant ................. MARK HICKS
Omar Gangster .................. JOSEPH WILLIAMS
Serbian Boss ....................... WILLIAM NEENAN
Serb ............................................ BRIAN OERLY
Carjacked Driver ......... WILLIAM HORTON
Assface23 ............................ ERIC GOINS
Ballsdeep23 ......................... LUCIUS BASTON

Suds31 .......................................... DREW GOIN
News Reporter ........................ ELLE DUNCAN
Dr. Cowan ..................................... GARY WEEKS
Medic Jeffrey ............................. JEFF ROSE
Stunt Coordinators .......... NOON ORSATTI
LARNELL STOVALL
Stunts ........................................ HANK AMOS
RAVEN BAKER
CLAYTON BARBER
NICK BENSEMAN
JOHN BERNECKER
BRENT BERNHARD
PAULINE BOUDREAUX
JWAUNDACE CANDECE
TYE CLAYBROOK, JR.
SCOTT DALE
PHILIP DIDO
KIM DO
JARED EDDO
JUSTIN EVANS
TROY FARUK
ROBERT FISHER
DANIEL GRAHAM
DANTE HA
REGIS HARRINGTON
THAYR HARRIS
JERMAINE “JT” HOLT
ZEE JAMES
JACOB KABEL
HENRY KINGI, JR.
JORGE LONGORIA
ANDY MARTIN
JESSICA MERIDETH
DAVE MORIZOT
ROWBIE ORSATTI
CALE SCHULTZ
ERIK SCHULTZ
LONNIE SMITH
GREG SPROLES
TODD TERRY
TRACY E. THOMAS
BRIAN TODD
Music Production .................. DJ NU-MARK
Score Programming .................. CHEAPSHOT
Additional Programming .......... TODD HABERMAN
                                 JAMES KATALBAS
                                 MICHAEL MAYEDA
                                 JASON RABINOWITZ
                                 JESS STROUP
                                 KENNY VANDERBERG
                                 PHILIP WHITE
Assistant Engineer ................. KEITH UKRISNA
Scoring Assistants ................. ALEXANDER BORNSTEIN
                                 DREW SILVERSTEIN
Score Contractor .................. DAVID LOW
Recorded at ......................... EASTWOOD SCORING STAGE
Mixed at ............................. SONIC FUEL STUDIOS
Mobile Dailies & Digital Intermediate by .......... LIGHT IRON
DI Colorist ............................... CORINNE BOGDANOWICZ
DI Supervisor ......................... PAUL GEFFRE
DI Producer .............................. DES CAREY
Main Titles by ......................... PICTURE MILL
End Crawl by .......................... SCARLET LETTERS
Camera Cranes, Equipment & Car .......... CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.
Action Second Unit DP .............. JOSH BLEIBTREU
Additional Unit DP .................. SCOTT KEVAN
Visual Effects by ..................... LEVEL 256
Visual Effects Supervisor .......... SCOTT M. DAVIDS
Visual Effects Producer .......... SETH KLEINBERG
Visual Effects Coordinator ....... DENNIS MURILLO
Compositors ........................... MICHAEL BOGEN
                                 JOSHUA BOLIN
                                 CHRIS CHAPPELL
                                 MYONG CHOI
                                 GEOFF DUQUETTE
                                 JALAL JEMISON
                                 JOSH JOHNSON
3D Artists ............................. JONATHAN IWATA
                                 TODD SHERIDAN PERRY
Visual Effects by ................. .HALON ENTERTAINMENT LLC

SOUNDFRACK ON BACK LOT MUSIC AND
VARÉSE SARABANDE

“POPPIN’ OFF”
Written by Eddie Smith III, Jesse Rankins, Jonathan Wells
Performed by Watch The Duck
Courtesy of Epic Records
By arrangement with Sony Music Licensing

“LET’S GO”
Written by Michael Atha, Carl Mitchell, Jonathan Smith,
Trevor Smith, Travis Barker, Kevin Bivona
Performed by Travis Barker feat. Yelawolf, Twista,
Busta Rhymes and Lil Jon
Courtesy of Interscope Records
Under license from Universal Music Enterprises

“MOVE BITCH”
Written by Michael Tyler, Bobby Sandimanie,
Craig Lawson, Jonathan Smith

“HOW YOU LIKE ME NOW”
Written by Kelvin Swaby, Dan Taylor, Spencer Page,
Chris Ellul, Arlester Christian

“POCKET FULL”
Written by Emmanuel Duncan, Kofi Sabah
Performed by Envy
Courtesy of Press Play, Ent.
By arrangement with Fine Gold Music LLC

“HOW I COULD JUST KILL A MAN”
Written by Senen Reyes, Louis Freese, Larry Muggerud,
Jimmy McCracklin, Lowell Fulsom
Performed by Cypress Hill
Courtesy of Columbia Records
By arrangement with Sony Music Licensing
Contains a sample of “Tramp” performed by
Lowell Fulsom
Courtesy of The Capitol Music Group
Under license from Universal Music Enterprises

“DOWN THE ROAD”
Written by Kevin Double, Pierre Forestier, Arnaud Fradin,
Guillaume Jaulin, Thomas Le Vexier, Sylvain Richard
Performed by C2C
Courtesy of Casablanca Records/Mercury Records France
Under license from Universal Music Enterprises
“ROLLING AND TUMBLING AROUND”
Written by John Grimaldi
Performed by Studebaker John & The Hawks
Courtesy of Blind Pig Records and Ford Music Services

“MS. NEW BOOTY”
Written by Warren Mathis, Michael Crooms, Eric Jackson, Deongelo Holmes
Performed by Bubba Sparxxx feat. Ying Yang Twins
Courtesy of Virgin Records America
Under license from Universal Music Enterprises
Ying Yang Twins appear courtesy of TVT Records/The Orchard

“SOUL MAKOSSA”
Written by Manu Dibango

“THRILL IS GONE (RIDE ALONG REMIX)”
Written by Rick Darnell, Roy Hawkins
Performed by Little Milton
Remix by Distortion Orphans
Courtesy of Stax Records
Used by permission of Concord Music Group, Inc.

“It Was a Good Day”
Written by O’Shea Jackson, Albert Goodman, Harry Ray, Sylvia Robinson, Marvin Isley, Ronald Isley, Ernie Isley, O’Kelly Isley, Rudolph Isley, Christopher Jasper

“HEADBAND”
Written by Bobby Ray Simmons, Jr., Tauheed Epps, Dijon McFarlane, Stanley Cox, Tyrone Griffin, Jr., Mikely Adam, Clarence Montgomery III
Performed by B.o.B feat. 2 Chainz
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV Licensing
2 Chainz appears courtesy of The Island Def Jam Music Group

“SOUND OF DA POLICE”
Written by Lawrence “KRS-One” Parker, Bodie Chandler, Alan Lomax, Eric Burdon, Rodney Lemay
Performed by KRS-One
Courtesy of RCA Records
By arrangement with Sony Music Licensing

“I LUV DEM STRIPPERS”
Written by Tauheed Epps, Onika Maraj, Ray Parker, Jr., Rico Brooks, Travis McFetridge, Brandon Henshaw
Performed by 2 Chainz feat. Nicki Minaj
Courtesy of The Island Def Jam Music Group
Under license from Universal Music Enterprises
Nicki Minaj appears courtesy of Young Money/Cash Money/Universal Republic

“SUBE ME LO”
Written by Bobby Bishop, Chantha Luk, Ildefonso Silva, Efrain Lopez, Jorge Almodovar
Performed by DJ Morphiziz
Courtesy of Beatmart Records/Position Music

“I WANNA GET NEXT TO YOU”
Written by Norman Whitfield
Performed by Rose Royce

“WILLIAM TELL OVERTURE”
Written by Gioachino Rossini
Arranged by Keith Blainville

“SUPER MARIO BROS.—MAIN TITLE”
Written by Alan Anthony Silvestri
Performed by Adam Gubman

“HAPPY”
Written by Pierre Forestier, Guillaume Jaulin, Thomas Le Vexier, Derek Martin, Sylvain Richard
Performed by C2C feat. Derek Martin
Courtesy of Casablanca Records/Mercury Records France
Under license from Universal Music Enterprises
“CALL THESE BOYS”
Written by Keith Harris, Estelle Swaray, Angelique Cinelu, Tim Stewart
Performed by Estelle
Courtesy of New London Records

PRESENTED IN ASSOCIATION WITH DENTSU INC./FUJI TELEVISION NETWORK, INC.

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Credits as of July 9, 2013
ICE CUBE (Barbershop, 21 Jump Street) and KEVIN HART (Think Like a Man, Kevin Hart: Let Me Explain) lead the lineup in Ride Along, the new film from TIM STORY, the director of the blockbuster comedy Think Like a Man. When a fast-talking guy joins his girlfriend’s brother—a hot-tempered cop—to patrol the streets of Atlanta, he gets entangled in the officer’s latest case. Now, in order to prove that he deserves his future bride, he must survive the most insane 24 hours of his life.

For the past two years, high-school security guard Ben (Hart) has been trying to show decorated APD detective James (Cube) that he’s more than just a video-game junkie who’s unworthy of James’ sister, Angela (TIKA SUMPTER of Tyler Perry’s A Madea Christmas, television’s The Have and Have Nots). When Ben finally gets accepted into the academy, he thinks he’s earned the seasoned policeman’s respect and asks for his blessing to marry Angela.

Knowing that a ride along will demonstrate if Ben has what it takes to take care of his sister, James invites him on a shift designed to scare the hell out of the trainee. But when the wild night leads them to the most notorious criminal in the city, James will
find that his new partner’s rapid-fire mouth is just as dangerous as the bullets speeding at it.

Joining Cube and Hart for the action-comedy are JOHN LEGUIZAMO (*The Lincoln Lawyer, Kick-Ass 2*) and BRYAN CALLEN (*The Hangover, Warrior*) as Santiago and Miggs, James’ fellow officers on the force; BRUCE McGILL (*Lincoln, Collateral*) as Lieutenant Brooks, the men’s harried officer-in-charge; and LAURENCE FISHBURNE (*The Matrix, Man of Steel*) as Omar, the mysterious ruler of the crime-ridden underworld.

In supporting roles in *Ride Along* are GARY OWEN (*Think Like a Man*) as Crazy Cody, the worst kind of call to get for a newbie cop; JACOB LATIMORE (*Black Nativity*) as the soon-to-be-delinquent Ramon; JAY PHAROAH (*Saturday Night Live*) as the even shadier Runflat; BENJAMIN ‘LIL P-NUT’ FLORES, JR. (*Haunted Hathaways*) as Morris The Kid, Runflat’s brother; and DRAGOS BUCUR (*The Way Back*) as Omar’s second-in-command-thug, Marko.

Director Story is supported in the film by producers WILL Packer (*Think Like a Man, Obsessed*), Cube, MATT ALVAREZ (*Are We There Yet?, The Longshots*) and LARRY BREZNER (*The Greatest Game Ever Played, Good Morning, Vietnam*). The filmmakers craft *Ride Along* from a story by GREG COOLIDGE (*Employee of the Month*), and a screenplay by Coolidge and JASON MANTZOUKAS (*TV’s Children’s Hospital*) and PHIL HAY & MATT MANFREDI (*Clash of the Titans*).

The talented behind-the-scenes team is led by a group of longtime collaborators and a crew new to the team, including director of photography LARRY BLANFORD (*Think Like a Man, Kevin Hart: Let Me Explain*), production designer CHRIS CORNWELL (*Think Like a Man*, upcoming *No Good Deed*), editor CRAIG ALPERT (*Borat, Knocked Up*) and composer CHRISTOPHER LENNERTZ (*Horrible Bosses, Think Like a Man*).

*Ride Along* is executive produced by NICOLAS STERN (*Warm Bodies*), RON MUHAMMAD (*First Sunday*), CHRIS BENDER (*The Hangover*) and JC SPINK (*We’re The Millers*).

ABOUT THE PRODUCTION

Rev the Engines: The Comedy Begins

*Ride Along* began its journey to the big screen several years ago when writer Greg Coolidge pitched producer Larry Brezner his idea for a buddy comedy. Recalls Brezner: “I thought that the time was right for *Ride Along* because it had been a while since I’d seen an action-comedy like *48 Hours, Trading Places*—those classic buddy comedies that work so well with two people in conflicted situations just being funny.”
Brezner offers what draws so many of us to the genre and why comedy can juxtapose so well into action: “The great thing about this type of movie is that the action doesn’t necessarily mean that it’s faster. It means that there’s action going on that provides life-threatening tension. In this world where there’s a lot of tension and things are exploding, the most mundane conversation can be the funniest conversation of all.”

Although the project was in development for a few years at another studio, it would take just the right combination of cast and filmmakers to reunite several longtime friends with some fresh new comedic faces, starting with actor and producer Ice Cube.

Cube shares how the action-comedy made its way to Universal Pictures: “The movie had been over at New Line, but it just wasn’t coming together. Then we started getting more traction and heard that Kevin Hart loved the script, and I admired his stand-up a lot. So we came to Universal with the movie; then we got Kevin and our director, Tim Story. They worked together on Think Like a Man, and I worked with Tim on Barbershop, so we’re getting the band back together.”

The comedy duo was ready to bring to life the story of a tough detective and a high-school security guard who dreams of becoming the cop’s brother-in-law—a tale that had been honed over the years by Coolidge’s fellow writers, Jason Mantzoukas and the team of Phil Hay & Matt Manfredi.

An Atlanta school guard by day and video game aficionado by night, Ben fluctuates between reality and fantasy…longing to be an officer of the law and finally wed to his girlfriend, Angela. After being accepted into the police academy, Ben seeks permission from Angela’s brother, gruff detective James, for her hand in marriage. However, Ben soon finds that James’ “help” may be more than he bargained for. With every intention of getting rid of this clown once and for all, James is ready to give the “pre-cadet” the ride along of his life…and scare him away from their family for good.

Cube’s longtime production partner, Matt Alvarez, discusses his team’s interest in developing the action-comedy for Cube and Hart, which dovetailed with Brezner: “There was a void in the marketplace for buddy-action movies. We approached this film by going back to the classics like 48 Hours, Midnight Run, even Beverly Hills Cop. When we dove into this, we wanted to go back to the movies that we grew up on—classics that still resonate with an audience.”

Alvarez explains that bringing together Cube and a former cohort was key to getting Ride Along off the ground: “The first movie I did with Tim was

Ben bugs the hell out of James.
Barbershop, and over the course of the 10 years since that film, when certain things would come across my desk, I'd call him and we'd talk about it. I knew from the experience on Barbershop and the performances that Tim got out of our actors on that film there was no doubt that he could do this movie. He also had the preexisting relationship with Cube, Kevin and Will Packer, so it was just a family coming together again.”

Story’s last movie, the blockbuster Think Like a Man, helped launch the film career of successful comedian Hart, and Story was eager to work with the actor again. The director explains his interest in Ride Along, a film he refers to as a “comedic take on Training Day.” He says: “The idea was to put Kevin with Cube, and we all loved that. The good thing about it is that when we finally met to discuss the project, they got along very well. You could tell in the room that their humor together would play amazingly well on camera. They have a great chemistry.”

Hart discusses what drew him to this character: “Ben is a quirky guy who lives in a world of make-believe, with hints of reality. He’s that charming guy you root for. You know that his outlook on life is a little different. At the same time, once you get to know him, his point of view actually serves a purpose. But, more importantly, you see that he has a good heart. At the end of the day, he just wants to be liked.”

The seasoned comic and actor admits that he learned a lot after he was cast to perform by Cube’s side: “Seeing how engaged he is with his work, how committed he is to this project—he’s a polished actor and a professional. Cube is who you want to be when you evolve to a certain level in your career. For me, it was more of an education.”

Producer Packer, who had worked with Story and Hart on Think Like a Man, agrees with his director on why the pairing was so natural: “The relationship between Kevin and Cube works so well because of the dynamics. Cube is the ultimate straight man. I don’t care what is going on in front of or behind the camera, he has this ability to not crack a smile. We would be shooting a scene, and Kevin was absolutely unhinged. Everybody in front, behind the crew, is laughing and can’t keep a straight face. But Cube has the classic Cube scowl. He does not break!”

Comedy proves abundant in Ride Along, whether it is the height difference between Ben and Angela or the incorporation of Cube’s iconic rap lyrics into the movie’s dialogue. Offers Cube: “It’s a good reminder to the audience that we’re having fun and that anything goes in this movie. You never know what you’re going to see. You’ve got to be prepared for anything.”

Stand-Ups and Stand-Outs:
Supporting Cast

Filmmakers searched for a performer who fit their ideal vision of Angela, the woman at the center of our comedy triangle. Alvarez gives a bit of extended
background to the story: “Ben is dating James’ sister, and he’s now at the point where he wants to ask her to marry him. In order to do that, he feels like he needs to get approval from her brother because their parents are no longer around. Ben feels he needs to respect that process. Because James doesn’t like him and doesn’t want him to marry his sister, he invites him on a ride along to try and scare him away. Once we get on that journey, all hell breaks loose.”

Packer explains the team’s challenge in finding the ideal performer: “We wanted an actress who we felt like the audience could understand why she would love somebody like Ben—who is a lovable guy, but not in a typical sort of a way—and also who is independent enough that you would believe she’s her own woman. Yet, we wanted someone soft enough, and dependent on somebody like James, that she could play the baby sister.”

The producer adds that—whether it was enduring the countless jokes or managing the testosterone on set—Sumpter was the ideal choice for Ride Along’s female lead. He sums: “It’s an action-comedy, so of course you’re going to have a lot of guys being guys. Tika held her own. I talked to her about how loose and fun the set was, and the amount of jokes and great camaraderie that happens. Tika fit right in; she kept up with the boys.”

Sumpter shares that when acting with a comic, you must be prepared for the unexpected. She provides: “They change things; they’re like, ‘Well, let’s try this way.’ So you get to exercise your brain through these mental challenges. That said, all I did was laugh most of the time.”

A number of factors came together to coalesce the perfectly gelled cast of top-notch comedians. One of the comics, Bruce Callen, caught Packer’s attention when he played a small part in the Packer-produced About Last Night, in which Hart starred.

Of the creative process, Callen shares: “Now what Tim, Will and Cube do is allow us, because we’re comedians, to take liberties. So we’d come with suggestions and we’d say, ‘This might be funny; let’s try this.’ That’s where they use our improvisation skills, and that’s what’s been so satisfying. I was able to try material off-the-cuff and feel safe to do it.”

Similar to his fellow castmates, John Leguizamo wanted to be part of the project from the beginning. He remembers: “Tim gave me the script, and I laughed out loud. I was riding a subway and people were looking at me. I didn’t care because it was so freaking funny. I knew it was going to be perfect.” Still, according to Leguizamo, putting so many comedians together in a movie is not always such a smooth ride: “Usually it’s not a good thing, because a lot of comics are a pain in the ass and incredibly competitive, but Kevin is so generous and he’s so cool. He has come through the ranks.”

**Morris (BENJAMIN ‘LIL P-NUT’ FLORES, JR.) taunts Ben.**
As far as Packer was concerned, having comics in the movie was a no-brainer. He explains: “We wanted to have comedians in the cast, especially guys that do stand-up, because they understand the flow and the rhythms of comedy. That’s something very important in a film when you must cut, retake, reset and then you edit all the material together. Even though it’s a methodical process, the free-flowing energy that comedians bring shows in the final product.”

It was particularly interesting for the producers to watch the many stand-up comics on set ply their trade. Alvarez gives a prime example: “When Kevin decides to let loose, there’s no telling what he’s going to do. He’ll go really big and completely off the wall with things. It’s hard to watch as a crew because you want to start laughing, and we did at times. There’s really no way to describe it except for hilarious.”

While comedians were of paramount importance, casting the ominous and omnipotent Omar, the man who runs the Atlanta underground with an iron fist, was task No. 2. Filmmakers chose celebrated actor Laurence Fishburne for the role of the perennial thorn in James’ side. The mystique of having the celebrated performer in the production reverberated throughout the set. Shares Packer: “The cast was whispering ‘Morpheus is here.’ It was so cool because he’s such an actor’s actor. He has such a commanding presence and brings such a gravitas to anything that he does.”

**Georgia on My Mind: Production in Atlanta**

From the first scene in the movie, many visitors to Atlanta will know exactly where the action is about to take place. With its lush neighborhoods and industrial inlets, Atlanta is home to both ends of the Southern hospitality spectrum. That said, it also brings in the seedy underworld of crime—and international crime at that. Atlanta’s industrial cul-de-sac shrouded in darkness are perfect for the surly happenings in this story.

On the flip side are the suburban neighborhoods, quaint and quiet, straight out of *Southern Living* magazine. Still, Atlanta has a strong urban community and nothing says Atlanta urban life more than a black car with a matte finish, which James rides so effortlessly through the streets of Georgia’s capital city.

The streets of Atlanta are accommodating ushers to the foils and follies this adventure entails. Even on the basketball courts where everything goes down in the neighborhood—future all-stars learn the fundamentals of the game, cops shake down potential informants and deals are signed, sealed and delivered on everything from drugs to campaign votes. Packer says shooting in this Southern city was all part of the master plan.

“We wanted the movie to feel real and to utilize our resources the best we could. We wanted to shoot...
Atlanta for Atlanta and get a feel of the rhythms and the movement and pulse of Atlanta.”

Alvarez explains that shooting on practical locations in a city like Atlanta, where both Cube and Hart have large fan bases, presented crowd-control issues at times. He says: “You always have to factor in interruptions here or there because the guys are going to give autographs and both of them are very gracious stars and respect and appreciate their fan base. They want to take the time to go sign autographs and take pictures, because they know those are the people that are going to buy tickets to their movies, concerts or stand-ups.”

The citizens of Atlanta who were on the sidelines cheered on the cast whenever they had the opportunity. Reflects Hart: “It was cool. We were in these neighborhoods. We took the time to stop in between takes and speak and shake hands and take pictures and show appreciation to our fans who are supporting us.”

Cube agrees, “In Atlanta, it’s cool to pick the landmarks and let them ride. The people were real cool and receptive and excited that we were there filming. Not too often do you find excited extras on a movie set, but people were very excited that Hollywood basically invaded Atlanta.”

Just like any other Southern town, there are the gated communities that cuddle the social microcosms of those who can afford to get in to acquire that house of their very own. Still, with its gun ranges, this is what Atlanta represents—the old-timey Southern culture strolling alongside progressive liberals—living hand in hand.

Old warehouse factories symbolize Atlanta as an industrial leader throughout history. Some of those old factories have been converted to upscale condos and such, and the remaining abandoned ones serve as perfect places for the grand showdown in Ride Along. Story says that although he has directed movies on contained soundstages, being on location always brings another layer to the finished product: “I looked forward to taking the elements of a city, which are things that we could not art direct or things that we could not create. That made the process feel organic.”

Go Big or Go Home: **Stunts and Action**

The action comes out blazing from the first scene with a shootout and motorcycles crashing through glass. Cube describes his James’ stunts and action: “You have to build up the character as that guy who will do whatever it takes to get the job done. It just sets it up for everything that’s going to happen in the movie.”
Because *Ride Along* is an action-comedy, there was a lot of wiggle room to go there. Shares Packer: “We had an opportunity to do some really cool driving sequences. We had guns going off and blew up a building. Even Kevin got a kick out of being able to shoot big guns.”

But, according to Packer, sometimes Hart pulled back. He laughs: “Kevin was so excited about it. He wanted to do all of his own stunts until it was actually time to do the stunts. Kevin is the guy who says: ‘I’ll do my own stunts. I’m ready, let’s go!’ Then, when we told him, ‘Kevin we need you to jump from this car to this car, flip over and land on the ground,’ he’d say, ‘Oh, I’m not doing that. You are going to need a stunt man because I’m not going to do that.’ That is a Kevin Hart quote!”

There’s so much action in this film even the experienced Story was challenged. “I must admit, I’ve never blown up an entire building. I’ve done it in CG so I looked forward to fire and pyrotechnics,” says the director. “There’s only one reason to do this stuff—if you do it big. So we set the entire place on fire.”

Although her character isn’t a cop, even Sumpter was able to get in on the action. She laughs: “I get to kick a little butt. I was able to be vulnerable and scared, but I was still able to be strong and to maintain dignity. I did some stunts and really enjoyed the process.”

Leguizamo agrees with his co-star: “I did a little of everything. When I worked on stunts, I was able to go to the shooting gallery using guns. We all had to be on the ball with this flick.”

Production wrapped, director Story reflects on the process of making *Ride Along*: “I often say we’ve got a lot of great ingredients to go make what we’re making and hopefully it’ll turn out great. With this film, I do believe that we’ve captured some magic. I’m ecstatic because Cube and Kevin’s chemistry is undeniable. Hopefully we’ve got something really big.”

About the Cast

As much as technology, business and society have changed since the 1980s, one thing has remained constant: ICE CUBE (James Payton/Produced by). Cube has been a premier cultural watchdog. His astute detailed commentary on the American experience is unflinchingly honest and sobering, while his deft comedic touch has endeared him to several generations of fans.

Growing up in crime- and gang-infested South Central Los Angeles in the 1970s and 1980s, Cube learned how to navigate a world where the lines between right and wrong shifted constantly. Equally important, the Los Angeles-based entertainment mogul also found a lasting way to present the comedy that exists in the midst of difficult situations.

After penning the most memorable lyrics on N.W.A’s groundbreaking songs “Straight Outta Compton” and “F&ck Tha Police,” Cube left the group at the peak of its popularity because of a pay dispute. That move led to one of the most successful careers in music history. As a solo recording artist, Cube has sold more than 10 million albums while remaining one of rap’s most respected and influential artists.

Cube’s first two albums, 1990’s “AmeriKKKa’s Most Wanted” and 1991’s “Death Certificate,” are widely considered two of the best rap albums ever released. Cube’s wry wit on such songs as “Once Upon a Time in the Projects” and “A Gangsta’s Fairytale” was masterfully juxtaposed against the searing social commentary on such selections as “I Wanna Kill Sam” and “Black Korea.”

Subsequent singles “It Was A Good Day,” “Check Yo Self,” “Wicked” and “Bop Gun (One Nation)” solidified Cube’s elite status as an adventurous performer who routinely shifted stylistic, thematic and sonic gears while remaining artistically sharp and at the top of the charts. It’s a trend that continued when the Californian started releasing albums on his own Lench Mob Records in 2006. His “Laugh Now, Cry Later” album spawned the hits “Why We Thugs” and “Go to Church,” which featured Snoop Dogg and Lil Jon. Both songs were among the most popular rap songs that year.

Beyond music, Cube has established himself as one of entertainment’s most reliable, successful and prolific figures. In the film arena, he’s an accomplished producer (Friday, Barbershop 2: Back in Business, Are We There Yet?), writer (Friday, The Players Club, The Janky Promoters), director (The Players Club), and actor, for which he is best known.

One of the most bankable actors in cinematic history, Cube’s films include the acclaimed Friday, Barbershop and Are We There Yet? franchises, as well as star turns as a conflicted teen in Boyz n the Hood, a greedy soldier in Three Kings and an elite government agent in xXx: State of the Union. Cube’s ability to bring a natural, everyman aesthetic to any film genre makes his characters compelling and memorable, whether he’s playing a confrontational career college student (Higher Learning) or skeptical football coach (The Longshots).

As a television producer, Cube took the Barbershop and Are We There Yet? series to successful network runs and also enjoyed success with the controversial Black. White., among other programs.

In 2012, Cube appeared in the blockbuster film 21 Jump Street and the independent thriller Rampart. His other film projects in development include a biopic on N.W.A and another Friday film. In addition to his film projects, he will produce and star in the FX series Eye for an Eye, a gritty drama where he will portray a paramedic bent on vengeance.

Cube is a pitchman for Coors Light and has filmed several commercials for the beverage. “The relationship is really just starting to pick up momentum,” Cube
says of his work with Coors Light. “Not only is it a good beer, but it’s cool that they wanted to expand their brand a little bit and go after somebody like me, someone that’s a little different than the normal sports or rock demographic. I think they’re trying to reach all avenues. They’re trying to be where some of the other beers aren’t.”

Fortunately for Coors Light, and his television and film partners, Cube is virtually everywhere. He completed an Australian tour in 2012, and hit the road domestically building to his forthcoming album, “Everythang’s Corrupt,” his 18th release as a solo artist or a member of a group (N.W.A, Da Lench Mob, Westside Connection).

On his new LP, Cube highlights the evolution of the United States of America, a land where honesty, love and respect have been replaced by a meaningless, fruitless pursuit of material spoils.

“Everybody’s trying to come up with more than they really need, and it’s driving people crazy,” Cube says of the mentality that inspired the piano-accented selection “One for the Money.” He continues, “If they can’t attain it, then they look for escape in another way, whether it’s drinking, drugs, dancing, having sex, whatever. Everybody’s trying to be somebody, which is cool. There’s nothing wrong with that. But you are somebody. You’re somebody before you’re trying to be somebody. I know a lot of famous dudes who aren’t good people. I know a lot of people that aren’t famous that are cool people, who set a good example and do the right thing.”

But doing the right thing seems much more difficult for people whose sole purpose is accumulating money and power. On the ominous “Everythang’s Corrupt,” Cube explains how money is often the answer to questions about why things work the way they do. “You can never let the world puzzle you,” he explains. “All you’ve got to do is follow the money and you’ll see why things don’t get done or things get done. It’s a shame that the dollar has become more important and more precious than life itself to so many.”

Cube remains raw and uncompromising, as much of popular rap focuses on trite topics. It’s a stance he’s held since the mid-1980s when he broke through as a member of gangster rap pioneers N.W.A on the funky, “Can I Hit Some of That West Coast Shit?” Cube dares the new generation of artists to push the genre forward, something he’s been doing throughout his entire career. “It’s basically saying, what you’re about to do, I’ve done it already,” he reveals. “It’s like, ‘C’mon, man.’ Come new. And if you’re new, you’ll stand out.”

To his point, Cube has stood out throughout his remarkable career. His ability to adapt to new trends and styles and put his twist on them without losing his own identity puts him in an elite class of recording artists of any genre. With the bouncy “Sic Them Youngins On ‘Em,” he showcases an undulating delivery that counters his typically stoic, commanding flow.

That type of artistic alchemy also allows Cube to craft a song like “The Big Show,” where he lets the world know that in the real world, he’s going to remain true to himself regardless of with whom he’s interacting. “I just be myself man, and you’ve just got to take it or leave it, whether you’re the homie in the hood or Obama,” he says. “You’ve just got to take me how I am. Where I come from, it makes me real equipped to deal with everybody.”

As a multimedia juggernaut, Cube has built a career that remains robust, if difficult to categorize. “It’s hard to define,” he says. “My brand, if I could put it in a nutshell, is that I believe I’m a solid artist. I always go back to that word: solid. Solid like a Harley-Davidson is solid. I hope people trust that when I put my name on something that it’s not garbage. I’m not just throwing it at you. I’m trying to give you an experience.”

And he’s excelled at that, time and time again.
If there’s one thing KEVIN HART (Ben Barber) can do, it’s sell shoes. If there’s one thing Kevin Hart can do better than sell shoes, it’s explode into one of the foremost comedians and entertainers in the industry today.

Hart began his career sizing men and women for footwear, when a chance, electrifying performance at amateur night in a Philadelphia comedy club changed his life. Hart quit his shoe salesman job and began performing full-time at such venues as The Boston Comedy Club, Caroline’s on Broadway, Stand Up NY, the Laugh Factory and The Comedy Store in Los Angeles. However, it was his first appearance at the Montreal Just for Laughs Comedy Festival that led Hart into roles in feature films such as Paper Soldiers, Scary Movie 3 and Along Came Polly, which starred Ben Stiller and Jennifer Aniston.

Hart has worked nonstop ever since, bursting onto the scene as one of the most versatile comedy actors in film and television, and 2013 has been no exception. While having starred in Warner Bros.’ Grudge Match, opposite Sylvester Stallone and Robert DeNiro, and completed filming for Screen Gems’ remake of About Last Night, he continued his incredible run with a starring role in Screen Gems’ Think Like a Man, a comedy based on Steve Harvey’s best-selling book, which grossed $95 million worldwide, and had a supporting role in Nicholas Stoller’s comedy The Five-Year Engagement, produced by Judd Apatow for Universal Pictures.

In September 2011, Hart released Laugh at My Pain, the feature film version of his comedy tour of the same name. The movie grossed more than $7 million and was 2011’s most successful film released in fewer than 300 theaters. The Laugh at My Pain tour was so successful, it catapulted Hart to 2011’s No. 1 comedian on Ticketmaster, and in February 2011, he sold out the Nokia Theater for two nights in a row, breaking the record previously set by Eddie Murphy. This led to the Laugh at My Pain DVD hitting double platinum in February 2012, after being on sale for only a month.

Hart’s previous film credits include Little Fockers, which starred Robert DeNiro and Stiller, Death at a Funeral, Fool’s Gold and The 40-Year-Old Virgin.

In 2009, Hart’s one-hour Comedy Central special, Kevin Hart: I’m a Grown Little Man, became one of the highest-rated specials for the network. In 2010, Hart’s Seriously Funny was one of the fastest-selling DVDs, going triple platinum, aided by the Comedy Central special of the same name, which was the year’s highest-rated comedy special.

Hart’s additional television credits include hosting BET’s classic stand-up comedy series Comic View: One Mic Stand; a starring role on ABC’s The Big House, which he also executive produced and wrote; and recurring roles on Love, Inc., Barbershop and Undeclared.

With his passion for stand-up and entertainment, Hart continues to tour the country to sold-out audiences. Hart currently lives in Los Angeles with his family.
A multifaceted performer and Primetime Emmy Award winner, JOHN LEGUIZAMO (Santiago) has established a career that defies categorization. With boundless energy and creativity, Leguizamo’s work in film, theater, television and literature cover a variety of genres, continually threatening to create a few of its own.

In December, Leguizamo was one of the lead voices in 20th Century Fox’s holiday film Walking With Dinosaurs.

In February, Leguizamo will be seen in the anti-romantic comedy Fugly!, an autobiographical feature which he wrote, produced and starred. Fugly! is a revenge film for every teenage boy who has overcome his own awkwardness to one day marry the quintessential trophy wife. The film also stars Rosie Perez, Radha Mitchell and Griffin Dunne. Leguizamo recently filmed his fifth HBO special for his hit Broadway show Ghetto Klown, which is scheduled to premiere in March.

Leguizamo was recently seen in Ridley Scott’s crime drama The Counselor, opposite Brad Pitt, Michael Fassbender and Javier Bardem, and Universal Pictures’ Kick-Ass 2, with Chloë Grace Moretz and Jim Carrey. He just completed production on the independent film Stealing Cars.

In 2012, Leguizamo reprised his role as the voice of Sid in Ice Age: Continental Drift, which became the fifth highest-grossing film that year. That same year, he starred in the Spanish-language film El Paseo 2. It was the highest-grossing film in the history of Colombian cinema and will premiere in the United States on HBO Latino.

In 2011, Leguizamo returned to Broadway with his solo play Ghetto Klown, the next chapter in his hugely popular personal and professional story. Directed by Academy Award® winner Fisher Stevens, Ghetto Klown follows in the unabashed, uncensored and uninhibited tradition of Leguizamo’s Mambo Mouth, Spic-O-Rama, Freak, and Sexaholix…a Love Story.

Leguizamo’s recent film credits include Vanishing on 7th Street, The Lincoln Lawyer, the Ice Age franchise, Love in the Time of Cholera, The Happening, Righteous Kill, The Babysitters, The Take, Where God Left His Shoes, Miracle at St. Anna, Land of the Dead, Assault on Precinct 13, Sueño, Spun, Summer of Sam, King of the Jungle, Spawn, William Shakespeare’s Romeo + Juliet, Dr. Dolittle, Carlito’s Way and Casualties of War.

For his performance as a sensitive drag queen in To Wong Foo Thanks for Everything, Julie Newmar, Leguizamo garnered a Golden Globe nomination for Best Actor in a Supporting Role in a Motion Picture. Leguizamo also picked up ALMA Award nominations for his roles in Moulin Rouge (Outstanding Supporting Actor in a Motion Picture) and King of the Jungle (Outstanding Actor in a Motion Picture). He was the recipient of the 2002 ALMA Award for Entertainer of the Year.

In summer 2007, Leguizamo returned to television in Spike TV’s limited series The Kill Point, in which he played the leader of a gang of bank robbers who had recently returned from serving in Iraq. Additionally, he guest starred in NBC’s cornerstone drama ER, appearing in 12 episodes from 2005 to 2006, and in NBC’s My Name Is Earl, in 2006.

In 1991, Leguizamo created an off-Broadway sensation as the writer and performer of his one-man show Mambo Mouth, in which he portrayed seven different characters. He received Obie, Outer Critics Circle and Vanguardia awards for his performance.

Leguizamo’s second one-man show, Spic-O-Rama, had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades, including the Dramatists Guild of America’s Hull-Warriner Award for Best American Play and the Lucille Lortel Award for Outstanding Lead Actor. Leguizamo received the...
Theatre World Award for Outstanding New Talent, as well as a Drama Desk Award for Outstanding Solo Performance. Spic-O-Rama aired on HBO, receiving four CableACE Awards.

Freak, Leguizamo’s third one-man show, ended a successful run on Broadway in 1998. Billed as a “Semi-Demi-Quasi-Pseudo Autobiography,” Freak was described by The New York Times as “scathingly funny.” It received a Tony Award nomination for Best Play. Along with earning a Tony nomination for Best Performance by a Leading Actor in a Play, Leguizamo won the Drama Desk and the Outer Critics’ Circle awards for Outstanding Solo Performance. A special presentation of Freak, directed by Spike Lee, aired on HBO and earned Leguizamo the Primetime Emmy Award for Outstanding Performance in a Variety or Music Program as well as a nomination for Outstanding Variety, Music or Comedy Special.

In fall 2001, Leguizamo returned to Broadway with Sexaholix...a Love Story. Directed by Peter Askin, the play was based on the sold-out John Leguizamo Live! national tour. Leguizamo was nominated for an Outer Critics’ Circle Award for Outstanding Solo Performance, and the show received a Tony nomination for Best Special Theatrical Event. Sexaholix...a Love Story aired as an HBO special in spring 2002 and also toured the country. Leguizamo’s additional stage credits include A Midsummer Night’s Dream and La Puta Vida at the New York Shakespeare Festival and Parting Gestures at INTAR Theatre.

To add to his list of accomplishments, Leguizamo is an author. His autobiography, “Pimps, Hos, Playa Habas, and All the Rest of My Hollywood Friends: My Life,” was released by HarperCollins in October 2006. The New York Times called the book “brutally funny,” while USA Today named Leguizamo as “one of the most exciting talents to come along in some time.”

Leguizamo currently resides in New York City with his wife and two children.

BRUCE MCGILL (Lt. Brooks) is a seasoned actor, with more than 50 films under his belt. McGill began his acting career in 1977 with a part in Jonathan Demme’s Handle With Care and never looked back. He has worked with some of the industry’s top filmmakers, including Steven Spielberg, Doug Liman, Oliver Stone, Ron Howard and Cameron Crowe.


In addition, McGill has appeared in the TV film Recount and on such television series as Law & Order: Criminal Intent, Numb3rs, Psych, Lie to Me, Law & Order: Special Victims Unit, The Good Wife and Rizzoli & Isles.

In theater, McGill was part of the original cast of the Broadway musical My One and Only from 1983 to 1984. In January and February 2008, McGill performed in the Pasadena Playhouse production of Orson’s Shadow.

TIKA SUMPTER (Angela Payton) is one of Hollywood’s rising stars. Best 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 most recently starred in Tyler
**Perry’s A Madea Christmas** and in OWN’s *The Haves and the Have Nots*, which will return in January 2014. Sumpter stars as Candace Young in the one-hour drama, which is written, directed and produced by Perry.

Sumpter recently joined the cast of Universal Pictures’ James Brown biopic *Get on Up*, alongside Viola Davis, Octavia Spencer and Chadwick Boseman, in which she’ll portray singer Yvonne Fair. The film is being directed by Tate Taylor and will hit theaters August 1, 2014.

Sumpter’s additional film credits include *Sparkle*, opposite Whitney Houston and Jordin 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 was a member of the R&B group Twise. Their single, “Paint the World, America’s Anthem,” can be heard on “One Life, Many Voices,” a compilation album made in an effort to aid Hurricane Katrina victims, featuring the voices of *One Life to Live* cast members. 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.

**LAURENCE FISHBURNE** (Omar) has achieved an impressive body of work not only as an actor, but as a producer and director. In 1992, Fishburne won Tony, Drama Desk, Outer Critics Circle and Theatre World awards for his portrayal of Sterling Johnson in August Wilson’s *Two Trains Running*. His appearance in the 1993 premiere episode of FOX’s *Tribeca* landed him a Primetime Emmy Award. To complete the “triple crown,” he was nominated for an Oscar® in 1993 for his portrayal of Ike Turner in *What’s Love Got to Do With It*.

Fishburne received a Primetime Emmy Award nomination in 2011 for his portrayal of Thurgood Marshall in the HBO adaptation of the one-man play, *Thurgood*. He originally starred the role in the 2008 Broadway debut of the play, earning a Tony Award nomination for Best Actor and winning Drama Desk and Outer Critics Circle awards. In 2010, he reprised the role at Los Angeles’ Geffen Playhouse and the Kennedy Center in Washington, D.C.

Most recently, Fishburne appeared as Perry White in Zackh Snyder’s *Man of Steel* for Warner Bros. Pictures, and starred in Jeff Renfroe’s sci-fi thriller *The Colony*, alongside Bill Paxton, which was released in April. In addition to these 2013 releases, Fishburne continues to appear on NBC’s drama *Hannibal* as Jack Crawford, head of the FBI's Behavioral Sciences Unit.

In November 2011, Fishburne appeared as pastor Henry Covington in the Hallmark Channel’s *Have a Little Faith*, a movie adapted from best-selling author Mitch Albom’s novel of the same name. In September 2011, Fishburne starred in Steven Soderbergh’s thriller *Contagion*, alongside Gwyneth Paltrow, Matt Damon, Marion Cotillard, Jude Law and Kate Winslet.

Fishburne’s additional film credits include Nimród Antal’s *Predators* and the heist film *Armored*. In 2008, he joined the cast of CBS’ hit primetime show *CSI: Crime Scene Investigation* and signed a first-look production deal, via his Cinema Gypsy Productions, with CBS Paramount Network Television. Cinema Gypsy’s film credits include *Akeelah and the Bee*, *Five Fingers* and *Once in the Life*. Also in 2008, Fishburne was seen in the box-office success *21*, alongside Kevin Spacey.

In 2006, Fishburne reunited with his *What’s Love Got to Do With It* co-star Angela Bassett in *Akeelah and the Bee*, a performance that earned him an award.
for Best Supporting Actor at the 2006 Black Movie Awards. The film swept the show with three other wins, including Outstanding Motion Picture. Immediately following this, he co-starred in Mission: Impossible III and the acclaimed indie film Bobby, for which he shared a Screen Actors Guild Award nomination for Outstanding Performance by a Cast in a Motion Picture.

On stage in 2006, Fishburne starred in the Center Theatre Group’s production of Alfred Uhry’s drama Without Walls, directed by Christopher Ashley, at Mark Taper Forum in Los Angeles, and was awarded Best Actor at the 17th Annual NAACP Theatre Awards. He then starred opposite Bassett in August Wilson’s Fences at the Pasadena Playhouse, breaking the Playhouse’s sales record at the time with a sold-out run.

In 2005, he starred in Assault on Precinct 13 and, prior to that, was an integral part of the box-office sensations The Matrix, The Matrix Reloaded and The Matrix Revolutions. He also appeared in Clint Eastwood’s critically acclaimed Mystic River and Reggie Rock Bythewood’s Biker Boyz.

In 2000, Fishburne made his directorial debut with Once in the Life, which he also starred in, wrote and produced. The screenplay was based on the one-act play Riff Raff, in which he starred, wrote and directed in 1994. Riff Raff received critical praise and was later brought to New York’s Circle Repertory Theater. Its initial Los Angeles run was the first production under his LOA Productions banner.

In 1999, Fishburne appeared at the Roundabout Theatre Company’s Broadway production of The Lion in Winter as Henry II. In addition, he starred in and executive produced Always Outnumbered, directed by Michael Apted for HBO. In 1997, Fishburne received a Primetime Emmy Award nomination and an NAACP Image Award for his starring role in the HBO drama Miss Evers’ Boys, which he executive produced. Based on the true story of the Tuskegee Study, Miss Evers’ Boys won five Primetime Emmy Awards, including Outstanding Made for Television Movie and the coveted President’s Award, which honors a program that illuminates a social or educational issue.

Fishburne’s extensive film credits include Paul W.S. Anderson’s Event Horizon; Bill Duke’s Hoodlum, which he executive produced; the action-comedy Fled; Othello, making him the first African-American to play the Moor in a major screen release; the original HBO film Tuskegee Airmen, for which he received an NAACP Image Award as well as nominations for Golden Globe, Primetime Emmy and CableACE awards; Bad Company; John Singleton’s Boyz n the Hood and Higher Learning, which earned him another NAACP Image Award; Searching for Bobby Fischer; Deep Cover; Just Cause; and Steven Spielberg’s Oscar®-nominated The Color Purple.

Fishburne has been acting since he was 10 years old, when he starred on television’s One Life to Live before making his feature film debut at age 12 in Cornbread, Earl and Me. At 14, he was cast in a show for the Negro Ensemble Company and accepted to the High School of Performing Arts in New York. At age 15, Fishburne appeared in the epic Apocalypse Now. Following that, he continued to rack up impressive credits, including the features Class Action, King of New York, Red Heat, A Nightmare on Elm Street 3: Dream Warriors, The Cotton Club and Rumble Fish, and the telefilms Decoration Day, For Us the Living: The Story of Medgar Evers and A Rumor of War.

Fishburne serves as an Ambassador for UNICEF. In 2007, he was honored by Harvard University with the Artist of the Year Award for his outstanding contributions to American and international performing arts, as well as his humanitarian contributions.
After spending the first 14 years of his life in countries such as India, Pakistan, Greece and Lebanon, Bryan Callen (Miggs) moved to the USA. Callen went to high school in Massachusetts and earned his B.A. in history at American University in Washington, D.C. Callen made his television debut as a series regular on Mad TV, which also served as his breakthrough.

Callen has appeared on several television series, including In Plain Sight, Californication, Up All Night, Entourage, Sex and the City, Fat Actress, 7th Heaven, Stacked, King of Queens, Las Vegas, Significant Others, The West Wing, CSI: Crime Scene Investigation, CSI: Miami, Law & Order: Special Victims Unit, NYPD Blue, Suddenly Susan, Frasier and NewsRadio. He also appears regularly as Bilson, Neil Patrick Harris’ boss, on How I Met Your Mother. In addition, Callen has appeared in such feature films as The Hangover, The Hangover Part II, The Goods: Live Hard, Sell Hard, Old School, Bad Santa and Scary Movie 4. He will be seen in the upcoming My Man Is a Loser and About Last Night, both set for release in 2014. Callen has performed stand-up comedy on several TV shows including Comedy Central’s Live at Gotham and CBS’ Late Show With David Letterman. He has also taped Bryan Callen: Man Class, his one-hour comedy special, for Showtime.

Jay Pharoah (Runflat) is currently in his fourth season on Saturday Night Live (SNL). On the show, Pharoah is well-known for his wide array of uncanny impressions, including President Barack Obama, Will Smith, Denzel Washington, Stephen A. Smith and Kanye West, as well as for his recurring character of school principal Daniel Frye.

Pharoah developed his comedic skills at a young age at local comedy clubs. He went on to tour in the U.K., U.S. and Montreal.

Pharoah will next star in Get a Job, alongside Bryan Cranston and Anna Kendrick, Finally Famous, with Chris Rock, and Intramural. His past feature film credits include Lola Versus.

In August 2013, Pharoah’s SNL parody video of West’s “I Am A Dog,” was featured on the Above Average channel on YouTube and became an instant viral hit, reaching more than one million views in the first week. Pharoah and actress Kerry Washington teamed up to parody Ylvis’ “What Does the Fox Say?” Their version, “What Does My Girl Say?,” reached four million YouTube views in one week.

Originally from Virginia, Pharoah currently resides in New York City.
TIM STORY (Directed by) was born on March 13, 1970, in Los Angeles. Story began directing at the age of 12, making silent films with an 8mm camera he inherited from his older brother. His career aspirations expanded when he began producing talent shows at Westchester High School in Los Angeles, enjoying his education along with classmates such as jazz pianist Eric Reed and actresses Regina King and Nia Long, where he was voted student body president his senior year.

While in high school, Story briefly flirted with the music industry as a rapper, performing with Ice-T’s Rhyme Syndicate. However, just before signing a record deal with Warner Bros. Records, Story chose to no longer pursue performing, after learning that a close friend, and fellow performer, had been fatally shot.

Story continued his filmmaking career path at the University of Southern California (USC). He honed his storytelling skills at USC’s prestigious film school, while his twin sister, Tamryn, became a star on USC’s women’s basketball team.

After leaving USC, Story again indulged his musical instincts, this time by directing music videos. His cinematic style was showcased in music genres from R&B to pop. The artists he worked with during the 1990s and early 2000s included Jon B, ‘N Sync, K-Ci & JoJo, R. Kelly, Tyrese and India Irie.

During this period, Story and his wife founded The Story Company, an entertainment production company. Just to keep busy, he produced, wrote, edited and directed two feature length films, which he financed himself. The two independent feature films to his credit are One of Us Tripped (1996 winner of the Black Filmmaker’s Hall of Fame Feature Film Festival) and 1998’s The Firing Squad.

Story made his motion-picture studio directorial debut in 2002 with the smash-hit comedy Barbershop, which starred Ice Cube, Cedric the Entertainer, Anthony Anderson and Eve. The film garnered an NAACP Image Award nomination for Outstanding Motion Picture.

Story followed that success in 2004 with the action-comedy Taxi, which starred Queen Latifah, Jimmy Fallon and Jennifer Esposito. Immediately after its release, Story went to work on the epic adventure Fantastic Four, for 20th Century Fox. The movie, which starred Ioan Gruffudd, Jessica Alba, Chris Evans and Michael Chiklis, premiered in 2005 and was based on the celebrated Marvel comic. The film went on to earn more than $330 million worldwide. Story also helmed the 2007 sequel, Fantastic Four: Rise of the Silver Surfer, which brought in more than $289 million.

Story continues to show his versatility. He executive produced the FOX series Standoff (2006) and the urban comedy First Sunday (2008). Story was excited to direct Academy Award® winner Forest Whitaker in Hurricane Season (2009), the true story of a high school basketball coach and the team of displaced students that he led to the New Orleans state basketball championship in the wake of Hurricane Katrina.

In 2012, Story directed another smash hit, the Sony/Screen Gems romantic ensemble comedy Think Like a Man, which starred Kevin Hart, Taraji P. Henson, Michael Ealy, Gabrielle Union, Romany Malco, Regina Hall, Jerry Ferrara, Meagan Good and Terrence J. Story is currently putting the finishing touches on the sequel, Think Like a Man Too.

Story lives in Los Angeles with his wife and three children.

A native of Oklahoma, GREG COOLIDGE (Story by/Screenplay by) moved to Los Angeles and immediately found success producing and starring in
the Sundance Film Festival favorite Possums. With the momentum of the film, Coolidge began to expand his career by co-writing New Line Cinema’s Truth or Dare, Walt Disney Studios’ cult hit Sorority Boys and its sequel, followed by First, Last and Security, also for Disney.

Coolidge then broke out on his own, writing and selling The Sachem Cup to Revolution Studios and That’s Amore to DreamWorks Animation. He became an increasingly in-demand comedy writer, closing a seven-figure deal at Paramount Pictures for Cockblocker, with Seann William Scott and Topher Grace attached.

Coolidge created Rev’ed for FOX Television, and 5-0 and Procedural for NBCUniversal Television, translating his success from the big to small screen. In addition, Coolidge collaborated with the Job Factory, a group of fellow comedy writers, on Longshots and Uncoachable for Disney, and Supermovie for Revolution.

Coolidge followed his success as a writer with his directorial debut Employee of the Month, which starred Dane Cook, Jessica Simpson and Dax Shepard, for Lionsgate. He then began producing his original spec Mancrush, with fellow Job Factory member Rob McKittrick for New Line Cinema.

Most recently, Coolidge co-created, directed and executive produced the WGA Award-winning action-adventure series The Troop for Nickelodeon, the channel’s highest-budgeted show ever. Following 40 episodes in back-to-back seasons, and establishing himself as an accomplished writer, director and producer, Coolidge teamed up with Josh Cagan, another Job Factory member, and scripted Coolidge’s pitch Dirty Old Men, which was purchased by Warner Bros. Pictures and has Morgan Freeman attached to produce and star.

Realizing you can accomplish twice as much when collaborating, Coolidge partnered with Kirk Ward to help polish the script to the New Line Cinema feature For Sale, starring T.I., which Coolidge is set to direct.

Coolidge and Ward then sold The Last Ninja, a live-action big-budget adventure series, to Cartoon Network. They most recently set up Take My Wife at Lionsgate, starring Tyler Perry and Dwayne Johnson.

Next on the horizon for Coolidge and Ward is The Enforcers, with Ice Cube attached to star.

JASON MANTZOUKAS (Screenplay by) currently stars as the lovable psychopath Rafi on the FXX series The League. Mantzoukas also starred opposite Sacha Baron Cohen in The Dictator and has appeared on television shows such as Enlightened, Modern Family, Parks and Recreation, NTSF:SD:SUV, Bob’s Burgers and Kroll Show. He’s appeared in films such as Baby Mama and Please Give, and will be seen in the upcoming They Came Together, Neighbors and Search Party.

Mantzoukas co-hosts the comedy podcast “How Did This Get Made?” on the Earwolf Network, alongside June Diane Raphael and Paul Scheer; the trio analyzes bad movies. One of iTunes’ top comedy podcasts, the show won the 2012 LA Weekly Readers Choice Web Award for Best Podcast.

Mantzoukas has served as a co-executive producer and consulting producer on Childrens Hospital and Portlandia, respectively. He has written episodes of Childrens Hospital and The League. Currently, Mantzoukas is developing a feature set up at Imagine Entertainment, which he is also attached to direct. He also has a pilot set up at Showtime, which he will write and star in.

Mantzoukas is severely allergic to eggs.

PHIL HAY & MATT MANFREDI (Screenplay by) have established themselves as one of screenwriting’s most versatile duos, moving fluidly among comedy, intimate drama and large-scale action, sci-fi and fantasy projects that feature their character-driven signature. Most recently, Hay and Manfredi wrote R.I.P.D., which starred Jeff Bridges and Ryan Reynolds. The duo also
wrote the 2010 remake of *Clash of the Titans*. One of the year’s biggest hits, the film grossed nearly $500 million worldwide.

The pair made their screenwriting debut in 2001 with the critically acclaimed, enduring drama *Crazy/Beautiful*, which starred Kirsten Dunst. Manfredi wrote and, with Hay, co-directed the 2002 comedy *Bug*, which won the Audience Award at the Santa Barbara International Film Festival. In 2005, Hay and Manfredi wrote the science fiction epic *Aeon Flux*.

Currently, Hay and Manfredi are writing a sequel to *Ride Along* and are producing *The Invitation*, an original independent thriller they wrote, to be directed by Karyn Kusama.

Hay and Manfredi both reside in Los Angeles with their families.

**WILL PACKER** (Produced by) has established himself as one of Hollywood’s blockbuster hit-makers, with four of his films opening at No. 1 at the box office, and all of his films collectively grossing more than $350 million worldwide. In 2013, Packer signed a three-year first-look production agreement with Universal Pictures and a two-year overall deal with Universal Television. Under both deals, he will develop new projects for the studios under his Will Packer Productions banner. He is one of the only nonwriting African-American producers with an overall deal at a major studio.

Most recently, Packer produced Screen Gems’ *About Last Night*, starring Kevin Hart, Michael Ealy, Regina Hall and Joy Bryant; *No Good Deed*, starring Idris Elba and Taraji P. Henson; and the highly anticipated *Think Like a Man Too*, all slated for release in 2014. He also produced Screen Gems’ upcoming *The Wedding Ringer*, which stars Hart and Josh Gad and will debut in 2015.

Packer’s biggest release to date, *Think Like a Man*—the film adaptation of Steve Harvey’s best-selling book, “Act Like a Lady, Think Like a Man: What Men Really Think About Love, Relationships, Intimacy, and Commitment”—opened at No. 1 at the box office, grossed more than $92 million worldwide and won the 2013 BET Award for Best Movie. Packer, along with Ambassador Andrew Young and Martin Luther King III, launched Bounce TV, the first ever over-the-air broadcast television network targeting the African-American audience. In 2012, Packer was inducted as a member of the Academy of Motion Picture Arts and Sciences. As part of the Academy Conversations series, the organization presented a conversation with Packer at the Sundance Film Festival in 2013. This marked the first time the Academy participated in a program at the renowned festival.

In 2007, *Daily Variety* was on the right track when it selected Packer as one of the 10 Producers to Watch. Packer has also been acknowledged on several high-profile lists, including *Black Enterprise*’s Most Powerful Players Under 40, *Jet*’s Who’s Hot to Watch and *Giant*’s The Giant 100. In March 2008, Packer was honored by *Black Enterprise* as one of the Top 25 Money Makers in Hollywood and was on *Ebony*’s prestigious Power 100 list.

Packer blazed the box-office charts with his heist film *Takers* (2010), continuing his impressive string of movies when it took the No. 1 spot. Packer’s other No. 1 films include *Stomp the Yard* (2007), which held the No. 1 spot for two weekends and received the 2007 Best Movie honors at the BET Hip Hop Awards, and *Obsessed* (2009), which featured megastar Beyoncé Knowles and was Screen Gems’ second-highest opening in company history. *Obsessed* holds the title of the biggest opening ever for a last-week-of-April release. Packer also enjoyed the success of his holiday film, *This Christmas*, which grossed more than $50 million worldwide. Packer will produce the untitled Kemba Smith project, a dramatic true story about a young girl who made headlines after President Bill Clinton granted her clemency from a 24.5-year prison sentence for conspiracy to sell drugs.

As producer and founder of Will Packer Productions, the Atlanta- and Los Angeles-based
company, Packer oversees all aspects of the business. Prior to launching his own company in 2013, he co-founded Rainforest Films with director Rob Hardy in the summer of 1994, while both were engineering students at Florida A&M University (FAMU). After graduating magna cum laude with a bachelor of science degree in electrical engineering in 1996, Packer decided to forgo lucrative job offers in the field of engineering to capitalize on his entrepreneurial instincts and his passion for filmmaking.

Packer is a dynamic and inspiring speaker who delivers educational and motivational speeches to industry groups, as well as youth and community groups nationwide. He has been honored with the key to the city of his hometown, St. Petersburg, Florida, and “Will Packer Day” has been proclaimed in the cities of Chattanooga, Tennessee, and Fort Lauderdale, Florida. Packer has also been honored with the Meritorious Achievement Award from FAMU, the highest honor the university bestows.

MATT A LVAREZ (Produced by) started his career in Hollywood as an intern at New Line Cinema. Shortly after, Alvarez was hired as an assistant at Fine Line Features, a division of New Line Cinema.

Alvarez quickly became an executive at Fine Line Features, where he oversaw movies such as Woody Allen’s Deconstructing Harry; Mother Night, which starred Nick Nolte; and Scott Hicks’ Shine, which starred Geoffrey Rush. Shine was nominated for seven Academy Awards®, including Best Picture. Rush won the Oscar® for Best Actor.

Alvarez eventually left Fine Line Features to launch CubeVision with legendary rapper/actor Ice Cube. While at CubeVision, Alvarez has produced such films as Next Friday, Barbershop, Are We There Yet?, All About the Benjamins and Straight Outta L.A., among others. His theatrical box-office revenues total more than $560 million, with just $180 million spent in production.

Alvarez has served as executive producer on several hit television series, including Are We There Yet? for TBS, which was ordered to a record 100 episodes, and Black.White. for FX, which was the highest-rated unscripted cable program in its premiere. The show went on to win a Primetime Emmy Award for Outstanding Makeup for a Series (Non-Prosthetic) and was nominated for an NAACP Image Award for Outstanding Reality Series.

Alvarez is currently in postproduction on Relativity Media’s Brick Mansions, starring Paul Walker; Gina Prince-Bythewood’s Blackbird, also for Relativity Media; and a television pilot titled The Rebels for Amazon Studios.

LARRY BREZNER (Produced by), with his producing partner David Steinberg, has been in the personal management and production business for more than three decades. As managers, they continue to handle such artists as Robin Williams, Billy Crystal, Bette Midler and many others.

Brezner has produced more than 20 films, including Good Morning, Vietnam, Throw Momma From the Train and The Greatest Game Ever Played. He has produced movies for artists including Tom Hanks, Jeff Bridges, Dudley Moore, Danny DeVito, Richard Dreyfuss, Geena Davis, James Gandolfini and Alec Baldwin, among others.

In addition, Brezner has produced dozens of television series and specials. He continues to be active in managing talent and producing feature films and television.

Over the last decade, NICOLAS STERN (Executive Producer) worked his way up through the ranks in film production from serving as production coordinator on such films as Training Day and Starsky & Hutch to co-producing Obsessed, Death at a Funeral, Priest and Friends With Benefits. More recently, Stern executive produced Escape Plan and Warm Bodies.
A multi-hyphenate in every sense of the word, **RON MUHAMMAD** (Executive Producer) has surpassed the goals he first set for himself. Muhammad has worked beyond his personal relationship with Ice Cube to become an integral part of the CubeVision team. Cube’s production company, CubeVision, started out with a three-year first-look deal with New Line Cinema. *All About the Benjamins* was the first release under the CubeVision banner. Muhammad served as associate producer on the film, which followed a bounty hunter and a bail jumper as they teamed up to foil diamond thieves. The film was released in 2002.

Upon graduating from the Los Angeles Theatre Academy in 1990, Muhammad became Cube’s personal assistant. After proving himself as an adept team player, he parlayed these skills to become the road manager and tour director for such celebrated music tours as Steady Mobbin’, Predator and Up in Smoke. As Cube made his transition into film, so did Muhammad. In 1992, he began work with Cube on *Trespass*. Muhammad’s responsibilities gradually increased, and he became Cube’s associate manager in 1995. In addition, Muhammad has appeared in *House Party*, *The Players Club*, *Friday* and *Next Friday*.

The success of the *Friday* franchise cemented Muhammad’s place in Hollywood. Released in 1995, *Friday* did modestly well at the box office. However, it surprised the industry by becoming a cult hit on home video. This spawned the hit 2000 sequel, *Next Friday*, which opened at No. 1 with $17 million. The third film in the franchise, *Friday After Next*, was released in fall 2002. As a producer on the film, Muhammad lays claim to having contributed to a hit franchise.

Muhammad was born and raised in Los Angeles, where he currently resides with his wife and four children.

**CHRIS BENDER** (Executive Producer) established Benderspink with partner JC Spink in November 1998, with *American Pie* in postproduction and 14 writer clients signed to their management company. The film production arm of Benderspink has had a successful first-look deal with New Line Cinema for more than 10 years.

Bender has produced or developed five projects that have grown into film franchises in various genres: *Final Destination*, *American Pie*, *The Ring*, *Cats & Dogs* and *The Butterfly Effect*. Eight of his movies have opened at No. 1, and Bender and Spink were nominated for a Golden Globe Award for *A History of Violence*.

Benderspink has continued to make diverse feature films over the past 10 years, including the romantic comedies *Just Friends*, which starred Ryan Reynolds and Anna Faris, and *Monster-in-Law*, which starred Jennifer Lopez and Jane Fonda; Wes Craven’s *Red Eye*, which starred Rachel McAdams and Cillian Murphy; *The Ruins*, directed by Sundance Film Festival winner Carter Smith; and 2011’s *Arthur*, which starred Russell Brand.

Bender executive produced the international blockbuster *The Hangover* franchise and *I Am Number Four*. Most recently, he produced the 2013 comedy hit *We’re the Millers*, which starred Jennifer Aniston and Jason Sudeikis. Bender is currently in production on *Horrible Bosses 2* for New Line Cinema.

Among Bender’s numerous upcoming projects are the comedy *The $40,000 Man*, as well as the action thrillers *Lockdown at Franklin High* and *Criminal*.

**JC SPINK** (Executive Producer) established Benderspink with partner Chris Bender in November 1998, with *American Pie* in postproduction and 14 writer clients signed to their management company. Benderspink’s film production arm has had a successful first-look deal with New Line Cinema for more than 10 years.

Spink has produced or executive produced a wide variety of projects, including *Cats & Dogs*, *The Ring* franchise, *The Butterfly Effect*, *Leap Year* and *A History of Violence*, for which he and Bender received...
a Golden Globe Award nomination. He also produced the television series *Kyle XY*.

Benderspink has continued to make diverse feature films over the past 10 years, including the romantic comedies *Just Friends*, which starred Ryan Reynolds and Anna Faris, and *Monster-in-Law*, which starred Jennifer Lopez and Jane Fonda; Wes Craven’s *Red Eye*, which starred Rachel McAdams and Cillian Murphy; *The Ruins*, directed by Sundance Film Festival winner Carter Smith; and 2011’s *Arthur*, which starred Russell Brand.

Most recently, Spink served as an executive producer on the worldwide blockbuster comedy *The Hangover* trilogy, *I Am Number Four, Arthur, The Incredible Burt Wonderstone* and *We’re the Millers*. Spink is currently an executive producer on *Curve*.

Among Spink’s numerous upcoming projects are the comedy *The $40,000 Man*, as well as the action thrillers *Lockdown at Franklin High* and *Criminal*.

**LARRY BLANFORD** (Director of Photography) got his start in the Air Force, where he spent seven of nine years as an Air Force cinematographer. He traveled around the world shooting stories for the Air Force’s monthly film called AF Now. In addition to cinematography, Blanford spent time in the air, eventually accumulating an estimated 400 hours in various AF aircrafts including the F-4, F-5, F-15 and F-16.

In August 1985, Blanford took a month’s leave from the Air Force and was hired to shoot aerial footage from the back of an F-14 for *Top Gun*. Blanford has served as the director of photography on such films as *Kevin Hart: Let Me Explain*, and Tim Story’s *Think Like a Man* and *Fantastic 4: Rise of the Silver Surfer*. He has served as the second unit director of photography on such films as *Rise of the Planet of the Apes, The A-Team, Iron Man 3, Fantastic Four* and the upcoming *X-Men: Days of Future Past*.

Blanford currently resides in Los Angeles.

**CRAIG ALPERT** (Edited by) most recently collaborated with director Jay Roach on the political comedy *The Campaign*, which starred Will Ferrell and Zach Galifianakis.

For director Judd Apatow, Alpert edited *Knocked Up, Funny People* and was the additional editor on *The 40-Year-Old Virgin*. Alpert edited David Gordon Green’s hit film *Pineapple Express*, as well as *Your Highness* and *The Sitter*. He was an additional editor on Roach’s *Meet the Fockers*.

Among Alpert’s other editing credits are Peyton Reed’s *Yes Man*, which starred Jim Carrey, and Larry Charles’ *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, which starred Sacha Baron Cohen.

Alpert got his start as an assistant editor on such films as Ang Lee’s *Hulk, The Matrix Reloaded* and the Grammy and Annie award-winning *Toy Story 2*.

In 2007, Alpert was one of three film editors spotlighted in the *The Hollywood Reporter*’s Crafts, the Next Generation special issue.

**CHRIS CORNWELL**’s (Production Designer) career spans 20 years, during which he has served as both production designer and art director for a number of feature films and television projects.

Cornwall most recently served as production designer for director Tim Story on Screen Gems’ *Think Like a Man Too*, the follow-up to 2012’s *Think Like a Man*, which starred Chris Brown and Kevin Hart. Cornwall’s additional recent films include Screen Gems’ *No Good Deed*, with Taraji P. Henson and Idris Elba, and *Battle of the Year*, which starred Brown and Josh Holloway. Prior to these films, Cornwall designed the feature film *Cursed* and the television series *Glory Days* and *Wasteland* for creator Kevin Williamson. He is currently working on Jeremy Garelick’s *The Wedding Ringer*, starring Hart and Kaley Cuoco, which is set for a 2015 release.
As art director, Cornwell worked on a number of box-office hits, including *Footloose*, *The Ides of March*, *The Roommate*, *Burlesque*, *Takers*, *Death at a Funeral*, *Armored*, *Obsessed*, *Quarantine*, *Prom Night*, *Gone Baby Gone*, *Vacancy*, *Crank*, *Stick It*, *The Dukes of Hazzard*, *13 Going on 30*, *Daddy Day Care*, *America’s Sweethearts*, *Driven*, *Flick*, *Lost Souls*, *Instinct*, *Where’s Marlowe?*, *A Smile Like Yours*, *House Arrest*, *Black Sheep*, *Unstrung Heroes* and *While You Were Sleeping*.

For television, Cornwell served as art director for *Deep Red*, *Curacao*, *Cooperstown*, *Seduction: Three Tales From the Inner Sanctum*, *The Lounge People*, *Wildflower* and *Just Say Julie*.

Cornwell got his start in the world of art direction as an assistant working on such films as *Wedlock*, *Phenomenon*, *Teaching Mrs. Tingle* and *The Kid*.

**CHRISTOPHER LENNERTZ** (Music by) is a composer, producer, conductor and arranger for film, television, video games and records. He first made a splash with his breakout score for *Alvin and the Chipmunks*, which grossed more than $360 million worldwide. Since then, he’s proven his steadfast talent through films such as the star-studded comedy *Horrible Bosses* (Warner Bros. Pictures), for which he won a BMI Film Music Award, the hugely successful *Hop* (Universal Pictures) and the box-office smash *Identity Thief* (Universal Pictures).

Lennertz’s adeptness for a multitude of genres has put him on the map time and time again. His knack for comedy is undeniable through films such as *The Comebacks*, *The Perfect Holiday* and the cult classic spoofs *Vampires Suck* and *Meet the Spartans*. He has also contributed his unique brand of humor to several hit family films, including *Marmaduke* and *Cats & Dogs: The Revenge of Kitty Galore*. Furthermore, Lennertz has tapped into the indie world, scoring critically acclaimed films, including the Alfred P. Sloan Award winner *Adam* (Fox Searchlight Pictures) and *Tortilla Heaven*, which garnered him the very first Film Music Award for Best Independent Film Score.

While Lennertz has achieved huge success in lighter genres, his real start was in the action-adventure world with projects such as Clive Barker’s *Saint Sinner*, for which Cinemusic named him Best New Composer.

Lennertz’s television credits include his longtime run on the series *Supernatural*, which led to a Primetime Emmy Award nomination for Outstanding Music Composition for a Series (Original Dramatic Score). He is also celebrated for his video game scores for major sellers such as Steven Spielberg’s *Medal of Honor* series and *Rising Sun*, which won Best Original Score from the prestigious Academy of Interactive Arts & Sciences. He followed up with work on *James Bond 007: From Russia With Love*, *Quantum of Solace* and the hugely popular *Gun*, among others.

Lennertz has worked with distinguished artists such as Basil Poledouris, Michael Kamen, Dave Grusin, Ozomatli, RZA, Alien Ant Farm, members of Pearl Jam, Jane’s Addiction and Dave Matthews Band. His groundbreaking collaboration with Ozomatli on their record “Street Signs” garnered a Grammy Award for Best Latin Rock Album. Still early in his career, Lennertz has already scored 41 feature films, five network television series, many of the world’s biggest interactive titles and has spent weeks on the *Billboard* charts.

Lennertz is drawing excitement as one of the freshest and most versatile young composers in Hollywood.