

Dwayne Johnson and Kevin Hart star in the action comedy “Central Intelligence,” for New Line Cinema and Universal Pictures.

The story follows a one-time bullied geek, Bob (Johnson), who grew up to be a lethal CIA agent, coming home for his high school reunion.  Claiming to be on a top-secret case, Bob enlists the help of former “big man on campus” Calvin (Hart), now an accountant who misses his glory days.  But before the staid numbers-cruncher realizes what he’s getting into, it’s too late to get out, as his increasingly unpredictable new friend drags him through a world of shoot-outs, double-crosses and espionage that could get them both killed in more ways than Calvin can count.

“Central Intelligence” also stars Amy Ryan (“Bridge of Spies,” Oscar nominee for “Gone Baby Gone”), Aaron Paul (TV’s “Breaking Bad”) and Danielle Nicolet (TV’s “The Game”).

The film is directed by Rawson Marshall Thurber (“We’re the Millers,” “Dodgeball”) from a screenplay by Ike Barinholtz & David Stassen and Rawson Marshall Thurber; story by Ike Barinholtz & David Stassen. It was produced by Scott Stuber, Peter Principato, Paul Young and Michael Fottrell. The executive producers were Toby Emmerich, Richard Brener, Samuel J. Brown, Michael Disco and Ed Helms.

The creative filmmaking team includes director of photography Barry Peterson, production designer Stephen Lineweaver, editors Mike Sale and Brian Olds, and costume designer Carol Ramsey. The music is by Theodore Shapiro and Ludwig Göransson.

New Line Cinema and Universal Pictures present, a Bluegrass Films/Principato Young Entertainment Production, a Rawson Marshall Thurber Film, “Central Intelligence.” It will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

This film is rated PG-13 for crude and suggestive humor, some nudity,

action violence and brief strong language.

**ABOUT THE PRODUCTION**

**BOB**

I got a plan. Might get us both killed but,

if it works, it’ll be a totally boss story. Cool?

CALVIN

No! No, it’s *NOT* cool.

BOB

Cool.

Pairing Dwayne Johnson and Kevin Hart as unlikely former high school friends, and even *unlikelier* spy-busting, world-saving, accidental partners on the run, director Rawson Marshall Thurber’s “Central Intelligence” offers a fun and fast-paced mash-up of comedy and explosive action.

The movie also plays on a reversal of expectations – both for its main characters and the actors who bring them to life.

“What really caught my attention and appealed to me was the idea of taking this premise and flipping it on its ear,” says Johnson, “putting me in more of the comedy role and putting Kevin, one of the world’s most successful comedians, a guy who’s just on fire, in more of the straight role. So we’re both thrown into a scenario where we have to stretch and work some different muscles, and then somewhere it all intersects and we meet in the middle.”

“I’m pretty much the straight man in this film and Dwayne carries the comedy load, which we thought would be refreshing and fun, and something different,” adds Hart. “Plus, you still get the Dwayne everyone loves to see, the guy who can beat the living s\*\*t out of people. But the combination of DJ and myself, that’s where we win. The energy is amazing.”

It’s that, and their unbeatable chemistry that makes “Central Intelligence” such a ride.

Thurber, a successful comedy director marking his first foray into the action realm, declares, “My advice to anybody who is going to make an action comedy for the first time would be to put Dwayne Johnson and Kevin Hart in it, because it will make your job a lot easier. Get the funniest guy and the biggest action star in the world and put them together.”

Referencing the stars’ 12-inch height differential as an ongoing visual punch line, Thurber recalls their first meeting prior to production. “They may be different shapes and sizes but they’re cut from the same cloth. Seeing them sitting across the table from each other or standing side by side, I mean, it’s just a layup. They’re so great together, so charismatic as individuals and as a team, and so much alike in their generosity and the way they take the work seriously but don’t take themselves so seriously. That level of chemistry isn’t a function of directing, or writing, even with the best scenarios and situations; it’s pixie dust. It’s something you cross your fingers and hope to get.”

Thurber also wrote the film’s screenplay, with Ike Barinholtz & David Stassen.

As the movie opens, Johnson’s character is introduced in flashback as a hopelessly uncool high schooler with the unfortunate moniker of Robbie Weirdicht. A supersized kid with a gentle soul, he’s easy prey to campus bullies, and is forced to drop out after the irreparable humiliation of being hurled, naked, into center court at a school pep rally.

At the same time, Hart’s character, Calvin – aka The Golden Jet – is Central High’s top athlete and all-around reigning superstar, a guy for whom the sky was the limit and everybody’s best bet for most likely to succeed.

Twenty years later, no one is cashing in on that bet. A risk-averse accountant stuck on the middle rung of the corporate ladder and commanding zero respect from his colleagues, Calvin takes harsh stock of himself as his high school reunion looms: a dead-end job, a marriage on life support and a humdrum existence that hasn’t lived up to its promise. Meanwhile, the doughy loser everyone wrote off as Weird Robbie appears to have successfully reinvented himself as Bob, a confident charmer with a rock-hard physique, the skills and instincts of a CIA operative, and an exciting life that Calvin can only imagine.

In truth, they were never really friends. But that’s how Bob remembers it, based on Calvin’s single act of kindness at that awful rally – offering his letterman jacket for Bob to cover up – and it’s a fine point that nice-guy Calvin is certainly not going to press now that they’re adults and Bob invites him for a beer a couple of days prior to the big reunion. What harm could it to do to spend an evening catching up?

Within hours, Bob’s seemingly casual request for Calvin to analyze some financial data takes a suspicious turn, leading his former classmate into a labyrinth of underground transactions, and a high-stakes plot over stolen encryption codes for the U.S. spy satellite system that could threaten global security.

While his superiors believe Bob is behind this scheme and are trying to bring him in, Bob claims to be tracking the real villain, code-named Black Badger. And despite Calvin’s vigorous denials that he has anything to do with *any* of this, his home and office are soon invaded by gun-wielding agents; he’s threatened, chased and shot at, and suddenly his life depends upon how fast he can move and how close he can stick to a guy he now wishes he’d never laid eyes on.

From this point, Hart says, “It’s about a lean and mean killing machine, teaming up with a 9-to-5 Everyday Joe to unravel this plot and clear his name. Calvin is doing stuff he’s never seen or done before, with barely time to react. He’s truly a fish out of water.

“Rawson really understands tone and timing,” Hart continues. “It’s not just the rhythm of the action, it’s how everything meshes. The segues are seamless, the writing is smart, and there were small moments that we were allowed to make big moments because we had a great cast to work with and Rawson gave us the room to play.”

Almost as maddening to Calvin is how Bob never loses his cool or megawatt optimism as they careen from one life-threatening situation to another. He also never loses his admiration for his captive sidekick. “You have one guy who loves action, thrives on it, and that’s Bob,” says Johnson. “The other guy absolutely hates it. He’s resistant. He doesn’t want to go, and that’s oftentimes a great set-up for a buddy, action comedy. But there’s a difference. The coolest element about the whole thing is that Bob still has a real affection in a hero-worship way toward Calvin. It was like that in high school and it’s never gone away, despite how their lives have changed. I love the idea that these are two grown men now, and Bob has become this strong, powerful dude, but he still looks at Calvin like *he*’s the big hero, like, ‘You’re the best. You’re the Golden Jet. I love you, man.’”

Conversely, even though Bob can now clear a bar full of lowlifes with a sweep of his arm or out-maneuver a SWAT team by weaponizing office supplies on the fly, Hart notes, “Their relationship evolves because Calvin starts to see there’s still a level of innocence to Bob. As they build a degree of trust, Calvin realizes that it’s all or nothing, and he has to make the decision whether or not to give it his all and become a real partner.”

By offering a snapshot view of these two in their younger days before joining them as adults in the here-and-now, the story packs a measure of truth that anyone who has lived through that time can relate to, whether the experience for them was good, bad or indifferent. And let’s face it: it’s never indifferent.

“What I really loved about the premise is the recognition that everyone is defined to some degree by high school,” states producer Scott Stuber. “All kinds of adult damage is what you bring from your childhood, and you either fix it and evolve or you’re still compensating for it with some kind of extreme behavior. I thought that was an interesting idea to explore in a big, broad comedy. For Bob, he’s done all kinds of things to show that he’s overcome what happened to him…but has he fully fixed the problem?”

It’s a question the story poses in a scene where the apparently bulletproof new Bob encounters his old nemesis from the school gym and things don’t turn out quite as expected. “The joke is, even though Robbie has transformed himself into this guy who’s all muscles, on the inside he’s still the same kid with the same insecurities and awkwardness,” offers Thurber. “If you don’t work on the inside, you don’t change.”

For all their many differences, then, Bob and Calvin are bonded in their drive to prove something that’s been eating at them for two decades – although for entirely different reasons – and may be essential to helping each other figure that out. So, “As hair-raising as it gets for poor Calvin, it’s what he needs at this point in his life,” notes producer Peter Principato. “He’s lost his mojo, he thinks it’s all over but Bob doesn’t look at him that way. Friends let you find things in yourself that you don’t normally see until you get to see it through their eyes, and it reminds you of who you are.”

Allowing for such moments of insight while its principals roll with the punches, “Central Intelligence” recognizes some of the larger issues that lurk beneath the surface of every grown-up hero, such as: standing up to bullies, becoming the person you want to be and not being limited by your past. “It has some good underlying themes,” Thurber says. “Plus, there’s no shortage of Dwayne Johnson action in this picture, and Kevin Hart can’t help making you laugh left, right and center, so I think we get the best of all worlds.”

**CALVIN**

Look at you – you’ve lost, like, 200 pounds.

What’d you do?

**BOB**

Just one thing. I worked out every day,

6 hours a day, for 20 years.

As the story unfolds, it’s clear that Bob’s horrific high school disgrace has made him the iron man he is today. But his experiences from those formative years have had other, less immediately obvious effects.

“Bob is one of the world’s most deadly individuals, a badass who can take you out just like that, kill you 19 different ways and you’d better cancel Christmas,” says Johnson, laughing. “He is incredibly prepared and strategic, and his abilities are second to none. That’s one side of him. The other side is this guy who in some ways never really developed past that day when he ended up butt-naked on the gym floor, never really grew up, so that he looks at things in a wide-eyed, childlike way. He’ll take out a weapon and shoot someone, boom, right between the eyes, and then say, ‘Where’d you get that shirt? That’s an awesome shirt.’”

One of the ways Bob remains emotionally stuck in time is how he continues to idolize Calvin and express gratitude for a friendship that has loomed large in his mind for two decades and helped him persevere through tough times. In fact, he still has that old letterman jacket…albeit a little worse for wear, in ways perhaps better left unexamined.

Principato notes, “Bob pumps his chest and pushes his limits, but he’s pushing down some bad memories, too, really tightly down into his soul, and Calvin knows that isn’t very healthy. Sure enough, those buttons are going to be pressed.”

Initially, when they reconnect, “Seeing what Bob has become feels like another foot on Calvin’s back,” Hart comments. “Here’s a guy who has achieved so much, and it makes Calvin reflect on the things he hasn’t done, himself. But Calvin’s life begins to change that night he meets Bob for drinks. An innocent evening turns into mayhem, yes, but, in a way, it’s nice to be reminded of what he’s capable of, and it’s like that cloud over him starts to remove itself.”

Bottom line, whether or not he’s wholly upfront in enlisting Calvin’s help, Bob chooses him because Calvin is someone he can trust. The question is, can *Calvin* trust *Bob*?

That would be a big NO, if you ask Bob’s former boss, Agent Harris, played by Amy Ryan. From the moment Bob re-enters Calvin’s life the agency is just a step behind him, led by the relentless Harris, who tries to strong-arm Calvin into helping capture the man she describes as a dangerous, mentally unbalanced, rogue agent who is just using him. Considering the circumstances, that’s not such a tough sell. On the other hand…

Sure, Bob is an unpredictable and possibly crazy thrill junkie who hasn’t seen Calvin in forever but claims to be his best bud, a guy with a wild conspiracy theory who might, just *might*, be trying to save the world. But Harris is a shifty, attitudinal CIA agent who’s done nothing so far but surveil Calvin, insult him, tacitly threaten his wife and point a whole lot of guns in his direction, and who’s now claiming she’s the only chance he has to stay alive.

“We wanted to keep the mystery of ‘Who is Bob?’ going for as long as possible, as it creates more tension and stress for Calvin,” says Ike Barinholtz, who, with partner David Stassen, wrote the story and shares screenwriting credit with Thurber. Adds Stassen, “Kevin plays Calvin’s terror and uneasiness so well that the more uncomfortable he is, the more we enjoy it.”

For Thurber, telling the tale from Calvin’s perspective was essential for both the narrative flow and the comedy. “It’s been said there are two types of stories,” he posits. “There’s the sane man in the insane world and the insane man in the sane world. Kevin is playing the sane man in the insane world and in that sense he’s the proxy for the audience and we’re seeing through his eyes. If he’s not sure whether Bob is telling the truth, or whether Harris is telling the truth, then neither are we.”

“I like being the boss lady,” says Ryan of her role as the hard-boiled agent. “Harris loves her job. She has a couple of agents behind her at all times, and makes them do her dirty work. Rawson and I talked about the character and we agreed that she is a strong woman but not man-like, so we focused on that, and also on letting her get in touch with her sadistic side.”

“She was very proficient in the guns-and-kicking-ass department,” Johnson attests.

Conceding “top funny billing” to her co-stars, Ryan nonetheless mines her character’s natural humor by purposely playing it dead serious, saying, “She has some great moments. It’s funny just to think that someone like me could do bodily harm to Dwayne.”

Starring as Bob’s former partner, Phil, is Aaron Paul. Phil was killed just as the two were closing in on the Black Badger and now Phil reappears in Bob’s memory, as Bob obsessively relives their final case and final moments together. He berates himself for not reaching Phil in time to save him, and is still hoping to find some clue that he missed.

“Phil is the catalyst,” says Paul. “Witnessing his death is what caused Bob to run off the rails and launch his own unauthorized investigation to get the guy responsible and avenge his partner. Apart from Calvin, Phil was the only person Bob trusted and felt close to. You see that they had a great relationship, super buddy-buddy, and then all of a sudden Phil blows up.”

It’s exactly that kind of collateral damage that scares Bob’s new de facto partner, Calvin – not only for his own sake but also for his wife, Maggie, played by Danielle Nicolet. Since there’s no way for him to get out of this mess, he tries at least to keep Maggie in the dark about what’s going on in the hope of keeping her safe, while trying not to destroy what’s left of his marriage in the process.

Says Nicolet, “Maggie and Calvin were high school sweethearts and have been together ever since.” Despite his fears that he’s failed her, she adds, “Maggie is now a high-powered attorney, she’s still in love with her husband, and life is great. If only he could see these things the way she does.”

The filmmakers chose Nicolet with an eye toward casting someone who could absorb her co-stars’ formidable energy and bounce some of it back. Likening the experience to “being thrown into the deep end of the pool,” she says, “The only thing more intimidating than having to be funny next to Kevin Hart is to throw a little Dwayne Johnson in the room while you’re at it. It’s not easy to keep up, but they were both incredibly generous collaborators.”

Rounding out the main cast, Tim Griffin and Timothy John Smith suit up as Agent Harris’s primary subordinates, agents Stan and Nick, respectively, who can dish out almost as much abuse as they take; and Ryan Hansen is Steve, Calvin’s unctuous colleague at the accounting firm.

Facial replacement technology allowed young dancer Sione Kelepi (aka Sione Maraschino to his legion of Vine fans) to play the hapless Robbie as a high school student. Kelepi’s face digitally assumed Johnson’s features for the scene, but the dance moves were all his own.

**BOB**

Calvin, I need your skill set to save the

entire free world. You ready?

With the hit comedies “Dodgeball” and “We’re the Millers” to his credit, Thurber was looking to expand his filmmaking repertoire by incorporating a run of action in his next film. Stuber confirms, “This was the perfect movie for him to flex those muscles. He’s done an amazingly good job of giving us both the adrenaline rush and the laughs.”

“I’ve loved action movies my whole life and I’ve been wanting to make one since I was about, oh, eight years old,” Thurber says. “This has been a lot of fun.”

The same was true for his leading actors, for whom the project brought out their naturally competitive sides. “Me and DJ have always been cool, but, you know, he’s always been a bit jealous and I get that,” Hart offers, with mock swagger. “My body is better; my percentage of body fat is lower than his; and my bench-press numbers have definitely skyrocketed. I’ve trained more and just gone above and beyond. Meanwhile, he’s been steadily declining, so that’s where some of the jealousy comes in.”

In the same vein, Johnson counters, “Here’s the great thing about me and Kevin, and it’s why I enjoy our relationship so much. We’re both highly motivated individuals. With us it was a daily race. Who’s getting up first, who’s training longer, who’s stronger, who’s better, who’s quicker? And I gotta tell you, from the moment you wake up in the morning till the time you go to bed, all those boxes check off under my name. Every single one.”

Granted, the two *are* competitive, but in a way that Hart avows “only helps us to make each other better. We’re both workaholics, and we understand that we’re blessed and fortunate to be in this position and don’t take anything for granted. At the end of the day, we want to make a great, fun movie because, if it shines, we shine.”

One of the film’s memorable stunt pieces is a bullpen shootout at Calvin’s office, where an absurdly composed Bob leads the apoplectic Calvin through a gauntlet of destruction, against a phalanx of CIA agents who quickly infiltrate the space in a no-holds-barred attempt to bring him down. The longest continuous sequence in the film, it took six full days to stage and shoot, and culminates in a mid-air exit off the 20th floor – accompanied by Bob’s triumphant rebel yell and a range of less enthusiastic sounds from Calvin.

“The scope of that sequence and some of the gags involved were Rawson’s take on it,” supervising stunt coordinator Allan Poppleton acknowledges. “You start with a guy cowering in a mail cart that’s getting pushed around the office amidst all this chaos, which is funny by itself. Then add some of the apparatus we’re using in the kitchen as things Dwayne’s character picks up to use as weapons, whether it’s a knife, a coffee pot, an extension cord or a banana, and it’s that combination of elements that makes it special.”

“It had to be a banana,” Thurber quips. “Bananas are classic. We did our best to make the action as fun and frothy as possible. We’re not going punch-for-punch with a James Bond film, but we tried to be as clever as we could, while going for the thrills at the same time.

“When we’re doing a comedy scene, my brain is always buzzing, trying to think of a different punch line, or trying this or that,” he explains. “On the action side, there’s so much planning and preparation that goes into it that, by the time you’re in the execution, you have to know exactly what you’re doing. When you blow up a car, you’re not thinking, ‘You know what would be a funnier way to blow this up?’”

For the office scene, and its corresponding exterior shots, Johnson and Hart spent a fair amount of time hanging from harnesses off a 100-ton crane.

Additional stunts included numerous explosions and skirmishes with armed assassins, vehicle chases, a plummeting plane, and a fight between Bob and a motorcycle, employing moves that Poppleton refers to as “bike-fu.” A climactic confrontation in an underground parking garage involved a dozen stunt performers beyond Poppleton’s core team of six.

The stunt coordinator, who previously worked with Johnson on “San Andreas” and “Hercules,” observes, “Dwayne is amazing at picking up the fights and how the action moves; it’s second nature for him. Kevin was bringing the more comedic elements but he was also on board with the action. At one point he started to put a Golden Jet feel into it, making it a bit more crisp in certain scenes. They each came with a level of training, and because of their experience and because they’re both so physically oriented, we just adapted their skills into what we needed.”

**CALVIN**

You’re like Jason Bourne in jorts.

Principal photography took place in and around Boston. Production designer Stephen Lineweaver dressed practical locations in keeping with Thurber’s commitment to realistic environments. “I wanted grounded, in-camera, and not stylized action,” says the director. “The situation could be silly, so it had to appear as real as possible. I didn’t want any slo-mo, no fancy rigs. It was all handheld or shoulder camera work, as if it was happening live right in front of you, because I wanted it to feel legitimate.”

In addition to the garage standoff, filmed at the Cambridgeside Galleria, the production used portions of the Boston Common Park and the footbridge at the Boston Public Gardens as rendezvous points. The Beverly Municipal Airport was the backdrop for a scene where Calvin tries to distract a supercilious clerk so Bob can hotwire a two-seater, and the entrance of the Bates Research Center at MIT became the formidable exterior of the CIA safe-site facility.

Calvin and Maggie’s comfortable suburban home was discovered in the quiet residential neighborhood of Winchester, Massachusetts, while portions of three local high schools served as their and Bob’s fictional alma mater, Central High. Shot during summer break, Lynn English High School contributed its auditorium; the former Everett High School offered its locker room; and Lynn Classical provided the trophy hall where present-day Bob and Calvin, newly reunited over drinks and feeling no pain, break in after-hours to share a nostalgic moment.

Working closely with stunt and fight coordinator Poppleton to accommodate the range of action, Lineweaver constructed warehouse sets for the various office and other interiors, including a warren of rooms and corridors comprising the hidden CIA interrogation facility and the glass elevator in which Bob’s former partner Phil meets his shocking end.

One unique special requirement was the way the designer sized up his sets to accommodate Johnson’s dimensions. “I had to make sure everything cleared his head and felt like a space he could act in,” Lineweaver says of the 6-foot-5 star. “And certainly the height we added to the set for Dwayne made Kevin look even shorter, which plays into the comedy of their differences.”

Johnson’s stature also served the comedy through costume designer Carol Ramsey’s wardrobe selections. Ramsey created a range of looks for the film, from Amy Ryan’s ink-black CIA suits, to Danielle Nicolet’s professional chic, to Kevin Hart’s earnest but nerdy ensembles, to outfitting approximately 450 extras for a high school assembly circa 1996. But Johnson’s character, Bob, definitely carried the most “statement” pieces.

In many respects stuck in the ‘90s, Bob returns to town for his high school reunion in a canary yellow Public Enemy T-shirt that’s so evocative of the era. But to him it’s not vintage; this is simply how he dresses. From there, it goes arguably downhill, as Bob appears in a power-blue tee adorned with a unicorn and a rainbow, worn with a pair of yellow Adidas sneaks the company no longer makes, and a knee-length pair of denim cut-offs commonly known as jorts and defined by the Urban Dictionary as a garment “worn mostly by children and douche bags.”

But by far the most egregious element of Bob’s ensembles is an old-school black fanny pack that not even Hart will concede looks good on his co-star: “Not at all. Not in 2016. Not even in a movie, and not even on Dwayne Johnson. No. That is the stupidest thing I’ve ever seen in my life.”

Ramsey, who first teamed with Thurber on “Dodgeball,” describes the scene of Bob and Calvin’s first meeting as a series of visual contrasts. “Calvin is expecting to see Robbie from high school, and it’s not him. Bob comes in very macho, with the hoodie that molds to him and shows his muscles, and then there’s the reveal of the shirt. Rawson got this idea in one of our fittings and seized on the unicorn. It’s so girly and it’s a great contrast for Dwayne. It’s also a contrast to what Kevin is wearing, which is pretty much Mr. Accountant, the shirt and tie, with a conservative navy pullover.”

Later, bunking down at Calvin’s house, Bob gives new meaning to the old adage about trying to pack 10 pounds of sugar into a 5-pound bag by borrowing a pair of his host’s pajamas. “That was a technical challenge,” Ramsey jokes, recounting, “We had to take a typical pair of classic-style pajamas, cut the arms and legs short and rig the buttons with elastic thread so they looked like they were going to pull right out.”

But Bob’s questionable wardrobe choices aren’t merely showcased for laughs. The fact that he wears what he likes, without regard to trends or what other people think represents a huge part of his post-school personality and the confidence he has earned.

“As much as the movie is about these two guys dodging the CIA and trying to secure satellite codes, with all the comedy and action beats, underneath it’s a character story about who we become as adults, and that’s what I love about it,” says Stuber. “One of the most satisfying elements of the movie is how this kid who starts out being bullied and humiliated turns all of that around and finishes the story feeling proud and good about himself.”

Likewise, through Calvin’s dissatisfaction with what he feel is an ordinary life, it suggests that people often just need to appreciate what’s right in front of them and give themselves a break – a point of view Calvin achieves with Bob’s help. Says Hart, “I know some people are afraid to show the side of themselves that isn’t necessarily the coolest, but it exists. Calvin and Bob are examples of how being a dork can be cool, too. So it’s OK to endorse your dorky side. I hereby endorse you to endorse your dorky side.”

“You have to embrace who you are,” Johnson concurs. “When you’re 14, 15, 16 years old, it’s tough. You have the weight of the world on your shoulders; there are identity issues and insecurities and we all go through it. I’m here to tell you the most powerful thing you can be is yourself… And if you happen to have a fanny pack handy, wear that sucker with pride!”

Bringing all of these elements together and bringing it all home for audiences, Thurber concludes, “I hope it’s a great time at the movies – a lot of laughs, a little bit of a puzzle, just a big delicious comedy cheeseburger. And I hope that, at the end, people will feel something, too, because this is a story with heart.”

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**ABOUT THE CAST**

**DWAYNE JOHNSON** (Bob) has solidified himself as a global box-office powerhouse in both film and television, with film revenues exceeding $2 billion worldwide.

Always adding to his busy schedule, Johnson shows no sign of slowing down. He recently starred in the summer blockbuster “San Andreas,” and currently stars in the critically acclaimed “Ballers” for HBO, directed by Peter Berg, where he plays an ex-football star turned money manager, navigating life on the other side of the field. “Ballers” will be going into its second season this year. Adding to a slew of tent-pole films in 2016, Johnson will film the big screen adaptation of “Baywatch” as well as “Fast 8,” and the action-based feature “Rampage.” He is also tied to the remake of the cult classic “Big Trouble in Little China,” and “The Janson Directive.” Also upcoming in 2016, Johnson will lend his voice to the new animated film “Moana.”

In addition, Johnson’s production company, Seven Bucks Productions, will be releasing a youth prison documentary, “A Rock and a Hard Place,” for HBO in 2016. Recently announced, Johnson is also developing an LAPD-based television project, “Boost Unit” for Fox.

Among Johnson’s most recent film credits are: “Furious 7,” the newest installment of the enormously successful franchise, reprising his role as Agent Hobbs, alongside Vin Diesel; “Hercules,” directed by Brett Ratner, where Johnson took on the title role; the dramatic thriller “Snitch,” about a father who goes undercover for the DEA in order to free his imprisoned son; the comic book action adventure “G.I. Joe: Retaliation,” as well as the second installment of the franchise, opposite Bruce Willis and Channing Tatum; the dramatic independent film “Empire State,” with Liam Hemsworth and Emma Roberts; “Pain & Gain,” alongside Mark Wahlberg; and major roles in the franchise films “Fast 5” and “Fast and Furious 6,” which grossed a combined $1.4 billion globally. Johnson’s previous films include “Race to Witch Mountain,” “The Tooth Fairy,” “Planet 51,” “Get Smart,” “The Game Plan,” “Journey 2: The Mysterious Island,” which grossed over $325 million in 2011; “Be Cool,” the sequel to “Get Shorty,” alongside John Travolta, Uma Thurman and Vince Vaughn; the 2004 remake “Walking Tall” and “The Rundown,” a critically acclaimed action comedy directed by Peter Berg and co-starring Sean William Scott, Rosario Dawson and Christopher Walken.

Johnson has garnered much critical acclaim and recognition for his range and diverse roles, including when *Entertainment Weekly* in 2009 named him to the top of Hollywood’s next A-list, alongside Robert Downey, Jr., Ellen Page, James McAvoy and Amy Adams.

Johnson’s love of acting and desire to branch out led him to appear on “Saturday Night Live” in March 2000, surprising many with his strength in comedy, in a show that garnered the highest rating that year. Johnson was subsequently cast by Stephen Sommers in “The Mummy Returns,” which grossed more than $400 million worldwide. His character was so well received by Universal executives during dailies that they immediately planned a film based on his character, “The Scorpion King,” which broke box office records in 2002 becoming the greatest April opening of all time.

Born in San Francisco and raised in Hawaii, Johnson excelled as a high school All-American and subsequently a star defensive lineman for the University of Miami Hurricanes, helping lead his team to a National Championship. Upon graduating from the University of Miami, Johnson followed in the footsteps of his WWE Hall of Fame father, Rocky Johnson, and grandfather, High Chief Peter Maivia, by joining the competitive sports entertainment world of the WWE. Within a seven year period, 1996-2003, his intense passion led to an extraordinarily successful career breaking box office attendance records across the US and setting pay-per-view buy rate records during that period as well. Johnson’s character creation of “The Rock” became one of the most charismatic and dynamic characters the industry has ever seen. In March 2012, Johnson made a record-breaking return to the WWE where he crushed John Cena at Wrestle Mania XXVIII in Miami.

Johnson has penned an autobiography, *The Rock Says*, which reached #1 on *The New York Times* Bestseller List shortly after its publication in January 2000. He also created The Rock Foundation in 2006, with a mission to educate, empower and motivate children worldwide through health and physical fitness. A dedicated philanthropist, Johnson is the current National spokesperson for the Entertainment Industry Foundation’s Diabetes Aware Campaign. He is also a committed Celebrity Cabinet Member for The American Red Cross and serves as a National Celebrity Wish Ambassador for The Make-A-Wish Foundation. In 2008, United States Congress and the United States Joint Leadership Commission recognized Johnson with the prestigious Horizon Award, the U.S. Congressional Award given to an individual in the private sector who has demonstrated outstanding leadership and provided opportunities for youth nationwide.

**KEVIN HART** (Calvin). If there’s one thing Kevin Hart 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. After an electrifying performance at amateur night in a Philadelphia comedy club, Hart quit his shoe salesman job and began performing full time at venues such as The Boston Comedy Club, Caroline’s, 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 him into roles in feature films.

Hart’s recent movie projects include “Ride Along 2,” which grossed over $100 million worldwide, “The Wedding Ringer,” opposite Josh Gad and “Get Hard,” opposite Will Ferrell. The consummate worker, Hart is also a force in television, executive producing the show “Real Husbands of Hollywood,” which premiered its third season last September.

In addition, Hart embarked on the multi-city domestic and international “What Now” comedy tour. Domestically, he sold out 8 tri-state area arenas, including Madison Square Garden, Barclays, Prudential Center and Jones Beach, selling over 100,000 tickets in the NY market. He was also the first comedian to sell out an NFL stadium, selling over 50,000 tickets in one show. Internationally, he sold out over a dozen arenas in the European market, selling over 150,000 tickets, and sold out arenas across Australia, selling 100,000 tickets. Hart’s hit comedy tour grossed over $100 million worldwide.

Hart will next appear in the animated film “The Secret Life of Pets.” Rounding out the year will be the release of the feature version of his comedy tour “What Now.”

In 2012, Hart was tapped to host the 2012 MTV VMA’s, garnering much industry praise for his appearance, before his next comedy tour, “Let Me Explain,” took him to 90 American cities as well as Europe and Africa - resulting in him becoming the second American in history to sell out London’s O2 Arena. Hart spent the fall of 2012 filming two movies back to back: a remake of “About Last Night,” and the buddy Cop movie “Ride Along,” opposite Ice Cube.  Hart continued his incredible run with a starring role in “Think Like A Man,” a comedy based on Steve Harvey's bestselling book, which grossed $95 Million worldwide, and had a supporting role in the Nick Stoller comedy “Five Year Engagement,” produced by Judd Apatow.

In September, 2011 Hart released “Laugh At My Pain,” the feature film version of his comedy tour of the same name.   The movie grossed over $7 million, and was 2011’s most successful film of those released in less than 300 theaters.  The LAMP tour was so successful, it catapulted Hart to 2011’s number one 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 lead to the LAMP DVD hitting double platinum in February 2012, after being on sale for only a month.

His other film credits include “Little Fockers,” with Robert DeNiro and Ben Stiller, “Death at a Funeral,” “Fool’s Gold” and “The 40 Year-Old Virgin.”

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

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

**AMY RYAN** (Agent Pamela Harris) can currently be seen in theaters in Joachim Trier’s “Louder Than Bombs,” co-starring with Jesse Eisenberg, Gabriel Byrne and Isabelle Huppert.

In 2015, she received the Screen Actors Guild (SAG) Award for Outstanding Performance by a Cast in A Motion Picture for her work in Alejandro González Iñárritu’s Oscar-winning “Birdman,” opposite Michael Keaton. Her recent films include Steven Spielberg’s “Bridge of Spies,” starring opposite Tom Hanks; Rob Letterman’s “Goosebumps,” co-starring with Jack Black; and “Don Verdean,” in which she starred with Sam Rockwell, Will Forte and Danny McBride.

She recently wrapped a starring role in the indie “Abundant Acreage Available,” for writer/director Angus MacLachlan.

Ryan is perhaps best known for her acclaimed performance in Ben Affleck’s “Gone Baby Gone,” for which she was recognized with Academy Award, Golden Globe and SAG Award nominations for Best Supporting Actress.  Additionally, she won numerous Best Supporting Actress awards, including those from the National Board of Review, the Broadcast Film Critics Association, the New York Film Critics Circle and the L.A. Film Critics.

Her other film credits include: “Breathe In,” with Guy Pearce and Felicity Jones; “Clear History,” directed by Greg Mottola for HBO and co-starring Larry David; “Devil’s Knot,” directed by Atom Egoyan and co-starring Colin Firth; Tom McCarthy's “Win Win”; “Green Zone”; “Jack Goes Boating”; “Changeling”; “Before the Devil Knows You’re Dead”; “Capote”; “Dan in Real Life”; “War of the Worlds”; and “Keane.”

Ryan made her Broadway debut in Wendy Wasserstein’s “The Sisters Rosensweig.” For her work in the 2000 production of “Uncle Vanya,” she was nominated for a Tony Award for Best Featured Actress in a Play.  In 2005, she appeared as Stella in “A Streetcar Named Desire,” earning her second Tony nomination.  She also starred in Neil LaBute’s “The Distance From Here” in London’s West End, and Lisa D’Amour’s critically acclaimed play “Detroit,” directed by Anne Kauffman at Playwrights Horizons.

Ryan’s television work includes her memorable portrayals as Holly Flax on “The Office,” Adele on “In Treatment” and Officer Beatrice ‘Beadie’ Russell on “The Wire.”

**AARON PAUL** (Phil), a three time Emmy Award winner, is one of the most sought after actors in Hollywood. For five seasons, Paul portrayed the role of the beloved Jesse Pinkman, opposite Bryan Cranston in AMC’s critically acclaimed Emmy Award-winning and Golden Globe Award-winning series “Breaking Bad.” In addition to his three Emmy wins for Best Supporting Actor, for a total of five nominations over five seasons, Paul also received a Golden Globe Award nomination in 2014.

2016 is a busy year for Paul. Most recently he completed filming the Hulu original series “The Path” on location in New York. The series, which Paul stars in and produces through his production company Lucid Road Productions, examines a couple struggling with relationships, marriage and power. Each episode will take an in-depth look at what it means to choose between the life we live and the life we want. The show premiered on March 30th. He also

starred in “Triple 9,” opposite Kate Winslet, Woody Harrelson Chiwetel Ejiofor, Casey Affleck and Gal Gadot, for director John Hillcoat. The film, which opened in February, revolves around a crew of dirty cops blackmailed by the Russian mob to execute a virtually impossible heist. In March, Paul starred alongside Helen Mirren and Alan Rickman in “Eye in the Sky,” for director Gavin Hood. The film centers on a military officer in command of a drone operation set to capture terrorists in Kenya.

Recently Paul filmed writer/director Zach Whedon’s “Come & Find Me,” the story of a man who must track down his missing girlfriend after he realizes she’s not who she is pretending to be. He also shot Alexandre Aja’s “The Ninth Life of Louise Drax,” in which he stars with Jamie Dornan, and “Fathers and Daughters,” alongside Amanda Seyfried, Diane Kruger, Jane Fonda, and Russell Crowe, for director Gabriele Muccino.

Paul also helped develop and pitch Netflix’s hit animated series “Bojack Horseman,” in which he stars alongside Will Arnett, Amy Sedaris and Alison Brie. Recently, the series won Best Animated Series at the 2016 Critics’ Choice Awards and has been renewed by Netflix for a third season, which is set to debut in 2016.

In 2014, Paul starred in Ridley Scott’s “Exodus: Gods & Kings,” opposite Christian Bale and Joel Edgerton.  Prior to “Exodus: Gods & Kings,” Paul starred in Kat Candler’s “Hellion”  
and also served as an executive producer, alongside producers Jeff Nichols and Sarah Green, The film premiered at the Sundance Film Festival. He also starred in the film adaptation of Nick Hornsby’s novel *A Long Way Down*, alongside Toni Collette and Pierce Brosnan, for director Pascal Chaumeil.

Previously, Paul starred in the blockbuster “Need for Speed,” for director Scott Waugh. The film, which grossed over $200 million at the box office and is based on the popular video game, tells the story of a street racer who joins a cross country race to seek vengeance for the murder of his best friend.

Paul’s other film credits include James Ponsoldt’s film “Smashed,” alongside Mary Elizabeth Winstead, and “Mission: Impossible III,” alongside Tom Cruise.

When not acting, Paul is a passionate music fan, an avid traveler, and an advocate for the Kind Campaign, a non-profit organization founded by his wife Lauren that seeks to raise awareness and healing for the negative and lasting effects of girl-against-girl crime and bullying.

**DANIELLE NICOLET** (Maggie) discovered her love of performing as a gymnast in a small Ohio town.  When gymnastics moved her to California, her teenage dream to become an actress came with her.  That ambitious and competitive spirit soon landed her a place in television history as Caryn, on the Emmy award-winning NBC sitcom ““3rd Rock from the Sun.”

That show was the launch pad for what would become a stellar TV career. Nicolet has starred in the series “Second Time Around,” “Heartland,” “The Starter Wife,” “Family Tools” and “The Game.”  In addition, she has guest-starred on more than 20 other series.

She has also busied herself with films, including starring with Academy Award winner Cuba Gooding, Jr. in the sci-fi thriller “Ticking Clock,” and in the relationship comedy “Marry Me,” alongside Lucy Liu.

*Entertainment Weekly* has twice named her “Star we love to watch” and “Breakout Star of the Network.”

Currently Nicolet can be found making audiences laugh as the Jenna, the hilarious title character of the hit TV comedy “Born Again Virgin.”

**ABOUT THE FILMMAKERS**

**RAWSON MARSHALL THURBER** (Director/Screenplay) was born in San Francisco and raised in the East Bay, in Orinda, California. He graduated cum laude with departmental honors from Union College in Schenectady, New York, with a BA in English and Theater Arts. He went on to earn an MFA in producing from the Peter Stark Program at the University of Southern California.

Shortly after graduation, he wrote and directed the short film “Terry Tate, Office Linebacker,” which was accepted to the Sundance Film Festival in 2001 and soon became a much-heralded Super Bowl commercial, also written and directed by Thurber, which won advertising’s highest honor: the Golden Lion Award at Cannes. The groundbreaking 60-second spot is continually ranked as one of the top three Super Bowl commercials of all time.

Thurber then directed his first feature screenplay, the 2004 hit comedy “Dodgeball: A True Underdog Story,” starring Ben Stiller and Vince Vaughn, which opened as the number one film in America and went on to make $167 million worldwide – a tremendous feat for a first-time writer/director.

Following that success, Thurber approached Pulitzer Prize winner Michael Chabon, of *The Amazing Adventures of Kavalier and Clay*, about adapting the author’s first novel, *The Mysteries of Pittsburgh*. Thurber’s film, “The Mysteries of Pittsburgh,” starring Peter Sarsgaard, Sienna Miller, Nick Nolte, Mena Suvari and Jon Foster, was selected as one of 16 films, out of more than 3,600 submissions, for narrative competition at the 2008 Sundance Film Festival, and was nominated for the prestigious Grand Jury Prize.

Thurber’s third feature film, the raucous comedy “We’re the Millers, starring Jennifer Aniston, Jason Sudeikis and Ed Helms, was a major hit of the 2103 summer, grossing more than $270 million, worldwide, making it the #1 original comedy of that year.

**SCOTT STUBER** (Producer)is the founder and CEO of Bluegrass Films, which has been based at Universal Pictures since 2006.

Bluegrass Films’ most recent release was “Ted 2,” the sequel to the blockbuster comedy, once again written and directed by Seth MacFarlane and starring Mark Wahlberg. Other Bluegrass Films releases include: “Ted,” the highest grossing original R-rated comedy of all time, written and directed by Seth MacFarlane and starring Mark Wahlberg, Mila Kunis and MacFarlane; the true-life dramatic thriller “Kill The Messenger,” starring Jeremy Renner and directed by Michael Cuesta from a screenplay by Peter Landesman; Seth MacFarlane’s Western comedy “A Million Ways to Die in the West,” starring Charlize Theron, Liam Neeson, Amanda Seyfried and MacFarlane; the comedy “Identity Thief,” starring Melissa McCarthy and Jason Bateman and directed by Seth Gordon, which grossed over $100 million domestically; and “Safe House,” starring Denzel Washington and Ryan Reynolds, and directed by Daniel Espinosa.

            Upcoming releases include the Civil War drama “Free State of Jones,” starring Academy Award winner Matthew McConaughey, and directed by Academy Award nominee Gary Ross; the Boston Marathon thriller “Patriots Day,” spanning the five-day manhunt to catch the marathon bombers, that stars Mark Wahlberg and is directed by Peter Berg; and “Office Christmas Party,” starring Jason Bateman, Jennifer Aniston, T.J. Miller, Kate McKinnon and Olivia Munn, and directed by Josh Gordon and Will Speck.

Under his Bluegrass Television label, Stuber ventured onto the small screen as an executive producer on the NBC comedy “Whitney,” created by and starring comedian Whitney Cummings.

Stuber’s first production was summer 2006’s romantic comedy “The Break-Up,” starring Vince Vaughn and Jennifer Aniston.  That summer also saw the release of the hit “You, Me and Dupree,” starring Owen Wilson and Kate Hudson. These were followed by Peter Berg’s critically acclaimed film “The Kingdom”; the David Wain hit “Role Models,” starring Paul Rudd and Seann William Scott; and “Couples Retreat,” starring Vince Vaughn and Jon Favreau.

            During Stuber’s eight years at Universal—five of which he spent running worldwide production with Mary Parent – he was responsible for many of the studio’s critically acclaimed and commercially successful films, including “The Fast and the Furious” franchise, “A Beautiful Mind,” “Seabiscuit,” “Munich,” “Cinderella Man,” “Jarhead,” “8 Mile,” “The Bourne Identity,” “The Bourne Supremacy,” “Friday Night Lights,” “About a Boy,” “Meet the Parents,” “Meet the Fockers,” “The 40-Year-Old Virgin,” “Spy Game,” “The Family Man,” “The Nutty Professor,” “Nutty Professor II: The Klumps,” “King Kong,” the “Mummy” franchise, the “American Pie” franchise, “Bring It On,” and many others.  More than 20 of the films Stuber supervised have grossed over $100 million domestically.

**PETER PRINCIPATO** (Producer) is a founding partner of Principato-Young Entertainment (PYE), one of the leading production and talent management companies in the film and television industry in the United States.

In addition to “Central Intelligence,” Principato recently produced the action comedy “Keanu,” starring Keegan-Michael Key and Jordan Peele, and directed by Peter Atencio. His past credits include “The Virginity Hit,” “RENO 911!: Miami,” “Hell Baby” and “Jessabelle.”

Principato’s television credits include ABC’s “black-ish”; FX’s “Married”; Comedy Central’s “Key and Peele” and “RENO 911!”; FOX’s “Running Wilde”; and the Netflix series’ “Wet Hot American Summer: First Day of Camp” and “Flaked.”

Founded in 2000, Principato-Young represents many top artists, including Shailene Woodley, Thomas Lennon, Anthony Anderson, Keegan Michael Key, Jordan Peele, John Travolta, Queen Latifah, Will Arnett, Ed Helms, F. Gary Gray, Michael Showalter, David Wain, Rose McIver to name a few.

Their client list also includes the writers and/or directors of such movies as “Straight Outta Compton,” “Fast & the Furious 8,” “Now You See Me 2,” “Power Rangers,” “Hello, My Name is Doris,” “TMNT,” “Wrath of the Titans,” “G.I. Joe: Retaliation,” the “Night at the Museum” franchise, “X-Men: First Class,” “Thor,” “Role Models,” “Paul Blart: Mall Cop,” “The Break-Up” and “The Descendants.”

PYE also represents the creators of the Emmy-winning series “Arrested Development,” as well as such shows as ABC’s “black-ish”; Netflix’s “Wet Hot American Summer: First Day of Camp” and “Flaked”; F/X’s “Married”; SyFy’s “Hunters”; and “Children’s Hospital” and “NTSF:SD:SUV” for Adult Swim.

**PAUL YOUNG** (Producer) is the founding partner of Principato-Young Entertainment, which has produced numerous hit comedy shows, including “black-ish,” “Key and Peele,” “Wet Hot American Summer” and “RENO 911.”

**MICHAEL FOTTRELL** (Producer) most recently served as a producer on the action thriller “Furious 7,” directed by James Wan and starring Vin Diesel, Paul Walker and Dwayne Johnson. This marked Fottrell’s fourth collaboration on one of the highest-grossing film franchises of all time, having previously produced “Fast and Furious” and “2 Fast 2 Furious,” as well as “Fast Five,” which also starred Vin Diesel, Paul Walker and Dwayne Johnson, and was directed by Justin Lin.   He will again serve as producer on the highly anticipated next installment, “Fast 8,” set for a 2017 release, which reunites the main cast and will be directed by F. Gary Gray.

Fottrell’s additional recent producing credits include “R.I.P.D.,” starring Jeff Bridges and Ryan Reynolds.

A graduate of the USC School of Cinema, Fottrell has served in various executive and producer roles on a number of high-profile movies including “Charlie St. Cloud,” “Live Free or Die Hard,” “You, Me and Dupree,” “Herbie Fully Loaded,” “Catwoman,” “Sweet Home Alabama,” starring Reese Witherspoon, “Sorority Boys,” “The New Guy,” “Rock Star,” “Blue Streak,” “Cruel Intentions,” and “A Very Brady Sequel.”

In addition to his producing credits, Fottrell served as production manager for the features “Mighty Joe Young,” “Volcano,” “Crimson Tide,” “Gross Anatomy,” “Warlock” and “Shy People,” among others.

Fottrell also served as the executive production manager for years at Walt Disney and Touchstone Pictures, supervising all facets of film production on “Father of the Bride,”  
 “When a Man Loves a Woman,” “Pretty Woman,” “Sister Act” and “What About Bob?,” to list only a few.

**IKE BARINHOLTZ** (Screenplay/Story) is quickly becoming one of the most sought-after comedians and actors in the comedy world. Barinholtz currently stars as a series regular and writer on Hulu’s “The Mindy Project.” He will next reprise his role in the feature comedy “Neighbors 2: Sorority Rising,” alongside Seth Rogen and Zac Efron, and appear in the action adventure “Suicide Squad,” this summer. Recently, Barinholtz starred alongside Amy Poehler and Tina Fey in “Sisters.”

Barinholtz and his “Central Intelligence” writing partner, David Stassen, are next re-teaming to write an as-yet-untitled basketball comedy, to star Amy Poehler.

Previously, Barinholtz was a series regular on FOX’s “MADtv” for five seasons and had recurring roles on HBO’s” Eastbound & Down,” and FX’s “The League.” He has also appeared on “Weeds” and “Children’s Hospital.”  He was the star and co-creator of the Spike TV pilot “Megawinner,” and is an alumnus of Amsterdam’s Boom Chicago.

Barinholtz’s feature acting credits include “Neighbors,” “Meet the Spartans,” “Disaster Movie” and the indies “Shrink,” “Lock and Roll Forever” and “Inventing Adam.” He also lends his voice to a character on Hulu’s “The Awesomes.”

**DAVID STASSEN** (Screenplay/Story) is currently a co-executive producer, writer, and director on “The Mindy Project,” on HULU. On the feature side, Stassen and Ike Barinholtz are writing an as-yet untitled basketball comedy starring Amy Poehler.

Prior to writing “Central Intelligence,” Stassen served as a producer and editor on the ESPN shows “Pardon the Interruption,” “Around the Horn,” and “Rome is Burning.”

Stassen also appears in “Central Intelligence” in the high school reunion scene. He hopes to have many more non-speaking roles in large group scenes in the coming years.

**TOBY EMMERICH** (Executive Producer) has served as President and Chief Operating Officer of New Line Cinema since 2008. In this role, he has full oversight of New Line Cinema’s development, production, and financial operations, and leads the company’s efforts to forge new opportunities to diversify and build on its dynamic legacy. In addition to heading the division, Emmerich is also charged with steering the live stage play division of Warner Bros. Entertainment, Warner Bros. Theatre Ventures. In both roles, he reports directly to Kevin Tsujihara, Chairman and Chief Executive Officer of Warner Bros.

Since Emmerich took the production helm, New Line has released such diverse features as the Academy Award-winning blockbuster “The Lord of the Rings: Return of the King”; 2005’s highest-grossing comedy, “Wedding Crashers”; “Elf”; the romantic classic “The Notebook”; “Hairspray”; “Sex and the City”; “Journey to the Center of the Earth” and “Journey 2: The Mysterious Island”; “He’s Just Not That Into You”; “Four Christmases”; “Valentine’s Day”; “Horrible Bosses” and “Horrible Bosses 2”; “17 Again”; “We’re the Millers”; “The Conjuring,” which is among the biggest horror films of all time, and its companion film, the surprise hit “Annabelle.” Nearly a decade after “The Lord of the Rings” Trilogy swept the world, New Line reunited with Peter Jackson to take audiences back to Middle-earth with the acclaimed “The Hobbit” Trilogy, beginning with “The Hobbit: An Unexpected Journey,” which took in more than a billion dollars worldwide, followed by “The Hobbit: The Desolation of Smaug” a year later, and “The Hobbit: The Battle of the Five Armies” in 2014. In 2015, New Line released the epic action adventure “San Andreas,” which was among the biggest box office hits of the year, as well as “Creed,” Ryan Coogler’s award-winning new chapter in the Rocky legend. Most recent New Line titles are “The Conjuring 2,” James Wan’s highly anticipated follow-up to the 2012 global hit; and “Me Before You,” a romantic drama based on Jojo Moyes’ beloved novel. Upcoming releases include the horror film “Lights Out,” and “Collateral Beauty,” starring an ensemble cast including Will Smith, Edward Norton, Keira Knightley, Michael Peña, Naomie Harris, Kate Winslet, and Helen Mirren.

Prior to his current post, Emmerich held the position of President of Production, to which he was promoted in 2001. A longtime studio veteran, he also previously served not only as President of New Line Music, but also as an accomplished screenwriter and producer who wrote and produced New Line’s sleeper hit “Frequency,” starring Dennis Quaid and Jim Caviezel.

Emmerich joined the company in 1992 as a dual development and music executive. In his position as President of Music, he oversaw the development of numerous platinum- and gold-selling soundtracks for such films as “Seven,” the first two “Austin Powers” films, “Elf” and many more. Prior to his posts at New Line, Emmerich was an A&R representative at Atlantic Records from 1987 to 1992.

Emmerich attended The Calhoun School and Wesleyan University, graduating Phi Beta Kappa in 1985, with honors in English and concentrations in Classics and Film.

**RICHARD BRENER** (Executive Producer) is a New Line Cinema veteran of 20 years, and has served as President of Production for the division since 2008.

During his tenure at New Line, Brener has overseen and served as executive producer on many of the company’s most successful films, including such blockbusters as “Sex and the City,” “Wedding Crashers,” “Austin Powers in Goldmember,” “The Wedding Singer,” “We’re The Millers,” the “Final Destination” franchise, “Horrible Bosses,” and the global box office hit “San Andreas.” Brener most recently supervised “The Conjuring 2,” James Wan’s highly anticipated sequel to the “The Conjuring,” and Ryan Coogler’s award-winning new chapter in the Rocky Legend, “Creed.”

Brener’s current projects include the horror film “Lights Out”; “Collateral Beauty,” starring an ensemble cast including Will Smith, Edward Norton, Keira Knightley, Michael Peña, Naomie Harris, Kate Winslet, and Helen Mirren; “Fist Fight,” starring Ice Cube and Charlie Day; and an as yet untitled comedy starring Will Ferrell and Amy Poehler.

Brener joined the company as a temp and rapidly rose through the ranks, from Story Editor to President. Over the course of his career, Brener has overseen the studio’s relationships with much of its key talent, including Dwayne Johnson, Jennifer Aniston, Will Ferrell, and Ice Cube.

Born and raised in Short Hills, New Jersey, Brener graduated with a B.A. in History from Yale University in 1994.

**SAMUEL J. BROWN** (Executive Producer) has been a development executive with New Line Cinema since 2002 and is currently Senior Vice President of Production for the division.

Brown most recently executive produced Key and Peele’s film debut, “Keanu”; the latest installment in the “Vacation” franchise, starring Ed Helms and Christina Applegate; as well as the global blockbuster “San Andreas,” starring Dwayne Johnson.

His other credits include the hit film “Horrible Bosses” and its sequel, “Horrible Bosses 2”; the Adam Shankman musical “Rock of Ages”; the worldwide hit “Journey 2: The Mysterious Island”; the “Harold & Kumar” series; and the highly successful romantic comedies “New Years Eve” and “Valentine’s Day.”

His upcoming projects include “Fist Fight,” with Ice Cube and Charlie Day; “Going in Style,” starring the Oscar-winning acting trio of Morgan Freeman, Michael Caine and Alan Arkin; and an as yet untitled feature comedy starring Will Ferrell and Amy Poehler; among more than 20 projects he is supervising in development.

Brown was selected by *The Hollywood Reporter* for their “Next Gen” list of studio executives 35 and under in 2009. He also serves as the Vice Chairman of the Board for The Young Storytellers Foundation, an arts-focused non-profit organization. Brown graduated from Harvard University.

**MICHAEL DISCO** (Executive Producer) is a development executive who has been with New Line Cinema since 2000 and currently serves as Executive Vice President of Production for the division.

Disco most recently executive produced Key and Peele’s film debut, “Keanu,” and the comedy “How To Be Single,” starring Rebel Wilson, Leslie Mann, Dakota Johnson and Alison Brie. His other credits include the “Journey to the Center of the Earth” franchise; the “Harold & Kumar” series; the hit film “Horrible Bosses”; and the highly successful romantic comedies “He’s Just Not That Into You” and “Valentine’s Day.”

His upcoming projects include “Collateral Beauty,” starring an ensemble cast including Will Smith, Edward Norton, Keira Knightley, Michael Peña, Naomie Harris, Kate Winslet, and Helen Mirren; Zach Braff’s “Going in Style,” with Oscar winners Morgan Freeman, Michael Caine and Alan Arkin; an as yet untitled comedy starring Will Ferrell and Amy Poehler; and “The Masterpiece,” written and directed by James Franco, and starring Franco alongside Dave Franco and Seth Rogen.

Disco previously worked as a director of development and creative executive, overseeing and managing the productions of “Fracture,” “Hairspray,” and “Four Christmases.”

In 2010, Disco was selected by *The Hollywood Reporter* for their “Next Gen” list of studio executives 35 and under.  He graduated from Syracuse University with a degree in Policy Studies, a joint program between the Maxwell School of Citizenship and Public Affairs and The College of Arts and Sciences.  He is a professional member of BAFTA and AFI.

**ED HELMS** (Executive Producer) is an actor, writer, and comedian best known for his scene-stealing roles on both the big and small screens.

Helms can next be seen in “Bastards,” starring alongside Owen Wilson. The film follows two brothers, Wilson and Helms, who, after learning of their mother’s reputation for shacking up with famous men back in the 1970s Studio 54 scene, hit the road to track down their birth father.

Helms will soon begin production on Alejandro Gonzalez Iñárritu’s upcoming STARZ Network TV drama “The One Percent,” opposite Hilary Swank and Ed Harris. Helms will play the lead role of Alfred Murphy, a farmer struggling to hold onto his family and his farm, when a bizarre twist of fate becomes a life-changing secret that will either save them or ruin them. The series will tentatively be released next year. Additionally, Helms will lend his voice to the role of Mr. Krupp and Captain Underpants in Rob Letterman’s movie adaptation of the beloved *Captain Underpants*, which will be released on January 13, 2017.

It was recently announced that Helms will star opposite Lake Bell in her upcoming feature, “What’s the Point?” The film will investigate the concept that marriage should be a seven-year contract with an option to renew. Additionally, Helms will produce “Mermaids in Paradise,” alongside Michael Falbo, Jonathan Krisel, and Danica Radovanov. “Mermaids,” an adaptation of Lydia Millet’s novel and written by Graham Wagner, will center on a couple who discover the existence of mermaids while celebrating their marriage in a tropical paradise.

Helms’ recent film credits include “Love the Coopers,” in which he starred opposite Olivia Wilde, Amanda Seyfried, Diane Keaton, and John Goodman; as well as “Vacation,” a comedy based on the John Hughes cult classic “National Lampoon’s Vacation.” Helms starred alongside Christina Applegate, Chevy Chase, Beverly D’Angelo, Chris Hemsworth, Leslie Mann, and Charlie Day.

Helms also starred in the “Hangover” trilogy opposite Bradley Cooper and Zach Galifianakis. The first installment won the 2010 Golden Globefor Best Motion Picture - Comedy or Musical, and the three films have collectively grossed nearly $1.5 billion worldwide. From there, Helms joined NBC's hit comedy “The Office” as Andy Bernard, a Cornell grad and a-cappella singer alongside fellow “Daily Show” alum Steve Carell. “The Office” won multiple awards, including the 2006 Emmy for Outstanding Comedy Series, 2008 SAG award for Outstanding Performance by an Ensemble in a Comedy Series, the 2007 Television Critics Association Awards for Outstanding Achievement in Comedy, and many more.

His additional film credits include “They Came Together,” “We’re the Millers,” “Jeff, Who Lives at Home,” “Cedar Rapids” and “The Lorax,” based on the famous Dr. Seuss children's book. Helms also starred on Yahoo Screen’s “Tiny Commando” and made appearances on Fox’s “Brooklyn Nine-Nine,” Adult Swim’s “NTSF:SD:SUV,” and Netflix’s “Arrested Development.”

In 2013, Helms launched his production company, The Pacific Electric Picture Co. with Universal TV. The company produced “Jake & Amir,” based on College Humor's most popular and longest-running series by comedy duo Amir Blumenfeld and Jake Hurwitz. Under the Pacific Electric Picture Co. banner, Helms is also developing various feature films as vehicles for him to star in and produce, including the action comedy “Epic Fail,” alongside Nicky Weinstock and Michael Falbo. Additionally, Helms will head NBC’s half-hour comedy “Big Kids” as an executive producer alongside Joe Wengert.

Born and raised in Atlanta, Georgia, Helms attended Oberlin College and moved to New York City in 1996 to pursue a career in comedy. As he immersed himself in sketch and standup across the city and trained with The Upright Citizens Brigade troupe, his craft steadily evolved. In 2002, Helms landed the coveted role of correspondent on Comedy Central’s “The Daily Show with Jon Stewart,”where he stayed for almost 5 years, combining his loves of comedy and politics.

Beyond acting and producing, Helms has worked closely with Malaria No More, a non-profit organization at the vanguard of the fight to eradicate malaria worldwide. He also sits on the advisory board for Education Through Music LA, which builds curriculum and funds music education in LA public schools. A lifelong musician, Helms plays a mean banjo in his bluegrass band, The Lonesome Trio, which formed at Oberlin College in the mid ‘90s and has played together for over 20 years. In 2010, Helms co-founded The L.A. Bluegrass Situation, a music festival in Los Angeles, and its sister website, TheBluegrassSituation.com, providing news and resources for fans of Americana, Bluegrass and Old Time music.

**BARRY PETERSON** (Director of Photography) has worked with directors Phil Lord and Christopher Miller on “21 Jump Street” and “22 Jump Street,” as well as the worldwide phenomenon “The LEGO® Movie.”

He worked with director Rawson Marshall Thurber on the comedies “We’re the Millers” and “Dodgeball: A True Underdog Story,” the latter starring Ben Stiller and Vince Vaughn.

Peterson also served as director of photography on the “Vacation” reboot, starring Ed Helms and Christina Applegate, and the comedy “Sisters,” pairing Amy Poehler and Tina Fey.

Most recently, he collaborated with director Peter Chelsom on “The Space Between Us,” with Gary Oldman and Asa Butterfield.

Peterson’s first major feature film as a cinematographer was Ben Stiller’s classic comedy “Zoolander.” His other past film work includes the crime thriller “Dark Blue,” from director Ron Shelton; Todd Phillips’ “Starsky & Hutch,” starring Stiller and Owen Wilson; and Doug Liman’s sci-fi action adventure “Jumper,” starring Samuel L. Jackson and Diane Lane.

**STEPHEN LINEWEAVER** (Production Designer) most recently designed the hit comedy sequel “Ted 2,” his third collaboration with director Seth McFarlane. The two previously worked on McFarlane’s huge box-office hit “Ted,” and “A Million Ways to Die in the West,” a comedy set in the Wild West of 1880.

Lineweaver’s additional feature film credits include David Wain’s “Role Models”; “Blades of Glory,” starring Will Ferrell; Brian Levant’s “The Spy Next Door”; “Are We There Yet?”; “Snow Dogs”; “Ace Ventura: When Nature Calls”; “Tommy Boy”; and “City Slickers II: The Legend of Curly’s Gold.”

His earlier credits include working as art director on Martin Scorsese’s “After Hours,” Jonathan Demme’s “Something Wild,” John Sayles’ “The Brother from Another Planet” and Emile Ardolino’s “Dirty Dancing.” Lineweaver continued on to serve as production designer with such directors as James L. Brooks on “I’ll Do Anything,” and Cameron Crowe on “Jerry Maguire” and “Singles,” as well as Michael Caton-Jones on “This Boy’s Life.”

Lineweaver’s early television work includes working as a visual consultant with Brooks on “The Simpsons” and “The Tracey Ullman Show,” earning him a Primetime Emmy Award nomination.

**MIKE SALE** (Editor) most recently edited the comedy “Get Hard,” pairing Will Ferrell and Kevin Hart, and the Melissa McCarthy hit “Tammy,” directed by Ben Falcone. 2013 marked his first creative collaboration with director Rawson Marshall Thurber on “We’re The Millers.” His additional recent credits include director Todd Phillips’ “The Hangover Part II”; and Paul Feigs’ blockbuster hit “Bridesmaids,” for which he earned a 2012 Eddie Award nomination from the American Cinema Editors.

Sale previously served as an additional editor on “I Love You, Man,” “Forgetting Sarah Marshall,” “Superbad,” “Undercover Brother” and “Nutty Professor II: The Klumps.”

For television, he edited the drama series “Judging Amy,” and has served as assistant editor on numerous such shows, including “L.A. Law,” “Northern Exposure” and “The Wonder Years.”

Sale was invited and joined the Academy of Motion Picture Arts and Sciences this year.

**BRIAN OLDS** (Editor) has recently worked as an additional editor on numerous notable films, including the comedies “Get Hard,” “Trainwreck” and “Tammy.” He marked his first collaboration with “Central Intelligence” director Rawson Marshall Thurber in the hit comedy “We’re the Millers.”

His previous feature editorial credits include the worldwide box-office phenomenon “Bridesmaids,” as well as “Public Enemies,” and several films for director Nicholas Stoller: “The Five-Year Engagement,” “Get Him to the Greek,” and “Forgetting Sarah Marshall.”

**THEODORE SHAPIRO** (Composer) most recently composed the scores for the comedy sequel “Zoolander 2,” directed by Ben Stiller, Jay Roach’s acclaimed drama “Trumbo,” and the comedy “The Intern,” from writer/director Nancy Meyers. His work will next be heard in director Paul Feig’s action comedy reboot “Ghostbusters.”

His recent films include Paul Feig’s box office hit “Spy,” starring Melissa McCarthy; Theodore Melfi’s “St. Vincent,” also starring McCarthy and Bill Murray; Ben Stiller’s “The Secret Life of Walter Mitty”; Dan Fogelman’s “Danny Collins”; Maya Forbes’ “Infinitely Polar Bear,” starring Zoe Saldana and Mark Ruffalo; and Rawson Marshall Thurber’s “We’re the Millers,” starring Jennifer Aniston.

Shapiro first worked with Thurber as the composer on his sports comedy “Dodgeball: A True Underdog Story,” starring Vince Vaughn and Ben Stiller, then later on Thurber’s “The Mysteries of Pittsburgh,” starring Peter Sarsgaard, Sienna Miller and Nick Nolte.

Shapiro also previously collaborated with Jay Roach on the comedy “Dinner for Schmucks,” starring Steve Carell and Paul Rudd, followed by “The Campaign,” starring Will Ferrell, Zach Galifianakis and Jason Sudeikis, and “Game Change,” for HBO, based on Mark Halperin and John Heilemann’s book about the 2008 presidential election. His work on “Game Change” earned him an Emmy Award nomination.

Shapiro has also composed numerous scores for director David Frankel, including “One Chance”; “Hope Springs,” starring Meryl Streep, Tommy Lee Jones and Steve Carell; the comedy “The Big Year”; “Marley & Me”; and the worldwide success “The Devil Wears Prada.”

In addition, his music was heard on the 2012 animated adventure film “The Pirates! Band of Misfits,” directed by Peter Lord and Jeff Newitt and starring the voices of Hugh Grant, Salma Hayek and Jeremy Piven; and in 2011, in Jason Winer’s comedy “Arthur,” starring Russell Brand, Helen Mirren and Jennifer Garner.

Shapiro received the BMI Film Music Award for his work on the films “The Campaign,” “Hope Springs,” “Diary of a Wimpy Kid,” “I Love You, Man,” “Marley & Me,” “Tropic Thunder,” “You, Me and Dupree,” “The Devil Wears Prada,” “Blades of Glory,” “Dodgeball: A True Underdog Story,” “Starsky & Hutch” and “Along Came Polly.”

His other notable credits include work on Todd Phillips’ “Old School”; “Semi-Pro,” starring Will Ferrell; David Mamet’s “Heist” and “State and Main”; Karyn Kusama’s “Jennifer’s Body”; and the independent hit “Girlfight.”

In April, 2011, the Dallas Symphony Orchestra, as part of their Masters of Film Music concert series, premiered Shapiro’s new orchestral work, “In Mitn Drinen.”

**LUDWIG GÖRANSSON** (Composer) is originally from Sweden.  Amongst his most well known work are the award-winning movie “Fruitvale Station” and the hit TV shows “Community” and “New Girl.”  Among the other features he has scored are the comedies “We’re the Millers,” “Top Five" and “30 Minutes or Less,” and he has also contributed to the features “Magic Mike XXL,” as well as numerous short films.  He most recently reunited with “Fruitvale Station” director Ryan Coogler to compose the score for “Creed.”

Aside from scoring movies, Göransson also produces such artists as Childish Gambino, Haim and, most recently, Chance The Rapper.  He is a graduate of the film scoring program at the University of Southern California.

**CAROL RAMSEY** (Costume Designer) has composed a vast array of costumes throughout her career, from all-American 1940s menswear for Paul Newman, to the flashy Miami “Bad Boys,” to the hit character comedy “Meet the Fockers,” to six films for Merchant-Ivory. She has transformed Sir Anthony Hopkins into Picasso, designed uniforms for an S&M “Dodgeball” team, and outfitted Barbra Streisand, Leslie Caron, and Will Ferrell. In the last few years, Ramsey has costumed Kevin Spacey, Chris Pine, Melissa McCarthy, Olga Kurylenko, Jamie Foxx, Mark Wahlberg, Christoph Waltz, Deborah Messing, Kelly Lynch, and Jennifer Carpenter.

Most recently, she collaborated with director Sean Anders on the hit comedy sequel “Horrible Bosses 2,” and “Daddy’s Home,” with Will Ferrell and Mark Wahlberg.

Her television work includes two seasons of “Magic City” for STARZ, and pilots for such ABC hits as “The Goldbergs,” “Body of Proof” and “The Mysteries of Laura.” She is currently designing the pilot episode of “Stanistan” for the USA Network.

Ramsey’s work has won praise from numerous critics, including Janet Maslin of *The New York Times*. In 2001, she was nominated for a Costume Designers Guild Award for the CBS mini-series “Jackie Bouvier Kennedy Onassis.”

Originally from Pennsylvania, Ramsey earned her master’s degree from New England Conservatory of Music in Boston. While studying music, she also pursued her passion for costume design, creating elaborate 16th-century fashions for the Boston Shakespeare Company, and quickly segued into theater, dance, commercials, and films. In 1990, she moved to Los Angeles, where she has designed more than 30 feature films for all the major studios.

Her additional credits include “Identity Thief,” “Horrible Bosses,” “The Other Guys,” “King of New York,” “Slaves of New York,” “Mr. & Mrs. Bridge,” “The Santa Clause,” “Tuck Everlasting,” “Stick It,” “Dragon: The Bruce Lee Story,” “Don’t Tell Mom the Babysitter’s Dead,” “Le Divorce,” and “Surviving Picasso.”