



MARVEL

ANT-MAN

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PARENTS STRONGLY
CAUTIONED
PG-13 SCI-FI ACTION
VIOLENCE
Some Material May Be Inappropriate for Children Under 13

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MARVEL STUDIOS
presents



MARVEL
ANT-MAN

Directed by PEYTON REED
Screenplay by EDGAR WRIGHT
& JOE CORNISH
and ADAM MCKAY
& PAUL RUDD
Story by EDGAR WRIGHT
& JOE CORNISH
Produced by KEVIN FEIGE, p.g.a.
Executive Producer LOUIS D'ESPOSITO
Executive Producer ALAN FINE
Executive Producers VICTORIA ALONSO
MICHAEL GRILLO
Executive Producers STAN LEE
EDGAR WRIGHT
Co-Producers BRAD WINDERBAUM
DAVID J. GRANT
Director of Photography RUSSELL CARPENTER, ASC
Production Designer SHEPHERD FRANKEL
Edited by DAN LEBENTAL, ACE
COLBY PARKER, JR., ACE
Costume Designer SAMMY SHELDON DIFFER
Visual Effects Supervisor JAKE MORRISON
Music by CHRISTOPHE BECK
Music Supervisor DAVE JORDAN
Casting by SARAH HALLEY FINN, C.S.A.
Second Unit Director JOHN MAHAFFIE
Unit Production Manager JOANN PERRITANO
First Assistant Director LARS P. WINTHER
First Assistant Director WALTER GASPAROVIC
Second Assistant Director BRIAN AVERY GALLIGAN
Heads of Visual Development CHARLIE WEN
RYAN MEINERDING
Supervising Sound Editors SHANNON MILLS
DANIEL LAURIE
Re-Recording Sound Mixers TOM JOHNSON
JUAN PERALTA
Supervising Finishing Artist STEVEN J. SCOTT
Additional Editors KIRK M. MORRI
LEIGH FOLSOM-BOYD

CAST

Scott Lang / Ant-Man PAUL RUDD
Dr. Hank Pym MICHAEL DOUGLAS
Hope van Dyne EVANGELINE LILLY
Darren Cross / Yellowjacket COREY STOLL
Paxton BOBBY CANNAVALE
Maggie Lang JUDY GREER
Cassie Lang ABBY RYDER FORTSON
Luis MICHAEL PEÑA
Kurt DAVID DASTMALCHIAN
Dave TIP "T.I." HARRIS
Gale WOOD HARRIS
Peggy Carter HAYLEY ATWELL
Howard Stark JOHN SLATTERY
Mitchell Carson MARTIN DONOVAN
Car Driver GARRETT MORRIS
Dale GREGG TURKINGTON
Hydra Buyer ROD HALLETT
Frank JOE CHREST
Buyers JOE BUCARO III
JEAN LOUISA KELLY
Young Pym DAX GRIFFIN
Spanish Woman NORMA ALVAREZ
Young Daughter DARCIE ISABELLA COTTRELL
Ravers TEDDY WILLIAMS
CAROL ANNE WATTS
CHUCK DAVID WILLIS
DIANA CHIRITescu
Pool BBQ Dad NEKO PARHAM
Pool BBQ Mom ONIRA TARES
Pool BBQ Kids KYLEN DAVIS
ZAMANI WILDER
Pym Tech Gate Guard JIM R. COLEMAN
Pym Tech Security Guards DESMOND PHILLIPS
AARON SAXTON
EMT MICHAEL A. COOK
Gorgeous Blonde RICKI NOEL LANDER
Superior Officer RUS BLACKWELL
Ice Cream Store Customer JOHNNY PEMBERTON
Ernesto NICHOLAS BARRERA
Carlos CARLOS AVILES
Emily LYNSI LAROSE
Peachy ROBERT CRAYTON
Cop on Speaker AJANI PERKINS
Alpha Guard JESSE JAMES LOCORRIERE
Beta Guard ZACK DUHAME
Vault Guards KEVIN LACZ
MICHAEL TRISLER
Armed Guards DANIEL STEVENS
ALEX CHANSKY
CLAY DONAHUE FONTENOT
MICHAEL JAMORSKI
CASEY PIERETTI
Lab Guards ANTAL KALIK
ADAM HART
REUBEN LANGDON
TODD SCHNEIDER
Lab Tech KEVIN BUTTIMER
Ignacio DANNY VASQUEZ

Writer	ANNA AKANA	J.C. ROBAINA	MYKE SCHWARTZ
Bartender.....	STAN LEE	JAVIER SERRANO	MELISSA R. STUBBS
Hideous Rabbit	TOM KENNY	TONY VELLA	PATRICK WALKER
Helicopter Pilots	RICK AVERY	WILLIE WEBER	JOE WILLIAMS
	ERIK BETTS	THOM WILLIAMS	JESSICA WINTHER
			Stand-Ins
Stunt Coordinators.....	JEFF HABBERSTAD	RYAN LITTMANN	QUIN BRYAN
	TREVOR HABBERSTAD	MONIQUE DAVIS	BRICE WARD
Second Unit Stunt Coordinator	JAMES M. CHURCHMAN	JORDAN PEREZ	
Stunt Rigging Coordinator	BRIAN SIMPSON		
Fight Choreographer.....	WALTER GARCIA	Southeast Casting by	JACKIE BURCH
Scott Lang / Ant-Man Stunt Double.....	COLIN FOLLENWEIDER	Production Supervisor	JASON TAMEZ
Scott Lang Stunt Double	MARK AARON WAGNER	Supervising Art Director.....	DAVID LAZAN
Hank Pym Stunt Double.....	MICHAEL RUNYARD	Art Directors.....	AUSTIN GORG
Hope Stunt Double	RENAE MONEYMAKER		JANN K. ENGEL
Darren Cross / Yellowjacket Stunt Double	KEVIN CASSIDY		G. CAMERON BEASLEY
Paxton Stunt Double.....	TIM SOERGEL	Assistant Art Directors.....	CALLA KLESSIG
Maggie Stunt Double	ASHLEY RAE TRISLER		SARAH CONTANT
Luis Stunt Double	ERIC R. SALAS		LAUREN ROSENBLOOM
Dave Stunt Double.....	ISAAC HUGHES		RACHEL BLOCK
Gale Stunt Double	CRAIG JOHNSON	Visual Development Coordinator	JACOB JOHNSTON
Mitchell Carson Stunt Double	CON SCHELL	Visual Development Illustrators	
Precision Driver Coordination	BILL YOUNG		
	COLEEN M. TRACY	ANDY PARK	JACKSON SZE
	SEAN TRACY	ANTHONY FRANCISCO	ANDREW KIM
Edge System Driver	DEAN BAILEY	JOSH NIZZI	RODNEY FUENTEBELLA
Stunt Camera Bike Operator.....	REGIS HARRINGTON		
Stunt Department Assistant	WEST GIBSON		
	Stunt Riggers		Set Designers
HANK AMOS	NICK BRANDON	ALLEN COULTER	JOSH LUSBY
BRYCEN COUNTS	RICHARD EPPER	JOHN MOREDOCK	THOMAS T. TAYLOR
DANE FARWELL	SHANE HABBERSTAD	DEAN WOLCOTT	CHAD S. FREY
MICHAEL HUGGHINS	BRETT JONES	Graphic Designer	SUSAN BURIG
BILLY MORTS	LARRY M. SHORTS	Art Department Coordinator	DUSTIN BERRY
	Utility Stunts		Storyboard Artists
RANDALL ARCHER	JENNIFER BADGER	BRYAN ANDREWS	DANELLE DAVENPORT
THOMAS BAKER	SALA BAKER	DAVID KRENTZ	JIM MAGDALENO
JEFFREY G. BARNETT	MATT BERBERI	JAMES ROTHWELL	JAY OLIVA
HANNAH BETTS	ROBIN BONACCORSI	Storyboard Coordinator.....	MAX SWEENEY
DAMIEN BRAY	KEENAN BRAY	Concept Artists	MANUEL PLANK-JORGE
STEVE BROWN	ROCKY CAPELLA		JAMES CARSON
ANIS CHEURFA	GEO CORVERA		JAMIE RAMA
GEORGE CRAYTON	MAX DANIELS	Digital Sculptor	JOSH HERMAN
HOLLAND DIAZ	DANNY DOWNEY	Digital Asset Manager.....	MAX FISHER
KIANTE ELAM	PETE EPSTEIN		
MIKE ESCAMILLA	EDDIE J. FERNANDEZ	A Camera Operator / Steadicam Operator.....	PETER ROSENFELD
EDDIE J. FERNANDEZ JR.	TRAVIS FIENHAGE	A Camera First Assistant.....	JEFFREY N. CIVA
JACOB GARCIA	SHANE GERAGHTY	A Camera Second Assistant.....	TREY TWITTY
WEST GIBSON	DANIEL GRAHAM	Data Management Supervisor	KYLE SPICER
DEBORAH HABBERSTAD	GARRETT HAMMOND	Digital Loader.....	DANIEL WURSCHL
JESSICA HARBECK	DANIEL HARGRAVE	Still Photographer	ZADE ROSENTHAL
JENN HARRIS	TOBY HOLGUIN	B Camera Operator.....	BILLY O'DROBINAK
STEVE KELSO	KEONE KIM	B Camera First Assistant	SEAN HUNTER MOE
RICH KING	REUBEN LANGDON	B Camera Second Assistant.....	MATTHEW HASKINS
JARED LOSANO	VICTOR LOPEZ	Digital Imaging Technician	RAFEL MONTOYA
DAVID MORIZOT	TRISTAN MORTS	Digital Utility.....	CHASE FLOWERS
PANUVAT ANTHONY NANAKORNPANOM	AARON NORRIS	Libra Head Operator	JAYDEN YORK
RICHARD NUNEZ	GABRIEL NUNEZ	Production Coordinator	JENNY SANDELL
MICKEY NUTTALL	FREDDIE POOLE	Script Supervisor.....	KERRY LYN MCKISSICK
SARAH REAGIN	REX REDDICK		

Assistant Production Coordinators	KELLY MOKRIS DANIEL A. PARKER	Compositors	ROSS NEWTON RYAN LANEY SHILOE SWISHER CHRISTOPHER GRANDEL
Travel Coordinator	R. DAWN VIGIL		
Production Secretary	LIEREN STUIVENVOLT ALLEN		
Second Second Assistant Director	CODY WILLIAMS	3D Stereoscopic Supervisor	EVAN JACOBS
Additional Second Second Assistant Director	KATY GALOW	3D Stereoscopic Producer	MIKE MAY
Production Contoller	SHEILAH SULLIVAN	3D Stereoscopic Prod. Manager. . .	TANISSA POTROVITZA SCHOEN
Production Accountant	RICHARD CASTRO	3D Stereoscopic Coordinators	GARY CARRILLO WHITNEY KITCHEN SARAH CAVE
First Assistant Accountants	JEFFREY NEUMEIER ERIN MORRIS	3D Stereoscopic Associate Coordinators	CARLOS GALAN IV ELDEN AVILA
Key Second Assistant Accountants.	RENEE KITTERMAN KRISTINE NADAL	3D Stereoscopic Production Assistant.	ELLE CALLAHAN
Second Assistant Accountants.	ANTHONY DAVIS BRITTANY LACKEY LORNA WILSON DEXTER W. MILLS PAUL OLIVIER JR.	3D Stereoscopic Editors	JULIAN ANDRAUS GINA ZAPPALA BOB DRWILA
Accounting Clerk	WHITNEY PICKENS	Property Master.	RUSSELL BOBBITT
Payroll Accountants	DAVID ROMANO TALIA LEONE	Assistant Property Master	JIM STUBBLEFIELD
Assistant Payroll Accountant	ELIDA RODRIGUEZ	Property Assistants.	ROBERT SICA STEVEN SPELMAN
Construction Accountant.	SARA R. MORRIS	Armorsers	LARRY ZANOFF RON LICARI
Construction Clerk	MONICA NG		
Post Production Supervisor.	JESSE TORRES	Sound Mixer	WHIT NORRIS, CAS
First Assistant Editors.	DAWN MICHELLE KING ADAM KIMMERLIN	Boom Operator	C. DOUGLAS CAMERON
Second Assistant Editors	ALEXANDER JOHNSON MICHAEL GOLDBERG LORENA TALPAN	Second Boom / Utility	ALANA KNUTSON
Editorial Production Assistants	SUE-ELLEN CHITUNYA REBECCA SAUNDERS	Video Assist Operator	ADAM MEADOWS
Music Editors	TANYA NOEL HILL JIM HARRISON	Computer Playback Supervisor	MATTHEW MORRISSEY
Post Production Coordinators	MINDY WEISSMAN ADAM COLE	Video Playback Engineers	SHAHROUZ NOOSHINFAR STEVE IRWIN TED COGNATA
Marvel Post Production Coordinator.	JENNIFER BERGMAN	Computer / Video Engineer.	JAMES WILLIAM VISCONTI III
VFX Executive	DANIELLE COSTA	Chief Lighting Technician.	LEN LEVINE
Digital Production Manager	BEVERLY ABBOTT	Best Boy Electric	MICHAEL LOWRANCE
Visual Effects Coordinators	TYLER CORDOVA SCOTT MCPHATE MICHAEL ASIMAN KELLY CHOW	Set Lighting Console Programmer	SCOTT BARNES
Visual Effects Assistant Coordinator	EMILY DENKER	Dimmer Board Operator.	ROBERT RUSSELL
Visual Effects Editors	KOSTA SARIC GREG REED	Lighting Technicians	
Visual Effects Plate Coordinators.	JASON CHEN PASQUALE GRECO	BRIAN EVANS	BRIAN MINZLAFF
Macro Plate Coordinator	TEDDY PHU-THANH-DANH	BRENT STUDLER	NOLAN ALDRIDGE
Visual Effects Accountants.	KRISTINE NADAL JEANINE WILSON	BUZZY BURWELL	TORY CHAPPELL
		MIKE GERZEVITZ	R. HALLEY MANNING
		CHRISTOPHER MOORE	SHANE SALYARDS
		JOHN SAVEDRA	JOHN TURMAN
Visual Effects Production Assistants.	ELLE ECKLEY MELISSA ENCINAS	Fixtures Design Supervisor	MIKE VISENCIO
Senior Compositor	JOHNNY WILSON	Fixtures Best Boy.	DAVID SCOTT
		Fixtures Technicians	
		GREELEY ADLER	CATHERINE CRAVENS
		TRAVIS ELKINS	MARK HADLAND
		JOSHUA LILLY	MICHAEL LYON
		SEAN ROBERTS	JASON WHITE
		Rigging Gaffer	DENNIS J. LOOTENS
		Rigging Assistant Chief Lighting Technician	CRICKET SLOAT
		Rigging Electric Gangboss.	CASEY DUNN

Rigging Electric Lighting Technicians

LARRY CHA
 MARK CUETO
 JIMMY HERRING
 J. MARK MARTIN
 TOM NOVELL
 CHAD RIDGEWAY
 JEREMY WOODS
 Key GripJIM SHELTON
 Best Boy Grip DAN JARRELL
 Dolly Grips..... RICHARD L. CARDEN
 BRAD REA
 Technocrane Technicians.....MATTHEW BERNING
 DUSTIN EVANS

Grips

ADAM SUDTELL
 LUCAS PORTERFIELD
 JOHN GRUBB
 ALEX CALDERON
 Key Rigging Grip..... JOE GRAHAM
 Best Boy Rigging GripHILARY KLYM
 Rigging Grip Foreman..... MIKE CAMPBELL
 Rigging Grip Gangbosses CHRIS DUFFY
 KYLE BUFF
 CRAIG BROWN

Rigging Grips

DARIN DEVONSHIRE
 BRUCE CAROTHERS
 KENNETH CARPENTER
 WILLIAM CARSWELL
 GARY DOOR
 PAUL E. PRICKETT
 GEOFFREY F. HARPER
 MARIO C. PRIOLEAU
 DAN SAVAGE
 TIM RICHESON
 BERNIE HAGADORN
 TOM VALENTIN
 TIMOTHY JIPPING
 DAVID KEATING
 JERRY L. SNYDER
 RICKY ROWLAND
 QUINTON LINDSEY
 MARSHALL TALLEY
 MIKE FLOYD
 DORRIE VAN WINKLE

Supervising Location ManagerMIKE FANTASIA, L.M.G.A.
 Key Assistant Location Managers CALEB HINSHAW
 ANDREA KEENER
 WILLIAM MAURSKY
 DUSTIN PITAN

Head Specialty Suit Creator..... IVO COVENEY
 Assistant Costume Designer..... NICOLE YOUNG
 Costume Supervisor WENDY CRAIG
 Key Costumers..... GRACE LAMBERT PYKE
 BRANDEN MARKS
 EDWARD T. HANLEY
 HEATHER SEASE
 Specialty Costumers LAURA BAKER
 CHRIS DONIO

Specialty Costume Manufacturers

DOMINICK DE RASMO
 LETICIA SANDOVAL
 JEFF HIMMEL
 JILL THRAVES
 Mold Makers..... MICHAEL MACFARLANE
 ERIC WRIGHT
 Specialty Cutter / Fitter..... DALE WIBBEN
 DEBORAH AMBROSINO
 ROB PHILLIPS
 GINA SCARNATI
 SARAH FALLS

Cutter / FitterJONI HUTH
 Specialty Tailor.....JUAN CARLOS JIMENEZ
 Model MakerSARAH BURKE
 Buyers CHRIS NEWLANDER
 CHARELLE BRONSON
 Key Set Costumers DAVID BUTLER
 BOB MOORE JR.
 MELANIE MASCIOLI
 Set Costumer DANIEL MOLASCHI
 Costumers..... KORII YOUNG
 DANA JOEL BOGDANSKI
 JUDI CHANG
 Agers / DyersDAVID PAULIN
 CAROL DEMARTI
 Specialty First HandKEITH MUESSIGMANN
 Specialty Table Person..... GLADYS CEPEDA
 Tailors / Stitchers..... SARA C. OLSON
 SYNITHIA COCHRAN
 Shopper ERINN KNIGHT

Set Decorator LESLIE A. POPE
 LeadmanRUSS ANDERSON
 Assistant Set Decorator..... CLAUDIA BONFE
 Drape MasterBRAD CURRY
 Drapery Gangboss DONALD GOODMAN
 On-Set Dresser.....SCOTT JOHNSON
 Set Decoration Coordinator AMY LEHMAN
 Set Decoration Buyers..... KAREN GERBS
 HELEN KOZORA
 SAMUEL J. TELL
 Warehouse Manager MARK KEEVER
 Set Decoration GangbossesANTONIO ANDRAUS
 STEVE LADISH

Set Dressers

JOSE CASTILLO
 DANA CORBETT
 PAUL DETLEFSON
 DANIEL B. FOSTER
 PATRICK JOHNSON
 DAVID LADISH
 PERRY LADISH
 BRUCE L. LUIZZI
 PIKE RINCON
 ROBBIE SAMMONS
 JOHN COOK
 JACK CORNELIUS
 NICOLE ELDREDGE
 COREY GOMEZ
 TY JONES
 BLADE LADISH
 VINCENT LUIZZI
 CHUCK MCCOURT
 RAHMON ROSE

Hair Department Head JANINE RATH
 Key Hair Stylist YVETTE STONE
 Hair Stylist to Mr. Douglas KERRIE SMITH
 Hair StylistMICHELLE DIAMANTIDES
 Make-up Department HeadHEBA THORISDOTTIR
 Key Make-up Artist..... GREG FUNK
 Make-up Artist to Mr. DouglasJILL OSHRY
 Make-up Artist..... JACQUELINE FERNANDEZ

Special Effects Supervisor DANIEL SUDICK
 Special Effects Foremen
 JOEL MITCHELL
 MICHAEL GASPAR
 CORY FAUCHER
 STEVEN C. FICKE
 ERIC P. COOK
 DAVID HERON

Special Effects Technicians

ROY AUGENSTEIN
 DAVID BOUCHER
 TIM BURTON
 JUSTIN CRUMP
 ERIC DRESSOR
 CLINTON FEGLEY
 MITCHELL HAYES
 CHAD HOLMES
 JOSEPH LIVOLSI
 VANCE MANLEY
 WILLIAM P. MCGINLEY
 DARIN O'NEILL
 THOMAS PELTON III
 LEONEL ZAPIEN

JOEL P. BLANCHARD
 KEVIN BOWERS
 PAUL CHALLMAN
 MIKE DERRY
 MICAH EAST
 ALLISON GAINZA
 KEITH HAYNES
 TODD JENSEN
 CAIUS MAN
 MATT MCDONNELL
 PAUL MILLER
 DAN OSSELLO
 MICHAEL A. TICE
 THOMAS ZELL

Modeler Gangboss..... CARLO PEREZ
 Buyer..... BARRY MCQUEARY
 Craft Service.....ROY MARTINEZ
 CHRISTIAN ZAPIEN
 Model Makers.....HECTOR PAEZ
 KEVIN ALLEN COBOS
 SFX HOD Carrier.....ARNOLD "AJ" URQUIDEZ

Casting Associate..... JASON B. STAMEY
 Casting Assistant.....CLAIRE KOONCE
 Southeast Casting Assistant..... WOODY MECHANIK
 Extras Casting.....ANN WITTENBERG
 Extras Casting Associate.....JIMMY SHAW
 Studio Teacher..... JOSIE BATORSKI

Aerial Coordinator / Pilot (SF & GA)..... KEVIN LAROSA
 Aerial Director of Photography (SF).....DAVID B. NOWELL, ASC
 Aerial Director of Photography (GA)..... MICHAEL KELEM
 Aerial Ground Coordinator (SF & GA)..... KEVIN LAROSA JR.
 Aerial Shotover Technician (SF).....PETER GRAF
 Aerial Shotover Technician (GA).....JAMES O'HARA

Unit Publicist..... JOHN M. PISANI
 EPK / Marvel Documentary Producer..... BRAD BARUH
 EPK Camera..... SEAN RICIGLIANO

Production Assistants

COREY BURKS
 AARON CAVAZOS
 KORTNEY CHOUINARD
 CHARLIE DICUS
 BRIAN SHAWN DINSMORE
 VINCENT FARRELL
 MATT FOX
 JIMARI JONES
 CLARISSA MOBLEY
 BEN MURATET
 COURTNEY PICKENS
 ELI SASICH
 ANDREW STAMM
 YOLANDE THAME
 ANGIE WARD
 JEP WYATT

TREVOR CASKEY
 CARA CHOOLJIAN
 BRYCE COLQUITT
 JOSH DILLARD
 JENNIFER ELMORE
 RILEY FLANAGAN
 KURT A.F. GEFKE
 JENNY KISSOON
 LIZ MORRISON
 RYAN NEAL
 JASON ROBBINS
 ROBIN SPEARS
 JAMES EDWARD TILDEN
 JOSE VELAZQUEZ
 MEGAN S. WILLIS

Executive Coordinator to the
 President of Marvel Studios..... MEGAN MCNICHOL
 Assistants to Mr. Reed..... LAURA STOLTZ
 PAUL JAFFE
 Assistant to Mr. D'Esposito.....SIMONA PAPARELLI
 Assistant to Ms. Alonso..... ALEXANDER GAETA
 Assistant to Mr. Winderbaum.....BRIAN CHAPEK
 Assistant to Mr. Grillo.....JOEY DIZON
 Assistant to Mr. Rudd.....THOMAS DEMING-HENES
 Assistant to Mr. Douglas..... ALLEN BURRY
 Trainer to Mr. Rudd..... RICHARD LOUIS

Construction Coordinator..... JOHN H. SAMSON
 Construction General Foreman.....JEFFREY MCMAHON
 Construction Foremen.....DAVID B. LONG
 DOUGLAS WOMACK
 JOE COUCH
 JOHN S. FORE

Propmaker Foremen

JIM KRASE
 CHRIS ARMISTEAD
 JOEY ODOM
 HUGH CONLON
 SETH GARDNER

NEIL GAHM
 NICHOLAS JOHNSON
 DEVLIN LEREW
 MARK BIALUSKI

Propmaker Gangbosses

BRIAN W. BENAVIDES
 NICHOLAS BUTCHER
 BILL GOUINLOCK
 DOUG MCCOY
 MIKE STONE
 CHRIS SHORT
 Labor Foremen.....ALEJANDRO AGUILAR
 ERNESTO D. GARCIA
 Labor Gangbosses.....ROBERT KUSLER
 JESSE VERETTE
 Labor HOD Carrier..... EVERARDO "LALO" RAMIREZ
 Scenic Foreman.....HEATH L. SEWELL
 Millshop Foreman......ROB HAMBY
 Supervising Sculptor..... GENE COOPER
 Welding Foreman.....CHRIS BAKER
 Tool Foreman..... STEVEN O'BANNON
 Metal Foreman..... KRIS NAGLE
 Paint Supervisor.....RODERICK NUNNALLY
 Paint Foremen..... JONATHAN MIKITA
 MARK BOUCHER
 JOE HAWTHORNE
 ROB ALVAREZ JR.
 FAITH FARRELL

Standby Painter.....ANDREW P. FLORES
 Paint Gangbosses..... RICK BRONDUM
 FREDERIKA GRAY
 JOE NORTHROP
 Purchasing Foreman.....JOSEPH BRAUS
 Buyers..... MELISSA KENNEDY
 LESLIE A. TOKUNAGA

Decorator Gangbosses..... CLIFF BERNS
 CHARLES HUNTER
 JERRY DON MILLER
 SCOTT B. VALDES

Lighting Console Programmer..... ELTON HARTNEY JAMES
 Base Camp Electricians..... BRIAN SWEENEY
 REID ANDREWS
 Medics JASON RUSTIN
 PAUL LOWE
 Catering Chef.....ANTON MUETZ
 Key Craft Service.....SANFORD HATCHER
 Craft Service Assistants..... JOHN PRIVETT
 REAGAN VETETO
 Generator Operator.....CARL JOHNSON
 Production Assistants
 CHRISTINA BARBER KERRY GOODRUM
 SARAH GORCZYK LINDA MICHELLE HERRERA
 ANDREW LITVAK JEFF LOWERY
 SKYY SANDIFER MICHELLE STEGALL
 CAITLIN TROST

Art Department Coordinator AYESHA JANMOHAMED
 Costumers..... ANDREA COOPER
 CHRIS PROCTOR
 VALERIE WHITE
 Tailor TIFFANY AMUNDSEN
 Hair Stylists KIMBERLY CARLSON
 JENNIFER SALVON
 Make-up Artists.....STEPHAN DUPUIS
 LISA PATNOE
 Property Assistant..... JANE HENDERSON
 Location Manager.....RORY ENKE
 Key Assistant Location Managers TED ALVAREZ
 SHARLENE DUALE
 NANCY WONG
 LEE DAVID LEE
 PETER MOODY

MACROPHOTOGRAPHY UNIT

Director of Photography REBECCA BAEHLER
 First Assistant Director STEVE LOVE
 Script Supervisor..... MARI WILSON
 Add'l Second Assistant Director KATE PULLEY
 A Camera First Assistant..... MATTHEW MEBANE
 A Camera Second Assistant..... VICTORIA K. WARREN
 DIT ZACH HILTON
 Digital Loader..... SAGAR DESAI
 MILO Motion Control..... NIGEL ROWE
 Motion Control Technician STEPHEN BILENKY
 Video Assist.....STEPHEN STUMBERG
 On-Set Dresser.....ELLIOT HOLMES
 Chief Lighting Technician..... DWAYNE REDLIN
 Best Boy Electric GREG ETHEREDGE
 Electric Lighting TechniciansSTEPHEN GRUM
 AARON IGGY SCARPITTI
 Lamp Operator MIKE PEARCE
 Key GripRON NICHOLS
 Best Boy Grip BILL RILEY SUMMERS
 GripsANDREW RICE
 KYLE RICE

Set Dressers
 MIKE HELBIG JASON HOOBYAR
 LAWRENCE HORNBECK JOHN MICHELETOS
 MIGUEL ONGPIN JERRY WISKERSON
 Extras Casting.....THERESA BENAVIDEZ
 MELANIE PARKHAM
 Medic MARK BOSIA
 Plate Unit Director of PhotographyBOBBY FINLEY
 Best Boy Electric BRIAN EVANS
 Rigging Gaffer FRANK DOROWSKY
 Rigging Assistant Chief Lighting Technician BRIAN DENNIS
 Rigging Electrics MICK BURNS
 CHRISTIAN J. KILLINGSWORTH
 OMAR SABEH
 LISA QUINN
 JEFF WHITE
 Dimmer Board Operator..... RYAN ALLAN
 Fixtures Technician.....TOM CLOUTIER
 Key Rigging Grip RICK RADER
 Best Boy Rigging Grip IGNACIO WOOLFOLK
 General ForemanROBERT CARLYLE
 Propmaker Foremen KENNY KEAVY
 JAMES NICHOLS
 Tool Foreman WILLIAM A. FOBERT
 Paint Foreman LARRY CLARK
 Greens Foreman TODD BARANOWSKI
 Greens Gangboss RUSS MILLIGAN
 Key Craft Service JAMES CHANDLER
 Transportation Co-Captain BEAU BEANE
 Maverick DriverDAN LOVELESS

SAN FRANCISCO UNIT

Aerial / Plate Unit Second Assistant Director ... BRENDON BREESE
 Production Coordinator SHAUNA SANDERS
 Production Secretaries VINCENT BEFI
 CHRIS BRYANT
 Add'l Second Assistant Director JASON HALLEY
 Plate Unit Camera OperatorSTEPHEN BUCKINGHAM
 Aerial / Plate Unit First Assistant Camera DENNIS ROGERS
 ROBERT SETTLEMIRE
 Aerial / Plate Unit Second Assistant Camera..... ANNE LEE
 Aerial / Plate Unit LoaderHENRY NGUYEN
 Aerial / Plate Unit DIT JORDAN LIVINGSTON
 Utility Sound..... NEIL RIHA
 Video Assist..... DAVID SMITH
 Assistant Art Directors..... SUSIE ALEGRIA
 DOUG PIERCE

Drivers
 RICHARD ALLINO ANTHONY J. ANASTOLE
 MICHAEL DESTINY CLARK DOLAN
 JOHN F. FAHEY ERIK HATTAN
 DON HASTINGS CARLOS HERNANDEZ
 THOMAS INGEBRETSEN MILTON L. JEFFERS
 DANNIE LENZ ORLANDO MORALES
 JAMES NORWOOD CHRISTIAN ROBERTS
 ERIC SANCHEZ

San Francisco Production Assistants

JOAQUIN ARAGON	DARRICK CHAN
BRIDGET COLELLA	NIKKO DELUNA
CAITLYN DURKIN	PAULEY HARPER
MICHELLE HOLMAN	JEREMIAH KELLEHER
JOHN KIERNAN	JEFF MORRIS
JAMES KREUZER	MELINDA MASCAYANO
MATT MCKULSKY	ESTEVAN PADILLA
BILL POPE	FRANCES REYES-BOLLINGER
TYLER SEMONS	ANDRES SILLER
LAMAR STEWART	PETER SWEHLA
KELLY TOM	RICHARD VALENCIA
ZAC ZEFF	

MARVEL STUDIOS

Chief Financial Officer	CHRIS ACQUAVIVA
SVP & General Manager	BENJAMIN HUNG
Production Finance Executive	CHRIS MCCOMB
Head of Business Affairs	DAVID GALLUZZI
VP - Business and Legal Affairs	RYAN POTTER
Production Attorneys	KWAN-TING HO HILARY JAY
Script Clearances Executive	ERIKA DENTON
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Production Accountant	KATHY MATTES
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Production Assistants	ELIOT LEHRMAN RICHIE PALMER
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Senior Vice President - Marketing	MICHAEL PASCIUZZO
Vice President - Technical Operations	RANDY MCGOWAN
Interactive Marketing Executive	DAVE BUSHORE
Vice President - Global Partnerships	STEPHANIE COHEN
Marketing Executive	TIM DILLON
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Technical Operations Manager	ROMANA SAMARITANI
Digital Assets Coordinator	ALEXEI KRASSOVSKY
Assistant Assets Coordinator	DANNY BROWN
Interactive Marketing Manager	CORINNA VISTAN
Marketing Coordinator	MADISON REINHART

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BRYAN PARKER	JORDAN BROE
PERCIVAL LANUZA	MATT DELMANOWSKI
VINCENT C. GARCIA	ANDREW STARBIN
ARNDREA LEWIS	ANDREW REIBER

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JEFF HARPER	WILLIAM GRAVER
KARTIK DEO	GLENN BLAKESLEE
APISAK PHETPRASIT	JEFF PHUNGGLAN

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	BARRY CURTIS
	MITUL B. PATEL
	MATT SLATOFF
	LEE MALIN

Marvel Creative Committee	ALAN FINE
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	DAN BUCKLEY
	BRIAN MICHAEL BENDIS

With Special Thanks to

JOHN BUSCEMA	JOHN BYRNE
GENE COLAN	TOM DEFALCO
RON FRENZ	PHIL HESTER
ROBERT KIRKMAN	BOB LAYTON
DAVID MICHELINIE	ROY THOMAS

VISUAL EFFECTS AND ANIMATION

Visual Effects by DOUBLE NEGATIVE

VFX Supervisor	ALEX WUTTKE
VFX Executive Producer	ANN PODLOZNY
VFX Producers	ROB SHEARS DARCIE MUANGMAN
CG Supervisors	ARTEMIS OIKONOMOPOULOU DANIEL PAULSSON
Compositing Supervisors	GRUFF OWEN ANTON YRI
Animation Supervisors	NEIL GLASBEY NICK SYMONS
CG Sequence Supervisors	BERNHARD KERSCHBAUMER FABIO ZANGLA MIKE STILLWELL
Compositing Sequence Supervisors	NIK BROWNLEE RICHARD R. REED STEVE NEWBOLD
Camera Supervisor	DAVID STRIPINIS
CG Effects Supervisor	ADRIAN THOMPSON
Build Supervisor	JON CAPLETON
Rigging Supervisor	ANDRE METELLO
Shader Supervisors	SØREN RAGSDALE ERIC VEZINET
Matchmove Supervisors	BENOIT TERMINET SCHUPPON WEIKIAN ANG
Roto / Prep Supervisors	GUY PENWILL JEFF BALDEMORO OLIVER ATHERTON
VFX Production Supervisor	JENNY BASEN
VFX Line Producers	HARRISON GOLDSTEIN KATIE ROEHRICK KATY MUMMERY NEH JAISWAL

VFX Coordinators

ANKIT GOKANI	ENG SZE JIA
JAKE LEE	JASON FERNANDES
MONIFA ANDREW	RACHEL CADDEN
SHOSHANAH WALL	SYUHADA HASSAN
VFX Editors	CAROLINE ROWLANDS SAMUEL PERKINS TAN SING HUI

Lead Animators	BEN WIGGS		CG Effects Artists
	COLIN MCEVOY	ALEKSANDAR CHALYOVSKI	AMBER WILKINS
	FERRAN CASAS	BRIAN SILVA	DENNIS TOUFEXIS
	STEPHEN ENTICOTT	EDUARD SCHULZE-BATTMANN	FABIO CERRITO
Lead Environment Artist	JAMES BENSON	FRANCIS LEONG	JEREMY SMITH
Lead CG Lighting Artists	DOMINIC EDWARDS	JOE LONG	KEYHYUNG LEE
	HOWARD FULLER	KONSTANTIN LISTRATOV	MARIA BUSCO
	JUAN ANTONIO ALAMO	MARKUS DRAYSS	MEI GANGWEN
	MAX DECROIX	PABLO GIMENEZ	PASQUALE RIEFOLI
	SAM SCHWIER	RONALD CHEW	SEAN ROWE
Lead Compositors	CLEVE ZHU		Digital Matte Painters
	NICOLAS RIGAUD	ANDREW WILLIAMSON	DAN HEE RYU
	PETE HOWLETT	HOVIG ALAHAIDOYAN	JONATHAN REILLY
	THOMAS LUFF		Compositors
Lead Rigger	REMI CAUZID	ALED PROSSER	ALEXANDRE BAIN
Lead Matchmove Artists	LIANG HAO FENG	ALEXANDRU-ALIN DUMITRU	ALICIA AGUILERA
	YOSA PRAYOGO	ANDREW FENSOM	ANDREW SIMMONDS
Lead Roto / Prep Artists	CALVIN FONG	ANTONIO MEAZZINI	BEN DICK
	YVONNE OH	CALEB CLARK	CHRISTOPHE DEHAENE
		DANIEL GONZALEZ-SOLOZABAL	ELISA MAR FERRE
		EWOUT HEIDANUS	GEORGE PALCUT
		FRANCESCA DARE	HEATH BAKER
		HELEN WOOD	JAMES FOSTER
		JOHN O'LONE	KATHERINE DURANT
		KIRSTY CLARK	LIES VELDEMAN
		MARCO FIORANI PARENZI	MARY STROUMPOULI
		MORAY CALDWELL	RADOST YONKOVA RIDLEN
		SEAN STRANKS	SHAILENDRA PANDEY
		SKY LIM	TOM HOCKING
		WAYNE CHAN	WOON CHI ONG
		ZAMEER HUSSAIN	
			Layout Artists
		EDUARDO "LALO" SCHMIDEK	ELIOT SPEED
		HABIB NIAZI	LIAM FARNHAM
		RICHARD HAYWARD	ROMAIN JOLY
		TOLGA ARI	
			Matchmove Artists
		ALEXANDER MELVILLE	AMANDA SEAH
		DIONE QUEK	ELLIS PARRY
		FIRDAUS BIN AB LATIF	JEREMY WONG
		KENZO TEE	LYNN TAN QIANLING
		TAN KWAN YEW	THOMAS MORGAN
		WANG RUITING	WONG YONG JIE
		YORDAN PETROV	
			Roto / Prep Artists
		ED GAMMIE	FELIX TAN
		HIROKO UENO	HUW WHIDDON
		IQBAL KHAN	JOHN ABRAHAM CEMPIL
		KRISTOFER WHITFORD	LEE FISHER
		LEONGKIT WONG	MARK TICA
		NADIA SO	NICOLAS MILLOT
		PETER WELTON	TAN CHOON XUAN
			Modelers
		BRANKO BASAROVSKI	CHARLES VARENNE
		CHRISTOPHER HART	DAVIDE PRATO
		EDWARD LIM SIN YONG	LAURENT HERVEIC
		RUSSELL BOWEN	TIM SHIM
		VLADIMIR MINGUILLO	YONG JIN KIM

Lidar Technicians.....	GUANGLEI JIA	Associate VFX Supervisor.....	JARED SIMETH
	KEVIN SAN	Sequence Supervisor.....	BRENDAN SEALS
Riggers.....	MARK ARDINGTON	Digital Effects Supervisor.....	JUSTIN JOHNSON
	XIONG YING	Animation Supervisor.....	RAPHAEL A. PIMENTEL
	Texture Painters	CG Supervisors.....	PAVEL PRANEVSKY
ALEX JOHN TAN	ALEXIS LEMONIS		RICHARD SUTHERLAND
ANDY MIDDLETON	CLAUDIA TORRES	Lead Digital Coordinators.....	CATHERINE HUGHES
DIGANT SUTAR	ED PULIS		JUSTIN PORTER
HELGA VICTORIA	JAMES D.Y. LEE	Technical Coordinator.....	DANIEL KEPLER
NGOC HENG	YANG CHENG		Digital Coordinators
YANTI SURYATI		ASHLEY KEELER	BETH SENN
Pipeline Support.....	JAMIE BRIENS	TIMOTHY BOND	DEREK WEIL
	MICHAEL CAIRNS	CRISANTA MELENDEZ	COLE DARBY
	SAMUEL SAXON	Head of Business Relations.....	LINDSAY HALLETT
	TOBIAS GRØNBECK ANDERSEN	Business Relations Associate.....	KATRYNA SHATTUCK
Shoot Kit.....	ROB CURLEY	2D Supervisor.....	ALEXANDRE CASCADO
	JAMES COOPER	Lead Compositor.....	RYAN TRIPPENSEE
	JAMES GIBSON	Lighting Supervisor.....	ANDREW ZINK
	Research and Development		Lighters / Compositors
ADRIAN BELL	BEA DOMENGE	ALEX KHAN	BERNARDO SPADAFORA
CHRISTOPHER PRISCOTT	EMMANUEL TURQUIN	CHRISTOPHER MILLER	FRANCISCO EXPOSITO
HARSHNA PATEL	IAN LAWSON	GREGORY NG	JOE CENSOPLANO
JERRY HUYNH	LIAM HOFLEY	JOEY SILA	JAMES WATERSON
MARIANNA FERRANTE	OLIVIER THIBAUT	JUN EUN KIM	LUCAS POZZEY
ORN GUNNARSSON	SIMON PABST	MICHAELA DANBY	SATOSHI HARADA
STEPHEN A WILLEY		SONIA YU	
	Tech Department	Compositors.....	CHRIS FUNG
ALEXANDER PHOENIX	BEN DE LUCA		CHUONG VU
COLE PHILLIPS	DAIRE BYRNE		DANIEL LEE
DAVID RICHARDSON	DENNIS JOROLAN		FRANCESCO CADONI
RAVI MOHAN	STEPHEN WILLEY		MARIE DENOGA
VICTOR ZHANG		Junior Compositor.....	MARC SCHOENBECK
Motion Capture Processing.....	SIMON KAY	Junior Lighters / Compositors.....	CARSON CRAWFORD
	KIM DUNNE		DEREK SPRIGG
	Data Managers		GIAN LOMBARDI
AFRICA AGUIRRE	ERIC BACHTIAR		SAM TULL
KAT TYSOE	LAURIE PELLARD		WILL LOVETT
LISA WOOD	MILES DRAKE	Design Supervisor.....	LOIČ ZIMMERMANN
PETE HANSON	PHIL PENDLEBURY	Junior Model / Texture.....	KYOUNGSOO MIN
SAUYAN WONG	TIMOTHY STAM	Lead Tracking / Matchmove.....	LENNY GORDON
	Production Support	Tracking / Matchmove.....	RUY DELGADO
ALEX DONALDSON	ANNSHELIE ABERG		KEVIN BOLIVAR
CHARLOTTE LOUGHNANE	DECLAN ANDREWS	Character TD Supervisor.....	THANAPOOM SIRIPOPUNGUL
EDDY DURNAN	EMMA MCGUINNESS	Character Rigging TD.....	MARCOS D. ROMERO
IOANNA CHOUNTA	IZZY KALLI	Lead Animators.....	BRUCE CREEVEY
JACK JENKINS	JAK FORD		MARCO CAPPARELLI
MARK LOVERING	MICHELLE MCKEATING		MATTHEW STOYAKOVICH
NAT GREGORIAN	PERI FRIEND		Animators
ROMAIN SOLOMONE	SARAH JAMES	ALON HELMAN	ALEXANDER HUNT
SCOTT BRINDLEY	STEVEN MUANGMAN	ANTHEA KEROU	BLAIR BURKER
STUART FARLEY	TAYLOR DEMPSEY	BILLY DAO	HUY NGO
TIFFINY HALL	WESLEY VET	JACO PRETORIUS	JUSTIN BRUNETT
	Visual Effects by LUMA PICTURES	JANINE SHARP	JUSTIN TIRADO
Executive Supervisor.....	PAYAM SHOHADAI	MEG GRUBE	NGAN CHUNG
Senior VFX Supervisor.....	VINCENT CIRELLI	STEWART ALVES	TIFFANY WANG
Senior VFX Producer.....	STEVEN SWANSON	WEN ZHAO	YUKARI KAWASOE
VFX Producers.....	MICHAEL PERDEW	Junior Animator.....	MONIKA GELBMANN
	STEVE GRIFFITH	Senior Effects TD.....	JOHN CASSELLA

Effects TDs	JAMES BARNES		Animators	
	JACOB SANTAMARIA	ALTHEA GATA		JASON HERSCHAFT
	KARL ROGOVIN	BO-YON HWANG		WILL KISTLER
	SIMON ROSS	MYUNG LEE		JORDAN MILLER
Effects Artist	TYLER STRASSER	SAMIR PATEL		DAN PATTERSON
	Roto / Paint	FRANK SACCO		SCOTT SLATER
CAMERON SORGI	CHRISTIAN SALVADOR	ROGER VIZARD		MATTHEW WILLIAMSON
GARRETT WYCOFF	MARCEL MARTINS	QUINTON WOODSON		
MICHAEL LAUNDER	MARYAM RIAHI		FX Artists	
ROB HAMILTON	ROBERTO GENITO	DEREK CHEUNG		TRAVIS HARKLEROAD
SHAWN SAHARA	MATT BACON	TONG JASON LIN		POUYAN NAVID
Pipeline Supervisor	CHAD DOMBROVA	ALVARO SEGURA		JACEK ZALOGA
Lead Pipeline TD	PAUL MOLODOWITCH		Lighters	
Pipeline TDs	NATHAN RUSCH	SHAUN COMLY		KRISTEN EGGLESTON
	PAL MEZEI	DAVID GODWIN		DARREN KINER
Junior Pipeline TDs	GREG ZDUNEK	DONNA LANASA		JAMES TRAVIS LAWRENCE
	NICK KENDALL-BAR	DANIEL LAZAROW		DAVID LO
	SAM BOURNE	STEPHEN LUNN		SHOICHI MATSUBARA
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	JOANNA ANTHONY	EMERITO TREVINO		AARON VEST
	FLETCHER HOGAN	FERNANDO ZORRILLA		
Junior Systems Administrators	JOEL POLLACK		Compositors	
	RARES HORNET	JASON BIDWELL		CHAD BUEHLER
	RYAN SANDVIK	JON CHESSON		JIYEON CHO
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Culture Assistant	HUGO SANDS	SAMUEL JORGENSEN		JIA KIM
Culture Coordinator	CHLOE SESTA-JACOBS	CHRIS SUTHERLAND		MATTHEW T. WILSON
Culture Assistant	CORY KRUPINSKY	CHRISTOPHER WOOD		JESUS L. YAPOR
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	Visual Effects and Animation by METHOD STUDIOS	Digital Matte Painter	MATTHEW FRIEDLANDER	
		Graphics & Concept Design	JOHN KOLTAI	
			ALFONSO DE LA TORRE	
			WAYLAND OMID VIDA	
Visual Effects Supervisor	GREG STEELE		Modelers	
Visual Effects Producer	KAREY MALTZAHN			LESAK BUNUPURADAH
	Method Los Angeles	SCOTT BRUST		SUNG-CHURL KIM
Animation Supervisor	KEITH ROBERTS	KRISTAN KELLY		CHAD ROEN
Digital Supervisor	FRANCISCO DEJESUS	BRYAN REPKA		ALEXANDER WHANG
CG Supervisors	JUAN GOMEZ	GREG STUHL		Texture Artists
	KOEN VROEIJENSTIJN			THE HUNG QUACH
FX Supervisor	PETER CLAES			NICHOLAS COSMI
Sequence Supervisors	CHRIS J. KENNY			SARAH COSMI
	BRANDON NELSON			BEN NEALL
	BRIAN DELMONICO			FRIDA SAHONO JOZWIK
Lead Concept Designer	MING PAN	Rigging / Tech Animation Supervisor	SIMON YUEN	
Production Manager	CHELSEA KAMMEYER	Tech Animation Lead	RYAN ROGERS	
Coordinators	KAT GREENE		Riggers / Tech Animators	
	DANIELLE LIGHT	LYNDSEY HORTON		PAUL KATZEN
	CHRIS MCLEOD	NOLE MURPHY		WADE RYER
	KRISTIN PATTERSON	HIN D'LUN WONG		MINGQUAN ZHOU
VFX Editorial	RACHEL MCPHERSON	Tracking Supervisor	FABIO ZAPATA	
	WADE ARMAND		Tracking Artists	
Animation Leads	FREDDY BURGOS	RACHAN CHIARATTANAKORNKOL		JUAN COLON
	AARON SCHULTZ	REBECCA MCKEE		EUGENE PALUSO
		LUIS RODRIGUEZ		LAUREN ROGERS
		CHARLES SEARIGHT JR.		TOM STANTON
		Roto / Paint Supervisor	STEPHANIE IDE	

TRISTAN NORTH	SAMUEL NUNEZ	Visual Effects by CINESITE
PETER OBORNIK	TIM ODELL	
KEVIN PAGE	GURPREET PANNU	Visual Effects SupervisorSIMON STANLEY-CLAMP
JESSICA PAPSTEIN	ENRIK PAVDEJA	Executive Producer. MELODY WOODFORD
SHARON PENG	CRAIG PENN	VFX ProducerMELANIE BYRNE
CALEB PENNYPACKER	JAKUB PISTECKY	VFX CoordinatorFRÉDÉRIKE PARENTEAU
SHANE ROBERTS	ELSA RODRIGUEZ	VFX Editor ANDREW STEVENS
AMANDA RONAI	RENE SEGURA	Animation Supervisor. EAMONN BUTLER
PAUL SHARPE	TAYLOR SHAW	Compositing Supervisor. AYMERIC PERCEVAL
DONG SHIN	PETTER STEEN	CG Supervisor. CHRIS NICKEL
JEFF SUTHERLAND	ALEX TANG	FX Supervisor. JONATHAN DAVIES
RUGGERO TASCHINI	BEN THOMAS	Assets Supervisor JAMES STONE
LEE TIBBETTS	GANG TRINH	Modeling ArtistsGRAHAME CURTIS
NICK VAN DIEM	ALEJANDRO VELA-CASTRO	KUNAL DESAI
KRISTOFER WHITFORD	RONNIE WILLIAMS JR.	Texture Artists PETER AVERSTEN
ROBERT WILSON	JOE WOODWARD STEVENSON	LEIGH VAN DER BYL
YOSHIYA YAMADA	MARK YOUNG	RiggersRICHARD BOYLE
Visual Effects Associate		KAREN HALLIWELL
Production ManagerCYNTHIA CRIMMINS		Lead Matchmove ARRON TURNBULL
Production Coordinators SAM HODGE		MatchmoversREBECCA HOLDSTOCK
	REBEKAH NOULLES	MARCELLO DA SILVA
	JAKRIS SMITTANT	LAURENCE CHONG
	TIMOTHY TRIMMINGS	SEBASTIAN NESS
Production AssistantsKEITH ANTHONY-BROWN		Lead Animator.PETER CLAYTON
	ROB FARAC	AnimatorsPAUL LEE
	REBECCA JONES	MARY VICTORIA
Production Support & Technology		JAMES FARRINGTON
TEO BARRAULT	LAWRENCE BENNETT	NICOLAS SECK
CONOR BYRNE	BENJAMIN CHARLES	Character TD.CHRIS HOGSTEAD
DYLAN COATES	WILL HARROWER	FX Artists JENS MARTENSSON
BRENDA HUEY	ROSIE KEANE	HOWARD MARGOLIUS
ROBYN E. MILNE	CAROL ALYNN PAYNE	DESIREE RYDEN
CARLA SHORT		AMBER WILKINS
ILM Executive Staff.LYNWEN BRENNAN		BART OLEJNICZAK
	KHUYEN DANG	Layout Artist. NICK HANKS
	VICKI DOBBS BECK	Lighting Artists NIKOS GATOS
	SUE LYSTER	JONATHAN VUILLEMIN

Visual Effects by LOLA | VFX

Visual Effects Supervisor TRENT CLAU		Paint and Roto ANDREW KINNEAR
Visual Effects Producer ALLISON PAUL		ARNAUD MICHANOL
Visual Effects Executive Producer THOMAS NITTMANN		RYAN TATUM
Compositing Supervisor. EDSON WILLIAMS		CHIARA MASINI
Lead Compositor.JEREMIAH SWEENEY		Compositors
Compositors.BRIAN HAJEK	VENETIA PENNA	RUGGERO TOMASINO
	WILLIAM BARKUS	RAPHAEL SANTOS
	BRUNO PARENTI	GUSTAF NILSSON
	DAVID LEVINE	DAVID STEED
	JOHN POLYSON	FINBAR MALLON
Digital Matte PainterROB OLSSON		Development TeamMICHELE SCIOLETTE
3D Artists.JOSH SINGER		DON BOOGERT
	LEE MAR	JOHAN WALFRIDSON
	ONUR CAYLI	Technical Support.CHRIS PERSCHKY
Roto ArtistsJUAN ALVAREZ		RICHARD GARNISH
	ERIK WERLIN	CLIVE HAWARD
Production ARTHUR ZAJAC		
	SPENCER WIDER	
	MARK STERN	
	MAX LEONARD	

Visual Effects by TRIXTER

Visual Effects SupervisorsDOMINIK ZIMMERLE
SIMONE KRAUS TOWNSEND

Visual Effects ProducersRENE GRASSER
FRANZISCA PUPPE

CG Supervisor..... ADRIAN CORSEI

Visual Effects ConsultantALESSANDRO CIOFFI

Executive Producer.....MICHAEL COLDEWEY

Concept Artist THOMAS VON KUMMAT

Compositing..... MICHAEL HABENICHT
ANDREAS GEBAUER
PHILLIP DANNER
CAROLINE WEIDENHILLER

Motion GraphicsMELIH BILGIL
JOSEF RISLING
IGOR KRASIK
PATRICK POELCHAU

Modeling and Texturing..... RADU ARSITH
ERIK LEHMANN
ULF GIESELER

Shading and LightingMATHIAS HERBSTER
FRANK DÜRSCHINGER
ANDREAS KRIEG
OLIVER MARKOWSKI

VFX EditorJAN REICHMANN

Head of Technology..... BARRY KANE

Pipeline Manager TOBIAS MACK

Pipeline EngineersREMUS AVRAM
SERGIO LEON

System Administrators JAVIER LÓPEZ VEGA
ANDREI SATMAREAN

Lead Concept Artist PAOLO GIANDOSO

Creative DevelopmentCHRISTOPHER SCHLIERF
BENJAMIN KRATZIN

Production Coordinators CHRISTINE NEUMANN
MARA FRÖHLICH

CG Effects.....FILIPPO ROBINO
MARTIN MATZEDER
HEIKO SÜLBERG

AnimationMATTHIAS REICHE
ÜMIT DÖNMEZ
PATRICK KERN

Rigging.....RUTH WIEGAND
ANNA KRIEGL

Rigging TraineeANDREAS BELLON

Camera Layout ANDO AVILA

Sound Design and MixingANDREAS RUDROFF
OLIVER VORDERBRÜGGER
DAVID WASIELEWSKI
EGON RIEDEL

Voice Over..... DAVID MICHAEL WILIAMSON

Recruiting LAILA SLEIMAN SANZ

Production Accountant CHRISTIAN HAINMÜLLER

Production Secretaries EIDER PEREZ
TAMIRA COLDEWEY

Visual Effects by capital T

THE BOX CREATIVE, LLC

3D SYSTEMS, INC.

Visual Effects by TECHNICOLOR VFX

VP VFX..... DOUG SPILATRO

Executive Producer VFX TRICIA PIFER

VFX Producer MARIE RHEINSCHILD-JORDAN

VFX Senior Artist EROC MORALLS

VFX Artists..... CASEY ALLEN
CHRIS HOWARD

Previsualization by THE THIRD FLOOR, INC.

Previs and Postvis Supervisor..... JIM BAKER

Previs and Postvis Lead Artist..... JASON THIELEN

Previs ProducerKERRY SHEA

Previs Production Manager..... CHARLOTTE NELSON

Head of ITJIM HARNISH

Head of Finance ALLIE KOPPEL

Previs CoordinatorMICHAEL ARMSTRONG

Previs Artists

GIL HACCO
PAUL HOPKINS
STEPHEN ANDREW BLOCH
HERMAN LEE
GUSTAV SUGUIMOTO
CANDIDA NUNEZ
LAURA KRAUSE
HENRY SATO, JR.
ZACH MCKELLAR
RYAN REEB

GEER DUBOIS
STEVEN LO
FABIO TOVAR
GREG BREITZMAN
ANDREA LOSCH
TONY CABRERA
JOHN LEE
JOSEPH TAYLOR
LEIF EINARSSON

Main Title Sequence by SAROFSKY

Lead Main Title Designer ERIN SAROFSKY

Executive Producer - Sarofsky STEVEN ANDERSON

Visual Effects Supervisor MATTHEW CRNICH

Animation / Compositing LeadJOHN FILIPKOWSKI

Digital Intermediate by TECHNICOLOR

Finishing Artist..... CHARLES BUNNAG

Senior Finishing ProducerMIKE DILLON

Associate Finishing Artists.....GRAY MARSHALL
DAVID FRANKS

Senior Finishing Assist JUAN FLORES

Finishing Assists RON LEIDELMEIJER
KEVIN RAZO
RAY HORTA

Assistant Finishing Producers..... BRANDIE KONOPASEK
LAURA HOLEMAN

Senior Finishing Editor BOB SCHNEIDER

Finishing EditorCARRIE OLIVER

VP - Theatrical Picture Operations.....TIM BELCHER

VP - Engineering THOMA THURAU

Assistant Re-Recording Mixers.....DANIELLE DUPRE
TONY SERENO
Foley ArtistsDAN O'CONNELL
JOHN CUCCI
RONNI BROWN
SEAN ENGLAND
Foley MixersJAMES ASHWILL
FRANK AGLIERI-RINELLA
Engineering Services.....SCOTT LEVINE
General ManagerJOSH LOWDEN
Head of EngineeringSTEVE MORRIS
Head of ProductionJON NULL
Dolby ConsultantBRYAN ARENAS

Final Sound Mix and ADR Recorded at THE WALT DISNEY STUDIOS

ADR MixersDOC KANE
MARK DESIMONE
SCOTT CANNIZZARO
JEFF GERSH
ADR RecordistsJEANNETTE BROWNING
JUSTINE BAKER
KRISTIN CATUOGNO
ADR Voice CastingBARBARA HARRIS

Dailies by SHED

Dailies ProducerPATRICK READY
Dailies Lab ManagerSTEPHEN CECI
Dailies Colorist.....ED TWIFORD

End Crawl by EXCEPTIONAL MINDS

Digital Collaboration and Dailies Services by.....PIX SYSTEM
AVID Tech Support Provided by.....RUNWAY

Disney GM - Digital Studio.....LEON SILVERMAN
Disney - VP Technology.....MICHAEL JEDLICKA
Disney VP - Client Services.....STEPHEN SWOFFORD
Disney Client Services Managers.....SAL VALLETTA
DAWN BIRO
Disney Re-Recording EngineersANDY WINDERBAUM
RYAN STERN
DAN ABRAMS
MARK LINDAUER

Disney Supervisor -
Projection Engineering.....KEVIN ROSENBERGER
Disney VP - Sound Post ProductionBRIAN SAUNDERS
Disney Filmmaker ServicesSHANNON WYNNE
Disney Client Services.....OLIVIA ALVA
Disney Post Production EngineersGABRIEL B. LARA
FRANCISCO J. PAREDES
STEVE POTTER

Score Recorded and Mixed by.....CASEY STONE
Additional Score Recording and Mixing.....GREG HAYES
Additional Music.....LEO BIRENBERG
Score Editor.....FERNAND BOS
Score Coordinators.....ZACH ROBINSON
JEFF MORROW

OrchestratorsKEVIN KLIESCH
TIM DAVIES
DAVE METZGER
Music CoordinatorsMARGARET GARDNER
SHANNON MURPHY
Orchestra Conducted byTIM DAVIES
Assistant EngineersADAM MILLER
LAURENCE ANSLOW
Digital Score RecordistLARRY MAH
Orchestra Contracted byGARETH GRIFFITHS
Music Preparation.....MARK GRAHAM
JOANN KANE MUSIC SERVICES
Music LibrarianDAVID HAGE
Assistant to Mr. BeckLISA JOSEPH
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Music Recorded at AIR STUDIOS UK

SONGS

Borombon

Written by Javier Vazquez
Performed by Camilo Azuquita
Courtesy of Soundway Records

Shingalin en Panamá

Written by Luis Jacinto Argumedes Mateus
Performed by Orquesta Los Embajadores, Camilo Azuquita
Courtesy of Soundway Records

Antmusic

Written by Adam Ant and Marco Pirroni
Performed by Adam & The Ants
Courtesy of Sony Music Entertainment (UK) Ltd
By arrangement with Sony Music Licensing

Live It Up

Written by Dwayne Alo, Jaron Lamot, Colton Fisher
and Jason Rabinowitz
Performed by Di'Alo

La Cucaracha
Traditional

Hot Poppin Popcorn

Written by Murray Cook, Jeff Fatt, Anthony Field,
John Field, Sam Moran and Paul Paddick
Performed by The Wiggles
Courtesy of Razor & Tie

Escape (from the MGM film "Coffy")

Written and Performed by Roy Ayers
Courtesy of Metro-Goldwyn-Mayer Music Inc.

I'm Ready

Written by Milan Williams
Performed by Commodores
Courtesy of Motown Records under license from
Universal Music Enterprises

Our Time Now
Written by Kelli Wakili, Michael Mayeda, Colton Fisher,
Jason Rabinowitz and Jaron Lamot
Performed by Love Kelli

Pink Gorilla
Written by Roberto Callero Ross, Colton Fisher
and Jason Rabinowitz
Performed by HLM

It's a Small World
Written by Robert B. Sherman and Richard M. Sherman

Plainsong
Written by Robert Smith, Simon Gallup, Porl Thompson,
Boris Williams, Roger O'Donnell and Laurence Tolhurst
Performed by The Cure
Courtesy of Fiction Records Limited/Polydor Records Limited
under license from Universal Music Enterprises &
By arrangement with Warner Music Group Film & TV Licensing

50 Year Old Ghost Story
Composed by Henry Jackman

Soundtrack available on



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Visual Effects produced in Melbourne Australia with the
assistance of Film Victoria Australia

SPECIAL THANKS

The State of Georgia
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Fulton, Fayette, & Gwinnett Counties, GA
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A Better Way Ministries
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Golden Gate National Recreation Area & National Park Service
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Ant-Man will return



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MARVEL ANT-MAN

HEROES DON'T GET ANY BIGGER

The next evolution of the Marvel Cinematic Universe brings a founding member of The Avengers to the big screen for the first time with Marvel Studios' "Ant-Man." Marvel Comics first introduced Hank Pym/Ant-Man in 1962 in "Tales to Astonish #27" and later Pym appeared alongside The Avengers in the team's debut in "Avengers #1" in 1963. Pym became Ant-Man after discovering a chemical substance—the Pym Particle—that allowed him to alter his size and possess superhuman strength. With the development of another of Pym's technologies, Ant-Man also has the ability to control armies of ants.

The Marvel Cinematic Universe's new action-packed adventure brings us master thief Scott Lang as the present-day Ant-Man. After being armed by Dr. Hank Pym with the astonishing ability to shrink in scale but increase in strength, Lang must embrace his inner hero and help Pym protect the secret behind his spectacular Ant-Man suit from a new generation of towering threats. Against seemingly insurmountable obstacles, Pym and Lang must plan and pull off a heist that will save the world.

Marvel's "Ant-Man" stars Paul Rudd ("I Love You, Man," "Role Models") as Scott Lang aka Ant-Man; Evangeline Lilly ("The Hobbit: The Desolation of Smaug," "Lost") as Hope van Dyne, daughter of Hank Pym; Corey Stoll ("House of Cards," "The Bourne Legacy") as Darren Cross aka Yellowjacket; Bobby Cannavale ("Chef," "Blue Jasmine") as Paxton; Michael Peña ("End of Watch," "American Hustle") as Luis; Tip "T.I." Harris ("American Gangster," "Identity Thief") as Dave; Wood Harris ("Above the Rim," "Remember the Titans") as Gale; Judy Greer ("13 Going on 30," "Dawn of the Planet of the Apes") as Maggie; David Dastmalchian ("The Dark Knight," "Prisoners") as Kurt; and Michael Douglas ("Behind the Candelabra," "Wall Street") as Dr. Hank Pym.

Peyton Reed directs Marvel's "Ant-Man" with Kevin Feige, p.g.a., producing and Louis D'Esposito, Alan Fine, Victoria Alonso, Michael Grillo, Stan Lee and Edgar Wright serving as executive producers. The story is by Edgar Wright & Joe Cornish and the screenplay is by Edgar Wright & Joe Cornish and Adam McKay & Paul Rudd.

Director Peyton Reed's creative team also includes Oscar® winning cinematographer Russell Carpenter, ASC ("Titanic," "21"); production designer Shepherd Frankel ("Identity Thief," "Horrible Bosses"); editors Dan



Lebental, ACE (Marvel's "Thor: The Dark World," Marvel's "Iron Man") and Colby Parker Jr., ACE ("Lone Survivor," "Battleship"); costume designer Sammy Sheldon Differ ("X-Men: First Class," "Kick-Ass"); visual effects supervisor Jake Morrison (Marvel's "Thor: The Dark World," "The Lord of the Rings: The Two Towers"); and six-time Oscar® nominee special effects supervisor Daniel Sudick (Marvel's "Captain America: The Winter Soldier," Marvel's "The Avengers").

Get set for Marvel's "Ant-Man" to deliver a high-stakes, tension-filled adventure on July 17, 2015.

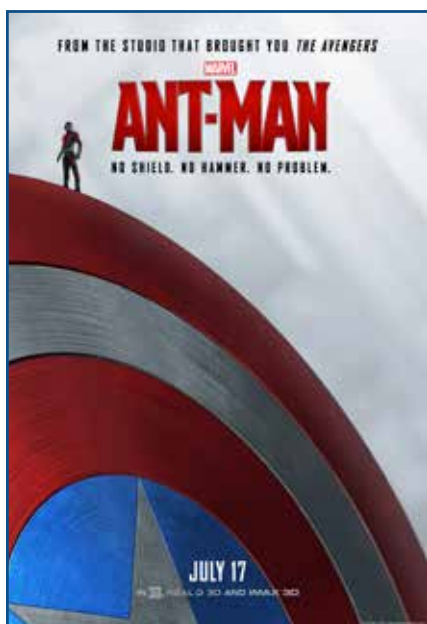
THE MARVEL CINEMATIC UNIVERSE

In 2015 Marvel Studios continued its streak of pleasing fans and critics alike with the release of the box-office blockbuster sequel "Avengers: Age of Ultron." The film opened to over \$191 million at the box office and has gone on to gross more than \$1.2 billion at the worldwide box office and counting.

In 2014 Marvel Studios released "Captain America: The Winter Soldier" and "Guardians of the Galaxy," the top-grossing domestic film of 2014 with \$333.2 million and \$772.8 million worldwide. "Captain America: The Winter Soldier," which broke the opening record for an April release by earning \$95 million in its first weekend, went on to gross more than \$711 million worldwide.

In 2013 Marvel produced the megahits "Thor: The Dark World" and "Iron Man 3." The two films have earned over \$644 million and \$1.2 billion worldwide, respectively, since their openings. In 2012 Marvel's critically acclaimed "The Avengers" set an all-time, domestic three-day weekend box-office record at \$207.4 million. The film went on to gross over \$1.5 billion worldwide, becoming Disney's highest-grossing global and domestic release of all time.

Completing the roster of films that make up the Marvel Cinematic Universe are the box-office hits "Thor," "Captain America: The First Avenger," "Iron Man," "Iron Man 2" and "The Incredible Hulk."



President of Marvel Studios and "Ant-Man" producer Kevin Feige explains why Marvel has continued its unprecedented box-office success within its ever-expanding universe of characters. "For all of us at Marvel it's always been about the characters and always making sure at the core of the film it is about being able to relate and connect to these amazing but flawed individuals," says Feige. "We have been really lucky and grateful that audiences have continued to champion these characters and take the ride with them."

He continues, "The other fun thing is we want our films to stand apart on their own, and we love that 'Thor' is sort of a science fiction fantasy film, and 'Guardians of the Galaxy' is an action-adventure science fiction film and that we have techno-thriller elements in the 'Iron Man' films. 'Captain America: The Winter Soldier' is a 1970s political thriller and 'Ant-Man' is a heist film. So we don't believe that the superhero film is a genre unto itself. We love taking subgenres and putting them together and then adding the superhero elements into other genres of film."

Marvel Studios' co-president Louis D'Esposito explains why it is critical to keep the Marvel Cinematic Universe moving forward in different directions. "We want each of our established franchises to feel fresh, but at the same



time we also have to continue to introduce new characters and franchises into the mix,” says D’Esposito. “I think we have been really lucky in finding that balance, keeping things going in new directions as well as continuing to give audiences more of the franchises and characters they have grown to love. There are so many characters in the Marvel Universe, so it is fun when we get to take a new one from the comics to the big screen.”

The first step in the process of creating a new franchise was deciding how the story of Ant-Man fit into the ever-expanding Marvel Cinematic Universe. Launching another character and franchise is a process that is aided by the goodwill of audiences earned over the years by producing successful films for fans and critics alike. “With the success of ‘Guardians of the Galaxy,’ it showed us that audiences don’t have to be that familiar with the characters to embrace them if the movie’s good,” says Feige. “Audiences are ready for new material and when they see that Marvel logo, they know it is part of the Cinematic Universe. They may or may not know who those characters are, but they know what that logo stands for—something new, something reliably good, with quality, freshness and the unexpected. With ‘Ant-Man,’ we actually have the best of both worlds. It’s completely original and fresh and he is a founding member of The Avengers. We wanted to play with that history and backstory with Hank Pym and how the torch is being passed to Scott Lang and how they connect in this movie and in the future.”

DIRECTOR ON BOARD

Bringing the story and new franchise to the forefront of the Marvel Cinematic Universe is director Peyton Reed. A lifelong fan of Marvel films and comic books, Reed explains what he liked about the source material for the film: “Ant-Man is interesting because he was one of the original Avengers, which a lot of people might not know,” says Reed. “I also like that there is a passing of the mantle from Hank Pym to Scott Lang that sets up a great mentor-pupil dynamic between the characters. That’s a classic Marvel Comics dynamic and something that we really haven’t seen in the Marvel Cinematic Universe so far.”



The director continues, “I’m the kid who grew up with silver-age Marvel comics and spent untold hours poring through them. I was always into the early Avengers comics with Ant-Man because there was a real mythology to them. They’re just amazing tales, and the stories that were created in that period have really stood the test of time. Marvel has always been great about updating these characters since they were created in the 1960s, but every decade has had its own version of these heroes.”

For director Reed the 2015 film incarnation of “Ant-Man” is one that will surprise audiences. “Ant-Man’ is an incredibly powerful character,” says Reed. “He can shrink down to a very tiny size and actually command these



armies of different types of ants which on the face of it may seem like a silly power, but the great thing about the comics and the great thing about this story is you get to see what kinds of things a bunch of ants can get done and in what interesting ways they can help Scott.”

For the filmmakers, Reed was the perfect choice to direct Marvel’s “Ant-Man.” “I’ve been a fan of Peyton’s for a long time,” says producer Kevin Feige. “I have met and spoken to him many times over the years and we have always gotten along really well.



Peyton was always high on our lists, and so when this opportunity came up, he was someone who I thought would be great for this film. He really hit the ground running and infused some great new elements into the story and tone.”

Continuing, the producer adds, “Peyton understood the character from the start; he understood this world and you’ll never find a bigger fanboy than Peyton Reed. He and I connect on a very deep level when it comes to these kinds of films and to film history and to cinematic genres like this, which we both love. Peyton showed me something after he got the job; it was a drawing that he had done in high school for a punk band that he was in, and it was a pencil-drawn re-creation of ‘The Avengers #1,’ where each of the band members was a different Avenger. Sure enough, Peyton had drawn himself as Ant-Man when he was in high school, so that connection to it was very cool.”



Summing up, Feige says of his director, “Peyton and Paul Rudd hit it off, and he and Michael Douglas hit it off in a great way as well. He knows the genre and he’s a fan at heart, so he knew where we wanted to do things differently and why we wanted to do things differently. He was amazing in creating these ants as great characters. At the same time, he knows humor and how to have levity and not let it get too broad. ‘Ant-Man’ is one of the funniest films we’ve ever made. It’s also one of the most emotional films we’ve ever made, and the heart of that is Peyton guiding us through it.”

CASTING “ANT-MAN”

The themes of fatherhood, mentorship and abandonment play a big part in the relationships of the lead characters in Marvel’s “Ant-Man.” With the story of the film centering on Hank Pym and Scott Lang’s newfound partnership and relationship, the characters are grounded as they struggle with the everyday challenges of being a good father and mentor.

“We always felt that this story and film was a two-hander, in which an older character bestows the mantle to a younger character,” says producer Kevin Feige. “It’s right out of the comic books, and the older character, of course, is Hank Pym and the younger character is Scott Lang, and that relationship is really the story of this film.”



The producer continues, “Scott Lang is a good-hearted, good-humored man who has been put into a bind because of his past and he is desperately trying to make things right for his daughter, Cassie, whom he loves very much. He’s divorced from her mother because of his antics, but he just wants to do one more job to set things right and be able to support them and to be the father he believes he could be. Unfortunately, he believes the only way he can do that is through burglary. The house belongs to Hank Pym, who sets him up and gives him the opportunity to use his skills for the benefit of mankind.”

In casting the role of Scott Lang, the filmmakers chose Paul Rudd. For Rudd, joining the Marvel Cinematic Universe was an exciting prospect for the comedic actor. “Marvel’s track record with their films is amazing. The one



thing that I have come to learn is that Kevin Feige is a mad scientist whose instincts in the genre are amazing and he inherently seems to always make the right decision,” says Rudd. “Everyone I’ve met at Marvel really loves what they do and they’re truly comic book fans. They know what they like about them and they know what other comic book fans like about them. They really care about the characters and story, first and foremost. I think that’s what makes it all work.”



Describing his role, Rudd says, “In the beginning of the film, my character Scott Lang has just gotten out of prison. He doesn’t know anything about Ant-Man and has nothing to do with Hank Pym. On the other hand, Pym singled him out and, quite aware of his notoriety, has been watching him with ulterior motives. He sets up a scenario where Scott has to resort to his old ways. He breaks into Hank’s house to steal some money to help pay child support for his daughter, the only person he really cares about. Unbeknownst to Scott, Hank has orchestrated the entire scenario. This brings Scott into Pym’s world where he can potentially teach Scott how to use the suit properly and steal something Pym really needs.”



For Rudd, the film also allowed him to exercise his writing skills by partnering with Adam McKay on a rewrite of the script. In doing so, the actor was also able to dig into the character in a much deeper way. “The one thing that being a screenwriter on ‘Ant-Man’ has done for me is that it just gives me much more of an insight into all of the characters,” informs Rudd. “I’m thinking about all of the characters’ motivations, story lines and how every decision my character makes affects theirs. So it gives me a much more comprehensive knowledge of the story, and I can immediately go to any scene and have a pretty deep understanding of it.”

For director Peyton Reed, having Rudd on board as Scott Lang was a great piece of casting. “One of the things that excited me most about ‘Ant-Man’ was having Paul Rudd in the lead role,” says Reed. “There’s nobody more likable than Paul Rudd, but this role re-contextualizes him a little bit as an ex-con and a master thief, which was really fun to me. If you know Paul’s work, he’s done plenty of comedy work, but he’s also done a lot of dramatic work in both film and stage and he’s an amazing actor. I think audiences are going to really enjoy seeing him in a type of role that he really hasn’t done before.”

Elaborating on the character, Reed offers, “Scott Lang committed a crime, did some time and now he’s out and trying to figure out what to do with his life. The other interesting thing about the character is while he was in prison his wife left him, and he also has a daughter. That dynamic is unique in the Marvel Cinematic Universe, as we’re dealing with a lead character and hero who has a child and all that goes with parenthood. So what is really fresh in the film is that the character has some really tough decisions about what the rest of his life is going to be like and what kind of role he is going to play in his daughter’s life.”





Watching and mentoring Scott Lang in the story is Dr. Hank Pym. Inventor of the Pym Particle and founder of Pym Technologies, Hank has been forced out of his own company by his former protégé and now CEO Darren Cross, who has taken over control of day-to-day operations. For Hank, also the inventor of the Ant-Man suit, finding the right person who can step in for him and use his technology for the good of mankind has become his top priority.

“One of the things I love about this film is there’s sort of this passing of the torch between the characters,” says Reed.

“That’s exciting to me because you get this sort of generational thing where Hank Pym was once Ant-Man, but as time went on he discovered that his technology was going to be weaponized and used for a lot of bad things, so he decided the best thing was to sort of hide the technology away.”

The director continues, “But unfortunately it’s not completely in his control anymore, so Hank has got to devise a way to sneak into Pym Technologies and steal back his technology. He targets this guy Scott Lang who’s really a thief and maybe the last guy you’d think could pull off a thing like this. But Hank sees something in him and that’s part of the fun of the movie.”



For Michael Douglas, joining the cast of Marvel’s “Ant-Man” was something that made him very cool within his own household. He admits, “Before ‘Ant-Man,’ I had no career in my kids’ eyes. I’ve never done a picture as far as they were concerned. Two Academy Awards® meant nothing. Now I’m cool. I am cool to my son and to his friends, too. This is the first time I’ve ever heard my kids say, ‘Can we go to the premiere?’ So they’re going to come.”



“When we started looking at casting lists for Hank Pym and we saw Michael Douglas’ name on it, Kevin, Brad Winderbaum and I all looked at each other and said, ‘Do you think we have a shot at getting Michael Douglas? Should we even try?’ Of course, we did and how exciting is that to have him part of this film,” explains executive producer Louis D’Esposito. “It takes some work, but the Marvel brand now is becoming synonymous with excellence because we’re telling great stories and we’re always going after the best actor possible. I worked with Michael in the past on ‘Basic Instinct’ and we know each other quite well. So he came in and

met and the next thing you know he’s part of the Marvel family and it’s truly exciting to have him playing alongside Paul Rudd.”

Adds the director, “Michael Douglas’ career has spanned decades with so many different types of amazing roles. In this film his character has a rich amount of amazing baggage from his past that we wanted to play on. It’s a great reveal when you find out that there’s somebody watching and guiding Scott Lang toward this thing that turns out to be his destiny. The fact that Michael Douglas is the guy in control really takes it to another level and gives it the gravitas that we wanted.”



Douglas says that his character Hank Pym “has a sense of humor; he’s got a slight tongue-in-cheek attitude and likes to test people a little bit.” Continuing, he adds, “He’s obviously a brilliant scientist but combined with that he has military-like training in weaponry. Because of situations that exist, he is looking for a person who can take on his role and he picks a recent ex-convict, Scott Lang, and now he is going to teach him all the tricks of the trade of Ant-Man.”



For Paul Rudd, having a screen legend as his character’s mentor in the film was everything he thought it would be and more. “I was elated that Michael wanted to do the movie. When he signed, it was a great day for the film and comic book fans everywhere,” says Rudd. “When I was doing the rewrite with Adam McKay, I knew how great he was going to be in the film and I started imagining him in the part. I’ve been able in my career, which hasn’t really been all that long, to work with some legendary actors and he is one of those who are in that rarified-air category.”



As successful as Hank Pym has been throughout the years with his technology company, the one thing he has never seemed to master is his rocky relationship with his daughter, Hope van Dyne, played by Evangeline Lilly. “When Hank Pym was the Ant-Man, his wife was the Wasp and we worked together on a lot of secret missions for the government and others, taking care of a lot of bad guys,” says Douglas. “We had this daughter, Hope. Hope now is working for Hank’s old company Pym Tech, and she’s a very smart scientist, trained in the martial arts. As things get more difficult and tough, she involves herself more and helps him in terms of training Scott to become the new Ant-Man. Of course, it’s a role that Hope would have liked to have done because her mother was the Wasp and she is capable, so there’s frustration in the fact that Hank picked this yo-yo, an ex-con, to take over his Ant-Man role rather than his own daughter.”

For director Reed, the personal relationships and dynamics in the film were something he really connected to and wanted to explore deeper. “When Peyton came aboard, the thing that resonated the most with him was the idea that both Hank Pym and Scott Lang are struggling with their pasts and they weren’t the best fathers,” says co-producer Brad Winderbaum. “They weren’t able to provide in the way that they needed to for their daughters, and their life choices reflect that.”

Winderbaum continues, “Scott feels like he’s a good dad in the emotional sense, but he’s a terrible dad when it comes to actually providing a stable environment for his daughter. Hank has the opposite problem. He’s a brilliant scientist who started a successful business and has saved the world on many occasions, but is completely not equipped to provide for his daughter emotionally. Scott ends up shining a light on the real deep-rooted issues between Hank and his daughter, Hope van Dyne, who’s played by Evangeline Lilly.”

When Evangeline Lilly was first approached to lend her talents to the part of Hope van Dyne, she admits that she needed to do some research to get up to speed on Marvel. “I was not familiar with Marvel Comics or Ant-Man when I was first approached about the part, so I had to do some homework,” says Lilly. “I watched some Marvel films because I was completely ignorant of the incredible things that they were doing. I discovered that they are very talented with story and character and they know how to put on a spectacle. Then, when I was doing screen



tests, they started showing me pre-vis material of Ant-Man and the ants in action. Once I saw it with my own eyes, I suddenly realized how cool this movie was going to be.”



Lilly also responded to the fractured relationship between Hank Pym and his daughter Hope, feeling that the bond was both grounded and relatable. “One of the main themes that I loved in the story and script was the father/daughter issues that are prevalent throughout the entire film,” says Lilly. “I just don’t know if there’s anyone in the world who can say that they are completely above father/daughter issues. There’s just always stuff to be mined there because the relationship between a parent and a child is so complex and it lends itself to so much wonderful, relatable material within those story lines.”

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For director Peyton Reed, Evangeline Lilly was the perfect choice to play the strong female lead of Hope van Dyne. “I’ve always been a fan of Evangeline’s, and I think in this film with her as this dynamic, multidimensional character, audiences are going to get to see a really different version of her,” informs Reed. “She’s been kind of rough and tough in her previous films, but in ‘Ant-Man’ she really gets to be a badass. Hope van Dyne is someone you don’t want to mess with. She knows martial arts, she’s incredibly smart and she looks amazing. The character also has a big arc in the film and there is a whole other side of the character that

women will be able to relate to as well.”

For Lilly, Hope van Dyne represents a strong female character and a good example for girls. “It’s a huge motivating factor for the choices I make as an actress and the things I do publicly as an actress,” says Lilly. “I do feel very strongly that the reason why you need female characters in movies like this is because you have females going to watch the film, whether they are children, teenagers, adults or seniors. They need to be represented, and the best compliment I ever get about any of the roles I’ve done is to have a parent come to me and say, ‘My little girl just idolized that character.’ I know in my heart that I gave her a character to idolize and that I didn’t somehow let her down or misrepresent women. Having a child of my own now has made me excited to create entertainment for the whole family and to put something out there that is good entertainment for children and either teaches them something, has moral lessons or gives them heroes that are worth looking up to.”



In the process of pushing her own father out of Pym Technologies, Hope has also grown closer to and supported Darren Cross, her father’s former protégé who is currently calling the shots at Pym Technologies. “The Darren Cross character, played by Corey Stoll, created a lot of room for dimension in all of the different relationships,” says Lilly. “Hank and Hope’s relationship has just been difficult for so long and there is a lot of animosity within Hope’s relationship with Scott Lang and she thinks he’s useless and wishes he wasn’t around. But Darren Cross is a complicated man with complicated emotional issues. Hope has known him for so many years that the question



always remains is she really on his side and does she really care about him. I was thrilled when Corey Stoll was cast because he is such a consummate and incredible actor who always manages to bring so many layers to every performance that he gives.”



“Darren and Hope both have similar relationships to Hank,” says Corey Stoll. “Hank is obviously Hope’s real father, but he’s very judgmental and difficult to deal with, and they both share that resentment yet at the same time that desire to try to impress him as well. So they scheme and orchestrate a hostile corporate takeover of the boardroom and kick out Hank. They’re now at the center of this company and becoming very intimate and I think Darren reads a lot more into that intimacy than Hope does.”



According to producer Kevin Feige, Marvel filmmakers had seen Corey Stoll in a number of productions, particularly in “House of Cards,” and were impressed. “Whenever we see great actors, we think how great it would be to find a place for them in our universe,” says Feige. “As we were putting together the idea of Darren Cross, Corey’s name started popping up again, because like all of our villains, Darren Cross is somebody who’s very driven, who doesn’t think he’s the villain, and who believes that he’s doing something that’s going to better the world. So with Darren Cross we wanted somebody who could make you understand why he’s doing what he’s doing and you can understand that, in fact, he feels betrayed by Hank Pym, his former mentor, who won’t tell him the truth. We felt Corey was a perfect fit to bring Darren Cross to life on screen.”

Adds director Peyton Reed, “To have Corey be the villain in this movie is great. He’s grounded but he’s also able to be this oddball, very confused character. The thing I didn’t know about Corey before we started this is that he is a rabid comic book nerd. I would not look at Corey Stoll and think he spent his time reading comic books, but he does and he can talk specifically about all of these characters. So it was great to have a villain who understood what it took to be a compelling villain but also wanted to make it grounded.”

Offering an overview of his character, Stoll says, “Hank Pym found Darren Cross at a very young age and took him under his wing. Darren spent a lot of time at Pym Technologies growing up and he got a whiff of this other life that Hank Pym was leading as Ant-Man and the incredible technology to be able to shrink to half-an-inch tall. Darren became enthralled and obsessed with it and wanted to pursue it, but Hank decided to leave all that behind when he realized the Pandora’s Box that the technology would open.”



The actor continues, “So Hank, who is not the warmest father figure possible, shut him out of it, which really broke Darren’s heart. Darren has this idea that he needs to be a larger-than-life figure, but he just keeps falling short. When I read the script, I thought it would be a really fun character to play because you have that dynamic of this very scared little boy inside a very boastful industrial captain who is running the ship full steam ahead



trying to pursue the Pym Particle technology and Ant-Man suit. In a lot of ways, he is the anti-Tony Stark. They both share a genius and are incredibly ambitious with serious daddy issues, but Darren Cross really is a 13-year-old boy at heart when it comes down to it.”



When Scott Lang gets out of prison for what he hopes to be the last time, he reconnects with his old friend and former cellmate Luis, played by Michael Peña. Affable, loyal Luis is a good friend but still has dreams of making the heist of a lifetime—with help from trying-to-go-straight Scott. This dynamic leads to some great humor between the characters, but as producer Kevin Feige relates, there is more to Luis than meets the eye. “We meet Luis at the beginning of the film,” says Feige. “He’s a lot of fun and provides what you think is some of the best comic relief of the movie. But over the course of the film, by the end, you see him

step into this role of heroism. And one of the themes of the movie is when people believe in you, it inspires you to do the right thing.”

Director Peyton Reed adds, “I really liked the notion of honor among thieves or this idea of being ‘thick as thieves.’ There’s this bond that Scott and Luis have from being cellmates in prison. If you can survive that and go through that, you can do almost anything. It’s very telling that when Scott finally gets out of prison, the one guy who shows up for him there is Luis. Michael Peña plays Luis, and whatever has happened to this guy in his life—and bad things have happened to him in his life—he is relentlessly optimistic and enthusiastic, which are endearing qualities for a character. That was an important element and was something that Michael and I talked about bringing to that character.”



“Luis is Scotty’s best friend from jail and they both got there in different ways,” says Michael Peña. “Luis is a street criminal while Scott is a white-collar criminal. They were cellmates and became buddies because Luis protected Scott in jail and in return he taught Luis about pulling off heists. So when he gets out of prison and realizes that it’s not easy for an ex-con to get any kind of job, Scott becomes part of a job that Luis has gotten an inside tip on. So they put a team together that includes Scott as well as two new guys, Dave and Kurt, who are both experts in their own fields.”



The humor that provides the backbone emanates from the characters and the actors who portray them, and it is especially evident in the comedic energy between Michael Peña and Paul Rudd. “I’m a huge Michael Peña fan,” comments Reed. “I think I’ve seen everything he’s done, but I did not quite know what a comedic sharpshooter he is. He is a secret weapon in this movie. He is really funny, and he and Rudd together particularly are great.”

Peña admits that working on his first Marvel film was “a little nerve-wracking in the beginning because these are



great story lines that connect in the Marvel Cinematic Universe; they've created their own universe so it's like being asked to join a club, but a club that's really awesome."

He adds, "What was cool for me is that they added more scenes for my character and that egged me on to do my best job. That's the difference with Marvel; they will change things up when they have ideas or when someone is bringing something to the character."

While Scott Lang is a very loving father to his daughter, Cassie, he has fallen very short in providing a stable home and life for her and his ex-wife, Maggie, due to the life of crime that he has led. When he is away at prison, Maggie finds a more stable partner in Jim Paxton, played by Bobby Cannavale, a local police officer who keeps Scott on a tight leash after he returns from his latest incarceration.

For Cannavale, the opportunity to be in a Marvel Super Hero film was something that caught him off-guard. "I was really surprised to get the call because I had never done a Super Hero film like this before," says Cannavale. "I was also simultaneously thrilled because Paul Rudd is one of my closest friends."



The actor continues, "I knew about the Ant-Man character as a kid and I always wondered if they were ever going to get to that character in a film because he's sort of responsible for putting together The Avengers. When I read this script, what I liked the most was that it wasn't just about being a Super Hero flying around and doing crazy stuff, it was also about real characters with real-life problems and relationships."

In the film, Officer Paxton is not thrilled that he has to deal with Scott and his unpredictable track record with Maggie and Cassie. "Paxton has formed this great little home for Maggie and Cassie and he's devoted to them both and is pretty intent on keeping their home a safe place for the girls," explains Cannavale. "It's important to Paxton that Scott keeps whatever nonsense he's involved in away from the new family that he's trying to solidify. Paxton's arc is pretty clear, and he comes off in the beginning of the film as somebody who's pretty adamant at following the rules in the service of protecting his family, but he comes to figure out that people aren't always what they appear to be and that sometimes situations can be very complicated if you don't see all of the moving parts."



his life outside of stealing things."

For Maggie, played by Judy Greer, her daughter Cassie's happiness is her number one priority, and when Scott comes back from his latest stint in prison she is not happy to see that he is reverting back to his old ways again. "In the beginning of the film, Scott comes around after getting out of prison for an unannounced visit with his daughter and he hasn't gotten a stable job and hasn't paid child support and Maggie is really frustrated with him," explains Greer. "She gives him an ultimatum like, 'If you don't get your life together, then you can't see your daughter anymore,' so that's really the impetus that drives Scott to try and make something of

The actress continues, "Despite their divorce, they are friends and they're emotionally supportive of each other.



Scott is not trying to win her back and she's not pining for him. They have a really cool relationship, which was something that I really liked when I read the script because it wasn't that typical 'I wish we were together' scenario that you normally see in these situations. It doesn't feel like Paxton is a runner-up to Scott. Maggie truly has moved on and I like that because it makes for a stronger character to play."

"There are so many different ways to play a scene," says executive producer Louis D'Esposito. "Judy Greer is really good at bringing whatever her character's going through and giving it a different kind of delivery, which turns the scene a little bit on its head and makes it a little more interesting than what it appears to be on the page. When you can get that from your supporting cast in a film it really adds so many more layers and great moments to the film."

Comments Kevin Feige, "We were so lucky when Judy Greer agreed to join us as Scott's ex-wife and Bobby Cannavale agreed to join us as his ex-wife's new husband, who is also a police officer, which leads to conflict between he and Scott in a fun way. But we didn't want it to be over the top; we wanted it to be fun and have fun with the conflict between them, but also for it to be quite real. When you have actors like Judy Greer and like Bobby Cannavale, that's what helps ground it, so you have all these other amazing, Marvel-level sci-fi elements and comic book elements, but at the same time keeping that emotional underpinning there."

Rounding out the group of ex-cons is Dave, played by Tip "T.I." Harris, and Kurt, played by David Dastmalchian. "We all met in prison and now that we're out, we're all trying to get our lives straightened out and on the right path," says T.I. "My character Dave's specialty is transportation, navigation and contingency plans. So when the first plan doesn't work, Dave is always quick to think of something that can be done to ensure that all is not lost."

The actor continues, "One of Dave's main responsibilities is taking care of the surveillance van. It starts out as a not-so-glamorous vehicle and it turns into just a not-so-glamorous vehicle. But it is the perfect van for surveillance in that it doesn't draw a lot of attention and it has the room for all of our equipment and space that we can all occupy. I treat it with extreme care so it stays in good shape and running well."



Describing Kurt, David Dastmalchian says, "Kurt is very talented with computer hacking and he has been in the United States for some time and spent some time in prison at which point he became friends with Luis. Now he's out and he's trying to do something positive with his skills, but he is not having a lot of luck with the job market. Kurt is a very fun character who is part of this really cool gang of knucklehead criminals that are trying to turn themselves around. I love Michael Peña, and getting to play with T.I. and obviously Paul is just an awesome opportunity."

For Dastmalchian, the role also required him to speak with a Russian-American accent, which he picked up quickly thanks to his neighbor in Los Angeles. "I have this neighbor in Los Angeles and her family is Russian. They have the same dialect that I wanted for Kurt, so instead of using the more traditional method of getting a voice coach, I just started hanging out with her family and had dinners with them and just listened to the way that they all talked. Sometimes if I got stuck on something on set, I just called her and asked her how your dad would say,



‘I am moving the van,’ and she would tell me.”

Also in the talented group of actors are Abby Ryder Fortson as Maggie and Scott’s daughter, Cassie, and Wood Harris as Gale, Paxton’s partner.

“ANT-MAN” COMES TO LIFE

Although Marvel’s “Ant-Man” was principally shot in Atlanta, production actually kicked off in San Francisco, which would serve as the backdrop for the film. With Pym Technologies being a high-tech company, San Francisco and its Silicon Valley seemed like natural fits in the story. It also allowed the filmmakers to shoot in a city that has not been seen before in the Marvel Cinematic Universe.



“Ant-Man’ is a very different kind of a Marvel film,” explains producer Kevin Feige. “This is very much a Marvel film set within the heist genre. San Francisco is an amazing city visually, and when you think of the great films that have taken place here in the past, it just felt like a great convergence of a new idea for a genre, a new city, and all the new characters in the world of Scott Lang and Hank Pym.”

It is in San Francisco where Luis’ ever-evolving van is first introduced. Production designer Shepherd Frankel comments, “Doing a vehicle as a character piece is always fun. Luis’ van actually has a character arc to it in a way because it changes through the course of the story.”



He continues, “Luis’ van goes through three phases, which we call the Mark 1, the Mark 2 and the Mark 3. The Mark 1 is the van that Luis uses to pick up Scott, Paul Rudd’s character, at prison. Luis is really proud of this van, but we see it as less than fancy. We later see the Mark 1 outside of Luis’ apartment in the Tenderloin district of San Francisco and it fits perfectly into that set and the whole character of Luis.

“The second phase, the Mark 2 van, gets enhanced a little bit. All of the criminals accessorize it for the gig, adding bigger mirrors so you can see who is coming and going and side boards for fast ins and outs. The Mark 3 is geared up for the Pym Tech heist, where they’ve actually taken the entire van and painted it and accessorized it to look like a Water & Power utility vehicle, “ concludes Frankel.

Following San Francisco, the production settled into Pinewood Studios’ newly built facilities in Atlanta and Marvel’s “Ant-Man” became the very first movie to film there.

Frankel and his team jumped right in by utilizing the brand-new soundstages to create the interiors of Hank Pym’s house, the Victorian exterior of which was shot in San Francisco. In creating the interior, Shepherd tailored



it to fit Hank Pym's character. "In our story Hank Pym, a scientist, a physicist, an engineer, has lived without his wife for about 20 years and he raised his daughter here, so the detail of this beautiful home has been taken over by the study and scholarship of Hank Pym," says Frankel.

Frankel and his team re-created the classic Victorian interior with furniture, moldings, wallpaper, fireplaces and even stained glass, but Frankel carefully integrated Hank's interests for an eclectic, bachelor look. "Some of the classic furniture from the Victorian era has been mixed with mid-century furniture," relates Frankel. "Some of the house has been taken over by Hank Pym's interests, and some of the things that we've integrated into the house are miniatures to suggest that Hank has tested out the Pym Particles, which are responsible for shrinking our character into Ant-Man. Now Pym Particles have been developed over years and taken a lot of time, so we've seen some of these pieces being shrunk and integrated into his day-to-day activity."



Frankel adds, "Great examples of some of the miniatures that really tie into the character and the culture of Hank Pym are weapons, a guitar, a violin and cello and a harp. These speak to his worldly travels and adventures plus his education and culture and sophistication."



In addition to a main floor set, Frankel created an upstairs bedroom area and a basement. The basement is where Pym works on his experiments and where he created the Ant-Man suit that is stored in an 1897 vault, made from the same steel that built the Titanic. There is also a gym in the basement, which serves as the training ground for Hope to teach Scott Lang martial arts.

One of the most unique features of the basement is the secure room. The secure room contains Pym's lab and it is built like a bomb shelter in that it resembles a corrugated metal tube. What's behind the locked door is fascinating, as Frankel points out: "Behind the door is the history of the Ant-Man suit and a series of molds and pieces. We have a 3D printer; we've got a monitor; we've got the science of Pym Particles; we've got light tables and blueprints. There is a featured piece where we've put an oversized scale piece of the engineering and science behind the Ant-Man helmet so Hank Pym could work out all the wiring and technology on a larger scale. When he builds it, he can shrink it down to human size."

An interesting visual in the secure room is Pym's training ground for the ants. "Pym understands and studies ants," explains Frankel. "He studies ants here like the *Paraponera clavata*, the *Camponotus*, the *Solenopsis*, and there are actual ants inside a vertical ant farm that we created."

In addition to hosting Frankel's highly detailed sets, the stages of Pinewood Atlanta also served up another first: the first time the cast and crew would get to see Paul Rudd in his full Ant-Man suit. For Rudd it was a thrill to finally step into the red-and-black suit of the character. "I went through many fittings for this suit, which is very deceptive in its complexity," explains Paul Rudd. "Not just





the number of parts but how certain things work. How the pieces of the shoulders can move when I lift up my arm, for example. It's really exceptional craftsmanship, and when I put it on for the first time I stood differently and I couldn't get over the fact that I was in the Ant-Man suit. The first thing I thought of was, 'Wow, I know there are a lot of people right now that would like to see what this thing looks like,' and that was really cool. I felt like I was trespassing a little bit. Seeing something I wasn't supposed to."

"When Paul first walked on set in the Ant-Man suit, I said to myself—and I'm biased— but I think it's the most badass suit in the Marvel Cinematic Universe," declares director Peyton Reed. "The great thing about it is you feel the history of that suit. It's got battle damage on the helmet and you look at that suit and think of all the stuff Hank Pym probably went through in that suit. It's so detailed and you look at it and it really makes sense. You feel like you can figure out how that would work and how this spreads the Pym Particles around. It's very plausible."

Kevin Feige adds, "You never lose that rush of seeing the actor for the first time in the finished version of the costume. I love visual effects and I love all the work that our team does through post-production to make the movies look the way they do, but it's more fun when the heroes are there on set with you walking around. Ant-Man was one of those rare opportunities where the hero is there the whole time. Other than the mask opening and closing, which we did digitally, it's all real and it looks amazing."



Rudd explains the power of the Ant-Man suit and how it works.

"The suit is a mechanism that allows a person to shrink down to the size of an ant," explains the actor. "It isn't that Scott has superpowers or Hank Pym has superpowers, but it is the Pym Particles that run through an intricate system of veins throughout the suit and the helmet. It's also very protective because the particles are volatile and change the distance between atoms. When you shrink down in the suit, you actually exceed the strength of a normal person because energy and mass compacted create a more powerful force. So part of the training that I had to learn was how to harness that kind of power. If I punch somebody and I don't know how to punch them properly, I could kill them. It's like a bullet, so learning the nuances and how to use that power takes some work."



So what happens when Scott Lang dons the Ant-Man suit? He can instantly shrink down, but when he does, his power grows exponentially. As the director explains, "Ant-Man becomes very dense when he's small, so I could be a bad guy sitting here holding the gun on somebody and suddenly— 'Wham!'—something flies in and knocks my tooth out. It's Ant-Man flying through the air and launching into my tooth with the full power of a guy actually punching me. So that's something new and interesting. He's like a bullet and you don't see him coming."

Reed adds, "The other thing about him is that it's not just a matter of he shrinks and he's done; he can change sizes very quickly, like in the middle of a fight sequence. Part of his power is keeping the enemy off-guard because he can change sizes with this suit at will."



BUILDING A SUPER-HERO SUIT

Costume designer Sammy Sheldon Differ and head suit designer Ivo Coveney were tasked with designing and creating from scratch all of the practical Ant-Man suits that Paul Rudd and the stunt team would wear.

“When I was first approached to do a test shoot over two years ago, we were given a design for the suit and helmet and were asked if we could do it in four weeks,” recalls the costume designer. “I looked at the drawing and thought the first thing I need is to bring on Ivo Coveney, who has virtually done all of these types of

films that I’ve worked on. Between us we decided what we could achieve in that first test given the short lead time, and we put all of our energy into the helmet so we could get a good idea for Marvel of what that could be.”



Following a successful test shoot of the helmet and suit, Differ and Coveney began the long process of designing and building the Ant-Man suit and helmet for the film itself. The first step in the process was deciding on the style and materials that would comprise the suit design. “Because the Ant-Man suit was supposed to have been made in the ‘60s, Sammy and I were very keen on trying to make it have an older vintage feel,” explains Coveney. “I’ve deliberately left screws showing how some things are put together because we just felt that it needed to have a strong retro look, but still look cool and modern, which is quite a

difficult thing to achieve.”

“For the suit in general, the consensus from the filmmakers was that the leather route was great for the basis of the suit,” adds Differ. “We knew from the test shoot that one of the main problems was going to be how to get the tubes fixed to the outside surface of the suit so they didn’t buckle away when Paul was wearing the suit. So we had to do a lot of research and development into the suit and the environment surrounding it.”

Differ and Coveney, whenever possible, also tried to keep the design as close as they could to the source material and concepts they received from Marvel’s visual development team, headed by Ryan Meinerding. “We tried to keep very faithful to what Marvel had given us because that’s ultimately the goal,” explains Differ. “We also did a lot of research into insects and how we could re-create those feelings



from the concepts. Some of the elements we were able to nail exactly and others had to be tweaked because there would be a person actually wearing the suit and having to move around in it every day. For example, the original helmet has this mandible that goes around the jawline when it’s open. We had to move it a bit from that position or you wouldn’t be able to see Paul’s face. So you always keep those comic influences in the back of your mind when you’re doing that, but it also needs to work graphically and have a good feel in the light as well.”

One of the biggest challenges for Coveney was building and perfecting the helmet, which gives Ant-Man the



power to control armies of ants. “When you look at the costume and the concept art as we were given, it looks fairly straightforward, but then when you start breaking it down you start to see just how many circuits there are for lights, you see how much the belt needs to move and all the parts of the helmet as well and you start to



say this is not as simple as it looks. In fact, it is one of the more complicated suits built for Marvel because everything needed to work practically in this suit and helmet and that became a daunting task.”

Coveney continues, “For example, the way that the respirator had to sit on Paul and the way it was drawn basically made me realize that the helmet was going to have to be made in many different individual components. Believe it or not, each helmet has 54 different pieces to it as well as 10 LED lights. Then obviously there

are all the nuts and bolts and you also have your lining inside the helmet as well, so at the end of the day you’re well over 60 individual components just for each helmet.”

For Rudd the “Ant-Man” helmet was one of his favorite components. “When Ivo showed me the helmet and we started trying it on, I thought back to when I first saw the Stormtrooper helmets when I was a kid and I was just like, ‘That’s the coolest helmet ever,’” recalls Rudd. “I had that same feeling with the Ant-Man helmet. I thought ‘Wow, the shape of the eyes and the way it slopes and all the wires in the back, there’s something just really cool about it.’ I know if I were a little kid, I’d be drawing that helmet a lot.”



The intricate details of the suit and amount of work that went into it were equally as impressive. “It doesn’t look incredibly complicated to the naked eye when you look at the suit because it’s a lot of leather and it seems like a



vintage motorcycle suit,” says Rudd. “But what’s actually happening in that suit, and the number of pieces in the backpack, is crazy. It’s also all wired so that the whole suit, including the gloves and belt, can light up. So there are hundreds of pieces and it takes about 20 minutes to get in and out of it. I need a small pit crew to help me.”

For Coveney, lighting up the suit proved to be one of the biggest challenges in the design. “In each suit there are over 159 LEDs to light up all the pieces that we needed,” says Coveney. “We also needed to allow adjustability for each piece in case the director of photography wanted us to adjust lights down at any point. That’s doable, but the place where we had to put all the circuitry and battery was a very small backpack, which had a very limited amount of space. We made it work. All 13 suits, all 17 helmets, all of the belts and gloves, they all lit up by remote. They did exactly what was required and it really was quite a sense of accomplishment for our team and myself.”

Wearing the Super Hero suit on a daily basis was something that Paul Rudd had not experienced before. The actor describes how he kept his cool inside of the Ant-Man suit. “The only downfall of how cool the suit looked was that it didn’t breathe much,” explains Rudd. “But to their credit they knew that and prepared for it, so it



wasn't too bad. They built cold packs into the suit and they would hook a hose up to the back of the suit to cool you off. But who needs that when you're filming in Georgia in August? Thankfully, we mostly shot on soundstages during the first part of the schedule and they kept those things like a meat locker."

For Differ and Coveney, Rudd's easygoing nature was a blessing for them and their team. "I think we've been quite lucky because the way we've constructed the Ant-Man suit, he can do quite a lot in it," says the costume designer. "Paul adopted the attitude, 'I'm in the suit, so I'm staying in it.' By the end of the shoot we could get Paul in or out of the suit in about 15 minutes, which is quite brilliant. He's really patient and he loved wearing it and it hasn't been that difficult for him to be in it for a length of time."



When all was said and done, Differ and Coveney, along with their talented team of artists, constructed 13 Ant-Man suits, 17 helmets, 17 belts, 8 pairs of gloves, 15 backpacks, 6 pairs of shoes, 15 balaclavas and 14 necklaces that go on the balaclava.

The filmmakers were all equally impressed with the pair's work and the remarkable execution of everything that was asked of them, which is reflected up on the screen. Producer Kevin Feige praises, "The costume department on this movie was great and it was a challenge. With the Iron Man suit, there are parts of it that are practical, but it's primarily something that we built later in post, digitally. The Ant-Man costume is not that. The Ant-Man costume is actually a piece of wardrobe that the costume department did an amazing job putting together. Paul Rudd, through numerous fittings, finally was able to wear it with pride, and he looked incredibly cool in it."



While Differ and Coveney brought the practical Ant-Man costume to life for the film, the Yellowjacket suit that Darren Cross develops in the film took another path to get on the big screen. "We had a concept very early on for Yellowjacket, and I spent a long time trying to make sense of where the arms go and how they move," explains Coveney. "We did a fitting with Corey Stoll, but then it was decided to go more the 'Iron Man' route where visual effects would create it. So for visual effects we built a full-size body from the waist up. We did that

the old-fashioned way; we did a mold of it and painted it and made the helmet and a version of the mechanical arm. None of that's going to be on film, but it's really helpful for the visual effects at the end of every shot to roll film on it so they get a lighting reference."

For Corey Stoll, although he didn't have to wear the physical Yellowjacket suit, he still had to perform all of the action as if he were in his character's new invention. "Darren Cross creates a malevolent version of the Ant-Man suit called Yellowjacket," explains director Peyton Reed. "It is extremely lethal, and like the Ant-Man suit, can be shrunk down to small sizes. So basically I could come to you and hand you a small box and suddenly an army of Yellowjacket suits could spring out of it. The real-



world implications in terms of military and world security are not good if the technology fell into the wrong hands.”

“The Yellowjacket suit is much more armored than the Ant-Man suit and it can withstand bullets,” adds Corey Stoll. “It also can fly and has these articulating arms that can shoot plasma rays and has all sorts of sensors and infrared vision and all that fun stuff.”

Playing the character also required Stoll to spend some time in the stunt gym practicing for the action sequences in the film. “The wire and stunt work was a lot of fun because I don’t usually get to do that,” says Stoll. “Another interesting thing was the motion capture, which was about getting the motion of the movements down and feeding as much physical vocabulary into the computers. And then there was the part where you’re shooting against the background just for my eyes because that’s the part that you can see through the mask.”

CREATING ANT-MAN'S PERSPECTIVE

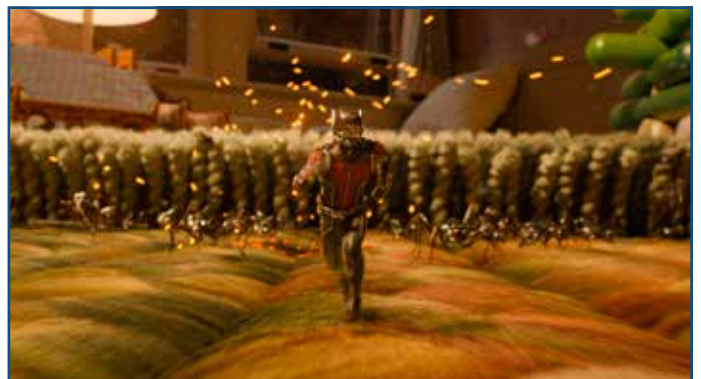


One of the things that was most important to director Peyton Reed was realizing that at its core Marvel’s “Ant-Man” is a shrinking movie. “There’s a long history of cinematic movies from ‘The Incredible Shrinking Man,’ ‘Honey, I Shrunk the Kids’ and just on up,” says Reed, “but this had to be 2015’s version of a shrinking movie, and by that it means the bar is very, very high in terms of technology. It’s got to look photorealistic. We have to believe that he’s shrinking and part of that is what are the methodologies? How are we going to do this? It used

to be that you’d bring in the giant pencil or the giant baseball, but we didn’t use any of that in the movie.”

Describing the technologies employed on the film, Reed continues, “We used a combination of motion-picture macro photography; still macro photography; motion capture with the actors; motion capture with the stunt people; and then for every set we would build these miniature sets, called macro sets. Because if you’re down small with Ant-Man and he’s running across a floor or running through a carpet, I wanted to feel those textures and make it really tactile. So that became the mantra: make it as photorealistic as possible. Using the technology the way we do, we have the resources to make all those surfaces tactile and real but we can still move our camera around as much as possible, and that’s the big technological revelation of the movie that sets it apart from all the other ‘shrink’ movies.”

Producer Kevin Feige points out that advancements in camera technology made the difference in creating the realism. “There are amazing advancements that everybody knows about in computer technology, but there have also been amazing advancements in camera technology and the lenses capable of capturing tiny, tiny images,” explains Feige. “So on a lot of big movies you have a first unit, you have a second unit, you have a stunt unit. On this movie we had what we called the macro photography unit, where we spent weeks and weeks filming the tiniest details within bank vaults, within ATM machines, within bathtubs, within the tile work of bathrooms, within the tiniest of pipes, the areas between a first floor and a second floor in buildings. We had





cameras that were full 4K digital cameras but had lenses that could scope through and capture these things. So much of that was not only reference for us for the VFX sequences, but we actually would put Paul into those environments after we captured them. Again, that adds a level of realism that you've never seen before on that scale."

Nevertheless, Reed and his teams encountered some challenges along the way. "What we ran into were a lot of the same issues that the comic-book artists who drew Ant-Man back in the day had. Having him small in the frame is always really exhilarating but having the points of reference for size in every frame is really important," explains the director. "We discovered some things along the way, like if you shoot Ant-Man in a medium shot, it's very different because now he just seems regular-size in relation to the camera. We were constantly challenging ourselves about, 'Does he seem small enough in that? Are we buying that?' Part of it is sort of tricking the viewers' minds when they're watching it by having all these things like dust motes appear large. When he's down small, there's dust everywhere, but when you're small these huge dust particles float around you. We also did a lot of research in terms of what light does when you shrink down. For instance, a light that just lights a room or an area normally would be a massive wash of light for Ant-Man."



One of the most exciting things about Ant-Man is that his perspective shifts very quickly. To bring the audience into that, the filmmakers created an immersive experience for the audience so that they feel as if they are to scale in Ant-Man's world. "If a flying ant comes down, it's almost like a Black Hawk helicopter coming down and you are really going to be in the middle of this action," says the director.

The scale of the action when Ant-Man is in shrinking mode fascinated Corey Stoll, who says, "It's inventive and playful in this incredible Rube Goldberg invention sort of thing where the conceit of shrinking suddenly opens up this whole world of different environments to fight in. They echo larger environments, so when Scott's inside of a computer, it suddenly looks like Tokyo at night. Or there's a child's train set and suddenly we're in an old Western and they're fighting on the top of the train. There are so many really clever, really cool little action mini beats."

Kevin Feige adds, "People are used to seeing giant tidal waves coming through a giant building or, in our own movies, an entire city lifting off into the sky and dropping again—but how do you take that same level of technology and that same level of processing power from amazing CG animators and use it to make the details on a



concrete surface more detailed and more interesting than you've ever seen them before? How do you use that to make the inside of a water pipe, which in real life is about an inch or two in diameter, and make it look like a roaring rapid as you go through it?"

Illustrating his point, Feige continues, "There's a beat in the movie where Ant-Man has shrunk down and he's riding a bunch of fire ants that in real life can link themselves together and form sort of a flotation raft, and Ant-Man's standing on top of that going at great speeds through this tiny, tiny water pipe. But when you look at the water, it doesn't move like the size of water that we're used to seeing. Roaring rapids have the white crests and have all that turmoil in them because of the amount of water there. But when you're looking at water within a little pipe, it moves very differently. So when you're down there you have the scope and the scale of this fun, roaring-rapid action sequence, but at the same time the water has to move in a very different kind of way that makes you believe in it. It's just one of the many things that makes this movie so fun."



Macro photography aside, there was another element to the shrinking methodology that was very important to the director. "It was important to me in shooting Ant-Man sequences that you related the action when they were small to those actors when they're big. There's nothing worse to me in a movie like this than when you feel disconnected from the heroes when they're in their suits to the point where you don't relate the actor to that thing that's flying around. So it was important to have Paul Rudd and Corey Stoll in these motion-capture

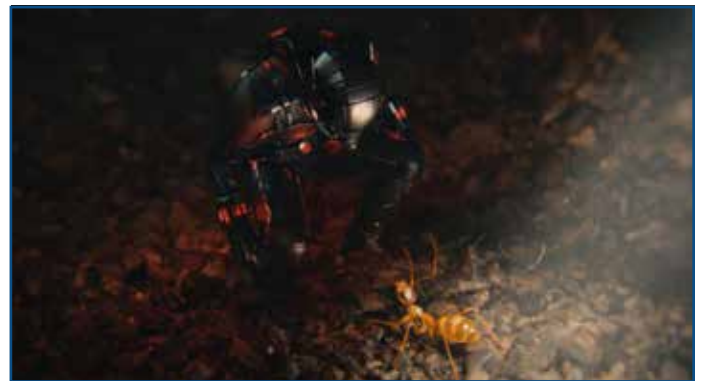


suits in front of a blue screen, doing motion-capture photography, so that it would be their movement and when you see the masks it would be their faces, their eyes. In this movie it's them all the way and that was important because they're Super Hero movies and you want to see them in the costumes but you can't lose sight of the character aspect of them."

"The cool thing about 'Ant-Man' to me is that it doesn't take place in Asgard and it doesn't take place somewhere else in the galaxy," concludes Reed. "It's absolutely rooted in our real world, but it's just viewed from a radically different perspective, so that's really fun. It is a movie where the big third-act battle takes place in a little girl's bedroom."

HOW ABOUT THOSE ANTS?

Director Peyton Reed thinks it is interesting that when people talk about Ant-Man they tend to only talk about shrinking down to the size of an ant and stealth technology. But the thing that is less talked about is Ant-Man's ability to control ants. "On the face of it, it sounds ridiculous but one of the things that I'm proudest of about the movie is that we show you in grand fashion what can happen with ants," says Reed. "We introduce the audience to different types of ants—bullet ants, crazy ants, fire ants,



carpenter ants— and each of those ants has their specific skill set and we see how those skills are used to help out in this heist. It really is one of the fun parts of the movie, and when you see the movie, it absolutely answers the question, ‘What can you do with ants?’ When you see the movie you’re going to realize what can be done, and that to me is one of the secret strengths of the movie.”



Although Marvel had already done a lot of research about the ants and the types of ants, Reed did his own research as well. “We talked about what was the best use of those ants and what we would need in terms of the elements of the heist. It was an education to me. My mom sent me out a book I had as a kid called ‘World of Insects’ and there’s an ant on the cover of it. I had not seen this book since I was a kid and I was just turning through the pages like, ‘Oh, yeah!’”



Reed points out that the ants are a crucial part of the movie but also a very tricky part of the movie. “We’re asking the audience to accept these ants as real and as characters in the movie but it’s not like ‘A Bug’s Life’ as they’re not like happy, goofy ants walking around,” says Reed. “They’re not silly. You have to buy them. Particularly there’s a winged carpenter ant that Ant-Man flies around on, and a very important part of the comic book Ant-Man and the iconography of Ant-Man is that image of him flying around on an ant. That’s tricky territory because

you want it to look photorealistic and real, plus there’s a bond that forms between Scott Lang and this ant. In fact, Pym is used to categorizing these ants by using numbers and Scott feels it necessary to give this ant a name.”

In the movie, Scott Lang bonds with his ant like Roy Rogers and Trigger or the Lone Ranger and Silver. “That’s one of the fun things about the movie, too, because I think a large portion of the population thinks of ants as just nuisances,” says Reed. “You get a can of inspect spray and get rid of them or they spoil a picnic. But they’re heroes in this movie and it’s really kind of cool to introduce these different types of ants. We have the bullet ants that are No. 4 on the Schmidt pain index. They have an incredibly painful sting and in the movie they look like dinosaurs.



They are also well armored. Then the fire ants are like the architects as they can link together and form bridges and rafts and things like that. They’re all real and they are all based in science, which is fun.”

MAKING MUSIC—“HEIST” STYLE

The tone of Marvel’s “Ant-Man” is comedic but it is also a heist movie. According to director Peyton Reed, “There is a certain rhythm that it has to have and that rhythm really affected the way I shot the movie and then, in terms of music, the way we score the movie.”





Christophe Beck, who had worked with Reed previously as a composer on “Bring It On,” signed on to write the music. Beck has composed scores for many feature films, including such recent films as “Get Hard,” “The Judge,” “Frozen,” “Pitch Perfect,” “Let’s Be Cops,” “Tower Heist” and “The Watch.” Says Reed, “I had been a fan of his from ‘Buffy the Vampire Slayer’ and a couple of other indie movies he had done. I was thrilled to be able to work with Chris again.”

One of the things that Reed and Beck talked about was creating a recognizable theme for the hero and whether or not that could be done in the year 2015. “But we also wanted something that said ‘heist movie’ with a little bit of jazzy vibe to it and also be really fun because even though the stakes are really high in the movie, it’s fun,” says Reed. “It should feel in some ways like an ‘Ocean’s Eleven’ movie where there’s a lot going on and each character brings their own thing to it.”

For the director, the end result was a home run. “It’s a big, muscular, orchestral score, but it’s also jazzy and fun and has a theme that when you walk around the editing suite, you hear people humming it. It gets in your head. It’s amazing,” enthuses Reed.

IT'S ALL ABOUT TEAMWORK

As the movie worked its way through the production schedule, the filmmakers were pleased with the great chemistry between Paul Rudd and Michael Douglas as well as Rudd and Evangeline Lilly.

“I was really excited to meet Michael. I have been a really big fan of his for so long,” admits Rudd. “Working with Michael was a real thrill and he brings so much talent, quality and legitimacy to the film, which really elevates it and makes the dynamic of our relationship so much stronger.”



Douglas equally praises Rudd, saying, “Paul’s fantastic. I used to get a little jealous because my role as Hank Pym is to maintain the plot, to carry the story line and to do the scientific explanations. All of this required a lot of dialogue pertaining to facts and figures. Paul always got to react and be much more of a freewheel. He would have a little line on the end of the scene that was always funny. A lot of times he improvised or would make them up himself, but I think his whole transition as Ant-Man and as a father is beautifully done.”



“The on-screen chemistry between Paul and Michael was fun to watch and it’s the key to the film because Hank Pym is a mentor to Scott Lang,” explains director Peyton Reed. “Hank is a guy who has a lot of regret in his life, and one of the things that bonds these two guys is that they both have regrets.”

Another dynamic duo in the film is Paul Rudd and Evangeline Lilly. In the film Hope isn’t keen on having to bring Scott Lang up to speed and help him learn everything he needs to become Ant-



Man, including how to fight. “One of the things that we knew Scott was going to have to go through in becoming Ant-Man was a training sequence,” says Rudd. “But what happens is he just gets his ass kicked by Hope over and over again. She is one of the toughest ones in the film. Scott really learns how to fight from her.”

“Hope van Dyne is an expert at Muay Thai,” reveals Lilly. “I’m obviously not an expert at it, so I had to learn how to move in a convincing way to make it seem like I could be an expert and could train a man who’s been in prison and probably been in a lot of fist fights. Sadly, Scott Lang is not that great of a fighter and Hope kicks his ass, which was a lot of fun to shoot.”



Rudd continues about Lilly’s prowess in the boxing gym. “Evangeline is just a natural athlete,” says Rudd. “She’s just tough. I don’t think it’s too far from what she can do in real life, I’m guessing. Those scenes were really fun because, to be honest, it’s just fun to fight. I had to learn how to box, which I didn’t know how to do at all. I’d never punched anyone before in my life, so it was great to finally learn how.”



Another team that bonded by bringing comic relief to the film is Scott Lang’s ragtag group of friends who help him put together the big heist. Whenever Paul Rudd, Michael Peña, Tip “T.I.” Harris and David Dastmalchian were shooting on set together, there was never a dull moment.

“It’s like Hawaiian pizza,” says Dastmalchian. “You take some ham, some pineapple, some cheese and you think to yourself, ‘This is never going work,’ but in a weird way it does incredibly well. Paul, Michael, T.I. and I are all such different guys in our personalities,

but yet we all really clicked. I have a difficult time keeping a straight face when Paul starts to go off book and do his thing, and then when Michael Peña and T.I. start joining in, it just gets crazy. I feel like I’ve ruined a lot of takes because I’m not good at not breaking up and not laughing. It’s been incredibly fun and they’ve become real friends, too, which is great. I think that really bled into the film.”

Michael Peña concludes, “T.I.’s an amazing performer and he is also the most laid-back dude and he just does his thing. David, or Double D as we called him, is just flat-out crazy and I don’t know what accent he is doing but it is genius. We’re all so different. I’ve got this high-pitched Latin voice and then you’ve got Paul Rudd doing his thing and being so funny. It’s just like four people that you would never think of putting together in a film.”



Reining in all the fun on set was a common occurrence, but director Peyton Reed liked to give his actors the creative freedom to go off the page when they felt it best suited the scene. “Peyton always had a lot of energy and a lot of ideas and he’s quick on the fly,” says Peña. “If I had an idea, he’d give me five examples just on that one idea. So that was really cool. It’s important, especially in a movie like this, to keep it really loose on set so you can explore and you can even mess up. In a drama, that tension is really good for the drama and then it leads you to those kinds



of choices, but when you're doing something like this in the Marvel Cinematic Universe, you want to keep it a little lighter."



"Peyton is a tremendously nice guy and surprisingly funny," reveals Evangeline Lilly. "I only say that because it's hard to be really funny. Most people try, but he is actually very, very funny and has impeccable taste as well. Whenever Peyton said we got it and we were moving on, I trusted him. That is the biggest compliment an actor can give their director. If they really trust them, then they know they don't need to second-guess them and they can literally lay their performance on the line and put it in the director's hands and be safe. Peyton's a supremely gifted director."

YOUR WORLD IS ABOUT TO GET A LOT SMALLER

There is a whole new world opening up for moviegoers when Marvel's "Ant-Man" hits theaters on July 17. As producer Kevin Feige offers, "'Ant-Man' is a movie that is very different from anything we've ever made before, and like 'Guardians of the Galaxy,' it really feels like we are continuing to surprise audiences with how vast the Marvel Cinematic Universe can be and how diverse it can be and how unique it can be from film to film. So coming off of 'Avengers: Age of Ultron,' which is a sprawling, giant epic, we have 'Ant-Man,' which goes to much smaller scales but has that same level of thrill and that same level of Marvel-style action. But at the same time, it tells a very unique, self-contained story of people struggling with things they've been dealing with their entire lives and two heroes who are trying to win back the respect of their children."

Paul Rudd thinks the film will surprise audiences on several different fronts. "One of the things I like about this movie is that it's not an easy one to put into a box; it's not a straight-up comedy, it's not a straight action movie, but there are plenty of both," says the actor. "The characters are also going through what I think are very relatable and familial struggles. There's poignancy to the story. I think audiences will really connect with the characters in the film. On top of that, there's amazing action in both the physical world and the macro world that people just haven't seen before. It's really exciting, very cool and unique."

Adds Evangeline Lilly, "'Ant-Man' is really fresh and new and is something that we've not seen at all in the Marvel Cinematic Universe before. It's going to have its own life and its own fan base. It has it all—great characters, great action, fun adventure...and who just doesn't love all those amazing ants?"

Summing up, director Peyton Reed feels that people are going to have a good time when they watch Marvel's "Ant-Man." "They are going to laugh a lot," promises Reed, "and I think it's an exhilarating movie. Obviously, all these heroes have a wish fulfillment aspect to them. There's something very childlike about the idea of shrinking. It's almost like being invisible."



ABOUT THE CAST

PAUL RUDD (Scott Lang/Ant-Man) recently starred opposite Will Ferrell, Steve Carell and David Koechner in Adam McKay's "Anchorman 2: The Legend Continues" for Paramount. The film follows the original news team as they reprise their roles from "Anchorman: The Legend of Ron Burgundy." "Anchorman 2" grossed over \$170 million worldwide and received a People's Choice Award nomination for Favorite Year End Movie, as well as two MTV Movie Award nominations for Best Fight and Best WTF Moment. He also starred opposite Amy Poehler in David Wain's spoof on the romantic comedy, "They Came Together," for Lionsgate.

Rudd starred opposite Emile Hirsch in David Gordon Green's "Prince Avalanche" released by Magnolia Pictures. The film was adapted from the Icelandic film "Either Way" and premiered at the 2012 Sundance Film Festival. Additionally, David Gordon Green received the Silver Bear for Best Director at the Berlin Film Festival.

In 2012 Rudd starred in Judd Apatow's "This Is 40," opposite Leslie Mann, for Universal Pictures. The film is an original comedy that expands on the story of Pete (Rudd) and Debbie (Mann) from "Knocked Up" as we see firsthand how they are dealing with their current state of life. "Knocked Up" grossed over \$300 million worldwide and was recognized by the People's Choice Awards for Favorite Movie Comedy, was nominated for a Critics' Choice Award for Best Comedy Movie and was named one of AFI's Top Ten Films of the Year. Additionally, "This Is 40" was nominated for a 2013 Critics' Choice Award for Best Comedy Movie and Rudd was nominated for Best Actor in a Comedy.

Rudd's other film credits include: "Admission," "Our Idiot Brother," "I Love You, Man," "Role Models" (co-writer), "The 40 Year Old Virgin," "Wanderlust" (producer), "Dinner for Schmucks," "How Do You Know," "Monsters vs. Aliens," "Forgetting Sarah Marshall," "The Ten" (producer), "Night at the Museum," "Diggers," "Reno 911," "The Cider House Rules," "The Object of My Affection," "Wet Hot American Summer," "The Château," "Clueless" and "William Shakespeare's Romeo + Juliet," among others.

Rudd returned to the Broadway stage in Craig Wright's "Grace," starring opposite Michael Shannon, Kate Arrington and Edward Asner at the Cort Theatre. "Grace" was nominated for an Outer Critics Circle Award for Outstanding New Broadway Play and Rudd was nominated for a Drama League Award for Distinguished Performance. His other stage credits include starring opposite Julia Roberts and Bradley Cooper in Richard Greenberg's Broadway production of "Three Days of Rain," Neil LaBute's "Bash," in both New York and Los Angeles, as well as LaBute's "The Shape of Things" in London and New York. He made his West End debut in the London production of Robin Phillips' "Long Day's Journey Into Night" opposite Jessica Lange. Other Broadway credits include Nicholas Hytner's "Twelfth Night" at Lincoln Center Theater with a special performance that aired on PBS' "Great Performances," and in Alfred Uhry's Tony Award®-winning play, "The Last Night of Ballyhoo."

On television, Rudd was the co-writer and co-creator of the critically acclaimed series "Party Down" on Starz. He also garnered wide recognition with a recurring role on the TV sitcom "Friends" as Mike Hannigan.

Additionally, it was recently announced that Rudd will reprise his role as Andy in David Wain's "Wet Hot American Summer" for an eight-episode limited series for Netflix based on the cult film released in 2001. Most of the entire ensemble cast is returning, including Bradley Cooper, Amy Poehler and Elizabeth Banks, among many others.



In January 2004 **EVANGELINE LILLY (Hope van Dyne)** landed her first speaking role in a television series when she was cast as Kate in ABC's critically acclaimed, worldwide hit drama series "Lost." Created by J.J. Abrams, Damon Lindelof and Jeffrey Lieber, "Lost" won the 2006 Golden Globe® Award for Best Television Drama Series as well as the Screen Actors Guild Award® for Best Ensemble in a Drama Series. Lilly was nominated for a Teen Choice Award for Choice Actress in a Drama Series and received a 2007 Golden Globe nomination for Best Actress in a Drama Series.

In 2008 Lilly co-starred with John Malkovich in the Toronto Film Festival selection "Afterwards" as well as appeared in a supporting role in the six-time Academy Award®-winning film "The Hurt Locker," where she played Connie James, the ex-wife of Jeremy Renner's character.

After a brief hiatus to start a family, Lilly secured the role of the charming Bailey Tallet in the family action drama "Real Steel" alongside Hugh Jackman.

Lilly was recently seen as Tauriel, one of the lead elves in Peter Jackson's hugely successful prequel to the "Lord of the Rings" trilogy, "The Hobbit: The Desolation of Smaug" and "The Hobbit: The Battle of the Five Armies." She co-starred alongside Martin Freeman, Orlando Bloom, Ian McKellen and Richard Armitage. The two films were released in theaters on December 13, 2013, and December 17, 2014.

Lilly also has ventured into writing with her new all-ages book, "The Squickerwonkers," which was published on November 18, 2014, by Titan Books.

Lilly is wholeheartedly devoted to philanthropy, traveling and gaining higher knowledge of various cultures around the world. She is a loyal and dedicated supporter of the Sierra Club and National Resources Defense Council. She has been a volunteer for children's projects since the age of 14 and during college founded and ran a world development and human rights committee.

Fluent in French, Lilly loves reading, writing, painting, music, nature, staying active, learning and travel.

A dynamic and versatile actor, **COREY STOLL (Darren Cross)** has been a favorite of critics and audiences alike for several years. This summer, Stoll returns to star in season two of Guillermo del Toro's hit FX series "The Strain."

Stoll is well known for his portrayal of Congressman Peter Russo in David Fincher's Netflix series "House of Cards," for which he received a Golden Globe® nomination.

His recent films include Shawn Levy's "This Is Where I Leave You," opposite Tina Fey and Jason Bateman; "The Good Lie," opposite Reese Witherspoon; and Noah Buschel's "Glass Chin," which was well received at the Tribeca Film Festival.

Other projects include: Woody Allen's "Midnight in Paris," in which Stoll portrayed Ernest Hemingway, earning him an Independent Spirit Award nomination; "Non-Stop," opposite Liam Neeson; the Sundance competition film "C.O.G.," based on the David Sedaris' short story; "Salt," opposite Angelina Jolie; and "Law & Order: Los Angeles," opposite Alfred Molina.

After graduating from NYU with an MFA in 2003, he landed his first professional gig in Lynn Nottage's "Intimate Apparel," playing Viola Davis' love interest (Drama Desk Award nominated in N.Y., Drama Critics' Circle Award in



Los Angeles). His most recent stage credit was the Broadway revival of Arthur Miller's "A View From the Bridge," opposite Liev Schreiber and Scarlett Johansson in 2010.

Stoll resides in Brooklyn.

BOBBY CANNAVALE (Paxton) had his breakthrough role as Joe in Tom McCarthy's award-winning "The Station Agent," for which he received a SAG® nomination as part of the ensemble.

Next, Cannavale was recently seen in the Dan Fogelman film "Danny Collins," alongside Al Pacino, Jennifer Garner and Annette Bening. The film centers on an aging rock star (Pacino), who decides to change his life when he discovers a 40-year-old letter written to him by John Lennon.

This year Cannavale appeared in "Adult Beginners," alongside Rose Byrne and Nick Kroll, and "Spy," alongside Melissa McCarthy, Rose Byrne, Jude Law and Jason Statham.

Cannavale also recently completed production on Martin Scorsese's Untitled HBO Rock 'n' Roll Project as the lead character Richie Finestra. The series will focus on a New York executive in the late 1970s who hustles to make a career out of the city's diverse music scene.

In 2013 Cannavale won his second Emmy® Award and received a SAG nomination for his role as Gyp Rosetti in the acclaimed HBO series "Boardwalk Empire." He also received two Emmy nominations for his role on "Nurse Jackie," for which he also received a SAG nomination. Cannavale won his first Emmy for his role as Will's boyfriend on the comedy "Will & Grace."

Cannavale's additional film credits include: "Blue Jasmine," "Win Win," "Shall We Dance," "Happy Endings," "Roadie," "Fast Food Nation," "Romance & Cigarettes," "Movie 43," "Lovelace" and "Parker." TV credits include: "Third Watch," "100 Centre Street," "Ally McBeal," "Six Feet Under" and "Modern Family." Broadway credits include: "The Big Knife," "Glengarry Glen Ross," "The Motherf***er With the Hat" (Drama Desk Award and a Tony® nomination) and "Mauritius" (Tony nomination). Off- Broadway credits include: "Hurlyburly," "F--ing A" and "The Gingerbread House."

MICHAEL PEÑA (Luis) has distinguished himself in Hollywood as an actor with a wide range of performances and has worked with an impressive roster of award-winning directors. Peña earned notable recognition for his performance in Paul Haggis' provocative Oscar®-winning film "Crash," alongside Don Cheadle, Matt Dillon and Terrence Howard. The film was critically acclaimed for its interpretation of complex race relations in contemporary America and Peña garnered multiple best ensemble nominations for his role as Daniel, the locksmith, winning awards from the Screen Actors Guild® and the Broadcast Film Critics Association for the cast's performance. In 2013 he was seen in the David O. Russell film "American Hustle," which won a Golden Globe®, as well as ensemble awards from the Screen Actors Guild and the Broadcast Film Critics. It was also nominated for BAFTA Awards and Academy Awards® as well.

He is currently shooting the independent film "War on Everyone" for writer/director John Michael McDonagh, starring opposite Alexander Skarsgard. In July 2015 he starts production with Dax Shepard on the Warner Bros. feature "CHiPs," based on the popular 1970s TV series, as Officer Poncherello.



Peña can next be seen on July 24 in the thriller “The Vatican Tapes.” This November 25, he will co-star in Fox’s “The Martian,” opposite Matt Damon and Jessica Chastain. “The Martian” is the story of an astronaut who is presumed dead after a fierce storm and left behind by his crew.

In March 2014, Peña was seen as civil rights and labor organizer Cesar Chavez in “Cesar Chavez.” The film was directed by Diego Luna and produced by Canana and Mr. Mudd. In the film Peña plays Chavez, a man who embraced non-violence as he battled greed and prejudice in his struggle for the rights of farm workers. He was also recently seen in the Fox drama “Gracepoint” and in David Ayer’s “Fury,” starring opposite Brad Pitt and Shia LaBeouf.

In September 2012 Peña was seen in the critically acclaimed movie “End of Watch,” which premiered at the Toronto Film Festival. For his role as Officer Zavala, Peña was nominated for an Independent Spirit Award and the film was recognized by the National Board of Review as one of the Top 10 Independent Films of the year.

Peña has been seen in a range of films in the past year, including the independent film “Everything Must Go,” alongside Will Ferrell and Rebecca Hall; “Gangster Squad,” opposite Sean Penn, Josh Brolin and Ryan Gosling; and in the Fox animated feature “Turbo.”

TIP “T.I.” HARRIS (Dave) starred in his first film, “ATL,” in 2006, which was loosely based on the rapper’s life growing up in Atlanta. The film was written by Tina Gordon Chism and Antwone Fisher and directed by Christopher Robinson. He followed with roles in “American Gangster,” alongside Denzel Washington, and the Screen Gems crime heist film “Takers,” for which he also served as a producer. The film also included Chris Brown, Idris Elba, Matt Dillon, Paul Walker, Hayden Christensen and Zoe Saldana and opened at number one at the box office.

Most recently T.I. was seen in “Get Hard,” with Kevin Hart and Will Ferrell and “Identity Thief,” with Jason Bateman and Melissa McCarthy.

In 2007 T.I. launched his film production company, Grand Hustle Films. The company combined with 828 Entertainment to executive produce the reality show “Life on Mars” which chronicled the life of young prodigy music producer Lamar “Mars” Edwards. Grand Hustle and 828 Entertainment have continued to collaborate to produce a slate of both television and film projects. T.I. currently can be seen in his own reality show on MTV called “T.I.’s Road to Redemption.”

An accomplished musician and rapper, T.I. has released seven studio albums, with “Urban Legend,” “King,” “T.I. vs. T.I.P.,” “Paper Trail” and “No Mercy” being highly successful on the commercial market. He has released such successful singles as “Bring Em Out,” “What You Know,” “Big Shit Poppin’ (Do It),” “Swagga Like Us” (featuring Kanye West, Jay-Z and Lil Wayne), “Whatever You Like,” “Live Your Life” (featuring Rihanna), “Dead and Gone” (featuring Justin Timberlake), “Got Your Back” (featuring Keri Hilson) and “That’s All She Wrote” (featuring Eminem).

He has also contributed to numerous film soundtracks such as “Fast & Furious 6,” “Furious 7,” “Takers,” “Step Up 3D,” “The Hangover,” “Step Up” and “Hustle & Flow.”



WOOD HARRIS (Gale), a native of Chicago, holds a B.A. in Theatre Arts from Northern Illinois University. He also holds a Master of Fine Arts degree from New York University, Graduate Acting Program, Tisch School of the Arts. A polished actor adept at a broad array of parts and types, Harris landed his first role in Jeff Pollack's urban-themed sports drama "Above the Rim," starring opposite the late Tupac Shakur, Marlon Wayans and Duane Martin.

Harris' work continued, and 2000 marked his breakthrough year: the year that not only brought with it a highly visible role as a footballer in the inspirational sports drama "Remember the Titans," but also a lead in the Showtime telemovie "Hendrix," a biopic of rock demigod Jimi Hendrix. The drama paved the way for more prominent billings, and Harris continued to realize his potential with a regular role on HBO's "The Wire" (as Avon Barksdale) and a key supporting part as Dion Warner (aka Dion Element) in Richard Kelly's "Southland Tales." His other film credits include "Next Day Air," "Just Another Day," "The Babymakers," "Dredd" and "The Watsons Go to Birmingham."

JUDY GREER (Maggie) is one of the most prolific actresses of her time, appearing in 90 roles across film and television to date. 2015 started off with the return of FX's animated hit series "Archer," on which she is currently voicing Cheryl. The show became an instant cult classic after its television debut in 2010.

The paperback release of Greer's first book, "I Don't Know What You Know Me From: My Life as a Co-Star," was published on April 28, 2015. It was originally published in hardcover on April 8, 2014, to high acclaim. The Doubleday publication includes humorous essays with titles like "Celebrities I've Peed Next To," "I'm Not America's Sweetheart, I'm America's Best Friend" and others that chronicle Greer's life.

Greer stars opposite Chris Pratt and Bryce Dallas Howard in Colin Trevorrow's "Jurassic World," released on June 12. Last summer Greer starred in "Married," a new comedy series from Andrew Gurland, which debuted on July 17, 2014, on FX. The show centers on a married man (Nat Faxon) and his wife (Greer), who are best friends and determined to shake things up in order to save their marriage. The show was picked up for a second season, which will premiere in the summer of 2015. Additionally, Greer voices the role of Ivy in Pixar's film "The Good Dinosaur," due to be released in November 2015.

Greer is also currently starring in her own Yahoo! series called "Reluctantly Healthy," which she started in December 2011. Each week this webseries gives special tips and advice on how to stay healthy while on the go, working long hours, and traveling away from home. It was announced in August that the CW, in association with Litton Entertainment, has added "Reluctantly Healthy" to its new educational and informational "One Magnificent Morning" Saturday morning lineup, which premiered on October 4, 2014.

Previously, Greer starred in Jason Reitman's "Men, Women & Children" opposite Jennifer Garner and Adam Sandler. The film was released by Paramount on October 1, 2014. Earlier in the year, Greer lent her voice to Matt Reeves' "Dawn of the Planet of the Apes," in which she played Cornelia, opposite Gary Oldman, Keri Russell and Jason Clarke. Twentieth Century Fox released the film on July 11, 2014.

Greer's performance in Alexander Payne's "The Descendants," opposite George Clooney, earned her critical acclaim for her supporting role in the film, garnering solo nominations from both the Satellite Awards and the Denver Film Critics Society, in addition to being nominated as part of the ensemble cast for a Gotham Award, a Screen Actors Guild Award® and a Broadcast Film Critics Association Critics' Choice Award.



No stranger to theater, Greer made her Broadway debut alongside Katie Holmes and Norbert Leo Butz in the Broadway show “Dead Accounts” by Theresa Rebeck. On stage, Greer also starred in Paul Weitz’s play “Show People” for Second Stage opposite Ty Burrell.

Greer’s numerous past film credits include Carter Smith’s “Jamie Marks Is Dead” opposite Morgan Saylor and Liv Tyler; the remake of the 1976 film, “Carrie,” directed by Kimberly Peirce; “Jeff, Who Lives at Home” for directors Jay and Mark Duplass; screenwriter Robbie Fox’s “Playing for Keeps,” for director Gabriele Muccino, opposite Gerard Butler, Jessica Biel, Uma Thurman, Dennis Quaid and Catherine Zeta-Jones; Barry Blaustein’s “Peep World,” opposite Michael C. Hall, Sarah Silverman, Kate Mara and Rainn Wilson, which debuted at the 2010 Toronto International Film Festival; Malcolm Venville’s comedy “Henry’s Crime,” opposite Keanu Reeves, Vera Farmiga and James Caan; Magnolia Pictures’ “Barry Munday,” opposite Patrick Wilson and Chloë Sevigny; Ed Zwick’s “Love & Other Drugs,” opposite Anne Hathaway and Jake Gyllenhaal; “Love Happens,” opposite Jennifer Aniston and Aaron Eckhart; “Visioneers,” opposite Zach Galifianakis; “The Go-Getter,” opposite Zooey Deschanel and Jena Malone; “27 Dresses” opposite Katherine Heigl and James Marsden; “The TV Set” opposite Sigourney Weaver and David Duchovny; “American Dreamz,” opposite Hugh Grant and Mandy Moore; “The Amateurs,” opposite Jeff Bridges; Cameron Crowe’s “Elizabethtown”; M. Night Shyamalan’s “The Village”; “13 Going on 30,” opposite Jennifer Garner; writer/director Adam Goldberg’s psychological drama “I Love Your Work” (which debuted at the 2003 Toronto Film Festival); “The Hebrew Hammer”; Charlie Kaufman’s critically-acclaimed “Adaptation.”; “The Wedding Planner,” opposite Jennifer Lopez; “What Women Want,” opposite Mel Gibson and Helen Hunt; Danny Leiner’s “The Great New Wonderful”; “What Planet Are You From?”; “Three Kings”; “Jawbreaker”; “In Memory of My Father”; “The Specials”; and “Kissing a Fool.”

No stranger to the small screen, Greer starred in “Arrested Development,” which premiered on Netflix on May 26, 2013, where she reprised her role as Kitty Sanchez. Greer also appeared in a multi-episode arc on the much-anticipated new season of “Two and a Half Men” as Bridget Schmidt’, ex-wife of Ashton Kutcher’s character. Additional television credits include the ABC comedy “Miss Guided” and guest appearances on “Modern Family,” “How I Met Your Mother,” “The Big Bang Theory,” “House M.D.,” “Two and a Half Men,” “ER,” “My Name Is Earl,” “It’s Always Sunny in Philadelphia,” “Californication” and “Love Monkey.”

Greer was born and raised in Detroit. She trained for nearly 10 years in classical Russian ballet before shifting her interest to acting and gaining acceptance into The Theatre School, DePaul University’s prestigious theater conservatory program. Greer currently resides in Los Angeles.

From a brilliant yet troubled heroin addict to an ex-con creating chaos for an incredibly strong, shrinking superhero to an isolated, disturbed man who becomes the prime suspect in a recent kidnapping, **DAVID DASTMALCHIAN (Kurt)** has brought tremendously complex and diverse characters to life on-screen over the last few years.

Dastmalchian continues to make his mark in the independent world with his feature film screenwriting debut, “Animals.” Released in the U.S. on May 15, 2015, “Animals” won the Special Jury Prize for Courage in Storytelling at the SXSW Film Festival (2014). The film follows the story of Bobbie (Kim Shaw) and Jude (Dastmalchian), a young couple living in their broken-down car parked alongside Chicago’s Lincoln Park Zoo. Their days are a continuous ritual of theft and scoring until they must confront the difficult truth of their relationship after one of them is hospitalized. Dastmalchian, who not only starred in and wrote, but also produced the film, received critical acclaim from top national outlets, including Time, Slant, The Hollywood Reporter and Variety, to name a few. He also won Best Actor at the New York Independent Film Festival in 2014.



2015 film projects for Dastmalchian include lead roles in indie features “Chronic,” written and directed by Michel Franco (winner of Cannes hit “After Lucia”), opposite Tim Roth and Bitsie Tulloch, and “Under the Pyramid,” written and directed by Axel Petersén, Best New Director winner at TIFF in 2012.

Originally from Kansas, Dastmalchian moved to Chicago to further his education in acting, studying at The Theatre School at DePaul University. While in Chicago he received acclaim for leading performances in Tennessee Williams’ “The Glass Menagerie” and Sam Shepard’s “Buried Child” (Shattered Globe).

Dastmalchian made his feature film debut in Warner Bros’ Academy Award®–winning feature “The Dark Knight” (2008), directed by Christopher Nolan. He was a standout as the Joker’s (Heath Ledger) deranged henchman Thomas Schiff. Dastmalchian went on to gain rave reviews for his portrayal of the troubled Bob Taylor opposite Hugh Jackman and Jake Gyllenhaal in the Academy Award–nominated feature “Prisoners” (Warner Bros.), directed by Denis Villeneuve. On the television front, Dastmalchian has held roles on “Intruders” (BBC America), “CSI: Crime Scene Investigation” (CBS), “Almost Human” (Fox), “Ray Donovan” (Showtime) and “The League” (FX).

Additional accolades for Dastmalchian include: Best Actor at Best of the Midwest Independent Film Awards and Best Film at Best of the Midwest Independent Film Awards (both for “Animals”); Audience Choice, Chicago Film Critics Association (“Animals”), and Programmers Award, Virginia Film Festival (“Animals”).

On the charity front, Dastmalchian volunteers regularly with the Born to Act players, a 20-year-old theater troupe comprised of developmentally disabled adults who have a passion and talent for acting. Dastmalchian currently lives in the Los Angeles area with his wife, son, dog and a very dramatic cat.

An actor with over 40 years of experience in theater, film, and television, **MICHAEL DOUGLAS (Dr. Hank Pym)** branched out into independent feature production in 1975 with the Academy Award®–winning “One Flew Over the Cuckoo’s Nest.” Since then, as a producer and as an actor-producer, he has shown an uncanny knack for choosing projects that reflect changing trends and public concerns. Over the years, he has been involved in such controversial and politically influential motion pictures as “One Flew Over the Cuckoo’s Nest,” “The China Syndrome” and “Traffic,” and such popular films as “Fatal Attraction” and “Romancing the Stone.”

The son of Kirk and Diana Douglas, Michael Douglas was born in New Jersey. He attended the elite preparatory Choate School and spent his summers with his father on movie sets. Although accepted at Yale, Douglas attended the University of California, Santa Barbara.

After receiving his B.A. degree in 1968, Douglas moved to New York City to continue his dramatic training, studying at the American Place Theatre with Wynn Handman and at the Neighborhood Playhouse, where he appeared in workshop productions of Pirandello’s “Six Characters in Search of an Author” and Thornton Wilder’s “The Happy Journey to Trenton and Camden.”

A few months after he arrived in New York, Douglas got his first big break when he was cast in the pivotal role of the free-spirited scientist who compromises his liberal views to accept a lucrative job with a high-tech chemical corporation in the CBS Playhouse production of Ellen M. Violett’s drama “The Experiment,” which was televised nationwide on February 25, 1969.

Douglas’ convincing portrayal won him the leading role in the adaptation of John Weston’s controversial novel,



“Hail, Hero!” which was the initial project of CBS’ newly organized theatrical film production company, Cinema Center Films. Douglas starred as a well-meaning, almost saintly young pacifist determined not only to justify his beliefs to his conservative parents but also to test them under fire in the jungles of Indochina. His second feature, “Adam at 6 A.M.” (1970) concerned a young man’s search for his roots.

Douglas next appeared in the film version of Ron Cowen’s play “Summertree” (1971), produced by Kirk Douglas’ Bryna Company, and then “Napoleon and Samantha” (1972), a sentimental children’s melodrama from the Walt Disney Studio.

In between film assignments, he worked in summer stock and off-Broadway productions, among them “City Scenes,” Frank Gagliano’s surrealistic vignettes of contemporary life in New York; John Patrick Shanley’s short-lived romance “Love Is a Time of Day”; and George Tabori’s “Pinkville,” in which he played a young innocent brutalized by his military training. He also appeared in the made-for-television thriller “When Michael Calls,” broadcast by ABC-TV on February 5, 1972, and in episodes of the popular series “Medical Center” and “The FBI.”

Impressed by Douglas’ performance in a segment of “The FBI,” producer Quinn Martin signed the actor for the part of Karl Malden’s sidekick in the police series “The Streets of San Francisco,” which premiered September 1972 and became one of ABC’s highest-rated, prime-time programs in the mid-1970s. Douglas earned three successive Emmy® Award nominations for his performance and he directed two episodes of the series.

During the annual breaks in the shooting schedule for “The Streets of San Francisco,” Douglas devoted most of his time to his film production company, Big Stick Productions, Ltd., which produced several short subjects in the early 1970s. Long interested in producing a film version of Ken Kesey’s grimly humorous novel “One Flew Over the Cuckoo’s Nest,” Douglas purchased the movie rights from his father and began looking for financial backing. After a number of major motion picture studios turned him down, Douglas formed a partnership with Saul Zaentz, a record industry executive, and the two set about recruiting the cast and crew. Douglas still had a year to go on his contract for “The Streets of San Francisco,” but the producers agreed to write his character out of the story so that he could concentrate on filming “Cuckoo’s Nest.”

A critical and commercial success, “One Flew Over the Cuckoo’s Nest” won five Academy Awards®, including Best Picture, Best Director, Best Screenplay, Best Actor and Best Actress, and went on to gross more than \$180 million at the box office. Douglas suddenly found himself in demand as an independent producer. One of the many scripts submitted to him for consideration was Mike Gray’s chilling account of the attempted cover-up of an accident at a nuclear power plant. Attracted by the combination of social relevance and suspense, Douglas immediately bought the property. Deemed not commercial by most investors, Douglas teamed up with Jane Fonda and her own motion picture production company, IPC Films.

A Michael Douglas-IPC Films co-production, “The China Syndrome” (1979) starred Jack Lemmon, Jane Fonda and Michael Douglas and received Academy Award® nominations for Lemmon and Fonda, as well as for Best Screenplay. The National Board of Review named the film one of the best films of the year.

Despite his success as a producer, Douglas resumed his acting career in the late 1970s, starring in Michael Crichton’s medical thriller “Coma” (1978) with Geneviève Bujold; Claudia Weill’s feminist comedy “It’s My Turn” (1981), co-starring Jill Clayburgh; and Peter Hyams’ gripping tale of modern-day vigilante justice, “The Star Chamber” (1983). Douglas also starred in “Running” (1979) as a compulsive quitter who sacrifices everything to take one last shot at the Olympics, and as Zach, the dictatorial director/choreographer in Richard Attenborough’s screen version of one of Broadway’s longest-running musicals “A Chorus Line” (1985).



Douglas' career as an actor/producer came together again in 1984 with the release of the tongue-in-cheek romantic fantasy "Romancing the Stone." Douglas had begun developing the project several years earlier, and with Kathleen Turner as Joan Wilder, the dowdy writer of Western romances, Danny DeVito as the feisty comic foil Ralphie and Douglas as Jack Colton, the reluctant soldier of fortune, "Romancing" was a resounding hit and grossed more than \$100 million at the box office. Douglas was named Producer of the Year in 1984 by the National Association of Theater Owners. Douglas, Turner and DeVito reteamed in 1985 for the successful sequel "The Jewel of the Nile."

It took Douglas nearly two years to convince Columbia Pictures executives to approve the production of "Starman," an unlikely tale of romance between an extraterrestrial, played by Jeff Bridges, and a young widow, played by Karen Allen. "Starman" was the sleeper hit of the 1984 Christmas season and earned an Oscar® nomination for Best Actor for Jeff Bridges. In 1986 Douglas created a television series based on the film for ABC, which starred Robert Hays.

After a lengthy break from acting, Douglas returned to the screen in 1987, appearing in two of the year's biggest hits. He starred opposite Glenn Close in the phenomenally successful psychological thriller "Fatal Attraction," which was followed by his performance as ruthless corporate raider Gordon Gekko in Oliver Stone's "Wall Street," earning him the Academy Award® for Best Actor.

Douglas next starred in Ridley Scott's thriller "Black Rain," and then teamed up again with Kathleen Turner and Danny DeVito in the black comedy "The War of the Roses," which was released in 1989.

In 1988 Douglas formed Stonebridge Entertainment, Inc. which produced "Flatliners," directed by Joel Schumacher and starring Kiefer Sutherland, Julia Roberts, Kevin Bacon and William Baldwin, and "Radio Flyer," starring Lorraine Bracco and directed by Richard Donner. Douglas followed with David Seltzer's adaptation of Susan Issacs' best-selling novel, "Shining Through," opposite Melanie Griffith. In 1992 he starred with Sharon Stone in the erotic thriller from Paul Verhoeven, "Basic Instinct," one of the year's top-grossing films.

Douglas gave one of his most powerful performances opposite Robert Duvall in Joel Schumacher's controversial drama "Falling Down." That year he also produced the hit comedy "Made in America," starring Whoopi Goldberg, Ted Danson and Will Smith. In 1994/95 he starred with Demi Moore in Barry Levinson's "Disclosure," based on the best seller by Michael Crichton. In 1995 Douglas portrayed the title role in Rob Reiner's romantic comedy "The American President" opposite Annette Bening, and in 1997 starred in "The Game," directed by David Fincher and co-starring Sean Penn.

Douglas formed Douglas/Reuther Productions with partner Steven Reuther in May 1994. The company, under the banner of Constellation Films, produced "The Ghost and the Darkness," starring Douglas and Val Kilmer, and "John Grisham's The Rainmaker," based on John Grisham's best-selling novel, directed by Francis Ford Coppola and starring Matt Damon, Claire Danes, Danny DeVito, Jon Voight, Mickey Rourke, Mary Kay Place, Virginia Madsen, Andrew Shue, Teresa Wright, Johnny Whitworth and Randy Travis.

Michael Douglas and Steve Reuther also produced John Woo's action thriller "Face/Off," starring John Travolta and Nicolas Cage, which proved to be one of '97's major hits.

In 1998 Michael Douglas starred with Gwyneth Paltrow and Viggo Mortensen in the mystery thriller "A Perfect Murder" and formed a new production company, Further Films, based at Universal.



2000 was a milestone year for Douglas. "Wonder Boys" opened in February 2000 to critical acclaim. Directed by Curtis Hanson and co-starring Tobey Maguire, Frances McDormand, Robert Downey Jr. and Katie Holmes, the film starred Douglas as troubled college professor Grady Tripp. Douglas was nominated for a Golden Globe® and a BAFTA Film award for his performance.

"Traffic" was released by USA Films on December 22, 2000, in New York and Los Angeles and went nationwide in January 2001. Douglas played the role of Robert Wakefield, a newly appointed drug czar confronted by the drug war both at home and abroad. Directed by Steven Soderbergh and co-starring Don Cheadle, Benicio Del Toro, Amy Irving, Dennis Quaid and Catherine Zeta-Jones, "Traffic" was named Best Picture by New York Film Critics, won Best Ensemble Cast at the SAG Awards®, won four Academy Awards® (Best Screenplay, Best Editing, Best Director, and Best Supporting Actor for Benicio Del Toro) and has been recognized on over 175 top-10 lists.

In 2001 Douglas produced and played a small role in USA Films' outrageous comedy "One Night at McCool's," starring Liv Tyler, Matt Dillon, John Goodman, Paul Reiser and directed by Harald Zwart. "McCool's" was the first film by Douglas' company Furthur Films. Also in 2001, Douglas starred in "Don't Say a Word" for 20th Century Fox. The psychological thriller, directed by Gary Fleder, also starred Sean Bean, Famke Janssen and Brittany Murphy.

In 2002 Douglas appeared in a guest role on the hit NBC comedy "Will & Grace" and received an Emmy® nomination for his performance.

Douglas starred in two films in 2003. MGM/BVI released the family drama "It Runs in the Family," which Douglas produced and starred in with his father Kirk Douglas, his mother Diana Douglas, his son Cameron Douglas, Rory Culkin and Bernadette Peters. He also starred in the Warner Bros. comedy "The In-Laws," with Albert Brooks, Candice Bergen and Ryan Reynolds.

In 2004 Douglas, along with his father Kirk, filmed the intimate HBO documentary "A Father, a Son...Once Upon a Time in Hollywood." Directed by award-winning filmmaker Lee Grant, the documentary examines the professional and personal lives of both men, and the impacts they each made on the motion-picture industry.

In summer 2005 Douglas produced and starred in "The Sentinel," which was released by 20th Century Fox in spring 2006. Based on the Gerald Petievich novel and directed by Clark Johnson, "The Sentinel" is a political thriller set in the intriguing world of the Secret Service. Douglas stars with Kiefer Sutherland, Eva Longoria and Kim Basinger.

Douglas filmed "You, Me and Dupree," with Owen Wilson, Kate Hudson and Matt Dillon. The comedy was directed by Anthony and Joe Russo, and was released by Universal Pictures during the summer of 2006. In 2007 he made "King of California," co-starring Evan Rachel Wood and written and directed by Michael Cahill, and produced by Alexander Payne and Michael London.

Douglas had two films released in early 2009, "Beyond a Reasonable Doubt," directed by Peter Hyams and "Ghosts of Girlfriends Past," starring Matthew McConaughey and Jennifer Garner, directed by Mark Waters.

He followed with the drama "Solitary Man," directed by Brian Koppelman and David Levien, co-starring Susan Sarandon, Danny DeVito, Mary-Louise Parker, and Jenna Fischer, produced by Paul Schiff and Steven Soderbergh, and in fall of 2010 he starred in "Wall Street: Money Never Sleeps," reprising his Oscar®-winning role as Gordon Gekko and once again was nominated for a Golden Globe® for his performance. Again directed by Oliver Stone,



he co-starred with Shia LaBeouf, Carey Mulligan, Josh Brolin, Frank Langella and Susan Sarandon. Douglas had a cameo role in Steven Soderbergh's action thriller "Haywire."

"Behind the Candelabra," based on the life of musical '70s/'80s icon Liberace and his partner Scott Thorson, directed by Steven Soderbergh and costarring Matt Damon, premiered on HBO in May 2013. Douglas won an Emmy®, Golden Globe® and SAG® Award for Best Actor in a Television Movie or Miniseries for his performance as the famed entertainer.

He followed with the buddy comedy "Last Vegas," directed by John Turteltaub and co-starring Robert DeNiro, Morgan Freeman and Kevin Kline, and the romantic comedy "And So It Goes," co-starring Diane Keaton and directed by Rob Reiner.

Douglas recently completed starring in and producing the thriller "Beyond the Reach," directed by Jean-Baptiste Leonetti, co-starring Jeremy Irvine.

In 1998 Douglas was made a United Nations Messenger of Peace by Kofi Annan. His main concentrations are nuclear non-proliferation and the control of small arms. He is on the board of Ploughshares Fund and the Nuclear Threat Initiative.

Michael Douglas was recipient of the 2009 AFI Lifetime Achievement Award as well as the Producers Guild Award that year. In spring 2010 he received the New York Film Society's Charlie Chaplin Award.

Douglas has hosted 11 years of "Michael Douglas and Friends" Celebrity Golf Event, which has raised over \$6 million for the Motion Picture & Television Fund. Douglas is very passionate about the organization, and each year he asks his fellow actors to come out and show that "we are an industry that takes care of our own."

Douglas is married to Catherine Zeta-Jones. The couple has one son, Dylan, and one daughter, Carys. Douglas also has one son, Cameron, from a previous marriage.

ABOUT THE FILMMAKERS

PEYTON REED (Director) gained national attention with his feature debut, "Bring It On." The film won critical raves and opened at No. 1 with a \$17.4 million weekend. It stayed in the top 10 for seven consecutive weeks, becoming the sleeper hit of summer 2000. It went on to sell over 5 million copies on DVD, spawning both a successful franchise for Universal and, most recently, a Broadway musical.

Reed followed it up with 2003's "Down with Love," a visually stunning homage to the Rock Hudson/Doris Day sex comedies of the early 1960s. The film was critically acclaimed and has become a cult favorite. In 2006, Reed helmed the smash hit "The Break-Up." The comedy/drama debuted at No. 1 with a \$39 million opening weekend and went on to gross over \$200 million worldwide. It was Universal's highest-grossing film of 2006. 2008 saw Reed direct "Yes Man," which opened at No. 1 domestically and became a worldwide hit, grossing over \$225 million globally.

Originally from Raleigh, and a graduate of the University of North Carolina, Reed began shooting Super 8 film at the age of 13. He started his career as a documentary editor at ZM Productions. After writing and directing the award-winning short "Almost Beat" in 1989, he directed a series of high-profile behind-the-scenes



documentaries, including “The Secrets of the Back to the Future Trilogy,” “Through the Eyes of Forrest Gump” and “The Honeymooners Anniversary Special.”

Reed went on to bring his wry wit and keen sense of visual invention to an incredibly diverse range of projects, from critically-hailed comedic television (CBS’s “The Weird Al Show,” HBO’s “Mr. Show with Bob and David,” Comedy Central’s “Upright Citizens Brigade,” Fox’s “New Girl”) to music videos (“She & Him,” “Superchunk,” “The Connells”) to numerous commercials (Gap with Sarah Jessica Parker, Target with Isaac Mizrahi and Cisco with Ellen Page).

Reed resides in Los Angeles with his wife, Sheila, and son, Dexter.

Over the past decade, **KEVIN FEIGE, p.g.a. (Producer)** has played an instrumental role in a string of blockbuster feature films adapted from the pages of Marvel comic books. In his current role as producer and president of Marvel Studios, Feige oversees all creative aspects of the company’s feature film and home entertainment activities. Feige is currently producing “Captain America: Civil War,” scheduled for release on May 6, 2016.

Feige most recently produced the box-office hit Marvel’s “Avengers: Age of Ultron,” which has earned over \$1 billion worldwide since its opening on May 1 of this year. Feige also recently produced “Guardians of the Galaxy,” the top-grossing domestic film of 2014 with \$333.2 million, and \$772.8 million worldwide. Also in 2014 Feige produced “Captain America: The Winter Soldier,” which earned \$95 million in its first weekend. The film went on to gross more than \$711 million worldwide since its release on April 1, 2014.

In 2013 Feige produced the megahits Marvel’s “Thor: The Dark World” and Marvel’s “Iron Man 3.” The two films have earned over \$644 million and \$1.2 billion worldwide, respectively, since their openings. In 2012 Feige produced the critically acclaimed “Marvel’s The Avengers,” which set the all-time, domestic three-day weekend box-office record at \$207.4 million. The film went on to gross over \$1.5 billion worldwide, becoming Disney’s highest-grossing global and domestic release of all time.

In 2011 Feige produced and successfully launched two Marvel film franchises, “Captain America: The First Avenger,” directed by Joe Johnston and starring Chris Evans, and “Thor,” directed by Kenneth Branagh and starring Chris Hemsworth. Both films opened at No. 1 and have combined to gross over \$800 million worldwide. In 2010 Feige produced Marvel’s “Iron Man 2,” directed by Jon Favreau and starring Robert Downey Jr. and Gwyneth Paltrow, which was No. 1 in its first weekend of release and to date has earned over \$620 million worldwide.

In summer 2008 Feige produced the blockbusters “Iron Man” and “The Incredible Hulk,” which were the first fully developed and financed films from the new Marvel Studios. “Iron Man,” directed by Jon Favreau, maintained the No. 1 box-office position for two consecutive weeks and grossed over \$571 million worldwide. “The Incredible Hulk,” directed by Louis Leterrier and starring Edward Norton, William Hurt, Tim Roth and Liv Tyler, also opened in first place and grossed over \$250 million in worldwide box-office receipts.

Feige previously served as executive producer on the second and third “Spider-Man” films, which took in combined worldwide box-office receipts of well over \$1.5 billion. Feige also co-produced “X2: X-Men United,” the second installment of the popular “X-Men” franchise, and executive produced “X-Men: The Last Stand.” Together, the two films, starring Hugh Jackman, Halle Berry and Ian McKellen, totaled \$866 million in ticket sales worldwide.



Since joining Marvel in 2000, Feige has been involved in key capacities for all of the company's theatrical film productions. His credits include executive producing "Fantastic Four" and its sequel, "The Rise of the Silver Surfer," which together grossed over \$600 million worldwide. He also was the executive producer of Ang Lee's "Hulk," starring Eric Bana and Jennifer Connelly; "Elektra," starring Jennifer Garner; and "The Punisher," starring Thomas Jane. Additionally, Feige co-produced the 2003 hit "Daredevil," starring Ben Affleck.

After graduating from the University of Southern California's School of Cinematic Arts, Feige worked for Lauren Shuler Donner and Richard Donner at their Warner Bros.-based production company. During his tenure there, Feige worked on the action-adventure "Volcano" and the hit romantic comedy "You've Got Mail." Transitioning into a development position, Feige earned his first producer credit on "X-Men," a film that is credited with revitalizing the comic book genre.

In 2003 Feige appeared on The Hollywood Reporter's annual Next Gen list of 35 top young executives poised to become leaders in the entertainment industry.

As a teenager in England, **EDGAR WRIGHT (Story by, Screenplay by, Executive Producer)** started making short comedy films after winning a video camera in a competition. At 20, he directed the no-budget Western "A Fistful of Fingers." This led to a foray into television, directing comedy shows for the BBC and Paramount Comedy Channel. He also directed two seasons of Channel 4's cult classic "Spaced." In 2004, Wright directed "Shaun of the Dead," the first film in his Cornetto Trilogy.

"Shaun" was followed by "Hot Fuzz" in 2007 and "The World's End" in 2013. The three films combined have amassed a box office of over \$150 million. Wright also directed "Scott Pilgrim vs. the World," which he co-wrote with Michael Bacall; co-wrote Steven Spielberg's "The Adventures of Tintin"; and directed the faux trailer "Don't" for Quentin Tarantino and Robert Rodriguez's "Grindhouse."

Upcoming projects include "Baby Driver" for Working Title, "Collider" for Bad Robot and "Grasshopper Jungle" for Sony.

JOE CORNISH (Story by, Screenplay by) is a British a film and television writer whose credits include "The Adventures of Tintin," "Attack the Block," "Little Documentary," "Making 'Little Britain' Too," "Adam and Joe Go Tokyo," Adam & Joe's American Animation Adventure," "The Adam and Joe Show," "Adam and Joe's Wonky World of Animation," "Big Train," and "Adam and Joe's Fourmative Years."

Writer/director/comedian **ADAM MCKAY (Screenplay by)** has come a long way since his days as head writer on the venerable comedy institution "Saturday Night Live," where he met longtime producing and writing partner, Will Ferrell.

Most recently, McKay directed and produced Paramount Pictures' "Anchorman 2: The Legend Continues," which he co-wrote with Will Ferrell, as the sequel to the 2004 comedy classic, "Anchorman: The Legend of Ron Burgundy." The film has grossed over \$172 million worldwide to date.

In 2013 McKay produced the comedy/horror film "Hansel & Gretel: Witch Hunters." Co-written and directed by Tommy Wirkola, "Hansel & Gretel: Witch Hunters" picks up 15 years after their encounter with the gingerbread-



house-dwelling witch and they have now become shotgun-handling bounty hunters. The film made \$225 million worldwide.

In 2012 McKay and Ferrell collaborated to release Warner Bros.' presidential comedy, "The Campaign," which made more than \$100 million worldwide and is the highest grossing political comedy in U.S. box-office history. In 2010 McKay and Ferrell released Sony's "The Other Guys," which went on to make more than \$170 million worldwide. McKay also executive produced Paramount's "The Dictator," starring Sacha Baron Cohen.

McKay, raised in Philadelphia, Pennsylvania, attended Penn State and Temple universities, but failed to graduate. Instead, McKay moved to Chicago to become part of the sketch comedy scene. He was one of the founding members of the Upright Citizens Brigade comedy troupe and is an alumnus of the Second City Improv Company in Chicago.

Throughout 2000 and 2001 McKay made several short films for "Saturday Night Live." Although his work at "Saturday Night Live" was mainly as a writer and director, he made several appearances on the show, usually as an oversized, obnoxious audience member who harasses the host or cast members until the stars verbally or physically attack him.

McKay also served as executive producer of the HBO series "Eastbound & Down" and directed an episode of the first season.

Along with Will Ferrell and Chris Henchy, McKay started the comedy website Funny or Die, which now gets over 35 million hits each year. McKay also wrote and acted in "The Landlord," the site's first video, which received over 70 million views.

PAUL RUDD (Screenplay by) recently starred opposite Will Ferrell, Steve Carell and David Koechner in Adam McKay's "Anchorman 2: The Legend Continues" for Paramount. The film follows the original news team as they reprise their roles from "Anchorman: The Legend of Ron Burgundy." "Anchorman 2" grossed over \$170 million worldwide and received a People's Choice Award nomination for Favorite Year End Movie, as well as two MTV Movie Award nominations for Best Fight and Best WTF Moment. He also starred opposite Amy Poehler in David Wain's spoof on the romantic comedy, "They Came Together," for Lionsgate.

Rudd starred opposite Emile Hirsch in David Gordon Green's "Prince Avalanche" released by Magnolia Pictures. The film was adapted from the Icelandic film "Either Way" and premiered at the 2012 Sundance Film Festival. Additionally, David Gordon Green received the Silver Bear for Best Director at the Berlin Film Festival.

In 2012 Rudd starred in Judd Apatow's "This Is 40," opposite Leslie Mann for Universal Pictures. The film is an original comedy that expands on the story of Pete (Rudd) and Debbie (Mann) from "Knocked Up" as we see firsthand how they are dealing with their current state of life. "Knocked Up" grossed over \$300 million worldwide and was recognized by the People's Choice Awards for Favorite Movie Comedy, was nominated for a Critics' Choice Award for Best Comedy Movie and was named one of AFI's Top Ten Films of the Year. Additionally, "This Is 40" was nominated for a 2013 Critics' Choice Award for Best Comedy Movie and Rudd was nominated for Best Actor in a Comedy.

Rudd's other film credits include: "Admission," "Our Idiot Brother," "I Love You, Man," "Role Models" (co-writer), "The 40 Year Old Virgin," "Wanderlust" (producer), "Dinner for Schmucks," "How Do You Know," "Monsters vs.



Aliens," "Forgetting Sarah Marshall," "The Ten (producer)," "Night at the Museum," "Diggers," "Reno 911," "The Cider House Rules," "The Object of My Affection," "Wet Hot American Summer," "The Château," "Clueless" and "William Shakespeare's Romeo + Juliet," among others.

Rudd returned to the Broadway stage in Craig Wright's "Grace," starring opposite Michael Shannon, Kate Arrington and Edward Asner at the Cort Theatre. "Grace" was nominated for an Outer Critics Circle Award for Outstanding New Broadway Play and Rudd was nominated for a Drama League Award for Distinguished Performance. His other stage credits include starring opposite Julia Roberts and Bradley Cooper in Richard Greenberg's Broadway production of "Three Days of Rain," Neil LaBute's "Bash," in both New York and Los Angeles, as well as LaBute's "The Shape of Things" in London and New York. He made his West End debut in the London production of Robin Phillips' "Long Day's Journey Into Night," opposite Jessica Lange. Other Broadway credits include Nicholas Hytner's "Twelfth Night" at Lincoln Center Theater with a special performance that aired on PBS' "Great Performances," and in Alfred Uhry's Tony Award®-winning play "The Last Night of Ballyhoo."

On television, Rudd was the co-writer and co-creator of the critically acclaimed series "Party Down" on Starz. He also garnered wide recognition with a recurring role on the TV sitcom "Friends" as Mike Hannigan.

Additionally, it was recently announced that Rudd will reprise his role as Andy in David Wain's "Wet Hot American Summer" for an eight-episode limited series for Netflix based on the cult film released in 2001. Most of the entire ensemble cast is returning, including Bradley Cooper, Amy Poehler and Elizabeth Banks, among many others.

LOUIS D'ESPOSITO (Executive Producer) is co-president of Marvel Studios. He served as executive producer on the blockbuster hits "Iron Man," "Iron Man 2," "Thor," "Captain America: The First Avenger," "Marvel's The Avengers" and, most recently, "Avengers: Age of Ultron," "Guardians of the Galaxy," "Captain America: The Winter Soldier," "Iron Man 3" and "Thor: The Dark World." He is currently working on Marvel's "Captain America: Civil War," as well as working with Marvel Studios' president Kevin Feige to build the future Marvel slate.

As co-president of the studio and executive producer on all Marvel films, D'Esposito balances running the studio with overseeing each film from its development stage to distribution.

In addition to executive producing Marvel Studios' films, D'Esposito directed the pilot for the ABC drama "Agent Carter" and the Marvel One-Shot film "Item 47," which made its debut to fans at the 2012 Comic-Con International in San Diego and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the "Marvel's The Avengers" Blu-ray disc. With the success of "Item 47," D'Esposito directed the second Marvel One-Shot, "Agent Carter," starring Hayley Atwell, which premiered at 2013 Comic-Con to critical praise from the press and fans. The project is also an added feature on the "Iron Man 3" Blu-ray disc.

D'Esposito began his tenure at Marvel Studios in 2006. Prior to Marvel, D'Esposito's executive producing credits included the 2006 hit film "The Pursuit of Happyness," starring Will Smith; "Zathura: A Space Adventure"; and the 2003 hit "S.W.A.T.," starring Samuel L. Jackson and Colin Farrell.

ALAN FINE (Executive Producer) is president of Marvel Entertainment and also serves as chairman of Marvel's Theatrical and TV Creative Committees. In addition, he also served as the president and CEO of Marvel's toy and publishing divisions. Previous to Marvel, Fine was president of Kay Bee Toys.



Fine grew up in Rhode Island, where he attended the University of Rhode Island and graduated with a B.A. in psychology. He currently splits his time between West Palm Beach, Florida, and Mattapoisett, Massachusetts.

VICTORIA ALONSO (Executive Producer), executive vice president of visual effects and post-production for Marvel Studios, is currently executive-producing Marvel's "Captain America: Civil War." She executive-produced "Guardians of the Galaxy," Joe and Anthony Russo's "Captain America: The Winter Soldier," Alan Taylor's "Thor: The Dark World" and Shane Black's "Iron Man 3," as well as Marvel's "The Avengers" for Joss Whedon. She also co-produced "Iron Man" and "Iron Man 2" with director Jon Favreau, Kenneth Branagh's "Thor" and Joe Johnston's "Captain America: The First Avenger."

Alonso's career began at the nascency of the visual effects industry, when she served as a commercial VFX producer. From there, she VFX-produced numerous feature films, working with such directors as Ridley Scott ("Kingdom of Heaven"), Tim Burton ("Big Fish") and Andrew Adamson ("Shrek"), to name a few.

MICHAEL GRILLO (Executive Producer) has enjoyed a successful career in filmmaking as a producer, studio production executive and first assistant director. Most recently, Grillo executive produced Marvel's "Captain America: The Winter Soldier."

Grillo served as a producer on the Academy Award®-nominated film "The Accidental Tourist," as well as "The Trigger Effect," "Grand Canyon" and "Defending Your Life." He also served as executive producer on the films "The Amazing Spider-Man," "The Green Hornet," "The Uninvited," "The Peacemaker," "Wyatt Earp," "I Love You to Death" and "Silverado."

Grillo also served as head of feature production at DreamWorks where he oversaw the films "The Terminal," "EuroTrip," "Head of State," "Catch Me If You Can," "The Ring" and "Road to Perdition."

Grillo started his career as an assistant director, and his credits include an impressive list of films, including "The Deer Hunter," "The Big Chill," "Breaking Away," "New York, New York," "Inside Moves," "Body Heat," "Irreconcilable Differences," "In the Line of Fire," "Heaven's Gate," "Fun with Dick and Jane," "Young Frankenstein" and "Towering Inferno."

STAN LEE (Executive Producer) is the founder of POW! Entertainment and has served as its chairman and chief creative officer since inception. Known to millions as the man whose Super Heroes propelled Marvel to its preeminent position in the comic book industry, Stan Lee's co-creations include Spider-Man, The Incredible Hulk, X-Men, The Fantastic Four, Iron Man, Daredevil, Silver Surfer and Dr. Strange.

Now the chairman emeritus of Marvel Media, Lee first became publisher of Marvel Comics in 1972. He is recognized as the creative force who brought Marvel to the forefront of the comic publishing industry. In 1977 he introduced Spider-Man as a syndicated newspaper strip that became the most successful of all syndicated adventure strips and now appears in more than 500 newspapers worldwide—making it the longest running of all Super Hero strips.

From June 2001 until the formal creation of POW! in November 2001, Lee worked to form POW! and to create intellectual property for POW! and start the development of various POW! projects.



BRAD WINDERBAUM (Co-Producer) previously served as executive producer on three Marvel One-Shot short films expanding the Marvel Cinematic Universe: “Item 47” and “Agent Carter,” both directed by Louis D’Esposito, and “All Hail the King,” directed by Drew Pearce and starring Ben Kingsley.

Previously at Marvel Studios, Winderbaum served as vice president of production and development on “Iron Man 3” and internal marketing manager on “The Avengers,” “Captain America: The First Avenger” and “Thor.”

In 2007 Winderbaum won a Daytime Emmy® for Outstanding Broadband Drama Program for “Satacracy 88.”

DAVID J. GRANT (Co-Producer) joined Marvel Studios in 2008 as vice president of physical production. Grant oversaw production on “Iron Man 2,” “Thor” (associate producer), Marvel’s “The Avengers” (associate producer), “Thor: The Dark World” (associate producer) and “Guardians of the Galaxy” (co-producer). Current projects include “Dr. Strange” and “Guardians of the Galaxy 2.”

Prior to joining Marvel Studios, Grant was a freelance production supervisor having most recently supervised “Fast and Furious,” “Iron Man,” “Spider-Man 3,” “Guess Who” and “Spider-Man 2.”

He worked for 20 years with industry veteran executive producer Joseph Caracciolo Sr., first as his personal assistant and then as production supervisor.

RUSSELL CARPENTER, ASC (Cinematographer) is known for his masterful work on “Titanic,” which earned him an Oscar® in 1997, in addition to Best Cinematography awards from the American Society of Cinematographers and the Chicago Film Critics.

Carpenter began his collaboration with director James Cameron in 1994 with “True Lies,” starring Arnold Schwarzenegger. His subsequent credits include “The Indian in the Cupboard,” “Money Talks,” “The Negotiator,” “Charlie’s Angels,” “Shallow Hal,” “Monster-in-Law,” “21,” “The Ugly Truth,” “The Killers,” “This Means War” and “Jobs.”

Carpenter broke into narrative filmmaking by shooting ultralow-budget films. His early credits include “Critters 2: The Main Course,” “The Lawnmower Man” and “Pet Sematary II.”

Born and raised in Southern California, Carpenter is a graduate of San Diego State University, where he majored in English literature. He began shooting 16-mm footage for a PBS in San Diego while he was still a student. He subsequently filmed documentaries for KOCE, a public television station in Costa Mesa, California.

SHEPHERD FRANKEL (Production Designer) previously collaborated with Marvel on three Marvel One-Shot short films designed to expand the Marvel Cinematic Universe: “Item 47” and “Agent Carter,” both directed by Louis D’Esposito, and “All Hail the King,” directed by Drew Pearce and starring Ben Kingsley. He also worked on the additional photography units on Marvel’s “Guardians of the Galaxy” and “Thor: The Dark World.”

Frankel has also collaborated three times with director Seth Gordon on the hit comedies “Horrible Bosses,” “Identity Thief” and “Four Christmases.” He also recently worked with Jason Bateman on Bateman’s directorial debut, “Bad Words.”



Among his other features as production designer are Anne Fletcher's hits "Step Up" and "27 Dresses"; Richard LaGravenese's "P.S. I Love You"; and Zak Penn's "The Grand."

Frankel was supervising art director or art director on a number of feature films, including Todd Phillips' "Due Date," Tim Story's "Fantastic Four," Pitof's "Catwoman," Raja Gosnell's "Scooby-Doo 2: Monsters Unleashed," Jonathan Mostow's "Terminator 3: Rise of the Machines" and Rob Minkoff's "Stuart Little 2." He began his film career as an assistant art director on such films as Paul Thomas Anderson's "Magnolia," Hugh Wilson's "Blast From the Past," Andy Tennant's "Sweet Home Alabama" and Rob Minkoff's first "Stuart Little" movie.

Between feature assignments, he works to develop concept presentations and design strategies for films and commercials. He also has served as production designer on pilots where he establishes the look of a television show, most recently "The Goldbergs," on which he reteamed with director Seth Gordon. Frankel also works as production designer on television commercials, most recently for such prominent clients as Cheerios, Honda and Bud Light—all for Super Bowl spots—and Tide, McDonald's, Oreo, Dunkin Donuts, State Farm Insurance and the NFL.

Born and raised in New York City, he attended the LaGuardia School of the Arts, before relocating to the West Coast and earning a master's degree in architecture from the School of Architecture and Urban Planning at UCLA.

DAN LEBENTAL, ACE (Editor) is a Hollywood professional editor and the founder and designer of the TouchEdit app. He has been editing feature films for more than 20 years, working with some of Hollywood's top movie studios and directors.

Lebental's longtime collaboration with Jon Favreau has yielded hits such as "Elf" and the blockbusters Marvel's "Iron Man" and "Iron Man 2." He also served as editor on Marvel's "Thor: The Dark World."

Throughout his career as an editor, Lebental also maintained and developed a close professional relationship with actor/director Vince Vaughn for whom he cut Universal Pictures' "The Break-Up" (2006), "Wild West Comedy Show" (2006), "Couple's Retreat" (2009) and the upcoming "Term Life."

His versatility across genres includes working on comedies, dramas, thrillers, documentaries and TV projects as represented by more than 20 movies and hundreds of music videos cut over the span of his career.

He recently completed the documentary "The Art of Conflict," as producer and editor, as well as the film "The Jesuit."

Dan Lebental is a member of American Cinema Editors and the Academy of Motion Picture Arts and Sciences. He has lectured on the art of editing at USC and spoken at various international conferences.

Over the course of his career, Lebental has continued to support and mentor students and aspiring beginners, taking pleasure in fostering a new generation of editors.

COLBY PARKER JR., ACE (Editor) established his reputation working with seminal hip-hop artists like P. Diddy, Pharrell and Beastie Boys, to name a few. His collaborations with director Peter Berg on "Friday Night Lights" and "The Kingdom" introduced a style of cinema vérité editing that has since become widespread.



A native Brooklynite, Parker Jr.'s 20-year career has spanned blockbusters like "Hancock," "Battleship" and "The Rundown" to Oscar® nominees like "Lone Survivor." "Ant-Man" is Parker Jr.'s first Marvel film.

SAMMY SHELDON DIFFER (Costume Designer) graduated from the Wimbledon School of Art and began her career designing for pop promos, before becoming an assistant designer on films that include Ridley Scott's "Gladiator" and Jake Scott's "Plunkett & Macleane."

She went on to design costumes for Ridley Scott's "Black Hawk Down" and the mockumentary "The Calcium Kid," starring Orlando Bloom. Differ has received BAFTA nominations for her work on the BBC's modern adaptation of "Canterbury Tales" and for "The Merchant of Venice," starring Al Pacino and Jeremy Irons, and Costume Designers Guild Award nominations for Excellence in Fantasy Film for "Kick-Ass" and "V for Vendetta." Other recent film credits include "X-Men: First Class," "Gulliver's Travels," "The Green Zone," "Hellboy II: The Golden Army," "Stardust," "Kinky Boots," "The Hitchhiker's Guide to the Galaxy" and, most recently, "Kick-Ass 2."

Differ was born in Manchester and lives in London.

JAKE MORRISON (Visual Effects Supervisor) has been blending photography and computer graphics for over 20 years. Pursuing an early interest in creating real-time visuals to be performed alongside live music, Morrison taught himself a programming language and learned video-sampling techniques. This led to a career that encompasses commercials, television and, for the last 18 years, film.

Working on the VFX vendor side, Morrison was VFX/CG supervisor and lead compositor on many projects, including Peter Jackson's "The Lord of the Rings: The Two Towers," the Wachowskis' "The Matrix Reloaded" and "The Matrix Revolutions" before crossing over to the production side with digital effects supervisor credits on Warner Bros.' "300" for Zack Snyder and the Wachowskis' "Speed Racer."

Most recently Morrison has been working with Marvel Studios and was the main VFX supervisor on "Thor: The Dark World" and second unit VFX supervisor on Marvel's "The Avengers," and also provided additional VFX supervision on Kenneth Branagh's "Thor."

DAVE JORDAN (Music Supervisor) is the founding force behind Format Entertainment, one of the most successful music enterprises in Hollywood. Format brings together some of the top music supervisors, songwriters and producers in the film and television world, pioneering a cutting-edge approach to music supervision.

As a supervisor, Jordan is known for his work on blockbuster Marvel movies, including the recent megahits "Avengers: Age of Ultron" and "Guardians of the Galaxy," plus "Captain America: The Winter Soldier," "The Avengers," "Thor," "Thor: The Dark World," "Iron Man (1, 2 & 3)" and "Captain America: The First Avenger." Other action films include "Transformers," "The Incredible Hulk," "Fantastic Four" and "Daredevil."

Recently Jordan worked on the Legendary/Warner Bros. film "Godzilla" and the New Line comedy "Horrible Bosses 2." One may also recognize his extensive work in the cult-comedy genre with films like "Harold & Kumar Go to White Castle" and "Dude, Where's My Car?" along with the Friedberg/Seltzer spoof flicks "Vampires Suck," "Disaster Movie," "Epic Movie," "Date Movie" and "Meet the Spartans."



CHRISTOPHE BECK (Composer) recently scored the films “Get Hard,” “Cake,” “The Judge,” “Frozen,” “Let’s Be Cops,” “Edge of Tomorrow,” “Muppets Most Wanted,” “Endless Love,” “R.I.P.D.” and “The Internship.”

Beck also scored all three films in the “Hangover” trilogy alongside Todd Phillips, as well as the director’s 2010 comedy “Due Date,” starring Zach Galifianakis and Robert Downey Jr., and the 2006 comedy “School for Scoundrels.”

Most recently, Beck composed the scores for the feature films “Tower Heist,” “This Means War,” “The Watch,” “Pitch Perfect,” “The Guilt Trip” and the “Happy Birthday” segment of the ensemble comedy “Movie 43,” as well as director Davis Guggenheim’s documentary short “The Road We’ve Traveled,” about President Obama’s first term, and John Kahrs’ Oscar®-winning short “Paperman.”

Beck has scored numerous motion pictures, including the critically acclaimed comedy “Cedar Rapids,” starring Ed Helms; the musical feature “Burlesque,” starring Cher and Christina Aguilera; the actioner “RED,” starring Helen Mirren, Bruce Willis and Morgan Freeman; Neil LaBute’s “Death at a Funeral”; the sleeper comedy hit “Hot Tub Time Machine”; Chris Columbus’ fantasy adventure “Percy Jackson & the Olympians: The Lightning Thief”; and the award-winning documentary “Waiting for ‘Superman.’”

In addition to “The Internship,” he has teamed with filmmaker Shawn Levy on a number of projects, including “Date Night”; the remakes of “The Pink Panther” and “Cheaper by the Dozen,” both starring Steve Martin; “Just Married”; “Big Fat Liar”; and “What Happens in Vegas,” which Levy produced.

Beck’s wide range of film credits also includes “Fred Claus,” “Year of the Dog,” “We Are Marshall,” “The Sentinel,” “Phoebe in Wonderland,” “Under the Tuscan Sun,” “Saved!” and “Bring It On,” to name only a few.

For television, Beck won an Emmy® Award for Outstanding Music Composition for his work on the hit series “Buffy the Vampire Slayer.” He began his scoring career on the Canadian television series “White Fang.”

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