

Paramount Pictures and Marvel Entertainment present the story of one man destined to become the world's First Avenger.

It is 1941, and the world is being torn apart by war. After repeatedly trying to enlist in the military to do his part and fight alongside his brothers and sisters in the Allied Forces, the young and scrappy 98 pound Steve Rogers (Chris Evans) is accepted to participate in an experimental program that turns him into the Super-Soldier known as Captain America.

In his muscular new incarnation, Captain America joins forces with his friend Bucky Barnes (SEBASTIAN STAN) and the confident Peggy Carter (HAYLEY ATWELL), under the command of Colonel Chester Phillips (TOMMY LEE JONES), to wage war on the evil HYDRA organization—the Nazi's deep science division—led by the villainous Red Skull (HUGO WEAVING).

“Captain America: The First Avenger” focuses on the early days of the Marvel Universe—later populated with such super heroes as Iron Man, the Hulk and Thor...When wars were fought with weapons, but won by men.

The latest exciting production from Marvel Studios, “Captain America: The First Avenger” joins the 2011 summer blockbuster “Thor” and the upcoming “Marvel Studios’ The Avengers,” slated for release on May 4, 2012.

Paramount Pictures and Marvel Entertainment present A Marvel Studios Production of A Film by Joe Johnston: “Captain America: The First Avenger,” starring Chris Evans, Tommy Lee Jones, Hugo Weaving, Hayley Atwell, Dominic Cooper, Neal McDonough, Derek Luke and Stanley Tucci. The music is by Alan Silvestri, and the music supervisor is Dave Jordan. The co-producers are Stephen Broussard and Victoria Alonso. The costume designer is Anna B. Sheppard. The editors are Jeffrey Ford, A.C.E., and Robert Dalva; the production designer is Rick Heinrichs; and the director of photography is Shelly Johnson, ASC. The

executive producers are Louis D’Esposito, Joe Johnston, Nigel Gostelow, Alan Fine, Stan Lee, and David Maisel. It is produced by Kevin Feige. The screenplay is by Christopher Markus & Stephen McFeely. “Captain America: The First Avenger” is directed by Joe Johnston. This film has not yet been rated. www.CaptainAmerica.com.

THE HERO THAT STARTED IT ALL

Captain America (the Super Soldier alter ego of young patriot Steve Rogers) marked his first Marvel appearance in March of 1941, eight months prior to the U.S. entry into WWII; the unforgettable comic book cover image displayed a young hero, with the American flag on his chest, punching Adolf Hitler square in the jaw. Such an unadulterated political stance landed creators Joe Simon and Jack Kirby in hot water, but it also forever announced the arrival of a bold champion for those suffering at the hands of tyranny and militaristic authoritarianism. Simon and Kirby made no bones about the super hero’s overriding goal. The staunchly aggressive art created quite a stir, and Simon remembers, “This was the time just before the War, and we were besieged by political activists who used to have big rallies at Madison Square Garden. There would be 50,000 people in the rallies. Some found out where we lived, and these very aggressive people would protest at us and spit on us. The FBI found out what was going on and they assigned agents to be at our offices, just in case.” (Marvel Studios President and “Captain America: The First Avenger” producer Kevin Feige observes, “When you have Captain America punching out Hitler in March 1941, before Pearl Harbor, it’s definitely a statement, which proclaimed, ‘We cannot sit by on the sidelines anymore.’ That immediately spoke to Steve Rogers and Captain America as a character.”)

Indeed, so imminent was the Axis threat in 1941 that the comic book’s creators worked backwards, beginning with their villain and crafting a hero in response (classically, the hero comes first). Simon and Kirby sat down and designed varying versions of Captain America, finally settling on one in particular that founder Martin Goodman loved (Goodman began Marvel as Timely Publications in 1939). Market response was positive and immediate, and the book started selling out.

Many iterations later, Captain America remains, in many ways, relatively unchanged. Simon comments, “They’ve done a lot of things since I was working on the character, however, we’re still reminded who Captain America is and what he is. He is a symbol. He is an icon.”

It was not until September of 1963 that Marvel Comics debuted The Avengers, a super group comprised of four of Marvel’s most beloved characters: Iron Man, Thor, The Hulk, (all created in the 1960’s) and Captain America, a character created two decades earlier, earning him the title of “The First Avenger.”

Since his debut, Captain America comics have sold more than 210 million copies in more than 70 countries. And now, as fans celebrate the 70th birthday of the super hero, Marvel Studios releases the origin story of how Steve Rogers became the first Avenger, Captain America.

Already well versed in successfully adapting graphic novels to films, the Studio remained firm in its decision to keep the story in the era in which it was conceived. Feige states, “It is my belief that we could not have created this notion of an interlinked Marvel cinematic universe without Captain America, because he is the start of the Marvel universe—not only in the history of our comics, but within the overall notion of enhanced humans. Whether that human has been bitten by a spider, exposed to gamma rays, or encased in a self-built

metal suit, the notion of a super-powered human started with Steve Rogers, Captain America.”

So, the decision to tell Steve Rogers’ story in the ‘40s era was a done deal. Feige continues, “You can’t tell Captain America’s story without it taking place in that period. Is this the authentic WWII period that you see on the History Channel? Well, no. This film is the history of the Marvel universe separate from the history that we all learned at school—it’s a science fiction approach to history. We’ve taken real life events, real life locations and put the Marvel spin on them, which really gives us the opportunity to explain the origins of the Marvel universe and allows us to tell a story that, frankly, no one else can tell. Plenty of war movies have been made and plenty of WWII movies have been made, but no one has ever made one quite like this.”

Director/executive producer Joe Johnston agrees, and says, “You only really get one chance to do an origin story. The 1940s were such an energetic era, fueled by the optimistic belief that ‘right’ triumphs. Cinematically, it is such a toy box of vehicles, fashion and architecture—and we fill it with the Marvel gadgets and weaponry—it just seemed like a great opportunity to do this story first, then move on.”

The accomplished team of Christopher Markus and Stephen McFeely has been writing scripts for 15 years (including all three of the “Chronicles of Narnia”). McFeely adds, “Captain America is not only such a great embodiment of the American ideal of the time, he also is a prototypical hero—one who wasn’t born to it, but had to work for it—with unwavering courage and belief in himself. Although those things can transfer quite well to modern day, if you have a hero dressed up like a flag, it might be a bit more challenging to accept that in a contemporary context. The fact they wanted to do it right, frankly, made it very appealing.”

In Johnston, Marvel found an ideal director to helm the project. They needed someone who not only wanted to tell the story, but who could also give the story a heart. Johnston began his career early on in special effects, worked at the prestigious Industrial Light & Magic, and shared the 1982 Oscar® for Best Visual Effects for “Raiders of the Lost Ark.” His gifts as a story teller and his familiarity with the technical aspects of bringing a vintage adventure tale to life made him an ideal director for “Captain America: The First Avenger.” Feige remembers, “Whenever we had a conversation with Joe [Johnston], it always came back to the fact he didn’t want to lose sight of the character, didn’t want to lose sight of Steve. Yes, of course, there will be amazing design and a great look, but let’s make sure the audience goes along with him on this ride. He was the right guy to make the story feel contemporary, make it feel modern, relevant and cool for audiences.”

Coincidentally, Johnston had a lifelong fan in Feige, who explains, “I’ve been a huge fan of Joe Johnston almost my entire life, right from his design work on the original ‘Star Wars.’ His career has been leading up to doing a Marvel movie that is cutting-edge, that is contemporary, that has a heart. His film ‘October Sky’ is an amazing, relatable piece of filmmaking. Any other director would come in and want to play, because it’s set in the 40’s and it’s fun, things like that. And that might have left us with something hollow, with the main character coming from a design perspective, and we would have lost the heart of the movie. Johnston, however, was always in sync with the producers and reiterated that the movie had to be about Steve Rogers and his journey.”

As the script began to take shape, screenwriters Markus and McFeely were constantly working to make sure the story of Captain America dovetailed perfectly with the other existing characters and plotlines in the Marvel Universe. Markus says, “We would check in with other projects or they would check in

with us, because we wanted to ensure the connective tissue was there—for example, Howard Stark plays a fairly prominent role in our movie, and his son is Tony Stark, Iron Man. The connections have all been there from the start.”

The writers began with the blueprint found on the pages of Captain America comic books. The screenwriters immersed themselves in that world and hungrily pored over stack after stack of issues. In telling the tale from the beginning with Steve Rogers, the story would need to give rise to the entire Marvel universe, a fact that the writers did not take lightly. “We are the midwives who help give birth to this whole thing,” jokes Markus.

“Exactly,” adds McFeely, “there is an organization called the S.S.R. (Strategic Scientific Reserve) in our movie that will later become S.H.I.E.L.D. (Strategic Homeland Intervention, Enforcement and Logistics Division) and you feel very important—in a somewhat unimportant way—to be dealing with the genesis of these well known things that figure so prominently in this universe.”

After some extensive reading of the source material, the screenwriters arrived at the conclusion that the real draw for audiences is the character of Steve Rogers, before he becomes Captain America. McFeely says, “It was important from the get-go that audiences identify with and care for Steve as a character, before he becomes an icon.”

Johnston comments, “We get to know Steve Rogers as a character first—and I think that’s what’s made him such a phenomenon for 70 years. He doesn’t have any super powers per se—his powers are basically what the human body can do, but taken to a level of physical perfection. I have to say, that’s what appealed to me about the character and about doing a film. It’s about a guy who, in a matter of minutes, goes from a 98-pound weakling to the perfect human specimen. As such, Steve has all kinds of issues, both physical and

psychological, and it’s very interesting for me to take those issues and explore them in a really good, really fast-paced action story.”

CASTING CAPTAIN AMERICA

Casting Steve Rogers/Captain America was a long and arduous task. On paper, his character goes from one extreme to the other, from put-upon reject to dynamic leader. Where do you find someone who can start off as a shy, undersized adult, capable of gaining audience sympathy and respect, who transforms into a tough, believable leader, able to legitimately challenge an elite force of Hitler’s most unscrupulous soldiers? Filmmakers went through many names who, for one reason or another, were ticked off the list.

Chris Evans found his way onto the list, having previously collaborated with Marvel, portraying Johnny Storm/Human Torch in “Fantastic Four” and its sequel. As the list grew smaller, Evans’ name remained. Feige comments, “We all really liked Chris and, it’s funny, his name was there from the start—it’s just, as filmmakers, we took this roundabout journey back to him. Like once you clear the forest, you can see the tree at the center.”

Johnston picks up, “We realized that Chris met with all the criteria, everything that this character needed to be. He was charming. He is boyish, but still capable of being a man and being a leader. He looks like he’s just walked out of the comic books.”

Evans, at first, experienced a little hesitation when approached about the project. The scope and scale of the commitment was a little daunting. Evans says, “I was scared and nervous—this is a huge property for Marvel and is a character a lot of fans care about. I’d be lying by saying I wasn’t massively apprehensive at first, but it’s a role that is an honor to play and I really wanted to

do him justice. I couldn’t be more grateful for the role, but...well, just a little nervous at the same time.”

To help alleviate his concerns, filmmakers called a meeting, and pitched Evans on the character, not the action movie—concentrating on who Steve Rogers is. Evans says, “It was a really good story, even independent of the super hero aspect. Steve has a lot of shortcomings and still chooses not to become bitter or jaded about it. He’s a good, honest man, a noble man, and, as a result of those virtues, he’s given a gift. When he becomes Captain America, he’s able to balance his new life with his old set of morals.”

Evans continues, “There is something about his ‘red, white and blue’ that made me feel like I wanted to be this guy. Chucking his shield to beat the bad guy was great, but truth be told, Captain America’s physical capabilities fell pretty low on the totem pole, when you look at some of the other abilities in the super hero world. What makes him appealing as a hero boils down to a number of things: he’s the guy you want to follow in to battle; he’s the guy you want to lead you, not because of his bravery or courageousness, but because he’s a good man and he would make sure you made it back.

“As far as building my character is concerned, I really concentrated on looking at the comic books that dealt with his transformation,” Evans says. “It’s the story of the making of a hero, something that starts before he even has the suit and the shield.”

With the key casting of Evans, “Captain America” filmmakers off to a strong start. The myriad of other “Captain” characters runs the gamut of all types, a full company of international players to tell the origin story. To do this, Marvel continued its unofficial-official policy of choosing performers first—Feige summarizes, “We tend to let the role tell us what it needs and never to just cast a face, never just cast a look, but cast someone that you can empathize with. It’s

exciting to think that all these characters might have the opportunity to run into each other in any other movie, because we continue to build this Marvel universe. You never know who is going to walk on-screen next, so we needed to make sure we were casting the best people from the beginning.”

The net was summarily cast wide, and Marvel assembled a stellar and varied lineup of performers, from fresh faces to lauded veterans. Academy Award® winner Tommy Lee Jones is Colonel Chester Phillips, Captain America’s commanding officer; the versatile Hugo Weaving plays Johann Schmidt/Red Skull, the nefarious head of HYDRA; and Academy Award® nominee Stanley Tucci is Dr. Abraham Erskine, the creator of Project Rebirth, and the man who personally selects Steve Rogers to become the program’s first subject. Golden Globe nominee Hayley Atwell plays Peggy Carter, Captain America’s military liaison; Sebastian Stan as Steve’s closest friend, Bucky Barnes; Dominic Cooper as wealthy industrialist and inventor Howard Stark; and Toby Jones as Arnim Zola, a Nazi-collaborating scientist. Joining Captain America’s ‘Howlin’ Commandos’ are Neal McDonough as Dum Dum Dugan, Independent Spirit Award winner Derek Luke as Gabe Jones, Kenneth Choi as Morita, Bruno Ricci as Jacques Dernier, and J.J. Feild as Montgomery Falsworth.

Tommy Lee Jones stands as one in a generation of actors at the top of his profession, having gotten there by countless superb performances, practically patenting the character of the ‘American in charge’ in the process—a man of few words who can command an army, an investigation, an agency by the sheer gravitas of his demeanor. He is also blessed with a wicked sense of humor and the brains of a scholar—in short, he seems born to play Colonel Phillips.

Jones comments, “I play the Colonel, sort of this gruff military man in charge of the unit that produces Captain America. I think there’s always sort of one of ‘me’ in these films, but I like what Joe [Johnston] and Kevin [Feige] have

tried to do to make it unique. This is a comic book movie, but this one also seems to strike a particular chord that is resonating right now on a national level. But not to get too big and heavy about it, they’re meant to be fun, thrill rides, so I’m just going along with that. I get to yell at some people, order guys around, say something funny every now and again. It’s a good time.”

Markus and McFeely could not believe their luck with the casting of Jones. “It is absolutely insane to think that anything that you write will ever come out of the mouth of Tommy Lee Jones,” says Markus. “In dailies, he’d be in scenes and give a great line reading—it would play perfectly and we’d have to stop and think, ‘Wait, he didn’t just say that himself, we wrote that.’ It’s still a little unbelievable to us, hearing him say our lines.”

In “Captain America: The First Avenger,” Steve Rogers faces one of Marvel’s most notorious villain—the Red Skull, a.k.a. Johann Schmidt, a villain first introduced in March of 1941. Before Steve Rogers received his body-changing injections in Project Rebirth, Johann Schmidt received a prototype of the serum, designed to enhance the existing powers within a man. For Rogers, his brave heart and valiant nature result in Captain America—but Schmidt’s ruthlessness and desire for power render him an hideous monster with a hunger for world domination.

Big shoes to fill, indeed, but Johnston already had Australian actor Hugo Weaving in mind for the role following their collaboration on “The Wolfman.” Johnston wanted someone who could shine through the prosthetics needed to portray Red Skull, someone whose acting wouldn’t get lost behind the mask. Weaving certainly proved he had that skill with this performance in “V for Vendetta,” where he turned in a fully-rounded performance from behind a completely static mask.

“The important thing is to keep Johann Schmidt the character on-screen for as long as you possibly can, so that when Red Skull is revealed, the audience knows him as a man—basically, the same way that Steve works better if you know him as a scrawny kid,” says Feige.

Weaving admits to knowing very little about the comic book characters, or indeed, just how iconic his character is. Weaving discloses, “I knew nothing about the Captain America stories, and I have a very limited knowledge of super heroes in general. It’s been an education for me to become part of this world. Johann Schmidt is a German officer who has an interest in a power beyond an Earthly power and, as far as villains go, I think that makes him all the more interesting.”

Stephen McFeely notes, “One thing that makes him distinctive is that he splits from the Nazis and winds up killing Nazis. Even our bad guy hates Nazis! You love him just as much as you hate him, and Hugo just takes that and runs with it in ways you cannot even imagine.”

Weaving admits that once cast, he had to put on blinders, as it were, in order to get to the heart of his character: “There are so many different stories and differing images of Red Skull out there, I just wasn’t sure where to go—do I dive into the comics, or work from the script? I felt that the best thing I could do would be to work off the particular version of Red Skull in the script, as Marvel developed this particular story line for him. No matter how long the character has been around or how many appearances he has made in comics or in pop culture, the only thing that is pertinent for me as an actor is to try and understand what the character is and what he’s trying to achieve. And that is all on the pages of the script.”

Weaving’s signing on was also a bit of a reunion, not only for director Johnston, but also for director of photography Shelly Johnson and production

designer Rick Heinrichs—all four had worked together on “Wolfman.” Weaving says, “I thought playing Red Skull would be fun to do. When they first showed me the visual images of him, I thought at least it would be a challenge to play such an iconic villain. And getting to work with these guys again was an added bonus.”

The love interest in “Captain America: The First Avenger” is Peggy Carter, played by British actress Hayley Atwell. Carter is as tough as they come in the comic book world and works for an operation known as the Strategic Scientific Reserve, an organization on the forefront of technology and developing new ways to fight the enemy.

Atwell comments, “The most appealing thing for me when I read the script was that I could relate to this woman being in a male-dominated environment. She has a fight in her, which I always find very attractive in a character, and she has a mystery about her. The developing relationship that she has with Steve Rogers means that it’s not just your everyday love story. She has a career, she has a lot of self-respect and she’s pretty sick and tired of men not taking her seriously in the Army. I think that makes her formidable, particularly to Steve. No matter what he turns into, he’s still this little guy at heart, who never had any experience with women. It’s like he goes from primary school to university with nothing in-between.”

Kevin Feige comments, “The women in Marvel movies help the super heroes understand who they are as they go through these journeys—in a way that makes them their equals. I feel that these stories work best when you have someone like a Peggy Carter standing up to Steve Rogers and putting him in his place. She’s very much the moral center for Steve as he goes on his journey to becoming Captain America. So this is definitely a wonderful opportunity to explore and expand the great female characters we’ve had in our past films.”

Any life experience Steve Rogers had prior to becoming Captain America was thanks to his friendship with Bucky Barnes—in many ways, Bucky is what Steve would like to be. Both are brave, but thanks to Bucky’s physicality, he wins fistfights, has more confidence with the ladies, and most importantly, is declared fit for service when Steve is rejected.

Like the character of Captain America, Bucky Barnes appears multiple times in various Marvel books, so casting was a challenge—the actor needed to be right for the project, but could also be able to take the character in different directions, should the opportunity present itself.

The producer remembers, “Sebastian Stan self-taped and sent in his own audition for the role of Steve Rogers, not Bucky. But we were such a fan we told him about Bucky and that we’d updated his character to make him a bit more of a peer, the big brother that Steve never had.”

Stan embraced the role of Bucky: “I play James Buchanan Barnes, more commonly known as Bucky. He’s similar to Steve in many ways, and I think that’s why he relates to him—they’re both orphans, both have a self-reliance and independence. But Bucky has sense of responsibility towards Steve and would do anything to protect him.”

As to the relationship that exists between the transformed Captain America and soldier Barnes, Sebastian explains, “Once Steve becomes Captain America, he becomes the symbol. Bucky was always trained to do the stuff around the edges, so that makes me key to Captain America’s efforts. I really like that, because I thought it added kind of a different facet to my character.”

Like Weaving, Stan was faced with trying to find the ‘real’ Bucky within the multiple Marvel appearances of the character, but filmmakers made it easier on the actor. He explains, “The way Bucky was written in the earlier comic books is very different to how we decided to go with the movie, so that allowed

me to have a fresh and personal approach to him; however, there were definitely some aspects of the character that were important to maintain.”

Dominic Cooper also found big shoes to fill as inventor Howard Stark, the future father of Tony Stark, the man who will become Iron Man. Cooper relates, “I did not grow up with comic books, I was more the kid making ‘vroom, vroom’ noises with a toy car. But once I submitted myself for the role, I received this lovely phone call and spoke to them at length about how they saw this character and what part he played in the overall story. With regard to the mechanics of Howard Stark, it turns out that he is a very exciting, exuberant entrepreneur who was a playboy and a creator, an inventor. So there were lots of aspects to the character that I felt could be made very elaborate and very much fun. I was slightly jealous that I didn’t have a suit and a cape and could climb things, but you can’t have everything.”

While not unfamiliar with blockbusters (he starred as Meryl Streep’s future son-in-law in the musical “Mamma Mia!”), Cooper’s work has largely been in smaller, independent fare. So the shock of suddenly being in the midst of a larger-than-life action-adventure film was a memorable one: “It was an extraordinary experience coming into the studio the first time. Having worked on very small independent films, I encountered a guy who was doing storyboards, and they were so beautiful and elaborate, they all looked like single paintings. You could have hung any of them on your wall. And he had not only created this beautiful array of each frame of the film, he was then sitting at the computer and talking to Joe [Johnston] —so here I was in the midst of this conversation, a discussion with Joe about where he wanted a submarine to be positioned at a certain time. And they had the ability to move the whole set around using graphics, which just showed me the enormity of the project and how advanced it was. It was like I had stepped into my own comic book world.”

For actor Neal McDonough, getting cast as Dum Dum Dugan was a “blessing, just the greatest thing.” The six-foot actor wore padding and “got to eat a lot of chocolate cake” to bulk up for his role as the full-figured Dugan. But beyond the trappings, the performer was pleased to work on a Marvel project. McDonough relates, “The problem with a lot of these comic book stories going to feature films is that, for me personally, it was never so much about the acting, it was about the effects or about the costume and techno fireworks. But then what Jon Favreau did with ‘Iron Man,’ to start, with casting Robert Downey, Jr. It wasn’t so much just about a comic book anymore, it was about a story—I think people forget that these comic books were about great storytelling. I think that’s what Marvel has returned to. And I think Chris has tackled Captain America in the same amazing way that Robert did with Iron Man.”

Dr. Erskine, creator of the Super-Solider Serum, is played by accomplished actor Stanley Tucci, who always admired comic books for “their extreme heroism and the beauty of their graphic simplicity.” Marvel gifted the actor with a collection of comic books that detailed the back stories of the scientist and his creation, all of which Tucci incorporated into his character. He says, “Dr. Erskine is a German scientist who was put under pressure during the Nazi regime to co-opt his work—he was creating a serum that would take all of the physical and moral attributes that any person has and just amplify them. The Nazis try to push him to use this stuff on their own people, and Erskine refuses. He eventually comes to America and uses his discovery for good. Unfortunately, prior to this, someone in Germany got a hold of it and used it for evil. And this evil becomes Captain America’s nemesis.”

And while nearly everyone around Erskine balks at his choice for his first test subject, the smallish Steve Rogers, the doctor is certain of his reasons and insists: “He sees this unequivocal sense of morality, right and wrong, in Steve,

along with an innate sense of justice and a desire to fight for what is right. Even though he might not be physically the most perfect specimen, he knows that the serum will accomplish that. It will take all of those attributes and heighten them. Steve is the most morally pure person he could find.”

PREPARATION: RED, WHITE & BLUE VERSUS...RED

With a character as recognizable as Captain America, translating the fantastic aspects of his iconic costume to the real world presented a challenge for conceptual artist and designer Ryan Meinerding and Academy Award® nominated costume designer Anna B. Sheppard. Taking into account seventy years of comics for reference, a balance needed to be established that would satisfy the fans and still be believable in the world of the film.

Above all, the suit had to marry coolness and fantasy with practicality, where Co-Producer Stephen Broussard says “Whether it’s Tony’s suit in ‘Iron Man’ or Thor’s Asgardian Armor, it’s always about striking that balance of not sacrificing what makes it so visually appealing on the page and why people have responded to it for decades. This is our interpretation of how we think Steve Rogers went from being a symbol, a guy on a USO stage with a costume that wouldn’t stop anything, to being the guy on the front line charging an army.”

Meinerding does his research thoroughly, pulling references from various sources and discussing each move in detail with the filmmakers. Every strap, every buckle has a practical reason for being there, beyond its cosmetic properties. Producer Feige comments, “We’re bringing the costume to life in a way that I think is absolutely a nod to the comics, but I think it is inspired in its believability—it looks like it’s of the time period and like it stepped out of the comics, but it definitely feels like it exists in our real world.”

Marvel is savvy to reference what has come before without being a slave to it. Feige adds, “We’d be foolish to throw the original designs away and start from scratch, but the bones are there—we wanted to pick the best elements of them, but tailor them to our actor and our story, so the final build is believable when you see it in action.”

While Evans was engaged in weeks of physical training, working toward the ‘physical perfection’ that Dr. Erskine’s serum would achieve, a team of artists were busy working on the serum’s opposite achievement—the transformed Johann Schmidt, The Red Skull. The multi-step process began with prosthetics designer David White taking a life cast of actor Hugo Weaving. This cast would serve as a basis onto which possible designs could be created. White explains, “My aim was to find a sculptural balance and connection between Hugo and The Red Skull. I wanted to make sure Hugo wasn’t lost beneath the final make-up.”

White and the producers went through several conceptual models before finding the right look. The goal was to achieve the skeletal appearance without any hint of Johann having been burned. White says, “Joe [Johnston] didn’t want audiences to sympathize with Red Skull, we didn’t want anyone feeling sorry for him. But he definitely wanted something that looked classically memorable, but be a little grotesque, without being disgusting. We finally hit on a look that struck that balance of hideous without veering too much into the grotesque; just cool and charismatic enough that you can’t take your eyes off him!”

Once the practical makeup was perfected—first applications took a team around three-and-one-half hours—CGI would be overlaid to apply the finishing touches to the look and remove Weaving’s nose. Feige recounts, “We always figured that digital effects would have to bring the character home, but apart from the minor things, like the nose removal, we were massively impressed with how far David White was able to take him from the first test.”

Also to be credited with the super successful result was Weaving’s ability to channel his portrayal through any amount of prosthetics on his face. White employed seven individual coated silicone pieces, which lay right next to the skin, and which were able to hold onto paint and makeup. The silicone also had the added benefit of a slight translucency of color that resulted in luminosity under stage lights, creating an otherworldly red glow. Weaving comments, “At first, it was a bit of an ordeal to get into the mask. However, by the second round of tests, I realized just how much subtlety I could utilize in my facial expressions, and I could actually animate the mask pretty well. The cheekbones, eyebrows and mouth are quite extreme, but it enabled my expressions to come through, whereas some of the earlier tests it felt like I really lost the sense of Schmidt beneath the mask.”

“Under the lights, you get these beautiful curves,” enthuses White. “It’s a very organic and moves extremely well.”

Weaving would often spend 14 or 15 hours in the prosthetics while filming. “The heat can’t escape, so I would start sweating, and then the sweat will try to escape. Since it has nowhere to go, it would pop out of my ears or around my mouth, like I’m dribbling,” comments Weaving. To help counter this, heavy powdering during the application process became key.

Though not a stranger with fanciful costuming (her motion picture costume design credits range from period comedies to searing drama and military stories), double Oscar® nominee Anna Sheppard comes newly to the comic book universe. She adds, “This whole show has been a learning curve for me, and I feel all of the costumes are so special. The looks were very important and we discussed them day and night. As a designer, I had to be adaptive and listen to a lot of people with opinions that know more than I do! In this case, I got more guidance and I have learned a lot about this genre.”

On trying on the iconic suit for the first time, Evans says, “There is obviously a huge concern about giving a good performance on every job, but this was more like I’m going to be wearing this suit for potentially a very long time. It just felt like the suit was carrying a lot of weight, so to speak. There were a lot of people involved who worked very hard on the design. I would try on the suit every couple of weeks, and get poked and prodded and measured. Things were cut, things were added. They finally got it where they all wanted it and I have to say, I think it looks fantastic.”

Suit modeler Patrick Whitaker collaborated closely with designer Sheppard and costume supervisor Graham Churchyard—who all remained in constant communication with the filmmakers to ensure that every minute detail on the suit was accurate, workable, practical and stylish. The fabric is ballistic nylon, a heavy-duty woven nylon with rubberized backing (from a saddle and tack firm in the UK, where it’s produced for the manufacture of horse blankets). The nylon is durable and strong, capable of holding saturated color and providing relative ease of movement. Whitaker comments, “While the suit needed to be as functional as possible, it was okay if it was slightly clunky, because it’s from the 1940s.”

Howard Stark gives Rogers what eventually becomes the Captain’s signature weapon, his shield. Its distinctive round shape was actually an early design decision from creator/illustrator Joe Simon, to sidestep any infringement on a character published by a competing comic book company.

According to Dominic Cooper, who plays Howard Stark, “The shield is made of Vibranium, which is stronger than steel, but much lighter. The material doesn’t allow any transference of vibration, so when anything strikes the shield, there are no repercussions. So the Vibranium shield makes a bullet feel like a cotton ball...and I invented it. Not bad, right?”

“It probably wouldn’t be most people’s first choice of a weapon to take into battle. But what’s fun about the shield,” comments Kevin Feige, “is that 600 issues in to the Captain America comics, he is still able to do things with it that you’ve never seen before.”

Having said that, the writers did include a few good throws of the shield at some big moments in the film. “It’s both a defensive weapon and an offensive weapon, so it both deflect bullets and allows him to chuck it around,” says writer Christopher Markus. Stephen McFeely adds, “It’s inexplicably cool. There’s no reason that this big, round thing should be so excellent looking, but every time Chris walked past with it on his arm, I just wanted one!”

Several different shields were made for the duration of the shoot, some of the responsibility falling to prop master Barry Gibbs: “There are four types of shields in the movie—the original or ‘hero,’ the lightweight, the hard rubber and the soft rubber—and they’re all used in different ways. Chris used the original shield for close-up work, and alternated between the other three shields depending on what was called for in the shot. The soft rubber was always used for the fight work.” (CGI got a little share in the shield creation department as well. Evans adds, “Every now and then we’d do a shot where we’d utilize CGI. The shield was so big that if I really threw the thing the way the script called for, I could really hurt somebody.”)

WORLD WAR II, MARVEL-STYLE

Filmed for the most part in the UK, production of “Captain America: The First Avenger” was based at the world-famous Shepperton Studios in Surrey (or ‘Sound City,’ as it was known when productions began shooting there in 1931, a decade before the world was introduced to Captain America). Principal photography began on July 12, 2010 and officially wrapped on November 19,

2010—the shoot employed somewhere in the region of 1,000 crew members.

Soundstage shooting was augmented with plentiful location work: in Manchester and Liverpool (North England), Caerwent (Wales, in a former functioning Royal Navy propellant factory), Aldershot (known as ‘Home of the British Army’), Black Park (Buckinghamshire), Hackney Empire (London) and Pinewood Studios (Buckinghamshire).

Even though filmmakers were aiming for the Marvel version of the 1940s, care was taken to keep it grounded in reality. Co-Producer Victoria Alonso says, “We always have a compilation of what was historically accurate, and then we augment as necessary to fit our story.”

Production designer Rick Heinrichs was painstaking in his depiction of locations and history, adapting the British locations into the American settings called for through both practical and computer alterations and additions. Anna Sheppard, who costumed upwards of 300 extras a day for certain scenes, looked to period materials and existing pieces to lend authenticity. Military advisor Billy Budd—with more than 15 years in the British Royal Marines—aided all actors with advice in how to handle military equipment and weaponry; the filmmakers also incorporated actual military personnel in heavy action scenes, with actual or former soldiers comprising about one-third of the on-screen corps. (Budd admits to withholding advice for Evans during his pre-Captain America scenes: “I didn’t want him to have any inkling how to do anything the military way, even come to attention—so he authentically fumbles through a lot of stuff before he becomes the hero he’s meant to be.”) Supervising production armorer Nick Jeffries researched and procured appropriate period guns and instructed actors in their safety and firing. Stunt coordinator Steve Dent also ensured on-set safety during sequences, and helped to create Captain America’s amazing feats of physical prowess, including his high-speed foot chase immediately after his

transformation (accomplished with Evans being filmed running while on a ‘magic carpet,’ a treadmill/floor moving at a fair clip).

Training was not exclusive to the male soldiers in the film. Hayley Atwell underwent rigorous military circuit training with an ex-Marine, not only for physical preparedness, but also to handle firing both a pistol and a machine gun believably as Peggy Carter: “The pistol training, I use a Walther PPK, happened quite early on. I’d practiced with a gun before, but nothing ever on this scale. I was really looking forward to it and we filmed some of my training sessions. Then Joe [Johnston], the director, who always liked to have a bit of fun and then see it if he could push it a bit further, said, ‘What if we got you a machine gun? I really think we should make Peggy something special.’ So they brought out this machine gun, and I almost fell over the first time I fired it—it’s so in your face, and there are bits of shells and powder going everywhere, and giving off all this heat. I wondered how I was ever going to do it without flinching. It took a few weeks of being able to fire it without blinking, just concentrating and being able to relax into it. Eventually I was able to feel like it was an extension of my arm. I have to say, in the end, I was rather pleased with myself—but so was Joe [Johnston], and that meant a lot.”

While most of the cast and crew readied themselves to simulate World War II combat, others were tasked with making Steve Rogers look *less* ready for war. Visual effects supervisor Christopher Townsend was tasked with creating the look of Steve Rogers prior to his transformation. With previous work in fantasy, action and adventure, Townsend came armed and ready for the tasks at hand. Townsend also admits being sold on the job by having been a huge fan of Marvel’s cinematic treatment of “Iron Man.” He admits, “I truly enjoyed the film and quite frankly, it excited me to think what we could do with ‘Captain

America,’ especially getting to work on an origin movie and setting the tone for what he’s going to be, what the character’s going to look like and be able to do.”

To convert Evans to the 98-pound Steve Rogers, Townsend employed a collection of visual effects techniques, including head replacement, which was made more believable by ‘thinning’ both Evan’s head and face. A slimmer body double would watch Chris Evans film the scene, then mimic Evans’ performance as closely as possible. Then head and body were married by Townsend’s final magic. Even at 5’7”, the double didn’t always appear ineffectual enough, so software was employed to waste his body somewhat. “Chris Evans has such a phenomenal physique, it seems almost a crime to do that to him,” says Executive Producer Louis D’Esposito, “But you’re going to be shocked to see the results and how the visual effect compliments his performance.”

All during filming, Johnston’s name was bandied about on-set as being an ‘actors’ director,’ which Chris Evans explains: “Joe [Johnston] loves hearing what the actors have to say and he’s always willing to rehearse and talk about scenes. He sits everyone down to have really healthy, collaborative, creative conversations, and you don’t always have that luxury. He also shields you from the hierarchy of who need to give their approval on the most minute detail—you really feel like it’s just you and him and that you’re making an indie film together. Whatever the situation, he’ll make it work and he’ll fix it—and on a film with this much scale, that is massively comforting.”

* * *

Kevin Feige is a self-professed and huge comic book fan: “We count ourselves among fans, so we see everything as one and the same. If we’re servicing what they want to see, it’s because we want to see it, too. We know that the cardinal sin is to think that we know better than material that has been

around for 70 years. There’s a reason why Captain America is so much older than we are, and he’ll be here long after we’re gone.”

Feige continues, “What’s fascinating about Steve Rogers/Captain America as a character is that he has largely remained unchanged. He is able to adapt to the times and is able to reflect the mood of the country at any given moment. It’s exciting to finally get the chance to tell his story in a big screen adaptation.”

Chris Evans counts himself lucky to be a part of this ‘comic book movie’: “They have a built-in and incredibly loyal fan base. I’m obviously going to take extra precaution with every decision I make in this movie, in order to honor those fans. They have a strong voice and they want to be heard. But that’s a great thing. An actor needs an audience and it’s nice having the fans out there, because you know they’ll support you. With a lot of cooks in the kitchen, it’s tricky to have one vision. It’s not easy, or there would be a lot more of them. I didn’t just do this movie because it’s Marvel, because it has an existing fan base—those were contributing factors. But what sealed the deal was Joe Johnston at the helm and Kevin Feige behind the scenes. So the best I can hope is that I kept my head down and I did my job right.”

For Johnston, getting to direct “Captain America: The First Avenger” was wish fulfillment on many levels. He closes, “I just thought that here was a character that was a projection of a national ideal. Historically, the character came out before we ever entered the War, and I think he quickly became a symbol of ‘here is what we could do if we were allowed to.’ Well, I guess getting to do the film allowed me to do those things. Those national dreams were handed to me, and I think we got to tell Captain America’s story in a way that would make everyone—the fans, the creators at Marvel—proud. I couldn’t be happier.”

ABOUT MARVEL ENTERTAINMENT

With a library of more than 8,000 characters, Marvel Entertainment, LLC is one of the world's preeminent character-based entertainment companies. Marvel's operations are focused on utilizing its character franchises in licensing, entertainment, publishing and toys. Marvel Entertainment's areas of emphasis include feature films, DVD/home videos, consumer products, video games, action figures and role-playing toys, television and promotions. Rooted in the creative success of more than 60 years of comic book publishing, Marvel has successfully transformed its cornerstone comic book characters into blockbuster film franchises.

In December 2009, The Walt Disney Co. completed its acquisition of Marvel Entertainment and its library of characters. "The Walt Disney Co. is the perfect home for Marvel's fantastic library of characters given its proven ability to expand content creation and licensing businesses," said Marvel Chief Executive Ike Perlmutter. "This is an unparalleled opportunity for Marvel to build upon its vibrant brand and character properties by accessing Disney's tremendous global organization and infrastructure around the world."

Marvel Studios' Hollywood renaissance has been nothing short of spectacular, with record-breaking franchises such as "Iron Man," "Spider-Man," "X-Men," "The Fantastic Four," and "Thor" - resulting in a string of nine consecutive #1 box office openings. Since 1998, Marvel films have grossed more than \$6.5 billion worldwide at the box office, firmly establishing the company as one of the most successful entertainment brands in the world.

Marvel Entertainment's future slate of films in development include "Marvel Studios' The Avengers," and "Iron Man 3."

ABOUT THE CAST

CHRIS EVANS (Steve Rogers/Captain America) has recently emerged as one of Hollywood's most in-demand actors for both big budget and independent features.

Evans is currently filming "Marvel Studios' The Avengers," the next chapter in Captain America's story, opposite Robert Downey, Jr., Samuel L. Jackson, Scarlett Johansson, Mark Ruffalo and Chris Hemsworth.

Evans will star in Adam and Mark Kassen's "Puncture." This David and Goliath law drama tells the story of a drug-addicted lawyer (Evans), who takes on a health supply corporation while battling his own personal demons. The film, based on a true story, is scheduled for release on September 23rd, 2011.

Evans will also star in Mark Mylod's comedy "What's Your Number?", opposite Anna Faris. The film revolves around a young woman (Faris) who, with the aid of her womanizing neighbor (Evans), decides to re-visit all her ex-boyfriends in the hopes of finding the man of her dreams. Twentieth Century Fox is slated to release the film on September 30th, 2011.

Raised in Massachusetts, Evans began his acting career in theatre before moving to New York, where he studied at the Lee Strasberg Institute. In 2007, Evans reprised the role of Johnny Storm, a.k.a. The Human Torch, in the summer action hit "Fantastic Four: Rise of the Silver Surfer," which had him re-team with his original "Fantastic Four" cast mates Jessica Alba, Michael Chiklis and Ioan Gruffudd.

Evan's other film credits include Edgar Wright's action comedy, "Scott Pilgrim vs. the World," opposite Michael Cera; Sylvain White's "The Losers," with Jeffrey Dean Morgan and Zoe Saldana; "Push," opposite Dakota Fanning; "Street Kings," with Keanu Reeves and Forest Whitaker; Danny Boyle's critically acclaimed "Sunshine"; "The Loss of a Teardrop Diamond"; "Cellular"; "The Perfect Score"; "Fierce People"; and the romantic drama "London." Evans' first cinematic role was in the 2001 hit comedic spoof, "Not Another Teen Movie."

One of the most acclaimed and accomplished actors in Hollywood, Academy Award® winner **TOMMY LEE JONES** (Colonel Chester Phillips) brings a distinct character to his every film.

Most recently Jones directed "The Sunset Limited" for HBO. This telefilm, which premiered in February, is based on the play of the same name by Cormac McCarthy and starred Jones and Samuel L. Jackson.

Jones' upcoming films include lead roles in "Men in Black 3," in which he reprises his role as Agent K; "Lincoln" for director Steven Spielberg; and "Great Hope Springs" with Meryl Streep.

Jones was awarded the Best Supporting Actor Oscar® for his portrayal of the uncompromising U.S. Marshal Sam Gerard in the box office hit "The Fugitive" in 1994. For this performance, he also received a Golden Globe Award as Best Supporting Actor. Three years before, Jones received his first Oscar® nomination for his portrayal of Clay Shaw in Oliver Stone's "JFK."

In 2005, audiences saw Jones star in the critically acclaimed film, "The Three Burials of Melquiades Estrada," which he also directed and produced. The film debuted in competition at the 2005 Cannes Film Festival and garnered Jones the award for Best Actor and screenwriter Guillermo Arriaga the award for Best Screenplay for this film about friendship and murder along the Texas-Mexican border.

In 2007 Jones starred in the critically acclaimed film "In the Valley of Elah," for which he received an Academy Award® nomination for Best Actor. The film, directed by Paul Haggis, is about a career officer who investigates the disappearance of his son, an exemplary soldier who went AWOL after his recent return from Iraq.

In that same year he starred in the Academy Award®-winning film "No Country for Old Men," written and directed by Joel and Ethan Coen and based on the Cormac McCarthy novel.

Jones made his feature film debut in "Love Story" and, in a career spanning four decades, has starred in such films as "Eyes of Laura Mars," "Coal Miner's Daughter" (for which he received his first Golden Globe nomination), "Stormy Monday," "The Package," "JFK," "Under Siege," "The Fugitive," "Heaven and Earth," "The Client," "Natural Born Killers," "Blue Sky," "Cobb," "Batman Forever," "Men in Black," "U.S. Marshals," "Double Jeopardy," "Rules of Engagement," "Space Cowboys," "Men in Black 2," "The Hunted," "The Missing," "The Three Burials of Melquiades Estrada," "A Prairie Home Companion," "In the Electric Mist" and "The Company Men."

In 1995, Jones made his directorial debut with the critically acclaimed telefilm adaptation of the Elmer Kelton novel *The Good Old Boys* for TNT. Jones also starred in the telefilm with Sissy Spacek, Sam Shepard, Frances McDormand and Matt Damon. For his portrayal of Hewey Calloway, he received a Screen Actors Guild Award nomination and a CableACE Award nomination.

Jones has had previous success on the small screen. In 1983, he won an Emmy Award for Outstanding Lead Actor in a Limited Series or a Special for his portrayal of Gary Gilmore in "The Executioner's Song" and, in 1989, he was nominated for an Emmy Award and a Golden Globe Award for Outstanding Lead Actor in a Miniseries or a Special for "Lonesome Dove."

His numerous network and cable credits include the title role in "The Amazing Howard Hughes," the American Playhouse production of "Cat on a Hot Tin Roof," "The Rainmaker" for HBO, the HBO/BBC production of "Yuri Noshenko, KGB" and "April Morning."

In 1969, Jones made his Broadway debut in John Osborne's "A Patriot for Me." His other Broadway appearances include "Four on a Garden" with Carol Channing and Sid Caesar, and "Ulysses in Nighttown" with the late Zero Mostel.

Born in San Saba, Texas, he worked briefly with his father in the oil fields before attending St. Mark's School of Texas, then Harvard University, where he graduated *cum laude* with a degree in English.

Australian actor **HUGO WEAVING** (Johann Schmidt/The Red Skull) has starred in two of the biggest trilogies in film history: playing elf leader Elrond in "The Lord of the Rings" films and Agent Smith in "The Matrix" films.

Weaving is the recipient of three AFI (Australian Film Institute) Best Actor Awards, having received the first in 1991 for his portrayal of a blind photographer in Jocelyn Moorhouse's breakthrough feature, "Proof." He received a nomination in the same category in 1994 for his role as drag queen Mitzi Del Bra in Stephen Elliott's "The Adventures of Priscilla, Queen of the Desert." Weaving won the award for the second time in 1998 for his role in "The Interview," written and directed by Craig Monahan, for which he also received the 1998 Best Actor Award at the Montreal World Film Festival.

In 2005, he starred in the critically acclaimed "Little Fish," opposite Cate Blanchett and Sam Neill, for which he won his third AFI Award for Best Actor and the Inside Film (IF) Award for Best Actor.

Weaving's other film credits include "The Tender Hook," "Transformers," "Last Ride," "V for Vendetta," "Happy Feet," "Peaches," "Russian Doll," "The Magic Pudding," "Strange Planet," "Babe," "Babe: Pig in the City," "True Love" and "Chaos and Exile."

Weaving also has a wealth of experience on stage. In 2006, he appeared on stage with Cate Blanchett in the Sydney Theatre Company's production of "Hedda Gabler" at the Brooklyn Academy of Music. In 2007, he appeared in the Sydney Theatre Company's production of "Riflemind," directed by Philip Seymour Hoffman and in 2009, Weaving appeared in the Melbourne Theatre Company's production of "God of Carnage."

HAYLEY ATWELL (Peggy Carter) has had an exciting year, with her role as Peggy Carter in "Captain America: The First Avenger." Last year, Hayley starred on our television screens in a number of exciting projects. In the ITV

remake of the 1960s cult classic “The Prisoner,” she played Lucy alongside Ian McKellen, James Caviezel and Ruth Wilson. Hayley received a Golden Globe nomination in the Best Performance by an Actress category for her work in the Channel 4 drama “Pillars of the Earth,” based on Ken Follett’s novel. She went on to star again on Channel 4 in “Any Human Heart.” In this highly acclaimed adaptation of William Boyd’s novel Hayley played Freya, Logan’s mistress, alongside Kim Cattrall, Gillian Anderson and Tom Hollander.

Last year Hayley starred alongside Ben Wishaw in “Love/Hate,” a short film which was a runner-up in the 2009 Palm Springs International Festival of Short Films. She also trod the boards in the West End in Arthur Miller’s modern classic, “A View From the Bridge,” alongside Ken Stott and Mary Elizabeth Mastrantonio. Hayley’s outstanding performance in the role of Catherine earned her rave reviews and a nomination in the Best Supporting Actress category at this year’s Olivier Awards.

In 2008 Hayley starred alongside Keira Knightly in “The Duchess,” directed by Saul Dibb and based on the bestselling biography “Georgiana: Duchess of Devonshire,” by Amanda Foreman. In this feature film she played lead character Bess Foster, the Duchess’ best friend. The same year audiences saw Hayley in “Brideshead Revisited,” directed by Julian Jarrold, playing the lead female role of Julia Flyte alongside Matthew Goode.

In 2007 Hayley appeared in “Cassandra’s Dream,” a satirical thriller directed by Woody Allen and co-starring Colin Farrell and Ewan McGregor. Hayley played the character Angela, an ambitious actress on-the-rise, whose path crosses that of two brothers who choose to take a risk and venture in to crime in order to better their lives. The same year Hayley also appeared in “How About You,” based on the short story *Hardcore*, written by Maeve Binchy. Directed by Anthony Byrne, Hayley starred alongside Vanessa Redgrave, Joss Ackland, Orla Brady and Joan O’Hara.

On television, Hayley won critical acclaim for her performance in the BBC's "The Line of Beauty," an adaptation of Alan Hollinghurst's Booker Prize-winning novel. Written by Andrew Davies and directed by Saul Dibb, Hayley played the role of Cat Fedden and starred alongside Dan Stevens and Tim McInnerny. Her other television credits include "Mansfield Park," in which she played the role of Mary and co-starred with Billie Piper; "Ruby in the Smoke," directed by Brian Percival; and "Fear of Fanny," directed by Coky Giedroyc.

Alongside television and film, Hayley has appeared in many theatrical roles. At the National Theatre, she played Barbara Undershaft in "Major Barbara." Her other stage roles include "Man of Mode" (National Theatre), directed by Nicholas Hynter and written by George Etherege, for which she won critical acclaim; "Women Beware Women" (RSC), directed by Laurence Boswell; and "Prometheus Bound" (Sound Theatre), directed by James Kerr.

Actor **SEBASTIAN STAN** (Bucky Barnes) is quickly amassing an impressive body of work that encompasses film, television and theater. His talent and versatility have made him noticeable amongst a strong peer group in Hollywood.

Stan recently completed production on "The Apparition," from Warner Bros. and producer Joel Silver. The film is a supernatural thriller about a young couple haunted by a supernatural presence unleashed during a college experiment. He will also be seen with Amanda Seyfried in Summit Entertainment's "Gone," being released on February 24, 2012, and is attached to star in a film version of Arthur Miller's "A View from the Bridge," with Anthony LaPaglia, Vera Farmiga and Mia Wasikowska.

Stan was last seen opposite Natalie Portman and Mila Kunis in Darren Aronofsky's "Black Swan." His other film credits include "Rachel Getting Married" with Anne Hathaway; "Spread" with Ashton Kutcher; "Hot Tub Time Machine" with John Cusack and Chevy Chase; director Fred Durst's "The

Education of Charlie Banks"; "The Architect" with Anthony LaPaglia, Isabella Rossellini and Hayden Panettiere; and Screen Gem's "The Covenant."

In television, Stan is well-known for his recurring role as Carter Baizen on the hit television series "Gossip Girl." He also starred as Prince Jack Benjamin in the NBC drama "Kings," alongside Ian McShane.

In 2007, Stan made his Broadway debut opposite Liev Schreiber in Eric Bogosian's "Talk Radio."

Stan currently resides in New York.

DOMINIC COOPER (Howard Stark) is steadily emerging as one of the most exciting talents in the industry. Equally successful on stage and screen, Cooper continues to demonstrate his creative versatility.

Cooper was most recently seen in the independent drama, "The Devil's Double," which premiered at the 2011 Sundance Film Festival and was screened at the 2011 Berlin Film Festival. Directed by Lee Tamahori and written by Michael Thomas, "The Devil's Double" is a taut action tale about the life of Latif Yahia, who was forced against his will to work as the body double for Uday Hussein. Through his role, Yahia gained access to Hussein's inner sanctum and witnessed corruption, violence and debauchery. Dominic plays the challenging dual roles of Yahia and Hussein. The film is slated for an international release later this year.

Some of Cooper's other upcoming projects include "My Week with Marilyn," directed by Simon Curtis and co-starring Michelle Williams, Kenneth Branagh and Judi Dench, with Cooper assuming the role of Milton Greene, the celebrated photographer and business associate of Marilyn Monroe. Cooper also recently landed the coveted role of Henry Sturgess in "Abraham Lincoln: Vampire Hunter." Directed by Timur Bekmambetov and co-starring Benjamin Walker and Anthony Mackie, the film is an adaptation of the best-selling Seth Grahame-Smith novel of the same name.

Dominic recently starred as Ben Sargeant in Stephen Frears’ “Tamara Drewe,” co-starring Gemma Arterton. Based on the graphic novel by Posy Simmonds, “Tamara Drewe” is a modern reworking of Thomas Hardy’s nineteenth century novel, *Far From the Madding Crowd*. In addition, Cooper was also recently seen in the coming-of-age drama, “An Education.” Directed by Lone Scherfig and written by Nick Hornby, “An Education” follows a 16-year-old girl’s self-discovery in 1960s London as she begins a relationship with a 30-year-old playboy. The film, co-starring Carey Mulligan, Peter Sarsgaard, Alfred Molina and Emma Thompson, screened at the 2009 Sundance, Berlin and Toronto Film Festivals, and was nominated for Best Picture by both the Academy Awards® and BAFTA Awards.

Cooper also starred in the box office sensation “Mamma Mia!,” the feature film adaptation of the beloved stage musical. With an all-star cast including Meryl Streep, Pierce Brosnan, Colin Firth, Stellan Skarsgård, Christine Baranski, Julie Walters and Amanda Seyfried, “Mamma Mia!” set box office records worldwide and became one of the highest grossing films of all time in the UK. Moreover, Dominic also starred in “The Duchess,” a film based on Amanda Foreman’s biography of the scandalous 18th century English aristocrat, Georgiana, Duchess of Devonshire. Directed by Saul Dibb, the period drama co-stars Keira Knightley and Ralph Fiennes.

Dominic’s additional film credits include “The Escapist,” directed by Rupert Wyatt and co-starring Brian Cox and Joseph Fiennes; “Brief Interviews with Hideous Men,” directed by John Krasinski; the Tom Hanks-produced “Starter for Ten,” co-starring James McAvoy; “Boudica”; “I’ll Be There”; Neil Jordan’s “The Good Thief”; and the Hughes Brothers’ “From Hell.”

Dominic received his professional training at the London Academy of Music and Dramatic Art (LAMDA). Upon completion, he landed a role in “Mother Clap’s Molly House” at the prestigious National Theatre under resident director Nicholas Hytner. He then starred in the Royal Shakespeare Company’s

"A Midsummer Night's Dream," before rejoining Hytner at the National Theatre for "His Dark Materials" and "The History Boys," which went on to win three Olivier Awards, including Best New Play.

Written by Alan Bennett, "The History Boys" later landed on Broadway, where it was the recipient of six Tony Awards, including Best Play. Dominic garnered Drama Desk and Evening Standard Award nominations for his lauded stage performance as the confident and seductive Dakin. Cooper also reprised the role in the acclaimed film adaptation of the play, where he was subsequently nominated for the Best Newcomer Award by the British Independent Film Awards and the Best Supporting Actor Award by the London Film Critics Circle.

Furthermore, Dominic starred on stage as Hippolytus in the heralded National Theatre production of Jean Racine's "Phèdre," with Dame Helen Mirren in the titular role. The production, directed by Nicholas Hytner, was also presented at Epidaurus in Greece, and The Shakespeare Theatre Company in Washington D.C.

In addition to his stage and film work, Dominic has also produced a number of acclaimed performances for television. Most recently, Dominic starred as Dave, the corrupt, smooth-talking mortgage salesman in the BBC Two production of "Freefall," a timely drama focusing on the now imploding world of finance and its devastating impact on the people at each end of the scale. He also starred as the dashing and handsome Willoughby in the recent BBC production of "Sense & Sensibility." Based on the beloved Jane Austen novel of the same name, the two-part television mini-series was directed by John Alexander and adapted by Andrew Davies.

Dominic's additional television credits include the Holocaust drama, "God on Trial," BBC's "Down to Earth," "Sparkling Cyanide," BBC's "The Gentleman Thief," Hallmark's "Davison's Eyes" and Steven Spielberg's acclaimed "Band of Brothers."

Dominic currently resides in London.

TOBY JONES (Arnim Zola) won a London Critics' Circle Award for his performance as Truman Capote in Douglas McGrath's 2006 biopic "Infamous." He has also been recognized by The London Critics' Circle with nominations for his work in "The Painted Veil," as well as for his roles in two political dramas—Karl Rove in Oliver Stone's "W." and Swifty Lazar in Ron Howard's "Frost/Nixon." In addition, he shared a Screen Actors Guild Award nomination for Outstanding Performance by a Cast in a Motion Picture for "Frost/Nixon."

Jones has a number of upcoming films in 2011, including Steven Spielberg's motion-capture film "The Adventures of Tintin: The Secret of the Unicorn," based on the classic comic strip by Hergé. Jones has recently finished work on "Tinker, Tailor, Soldier, Spy" and "My Week with Marilyn." He has also been signed to take on the role of Claudius Templesmith in the highly anticipated big screen adaptation of the bestselling book series, "The Hunger Games."

Jones recently voiced the role of Dobby the House Elf in the blockbuster "Harry Potter and the Deathly Hallows: Part 1." He first lent his voice to the role in "Harry Potter and the Chamber of Secrets." His recent film work also includes several independent films, including "City of Ember," produced by Tom Hanks; Jon Amiel's "Creation"; and "What's Wrong with Virginia," which premiered at the 2010 Toronto International Film Festival. Among his other film credits are Frank Darabont's "The Mist," Peter Greenaway's "Nightwatching," Michael Apted's "Amazing Grace," Stephen Frears' "Mrs. Henderson Presents" and Marc Forster's Oscar®-nominated "Finding Neverland."

An award-winning stage actor, Jones won a Laurence Olivier Award for his performance in the West End comedy "The Play What I Wrote," directed by Kenneth Branagh; he reprised his role in the Tony-nominated Broadway production of the play. His work in London's West End also includes Simon

McBurney's production of "Measure for Measure" and, more recently, "Parlour Song" and "Every Good Boy Deserves Favour."

On television, Jones co-starred with Helen Mirren in HBO's acclaimed miniseries "Elizabeth I." His credits also include such long-form projects as "Mo," "The Old Curiosity Shop," "The Way We Live Now," "In Love and War" and "Victoria & Albert." Last year, he was seen in guest roles on "Doctor Who" and Agatha Christie's "Poirot."

A character actor and leading man seemingly cut from the same square-jawed, upstanding mold of studio contract players from the 1950s, **NEAL McDONOUGH** (Dum Dum Dugan) essayed flinty, often dangerous roles in films and on television throughout the late 1990s and early 2000s.

McDonough was born February 13 in Dorchester, Massachusetts. He was raised in Barnstable, MA and went on to study acting at the London Academy of Dramatic Arts and Sciences after graduating from Syracuse University in 1988.

McDonough marked his big screen debut in 1990 with a minor role in Sam Raimi's superhero film "Darkman." His turn as Lou Gehrig opposite Stephen Lang's "Babe Ruth" earned him strong notices, as did a lead role in the Francis Ford Coppola-produced "White Dwarf." McDonough also lent his voice to numerous animated series, including "The Incredible Hulk," and fulfilled a personal goal by appearing on the bridge of the Enterprise for "Star Trek: First Contact."

A starring role in HBO's "Band of Brothers" provided him with a terrific showcase for his talents in the role of Lieutenant Lynn "Buck" Compton. His performance caught the attention of series producer Steven Spielberg, who later cast him as Tom Cruise's partner and friend in the science fiction thriller "Minority Report."

His performance as a slick, upwardly mobile district attorney in the NBC TV show "Boomtown" brought him both praise from the press and a Golden

Satellite Award for Best Supporting Actor in 2004. The short-lived series was followed by another NBC show, “Medical Investigation.”

McDonough also starred in films such as “Walking Tall,” “Flags of Our Fathers,” “The Hitcher” and the Al Pacino-led thriller “88 Minutes.” He also returned to television as the titular character in “Tin Man,” SyFy Channel miniseries.

In 2008, McDonough joined the cast of “Desperate Housewives.” In 2009, McDonough returned to theatrical features as Bison, the chief villain of the video game series “Street Fighter,” in “Street Fighter: The Legend of Chun-Li.” More notable that year was his nomination by the Screen Actors Guild as part of the cast of “Desperate Housewives.”

McDonough is married to Ruvé Robertson, with whom he has a son, Morgan Patrick (born November 2005), and two daughters, Catherine Maggie (born May 14, 2007) and London Jane (born January 11, 2010).

DEREK LUKE (Gabe Jones) was introduced to audiences worldwide with his courageous and heart-wrenching portrayal of an abandoned and abused young man trying to find his path in life. In the 2002, highly revered drama “Antwone Fisher,” Luke starred as the title character in Denzel Washington’s first directorial effort. Luke earned several awards and accolades for his performance, including a Black Reel Award for Best Actor, and an Independent Spirit Award for Best Male Lead. He also earned a BET Award in 2003 for Favorite Actor.

In September 2009, Luke made his television debut starring as paramedic Cameron Boone in NBC’s new ensemble drama series, “Trauma.”

Following the success of “Antwone Fisher,” in 2003, Luke co-starred in a number of diverse film roles. Luke starred alongside Laurence Fishburne in “Biker Boyz,” where Luke portrayed a motorcycle drag-racing prodigy who threatens to de-throne the undefeated ‘King of Cali’ (Fishburne) for title of best

racer. Shortly thereafter, in the critically acclaimed, independent film "Pieces of April," Luke starred as Katie Holmes' loyal boyfriend Bobby, whose efforts to find a suit so he could make a good impression on his girlfriend's relatives was one of three Thanksgiving day journeys told in the movie. Directed by Peter Hedges ("About a Boy"), "Pieces of April" was distributed by United Artists.

In 2004, Luke was tapped by director David Mamet for a starring role in the political thriller "Spartan," alongside Val Kilmer and William H. Macy. In the Warner Bros. film, Luke portrayed a Marine Corps trainee who is recruited to recover the kidnapped daughter of the President of the United States.

In October 2004, Luke starred as James 'Boobie' Miles in "Friday Night Lights," a film directed by Peter Berg and produced by Brian Grazer. Set in a small, Texas town where high school football is the best chance for a college scholarship, the film chronicles a team, coached by Gary Gaines (Billy Bob Thornton), whose chances of a championship are jeopardized when star player Boobie Miles is seriously injured. The popularity of the movie spawned the NBC television series of the same name.

Luke's next project, "Glory Road," opened in the number one slot in the box office on opening weekend. The film, produced by Jerry Bruckheimer for Disney, Luke starred as a basketball player in this true story dealing with the events leading to the 1966 NCAA Men's Division I Basketball Championship, in which Texas Western College (now the University of Texas at El Paso) head coach Don Haskins guided a team with an all-black starting lineup, a first in NCAA history.

In late 2006, Luke co-starred with Tim Robbins in "Catch a Fire" for director Phillip Noyce. The true story revolves around South African Patrick Chamusso a young, apolitical man (Luke) who is accused of carrying out an attack against the government, and a police officer, Nic Vos (Robbins). Vos is in charge of locating the perpetrators of a recent bomb attack, and Patrick is unwillingly swept into this investigation. Luke's performance garnered

attention from top critics, including Kenneth Turan of the *Los Angeles Times*, who cited in his review of the film: “The young American actor (Derek Luke) gives such an intense, passionate performance as South African Patrick Chamusso that he just about dares you not to be involved in the story he is telling.”

In 2007, Luke appeared alongside Robert Redford, Meryl Streep and Tom Cruise in “Lions for Lambs,” directed by Redford. In the role of student Arian Finch, Luke’s character enlists in the U.S. Army upon being urged by their idealistic professor to do something important with his life. Written by Matthew Michael Carnahan, the movie is about a platoon of United States soldiers in Afghanistan, a U.S. senator, a reporter, and a California college professor, and how their life choices profoundly affect each other.

In 2008, following his supporting role in the romantic comedy “Definitely, Maybe,” Luke led an ensemble cast in Spike Lee’s WWII epic “Miracle at St. Anna” as one of four African American soldiers who are caught behind enemy lines. “Miracle at St. Anna” debuted as a Gala screening in the prestigious Toronto Film Festival and was released by Disney on September 26th. Luke was nominated for an NAACP Image Award for Best Supporting Actor in a Motion Picture for his work in the film.

In early January 2009, Luke starred as Sean “Puffy” Combs in the Fox Searchlight bio-pic “Notorious” about the slain rapper Notorious B.I.G. The film, directed by George Tillman, Jr., was executive-produced by Sean Combs and tells the life story of this popular Brooklyn rapper who was gunned down in Los Angeles on March 25th, 1997. Angela Bassett stars as Voletta Wallace, mother of Notorious B.I.G.

In February 2009, Luke appeared in Tyler Perry’s family film “Madea Goes to Jail,” loosely based on the Atlanta stage production of the same name. He plays unlucky-in-love lawyer Joshua, who has the misfortune of encountering the mischievous grandmother Madea. Up next for Luke is the role of Speck in

the ensemble, end-of-the-world drama “Seeking a Friend For the End of the World.”

Born and raised in Linden, New Jersey, Luke currently splits his time between Los Angeles and San Francisco with his wife Sophia.

Audiences will soon see **KEN CHOI** (Morita) in MGM’s “Red Dawn,” where he portrays Smith, an ex-mercenary brought out of retirement to aide Chris Hemsworth and Jeffery Dean Morgan against the invading North Koreans.

As a child growing up in Chicago and being a huge fan of films, Choi always wanted to be an actor. Against his family’s wishes, Choi left college to pursue acting. He literally ran away from home for five years to train and study before moving to Los Angeles. Once in Los Angeles, Choi hit the ground running. He was cast in an independent film during his first week and finished the year with appearances in six television series, including “The West Wing” and “Roswell.”

Over the next few years, Choi quickly gained recognition with memorable guest turns on hit sitcoms “The King of Queens,” “Reba” and “According to Jim” and recurring roles in critically successful dramas such as “House” and “24.” Constant television work established Choi as a solid and dependable character actor. In 2008, Choi landed a lead role in the ABC Family series “Samurai Girl” opposite Jamie Chung, as well as recurring arcs in 2009 in Starz’s “Crash” and Fox’s “Glee,” and in 2010 with TNT’s “Hawthorne” and FX’s “Sons Of Anarchy.”

In 2004, a childhood dream was fulfilled as Choi was cast in Steven Spielberg’s “The Terminal,” alongside Tom Hanks, Stanley Tucci and Zoe Saldana. This sparked a surge in Choi’s career as he completed almost a dozen films through 2008—working with acclaimed writer/director David Ayer in “Street Kings” and “Harsh Times,” and high-profile roles in Lionsgate’s “War”

(opposite Jason Statham) and “The Heart Specialist” (opposite Zoe Saldana and Wood Harris).

RICHARD ARMITAGE (Heinz Kruger) has been a favorite with critics and audiences alike in the UK for several years. His lead roles in high-profile TV productions such as “North & South,” “MI-5” (UK title, “Spooks”), “Robin Hood” and “Strike Back” have established him as one of the most popular actors in the UK, with a massive fan following.

Brought up in Leicestershire by his school secretary mother and engineer father, Richard’s first steps into the acting world could not have been further away from the norm for a young, aspiring actor. At the age of 17 and needing an Equity card, Richard joined a “physical theatre” group which traveled to the NachtCircus in Budapest. Incorporating illusion and mime into his act, he was shown particular praise for his skills with hula hoops and skateboard.

With this first taste of show business still fresh, Richard returned to London and, in 1994, began a three-year classical acting course at LAMDA. The first role that he won after leaving could not have put him on a bigger stage. His cameo appearance in “Star Wars: Episode I – The Phantom Menace” brought incredible experience and a large amount of fan mail, from Japan in particular. He followed up “Star Wars” with a part in “This Year’s Love,” alongside Dougray Scott, Kathy Burke and Jennifer Ehle, and then took his first central role, as Epiphanes, in the two-part mini-series, “Cleopatra,” with Billy Zane, Rupert Graves and Art Malik.

A string of memorable performances followed in TV projects such as “Sparkhouse,” “Cold Feet,” “Ultimate Force” and “Between the Sheets,” and onstage in “Hamlet,” “The Four Alice Bakers,” “Macbeth” and “The Duchess of Malfi.”

In 2004, Richard played the lead role in the BBC’s hugely-successful adaptation of “North & South,” and his appeal reached a whole new, more

widespread audience. An adaptation of the classic Elizabeth Gaskell novel, Richard played John Thornton, a Victorian industrialist at the height of the revolution. His robust, awe-inspiring public persona is peppered with cruelty and a tyrannical fist, but his affection for Margaret Hale (Daniela Denby-Ashe) uncovers his vulnerability.

Richard went on to film “Macbeth” as part of the BBC’s series of modern Shakespeare interpretations. Set in a high-pressured restaurant kitchen, Richard played Macduff, opposite James McAvoy and Keeley Hawes. Written by Peter Moffat, “Macbeth” was directed by Mark Brozel and was broadcast in November 2005.

In 2006, Richard took on the major role of Sir Guy of Gisborne, the Sheriff of Nottingham’s merciless sidekick, in the BBC series “Robin Hood.” Over the following three years, the series went on to become a major international hit and Richard became a household name.

Following “Robin Hood,” Richard joined the cast of the BBC’s flagship series, “Spooks” (“MI-5”) late in 2008 as the character Lucas North. In late 2010, after leading the show for a couple of years, Richard left in an explosive storyline.

In May 2010, Richard starred as John Porter in “Strike Back” for Sky 1. In three stand-alone narratives based in Iraq, Zimbabwe, Afghanistan and Pakistan, dramatised over six episodes, the stories connect the dramatic politics of war with the personal demons of two very driven men: Porter and Collinson (Andrew Lincoln). John Lloyd of the Financial Times described Armitage as “one of the best action men on television, with actorly reserves enough to bring to life private griefs, as well as public derring-do.” Sky1 has commissioned a second series of “Strike Back,” due to be broadcast late in 2011. Season one is also due to hit the US in late 2011 on HBO.

Richard is currently in New Zealand filming Peter Jackson’s “The Hobbit,” the first part of which is scheduled to be released in December 2012,

with the second part following in December 2013. Richard will play Thorin Oakenshield, leader of the dwarves, and will share the screen with Martin Freeman as Bilbo Baggins.

JJ FEILD (Montgomery Falsworth), John Joseph Feild, was born in Boulder, Colorado in 1978, but moved to England when he was a baby. Although he was brought up in London, he has spent most of his life living in both continents. He is known simply as JJ Feild.

After traveling across Tibet age 17, JJ earned a place on the three-year course at the Webber Douglas Academy of Dramatic Art. Upon its completion, JJ landed several TV jobs, but it was after playing Richard in “Six Degrees of Separation” at the Crucible Theatre, that he was approached by an American manager, who took him to Los Angeles. Thereafter he spent two months acting with Matthew Modine, Vanessa Redgrave, Mia Sara and Sir Richard Attenborough before breaking into film with the movie “Last Orders.” Directed by Fred Schepisi, JJ shared the role of Jack Dodds with Michael Caine (playing the younger version.) The cast also included Bob Hoskins, Helen Mirren, Tom Courtenay, David Hemmings and Ray Winstone, and after a great response from the London Film Festival, it was released in January of 2002.

The next four months were spent filming “K19: The Widowmaker” in the North Atlantic. JJ played the shaky Andrei Pritoola, alongside Harrison Ford and Liam Neeson, and the movie was released in the summer of 2002. Straight from the freezing seas, JJ flew to Borneo to play his first lead role in Christian Levering’s “The Intended.” JJ had to lose 21 pounds and perfect a Northern accent to play the surveyor stranded in the rainforest. He was stretched to the limits in this role, playing the broken down lover of Janet McTeer, tormented by Brenda Fricker and Olympia Dukakis.

From 2002 to 2005, JJ filmed the lead role of Tulse Luper in Peter Greenaway’s most ambitious project to date, “The Tulse Luper Suitcase.”

In 2006, he traveled to Palestine and Israel to research the lead role of Bobby Goldman for the film "O Jerusalem," with Ian Holm and Said Tagmaoui. He then took on the role of Frederic Garland in the BBC's two-part adaptation of multi award-winning writer Philip Pullman's "The Ruby in the Smoke." In 2007 JJ filmed the male lead, Henry Tilney, in Jon Jones' next project, an adaptation of Jane Austen's "Northanger Abbey," which was screened on ITV in the spring of 2007 as part of their Jane Austen season. These have all been seen to great success in America on "Masterpiece Theatre," along with JJ's other dramas, including "The Secret Life of Mrs. Beaton," "Death on the Nile," "To the Ends of the Earth," "Perfect Strangers" and "Nicholas Nickleby."

JJ chose to spend 2008 on stage, firstly taking the lead role in Jean Anhuils "Ring Round the Moon" for Shaun Matthius in London's West End, and then in the Olivier Award-winning production of "The Pride" for Jamie Lloyd at the Royal Court. After filming with Liam Cunningham on "Northanger Abbey," JJ was paired up with him again on "Blood: The Last Vampire," which was shot in Argentina and China for five months. Produced by Bill Kong ("Crouching Tiger Hidden Dragon," "Hero," "House of Flying Daggers"), it would be the first 'Manga' live-action film.

Straight from China to London, JJ filmed "Telstar," which was written and directed by Nick Moran; the project saw him play Heinz Burt, 1960's singer and protégé of the incredible Joe Meek, in the tragic story of Meek's life. He starred alongside Con O'Neill as Meek, Kevin Spacey, James Corden, Ralf Little and Pam Ferris.

JJ went on to film "Centurion" for Neil Marshall and Celador Films, alongside Michael Fassbender, Dominic West, Olga Kurylenko, Liam Cunningham and David Morrissey. Set in AD 117, it is an action-thriller based on the infamous Roman Ninth Legion. Filmed on the stunning eastern Scottish highlands, it was released in the UK in April 2010.

This year saw the release of “Third Star,” where JJ played a leading role opposite Benedict Cumberbatch and Tom Burke. JJ played Miles, a member of a group of young friends, who decide to take a sudden trip to the picturesque coast line of Western Wales. The film is hilarious at times, yet an emotional story that follows the lives of a group of friends, and the tragic heroism that comes with it.

After graduating from the Graduate School of National Drama Theatre of Strasbourg, **BRUNO RICCI** (Dernier) joined many theatrical productions in various national drama centers in his native France. Ricci toured around France and Europe in several award-winning national productions (including “Molière”), and also starred on the stage in the biographical “Peppino,” which ran for more than 300 performances and played at the Avignon Festival.

In the cinema, he made his debut in “L’appartement,” with Vincent Cassel and Monica Bellucci. His addition feature film credits include “Le rôle de sa vie” with Karin Viard; “Ca\$h” with Jean Reno and Jean Dujardin; “La loi de Murphy”; and “My Afternoons with Margueritte,” directed by Jean Becker and starring Gérard Depardieu.

Ricci has starred in multiple French television series, including “L’épervier” (from Stéphane Clavier, France 3), “Enquêtes réservées” (from Benoit D’Auber, France 3), “Lea Parker” (M6), “3 femmes...un soir d’été” (France 2), “Groupe flag” (France 2), “Un été de canicule” (from Sébastien Grall, France 2), “Le marathon du lit” (France 2) and “Frères et flics” (France 2).

STANLEY TUCCI (Abraham Erskine) has appeared in over 50 films and countless television shows. In the past few years, he has appeared in films such as “The Devil Wears Prada,” “The Terminal” and “Road to Perdition.” He is no stranger to the theater and has appeared in over a dozen plays, on and off-Broadway.

The year of 2008 was an extremely busy year. Tucci appeared in the soon to be classic, "Julie & Julia," opposite Meryl Streep and directed by Nora Ephron, and "The Lovely Bones," for which he earned his first Academy Award® nomination, along with Golden Globe, BAFTA, SAG and Broadcast Film Critics nominations.

Tucci is currently in London filming "Jack and the Giant Killer," which is a modern-day fairy tale in which the long-standing peace between men and giants is threatened, as a young farmer leads an expedition into the giants' kingdom in hopes of rescuing a kidnapped princess. Bryan Singer is directing.

In 2008, Tucci partnered with his friend for more than 20 years, Steve Buscemi, and Wren Arthur to form Olive Productions, a New York-based film and television company. One of Olive's mandates is to cast a wide net when developing film and television material, with a portion of the projects to be earmarked for Stanley and Steve to direct. Olive is a co-producer of "Vine Talk," and additionally has other TV shows in development at HBO and AMC. It also has film projects currently in development at HBO, SONY and Fox Searchlight.

Last year, Tucci made his Broadway directorial debut with a revival of Ken Ludwig's "Lend Me a Tenor," starring Tony Shalhoub. The production received a Tony Award nomination for Best Revival of a Play.

In addition to his accomplishments in movies in 2008, Stanley was also nominated for an Emmy for his guest role as Dr. Moretti on "ER." In 2007, his appearance on "Monk," received critical attention, as well as an Emmy Award in the category of Outstanding Guest Actor in a Comedy Series.

In 2002 Tucci received critical acclaim for his work in DreamWorks' "Road to Perdition," co-starring Tom Hanks, Jude Law and Paul Newman. The film, directed by Sam Mendes, was about a hit man who takes things personally after his wife and son are murdered. Stanley was also seen in the ever-popular Disney comedy "Big Trouble," co-starring Tim Allen and Rene Russo and directed by Barry Sonnenfeld. Tucci also graced screens in Paramount Classics' "Sidewalks

of New York,” written and directed by Edward Burns, and Sony’s “America’s Sweethearts,” opposite Julia Roberts and Billy Crystal. He also appeared alongside Kenneth Branagh and Colin Firth in the highly acclaimed HBO drama, “Conspiracy,” a film for which Tucci earned both an Emmy and Golden Globe nomination for Best Supporting Actor in a Made-for-TV-Movie or Miniseries.

Tucci’s multiple talents have led to a very diverse career. Not only an accomplished and gifted actor, he is also a writer, director and producer. At The Sundance Film Festival in 2008, Stanley premiered the film “Blind Date,” which, after seven years, brought him once again behind the camera, as he directed, co-wrote and starred in the remake of Theo van Gogh’s original film.

Another directorial effort was USA Films’ “Joe Gould’s Secret,” which starred Ian Holm as bohemian writer Joe Gould and Tucci as Joseph Mitchell, the famed writer for *The New Yorker*. The film, set in New York’s Greenwich Village in the 1940s, tells the story of the strange meeting and longlasting friendship between Gould and Mitchell, as well as the stories Mitchell wrote about Gould and his life.

“Big Night,” Tucci’s first effort as co-director, co-screenwriter and actor on the same film, earned him numerous accolades, including the Waldo Salt Screenwriting Award at the 1996 Sundance Film Festival, a recognition of Excellence by the National Board of Review, an Independent Spirit Award, The Critics Prize at the 1996 Deauville Film Festival and honors from the New York Film Critics and the Boston Society of Film Critics.

Tucci’s second project, “The Imposters,” a film which he wrote, directed, co-produced and starred in, was an Official Selection at the 1998 Cannes Film Festival and was acquired by Fox Searchlight Pictures later that year. The 1930s farce starred Tucci and Oliver Platt as a pair of out-of-work actors who find themselves aboard a cruise ship, along with passengers Steve Buscemi, Alfred Molina, Lili Taylor and Hope Davis.

Tucci's previous film credits include "Easy A," "Burlesque," "Swing Vote," "Kit Kitteredge: An American Girl," "Robots," "The Life and Death of Peter Sellers," "Shall We Dance," "The Terminal," "The Tale of Despereaux," "Deconstructing Harry," "A Midsummer Night's Dream," "The Alarmist," "A Life Less Ordinary," "The Daytrippers," "Kiss of Death," "Mrs. Parker and the Vicious Circle," "It Could Happen to You," "The Pelican Brief," "Prelude to a Kiss," "Billy Bathgate," "In the Soup" and "Slaves of New York."

In 2002, Stanley won a Golden Globe Award for his brilliant portrayal of Lt. Colonel Adolf Eichmann in the television film entitled "Conspiracy." This was the dramatic re-creation of the Wannsee Conference where the Nazi Final Solution phase of the Holocaust was devised. He also received a Golden Globe, as well as an Emmy Award, for his portrayal of Walter Winchell, the fast-talking tattler credited with creating American journalistic gossip, in the HBO original film, "Winchell"; directed by Paul Mazursky, the telefilm provided Tucci with one of the juiciest roles of his diverse career.

His work on television includes his appearance as a recurring guest star on TNT's "Bull." He played Hunter Lasky, a charming, conniving power-player, one of Wall Street's best negotiation sharks. His other television credits include appearances on "Equal Justice," "Wiseguy," "The Equalizer," "thirtysomething" and "The Street." Tucci also starred as Richard Cross in the Steven Bochco drama "Murder One," a performance for which he earned an Emmy nomination.

Tucci, no stranger to the theater, has appeared in many plays, including "Frankie and Johnny in the Clair de Lune," "Execution of Hope," "The Iceman Cometh," "Brighton Beach Memoirs" and "The Misanthrope." He has also performed in a number of off-Broadway plays, at Yale Repertory Theater and SUNY Purchase, where he first studied acting.

Stanley serves on the Board of Directors of The Food Bank for New York City and has served as a Creative Advisor at the Sundance Institute Screenwriters and Directors Labs.

“Captain America: The First Avenger” - Production Information

Tucci resides in New York.

ABOUT THE FILMMAKERS

JOE JOHNSTON (Director / Executive Producer) was born in Austin, Texas. Relocating to California, he attended Cal State University Long Beach, majoring in illustration, graphic and industrial design. After seeing *Jaws* in 1975, Johnston’s career path turned toward film. He began his career working for George Lucas as a designer and visual effects art director on *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*. Some of his most notable designs include Yoda, the Ewoks, Boba Fett, The Millennium Falcon, The X- and Y-Wing Fighters, The Imperial Snow Walkers and The Imperial Star Destroyer among many others.

In 1981, Johnston won the Academy Award for Best Visual Effects for his work on *Raiders of the Lost Ark*, focusing on the climactic opening of the ark sequence. Following that film’s sequel, *Indiana Jones and the Temple of Doom*, Lucas suggested Johnston attend the USC School of Cinema, offering to pay his tuition and keep him on half salary. Johnston left USC a year later with a nine minute black and white film that landed him his directorial debut with Disney’s *Honey, I Shrunk the Kids*, marking the first time a debut director surpassed the \$100 million mark in box office revenue. Johnston's next film *The Rocketeer*, has amassed a cult following since its release. He's gone on to direct "*Jumanji*," "*October Sky*, *Jurassic Park III*, *Hidalgo* and *The Wolfman*.

Following his involvement with the *Jurassic Park* franchise, Johnston has spent nine summers at various sites in the Hell Creek formation in Montana, working with paleontologist Jack Horner, prospecting and collecting material from the late Cretaceous period, including several pieces now housed in the Museum of the Rockies in Bozeman.

CHRISTOPHER MARKUS & STEPHEN McFEELY (Screenplay by) have taken moviegoers to the land of Narnia for all three big screen adventures, most recently “*The Chronicles of Narnia: The Voyage of the Dawn Treader*,” after co-

writing the adaptation of the global box office hits, “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe” (which earned them nominations for the Saturn, Hugo and Humanitas Awards) and “The Chronicles of Narnia: Prince Caspian.”

Markus and McFeely have been writing together since 1995. They penned the original screenplay for the critically acclaimed HBO feature “The Life and Death of Peter Sellers,” starring Academy Award® winner Geoffrey Rush. This, their first produced film, premiered in competition at the 2004 Cannes Film Festival and went on to earn numerous honors, including nine Emmy Awards. Markus and McFeely won the Emmy for Outstanding Writing for a Miniseries, Movie or Dramatic Special, as well as a Writers Guild Award.

They will next pen the screenplay based on Arthur Philips’ novella called “Wenceslas Square.” Their first screenplay, “You Kill Me,” was directed by John Dahl in 2007, and starred Ben Kingsley, Tea Leoni and Luke Wilson.

Over the past decade, **KEVIN FEIGE** (Producer) has played an instrumental role in a string of blockbuster feature films adapted from the pages of Marvel comic books, including the hugely successful “Spider-Man” and “X-Men” trilogies. 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 most recently produced “Thor,” which opened domestically May 6, 2011. Directed by Kenneth Branagh, the film starred Chris Hemsworth, Natalie Portman, Tom Hiddleston, Stellan Skarsgård, Kat Dennings, Clark Gregg, Colm Feore, Ray Stevenson, Idris Elba, Jaimie Alexander, with Rene Russo and Anthony Hopkins as Odin. The film debuted in first place and took in more than \$65 million its opening weekend. To date, worldwide gross for “Thor” exceeds \$430 million.

Prior to "Thor," Feige produced "Iron Man 2," which was released in theatres on May 7, 2010. The sequel to "Iron Man," directed by Jon Favreau and starring Robert Downey Jr. and Gwyneth Paltrow, as well as new cast members Mickey Rourke, Scarlett Johansson and Don Cheadle, took the number one spot its first weekend with a domestic box office gross of \$128.1 million. To date the film has earned over \$620 million in worldwide box office receipts.

In the summer of 2008, Feige produced the summer blockbuster movies, "Iron Man" and "The Incredible Hulk," which were the first fully-financed and developed films by the new Marvel Studios. "Iron Man," in which Robert Downey Jr. originally dons the super hero's powerful armor for director Jon Favreau alongside co-stars Gwyneth Paltrow and Jeff Bridges, was released May 2, 2008, and was an immediate box office success. Garnering the number one position for two weeks in a row, the film brought in over \$100 million its opening weekend and grossed over \$571 million worldwide.

On June 13, 2008, Marvel released "The Incredible Hulk," marking its second number one opener of that summer. The film stars Edward Norton, along with William Hurt, Tim Roth and Liv Tyler. Director Louis Leterrier's spectacular revival of the iconic green goliath grossed over \$250 million in worldwide box office receipts.

For Marvel Studios Feige is currently producing "Marvel Studios' The Avengers," due in theatres on May 4, 2012; and "Iron Man 3," which is slated for release on May 3, 2013.

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" and "Thor," and is currently working on the highly anticipated "Marvel Studios' The Avengers."

As Co-President of the studio and executive producer on all Marvel films, D'Esposito balances running the studio to overseeing each film from their development stage to distribution.

D'Esposito began his tenure at Marvel Studios in 2006. Prior to Marvel, D'Esposito's executive producing credits include 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.

NIGEL GOSTELOW (Executive Producer) steps into an executive producer capacity on "Captain America: The First Avenger," having built a successful career as locations manager and unit production manager on more than two decades' worth of impressive projects in television and motion pictures. He will also serve as executive producer on his next project, Tim Burton's promising adaptation of the cult daytime drama, "Dark Shadows," slated for release in 2012.

Most recently, Gostelow served as unit production manager for Joe Johnston's Universal Pictures release "The Wolfman," starring Benicio Del Toro, Emily Blunt and Anthony Hopkins. He worked in the same capacity on a string of big budget films preceding that, including "The Bourne Ultimatum," "The Da Vinci Code," "Batman Begins," "Agent Cody Banks 2: Destination London," "Below," "Captain Corelli's Mandolin" and "Bandyta." He also served as unit production manager on the telefilms "RKO 281" and "Shot Through the Heart." He acted as location manager for the films "Firelight," and for the London portion of "The Accidental Tourist" and "84 Charing Cross Road."

While living in the UK, Gostelow location managed for multiple British television projects, including the film "Horatio Hornblower: The Duchess and the Devil" and the series "Crime Traveller" and "Agatha Christie's Poirot."

ALAN FINE (Executive Producer) serves as the Executive Vice-President, Office of the President, Marvel Worldwide, Inc. and Chief Marketing Officer, Marvel Characters, Inc. He also serves as Chairman of Marvel’s Theatrical and Animation Creative Committees.

In addition, he also served as the President & CEO of Marvel’s Toy and Publishing Divisions, as well the President of Kay Bee Toy Stores.

Fine grew up in Rhode Island, where he attended the University of Rhode Island and graduated with a BA in psychology. He currently splits his time between West Palm Beach, Florida, and Mattapoisett, Massachusetts. Fine is happily married with two children.

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 that 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, Stan Lee worked to form POW! and to create intellectual property for POW! and start the development of various POW! projects.

DAVID MAISEL (Executive Producer) served as the Executive Vice-President, Office of the Chief Executive and Chairman of Marvel Studios from 2005 to 2009.

He also served in senior positions for Endeavor, Creative Artists Agency and The Walt Disney Company. He graduated from Duke University and the Harvard Business School.

SHELLY JOHNSON, ASC (Director of Photography) has served as director of photography on over 60 full-length projects, including “Jurassic Park III,” “The Wolfman,” and “Hidalgo.” He is a three-time ASC Outstanding Achievement Award for Cinematography nominee.

“My goal with each project is to add a visual layer that enhances the story and illicit emotion in a way that can only be accomplished photographically.”

Johnson is also an accomplished painter and has exhibited and has shown in various shows and museums.

RICK HEINRICHS (Production Designer) is an innovative visual artist who creates alternate worlds entirely appropriate to a film’s stories and settings. Most recently, Heinrichs collaborated with “Captain America: The First Avenger” director Joe Johnston on “The Wolfman.” In the past, he has designed the monumental sets and ships for “Pirates of the Caribbean: Dead Man’s Chest” and “Pirates of the Caribbean: At World’s End,” both directed by Gore Verbinski. His work on “Dead Man’s Chest” was nominated for an Oscar®, a BAFTA and an Art Directors Guild Award (ADG). “At World’s End” was also nominated for an ADG award. He won an Academy Award® for his work on Tim Burton’s “Sleepy Hollow,” for which he also won BAFTA and ADG awards. He received another Oscar® nomination and won an ADG Award for his imaginative designs for “Lemony Snicket’s A Series of Unfortunate Events.”

In 1992, Heinrichs moved up to art director on Burton's "Batman Returns," having previously assistant art directed "Soapdish." He also served as visual consultant on Tim Burton's "The Nightmare Before Christmas." Later, Heinrichs served as production designer on Burton's "Planet of the Apes." He will again collaborate with Burton on the director's next project, the long-awaited screen adaptation of "Dark Shadows."

Heinrichs' other credits as production designer include the Coen brothers' classics "Fargo" and "The Big Lebowski," and Ang Lee's "Hulk."

He lives in Los Angeles with his wife and two children.

JEFFREY FORD, A.C.E. (Editor) was born in Novato, California, and attended the University of Southern California School of Cinema-Television.

He began his filmmaking career in 1994, working as an editorial assistant on James Gray's debut feature film, "Little Odessa." He went on to work as an assistant editor on several feature films, including the Academy Award®-nominated "As Good as It Gets" for editor Richard Marks and director James L. Brooks.

Ford's first feature as editor was "The Yards" for director James Gray, which premiered in competition at the Cannes International Film Festival in 2000. He edited "Teddy Bears' Picnic" for Harry Shearer, "One Hour Photo" for Mark Romanek (garnering a Satellite Award nomination for editing), "Hide and Seek" for John Polson, "The Family Stone" for Thomas Bezucha (his work receiving an A.C.E. Eddie nomination) and "Street Kings" for David Ayer. He also edited "Shattered Glass" and "Breach" for director Billy Ray.

Most recently, Ford edited Fox Searchlight's "Street Kings," Universal Pictures' "Public Enemies," Fox Searchlight's "Crazy Heart" and Shane Dax Taylor's indie "Bloodworth." He will next edit "Marvel Studio's The Avengers."

Ford lives in Los Angeles with his wife and son.

ROBERT DALVA (Editor) received an Oscar® nomination for Best Editing for his work on the 1979 feature "The Black Stallion." He comes to "Captain America: The First Avenger" a longtime collaborator with Joe Johnston, having edited the director's features "Hidalgo," "Jurassic Park III," "October Sky" and "Jumanji." Additionally, while Johnston worked in visual effects on "Star Wars: Episode IV—A New Hope," Dalva worked second unit photography.

Dalva counts among his additional motion picture editing credits "Touching Home," "The Prize Winner of Defiance, Ohio," "Conceiving Ada," "Raising Cain," "Latino" and "Lions Love." He served as consulting editor on the more recent "The River Why." Dalva has also filmed feature documentaries, serving as cinematographer on "Victory Over Darkness" and "Send Word, Bear Mother." He sat in the director's chair for the 1983 feature sequel "The Black Stallion Returns," and for a recent episode of the television series "Star Wars: The Clone Wars."

Dalva's television credits include editing episodes of the series "Real Sex," filming episodes of "Nash Bridges" and editing the documentaries "A Whale of a Business" for PBS' Frontline and "Cadillac Desert." Additional credits include filming the documentary "Carrier: Fortress at Sea" and the short "The Great Eclipse," directing an episode of "Crime Story," and editing the telefilm "Forever," based on the novel by Judy Blume.

ANNA B. SHEPPARD's (Costume Designer) varied film credits include Quentin Tarantino's "Inglorious Basterds," Peter Webber's "Hannibal Rising," Michael Mann's "The Insider" and, most recently, Lee Tamahori's "The Devil's Double."

In 1993 Anna earned Academy® and BAFTA Award nominations for her work on Steven Spielberg's critically acclaimed masterpiece "Schindler's List." Anna has worked on two features with director Roman Polanski, "Oliver

Twist" in 2005 and "The Pianist" in 2002, for which she received her second Academy Award® nomination, a César Award nomination and won Best Costume Design at the Polish Film Awards. Anna has also collaborated with the prominent Polish director and screenwriter Agnieszka Holland on two features, "Washington Square" and "To Kill a Priest."

Anna's television credits include the multi award-winning HBO series "Band of Brothers" and Jon Jones' remake of the cult series "The Prisoner." Her other film credits include Rob Cohen's "DragonHeart," David Dobkin's "Fred Claus" and "Shanghai Nights," Frank Coraci's "Around the World in 80 Days" and Breck Eisner's "Sahara."

STEPHEN BROUSSARD (Co-Producer) is Senior Vice President, Production & Development of Marvel Studios, where alongside his colleagues in the feature film division, he is responsible for creative oversight of films on the studio's slate.

Broussard recently served as associate producer on Marvel Studio's "The Incredible Hulk," directed by Louis Leterrier and starring Edward Norton, Liv Tyler, Tim Roth and William Hurt.

Since joining Marvel in 2004, Broussard has been involved in many film projects, including "The Fantastic Four," "X-Men: The Last Stand" and "Spider-Man 3." Broussard was part of the team that helped usher in the new era of filmmaking at Marvel Studios, whereby Marvel began to independently produce films, of which the first was the blockbuster "Iron Man" in 2008.

Broussard attended the Florida State University Graduate Film School. While there, he produced a short film that would go on to win a Student Academy Award®.

An accomplished producer, **VICTORIA ALONSO** (Co-Producer) served as co-producer on "Iron Man" and "Iron Man 2" with director Jon Favreau and,

most recently, Kenneth Branagh's "Thor," and is now co-producing "Marvel Studios' The Avengers" for writer/director Joss Whedon. 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. Currently she serves as Executive Vice President of Visual Effects and Post Production for Marvel Studios.

DAVE JORDAN (Music Supervisor) served as music supervisor for "Thor" and on both "Iron Man" and the hit sequel, "Iron Man 2." He recently served in the same capacity on "Big Mommas: Like Father Like Son," "Gulliver's Travels," "Lottery Ticket," "Vampires Suck," "Marmaduke," "When in Rome," "Old Dogs," "The Incredible Hulk," "Charlie Bartlett," "Transformers," "Reign Over Me," "Meet the Spartans," "Ghost Rider," "Date Movie," "Man About Town," "The Fantastic Four," "Kicking & Screaming," "The Upside of Anger," "Elektra" and "Harold & Kumar Go to White Castle."

His other credits include "Dude, Where's My Car?," "The Fast and the Furious," "Daredevil," "Cheaper by the Dozen" and "The Punisher," as well as the television series, "Glory Daze."

In over 30 years as a film composer, **ALAN SILVESTRI** (Music by) has blazed an innovative trail with his exciting and melodic scores, winning the applause of Hollywood and movie audiences the world over.

Born in Manhattan in 1950, Alan was first drawn to music at an early age. Beginning as a drummer, his love for instruments quickly grew to include the bassoon, clarinet, saxophone and guitar. Writing his own music and forming numerous bands during his early school days, his musical life would lead him to

the Berklee College of Music in Boston, where he was to enroll as a composition major.

Upon leaving Berklee, Alan 'hit the road' with Wayne Cochran and the C.C. Riders. As a guitarist in Cochran's popular band, Alan toured America. Continuing to explore his love of music, he moved to Hollywood, and the result was his first movie score with 1972's "The Doberman Gang."

He would score a number of small films during this period before breaking through as a television composer during the second season of the hit series "ChiPs." During four years on the show, Alan's talent for driving, energetic rhythms would help the motorcycle cops give chase. Silvestri's talent for percussive melodies would particularly impress Robert Zemeckis, who gave the composer his breakthrough score in the action-comedy hit "Romancing the Stone."

Both director and composer were suddenly propelled to a hugely successful collaboration that would include the "Back to the Future" series, "Who Framed Roger Rabbit?", the Oscar®-winning "Forrest Gump" (for which Silvestri received an Academy Award® nomination for Best Score), "Contact," "What Lies Beneath" and "Castaway" (for which he won a Grammy Award for Best Instrumental Composition). Silvestri's music has most recently helped Zemeckis explore the brave new world of motion-capture animation in the spectacular Christmas fantasy "The Polar Express" (whose song "Believe," co-written with Glen Ballard, won a Grammy Award and was nominated for an Academy Award®); the menacing, mythic fable "Beowulf"; and now a bold re-imagining of Charles Dickens' "A Christmas Carol," a film where Silvestri uses both dark and joyous enchantment to musically celebrate the holiday like never before.

Through the years and over 100 scores, Alan has distinguished himself in many genres, from thrilling suspense ("Predator," "The Abyss," "Identity," "G.I. Joe: The Rise of Cobra"), to galloping westerns ("Young Guns 2," "The Quick

and the Dead"), youthful fantasy ("Stuart Little," "Lilo & Stitch," "Night at the Museum") rollicking comedy ("Father of the Bride," "The Parent Trap," "What Women Want") and heartfelt drama ("The Perez Family," "Maid in Manhattan"). But whether composing orchestral action, or tender melodies, Alan Silvestri's work has always been identifiable by its keen sense of melody and theme.

Long-time residents of California's central coast, the Silvestri family has embarked on a new venture as the founders of Silvestri Vineyards. Their Chardonnay, Pinot Noir and Syrah wines show that lovingly cultivated fruit has a music all its own. "There's something about the elemental side of winemaking that appeals to me," he says. "Both music making and wine making involve the blending of art and science. Just as each note brings it own voice to the melody, each vine brings it's own unique personality to the wine. "

Whether in his studio or the vineyard, Alan continues to find inspiration and passion for music, film and wine.

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