



MARVEL

CIVIL WAR

CAPTAIN AMERICA

UNITED WE STAND. DIVIDED WE FALL.

MARVEL

CIVIL WAR

CAPTAIN AMERICA

PARENTS STRONGLY CAUTIONED
PG-13
EXTENDED SEQUENCES OF VIOLENCE, ACTION, AND MAYHEM
Some Material May Be Inappropriate for Children Under 13

© 2016 Marvel. All Rights Reserved.

[facebook.com/CaptainAmerica](https://www.facebook.com/CaptainAmerica)

MARVEL STUDIOS
presents



The logo for the movie 'Captain America: Civil War' features the word 'MARVEL' in a red box at the top. Below it, 'CIVIL WAR' is written in large, blue, metallic letters. 'CAPTAIN AMERICA' is written in red, metallic letters across the middle of the 'CIVIL WAR' text.

Directed by ANTHONY and JOE RUSSO
Screenplay by CHRISTOPHER MARKUS
& STEPHEN MCFEELY
Produced by KEVIN FEIGE, p.g.a.
Executive Producer LOUIS D'ESPOSITO
Executive Producers VICTORIA ALONSO
PATRICIA WHITCHER
Executive Producers NATE MOORE
STAN LEE
Co-Producer MITCH BELL
Director of Photography TRENT OPALOCK
Production Designer OWEN PATERSON
Edited by JEFFREY FORD, ACE
MATTHEW SCHMIDT
Costume Designer JUDIANNA MAKOVSKY
Visual Effects and Animation by INDUSTRIAL LIGHT & MAGIC
Visual Effects Supervisor DAN DELEEUW
Head of Visual Development RYAN MEINERDING
Music by HENRY JACKMAN
Music Supervisor DAVE JORDAN
Casting by SARAH HALLEY FINN, C.S.A.
Second Unit Director and Stunt Coordinator SPIRO RAZATOS
Second Unit Directors DAVID LEITCH
& CHAD STAHELSKI
DARRIN PRESCOTT
Unit Production Managers LEEANN STONEBREAKER
PATRICIA WHITCHER
First Assistant Director LARS P. WINTHER
Second Assistant Director BRIAN AVERY GALLIGAN
Co-Producers CHRISTOPH FISSER
HENNING MOLFENTER
CHARLIE WOEBCKEN
Associate Producers TRINH TRAN
ARI COSTA
Marvel Head of Visual Development RYAN MEINERDING

Previs / Postvis Supervisor GERARDO RAMIREZ
Supervising Sound Editors SHANNON MILLS
DANIEL LAURIE
Re-Recording Mixers TOM JOHNSON
JUAN PERALTA
Score Supervisor STEVE DURKEE
Supervising Finishing Artist STEVEN J. SCOTT

CAST

Steve Rogers / Captain America CHRIS EVANS
Tony Stark / Iron Man ROBERT DOWNEY JR.
Natasha Romanoff / Black Widow SCARLETT JOHANSSON
Bucky Barnes / Winter Soldier SEBASTIAN STAN
Sam Wilson / Falcon ANTHONY MACKIE
Lieutenant James Rhodes / War Machine DON CHEADLE
Clint Barton / Hawkeye JEREMY RENNER
T'Challa / Black Panther CHADWICK BOSEMAN
Vision PAUL BETTANY
Wanda Maximoff / Scarlet Witch ELIZABETH OLSEN
Scott Lang / Ant-Man PAUL RUDD
Sharon Carter EMILY VANCAMP
Peter Parker / Spider-Man TOM HOLLAND
Zemo DANIEL BRÜHL
Brock Rumlow / Crossbones FRANK GRILLO
Secretary of State Thaddeus Ross WILLIAM HURT
Everett K. Ross MARTIN FREEMAN
May Parker MARISA TOMEI
King T'Chaka JOHN KANI
Howard Stark JOHN SLATTERY
Miriam ALFRE WOODARD
MRI Tech MICHAEL A. COOK
Vicar LAUGHTON PARCHMENT
Karpov GENE FARBER
Security Chief FLORENCE KASUMBA
Attaché CORNELL S. JOHN
Man at Kiosk SVEN HÖNIG
GSG9 Task Force Gunner JOSHUA PECK
GSG9 Task Force Pilot BRENT MCGEE
German Innkeeper BE SATRAZEMIS
Raft Guard BLAIR JASIN
Barge Man #1 OLI BIGALKE
Barge Man #2 RAFAEL BANASIK
Custodian DAVID DE VRIES
Funeral Director JOHN CURRAN
Woman in Lobby #1 KATIE AMESS
Woman in Lobby #2 AUSTIN SANDERS
Delivery Truck Driver BRETT GENTILE

	Choir		Wanda Maximoff / Scarlet Witch	
MATTHEW ANDERSON		ANDREW BOTCHWEY	Stunt Doubles	SARAH MOLASKY
CHASE BRADFIELD		ERNEST CHARLES		JENNIFER WHITE
HENDRICKS COATES		ETHAN CONDON	Vision Stunt Double	RICH CETRONE
SHEN DYNES		NATHANIEL ELLIS	Scott Lang / Ant-Man Stunt Double	MARK WAGNER
JARIAH FERGUSON		EVAN FFRENCH	Peter Parker / Spider-Man Stunt Double	MARVIN ROSS
JUSTIN FREEMAN		RALPHAEL GRAND'PIERRE	Black Panther Stunt Doubles	GUI DASILVA-GREENE
JULIAN GRIMES		AARON HAYES		JASON CHU
AUSTIN HOOPER		AMIRI JONES	T'Challa Stunt Double	KOFI YIADOM
MYLES JOSEPH		STEPHEN LEWIS	Sharon Carter Stunt Double	JOANNA BENNETT
JACOB LUDWICK		D'MAHREI MCRAE	Precision Drivers	REGIS HARRINGTON
ASHWIN MUDALIAR		ELI OLLINGER		DONNY BAILEY
PARKER PAPE		DANIEL PARADA		Stunt Riggers
JONAH RUFFIN		DARRYL SAMPSON	BRANDON CORNELL	JIMMY HART
CAMERON SARDONE		STANLEY SELLERS	JACOB HUGGHINS	TONY HUGGHINS
MILES SELLES		JACOB SUNG	RALF KOCH	JOSHUA RUSSEL SEIFERT
CADEN WILKINSON				Utility Stunts
Chinese Newscaster		KIM SCAR	KEITH ADAMS	CHRIS JAI ALEX
German Newscaster #1		JESSICA WALTHER-GABORY	SALA BAKER	RAVEN BAKER
German Newscaster #2		BENIAMINO BROGI	DANIEL BERNHARDT	SHELLITA BOXIE
News Reporter		SILVINA BUCHBAUER	JEANETTE "JJ" BRANCH	SCHERYL WILLIAMS BROWN
Busboy (Lagos)		HENRY AMADI	DARTENEA BRYANT	JWAUNDANCE CANDECE
Waiter (Lagos)		UGOCHUKWU ANI	VONZELL CARTER	KEVIN CASSIDY
Secretary Ross's Aide		MICHAEL ANTHONY ROGERS	FERNANDO CHIEN	TYRONE CLAYBROOK JR.
Hero Merc #1		DAMION POITIER	STEPHEN CONROY	LATEEF CROWDER
Hero Merc #2		UMAR KHAN BABER	THOMAS JOSEPH CULLER	PHIL CULOTTA
Hero Merc #3		DAVID BROWN	CHRIS DANIELS	JAESON DANIELS
Hero Merc #4		GUY FERNANDEZ	KEITH DANIELS	THOMAS DEWIER
M.I.T. Liaison		JIM RASH	HOLLAND DIAZ	ALYMA DORSEY
Teenage Girl		SOPHIA RUSSO	RICHARD EPPER	MONIQUE GANDERTON
Dr. Broussard		GOZIE AGBO	DANTE WON HA	GARRETT HAMMOND
FedEx Driver		STAN LEE	DANIEL HARGRAVE	THAYR HARRIS
UN Staffer Gibson		AMELIA MORCK	ALEXANDRA HASHIOKA-OATFIELD	NICHOLAS HAYNER
Voice of Friday		KERRY CONDON	RANDY HAYNIE	NATE HITPAS
Stark's Assistant		JULIANNA GUILL	JERMAINE "JT" HOLT	DAMITA HOWARD
Nurse		SURELY ALVELO	SCOTT HUNTER	DUKE JACKSON
Cultural Attaché		BRIAN SCHAEFFER	REGGIE JACKSON	ZNEQUET ZEE JAMES
Helicopter Pilots		KEVIN LAROSA JR.	COURTNEY JULIEN	ANTAL KALIK
		AL CERULLO	EFKA KVARACIEJUS	BETHANY LEVY
		FREDERIC NORTH	CHERYL LEWIS	JEREMY MARINAS
			SPENCER MULLIGAN	NIKO NEDYALKOV
Stunt and Fight Coordinator		SAM HARGRAVE	DANIEL NORRIS	MARQUE OHMES
Supervising Stunt Coordinators		DOUG COLEMAN	TRAVIS PARKER	DAMION POITIER
		MICKEY GIACOMAZZI	BRIAN A. PRINCE	ANTJUAN RHAMES
Key Stunt Rigger		MICHAEL HUGGHINS	JORDAN SCOTT	BRIAN SIMPSON
Assistant Key Stunt Rigger		ARTURO JOE DICKEY	JOSEPH "BUDDY" SOSTHAND	LARNELL STOVALL
Fight Choreographer		JAMES YOUNG	CC TAYLOR	TODD ROGERS TERRY
Fight Choreographer for Mr. Downey		ERIC ORAM	AMY LYNN TUTTLE	NANCY THURSTON-HUGGHINS
Steve Rogers / Captain America			JOE WILLIAMS	NICO WOULARD
Stunt Double		JACKSON SPIDELL	KOFI YIADOM	JUSTIN YU
Tony Stark Stunt Double		GLENN FOSTER	Stunt Office Assistant	ELIZABETH NOURI
Iron Man Stunt Double		DANIEL STEVENS	Stand-In for Mr. Evans	BRENT MCGEE
Natasha Romanoff / Black Widow			Stand-In for Mr. Downey	BRIAN SCHAEFFER
Stunt Double		HEIDI MONEYMAKER		Stand-Ins
Motorcycle Stunt Double		CRYSTAL HOOKS	MIKE ROGERS	RORY ASPLUND
Bucky Barnes / Winter Soldier Stunt Double		GREG REMENTER	AMANDA FORDHAM	JARED GORE
Sam Wilson / Falcon Stunt Double		AARON TONEY	NATHANIEL PERRY	KIRK WHITMIRE
Clint Barton / Hawkeye Stunt Double		KYLE MCLEAN	Production Supervisor	NADIA PAINE

Supervising Art Director.....	GREG BERRY	Post Production Supervisor.....	DANIELLE DALY
Set Decorator.....	RONALD R. REISS	Supervising First Assistant Editors	JAMES ANDRYKOWSKI
Art Directors.....	DAVID E. SCOTT		LESLIE WEBB
	GREG HOOPER	First Assistant Editors.....	CHRIS VOUTSINAS
Assistant Art Directors.....	ANDRES CUBILLAN		CASSIE DIXON
	MATTHEW GATLIN	Second Assistant Editor	ROBIN BUDAY
	JIM WALLIS	Apprentice Editor	HECTOR PADILLA
Art Department Coordinator	THERESA GREENE	Post Production Coordinator	ADAM COLE
	Concept Illustrators	Supervising Music Editor	STEVE DURKEE
MACIEJ KUCIARA	MAREK OKON	Music Editors	JACK DOLMAN
PAUL OZZIMO	MANUEL PLANK-JORGE		DANIEL PINDER
NATHAN SCHROEDER	JAMIE RAMA	Assistant Music Editors.....	NASHIA WACHSMAN
ANDREW LEUNG	MICHAEL MEYERS		CATHERINE WILSON
JOHN EAVES		Editorial Production Assistants	JAMES J.A. HOULE
	Set Designers		CORY GATH
NICK CROSS	ANDREW REEDER		ANDREW STAMM
SARAH CONTANT	TRINH VU	VFX Associate Producer	LISA MARRA
BRIAN A. WAITS	ANDREA ONORATO	VFX Associate Supervisor.....	SWEN GILLBERG
DAVID MOREAU	MIKE STASSI	VFX Coordinators	JAMES LEDWELL
SALLY THORNTON	KEVIN LOO		MATTHEW LLOYD
TIMOTHY CROSHAW			JENNIFER MIZENER
Animatic Artist.....	CORAL D'ALESSANDRO		DAVID MASURE-BOSCO
Property Graphic Artist.....	MONICA FEDRICK		SCOTT MCPHATE
Graphic Designer	WENDY DRAPANAS	VFX Plate Coordinator.....	CHRIS ANTONINI
Digital Asset Manager.....	MAX FISHER	In-House Compositors	JOHNNY WILSON
Storyboard Artists.....	DARRIN DENLINGER		ROSS NEWTON
	TONY LIBERATORE		DEREK LEDBETTER
	RICHARD BENNETT	VFX Executive.....	MELISSA ENCINAS
Researcher.....	LISA FIORITO	Plate Unit Supervisor.....	RAY GIARRATANA
Visual Development Producer	JACOB JOHNSTON	VFX Editors	KOSTA SARIC
Visual Development Coordinator	BOJAN VUCICEVIC		CORBIN MEHL
Concept Artist	JERAD MARANTZ		NOLAN REESE
Digital Sculptor	JOSH HERMAN	Assistant VFX Editor	EMILY DENKER
Lead Visual Development Concept Illustrator	ANDY PARK	VFX Accountant.....	KRISTINE NADAL
Visual Development		VFX Production Assistants.....	JOSE VELASQUEZ
Concept Illustrators	RODNEY FUENTEBELLA		BRYCE COLQUITT
	JOSH NIZZI		ELDEN AVILA
	PHIL SAUNDERS		GASTON DALMAU
	JACKSON SZE	3D Stereoscopic Supervisor	EVAN JACOBS
A Camera Operator / Steadicam Operator....	MARK GOELLNIGHT	3D Stereoscopic Producer.....	JON GOLDSMITH
A Camera First Assistant.....	TAYLOR MATHESON	3D Stereoscopic Production Manager.....	TANISSA SCHOEN
A Camera Second Assistant.....	MATTHEW HASKINS	Assistant 3D Stereoscopic Supervisor	GARY CARRILLO
B Camera Operator.....	MAURICE MCGUIRE	3D Stereoscopic Editors	WAYAN PALMIERI
B Camera First Assistant	SEAN MOE		GUY WIEDMANN
B Camera Second Assistant.....	HUGH BRASELTON		CRAIG TANNER
C Camera Operator.....	KENT HARVEY	3D Stereoscopic Production Coordinators.....	CARLOS GALAN
C Camera First Assistant.....	LEE BLASINGAME		LEAH SARGENT
C Camera Second Assistant.....	ALEXANDRA MATHESON		PHELICIA SPERRAZZO
D Camera Operator	MARC DOBIECKI	3D Stereoscopic Production Assistant.....	SUSAN MUELLER
D Camera First Assistant.....	MARK BOYLE	Production Coordinator	CHRISTIE KWAN
D Camera Second Assistant	VICTORIA K. WARREN		
Digital Imaging Technician	KYLE SPICER		
Digital Utility.....	LAURA MATTINGLY		
Libra Head Technician.....	JAYDEN YORK		
Data Manager	ZACH HILTON		
Loader.....	SAGAR DESAI		
Still Photographer	ZADE ROSENTHAL		

Script Supervisor.....	KERRY LYN MCKISSICK		
Assistant Production Coordinators.....	BRIANNA HOSKINS ADRIENNE FRANCISCUS	TOMMY DANGCIL RON KOCH BRENT STUDLER NOLEN ALRIDGE	Lighting Technicians BRAD IRVIN SCOTT MEDCALF MITCHELL URSETTA JAMES HERRING
Second Second Assistant Directors	CODY WILLIAMS KATY GALOW		
Production Controller	CHERYL A. STONE-MCNAMARA		Fixtures Technicians
First Assistant Accountants	JOSH LOIKO NICK CARRANZA	BRIAN CARROLL STEVEN HARALSON	JOSHUA EARLES-BENNETT
Key Second Assistant Accountants.....	RENEE KITTERMAN QUANITA JOHNSON		Rigging Lighting Technicians
Second Assistant Accountants.....	SEAN BECKER ANTHONY J. DAVIS DEXTER W. MILLS MARGARET NEAL	JEREMY ALLEN JESSE COOPER DAVID R. GALINDO JUSTIN MEMOVICH CHAD RIDGEWAY	LARRY CHA MARK CUETO WILLIAM HOLLIS SERGIO MUNOZ JR. JEREMY MICHAEL WOODS
Travel Coordinator	STACY PARKER		
Production Secretary.....	MARIAM YACOUB		
Housing Coordinator.....	ASHLEY SAUNDERS	Key Grip	MICHAEL COO
Production Accountant	IVETTE LEDON	Best Boy Grip	CRAIG KOHTALA
Accounting Clerks.....	KATELYN RENÉ COCHERELL PAIGE WIESE	Technocrane Technicians.....	JOE RODMELL WESLEY KIMBRO
Payroll Accountants.....	MICHAEL DORNER ANDREW SCHARK	A Dolly Grip.....	MICHAEL BRENNAN
Assistant Payroll Accountant	ELIDA RODRIGUEZ	B Dolly Grip.....	TRIPP PAIR
Construction Accountant.....	CAROLINE ANDRADE	C Dolly Grip.....	SEAN PIPER
Payroll Clerk	KRISTI KING		Grips
Construction Clerk	TAMARA COLEMAN	TIM JIPPING JOHN GRUBB STEVE KUPFER NICHOLAS QUINN MACKENZIE SMITH	GLENN PURDY PATRICK ISTORICO STEVE SMITH RICHARD MALL
Property Master.....	RUSSELL BOBBITT	Rigging Key Grip	M K HINIKER
Assistant Property Master	D. JAMES STUBBLEFIELD	Best Boy Rigging Grip	CHARLES HART
Armorer	LARRY ZANOFF	Rigging Grip Gangbosses	DARIN DEVONSHIRE DAVID SIRIEKA ISAAC SANDOVAL
Property Assistants.....	ERIC KAGAN STEVEN SPELMAN MATTHEW FOX		
Sound Mixer	PETUR HLIDDAL	Edge Crane Operator.....	JOHN BETANCOURT
Boom Operator	RANDY JOHNSON	Edge Technician	PAT REDMOND
Sound Utility.....	THOMAS DOOLITTLE	Edge Transport Driver.....	DAVE DURAN
Video Assist Operator	JESSE OLIVARES		Rigging Grips
Video Assist Utility	TROY BENJAMIN	DANIEL BERNARD SHAWN HIGHLAND DAVID KEATING JERRY L. SNYDER	GEOFFREY F. HARPER LINDSEY HINIKER RYAN PACHECO MIKE TRAVERS
Video Playback Engineer	MATT COHEN		
Computer Playback Supervisor	MATT MORRISSEY	Supervising Location Manager	JAMES LIN, L.M.G.A.
Computer Playback Engineer.....	JAMES VISCONTI	Key Assistant Location Managers	CAT KAGAN COREY GILBERT TREY NEELY NANCY WONG
Computer Playback Tech	RANDALL GREEN	Assistant Location Managers	DUSTIN PITAN CHRISTINE DICK
Chief Lighting Technician.....	JEFFREY A. MURRELL	Location Scout.....	LEN MURACH
Assistant Chief Lighting Technician	CHRIS MILANI	Location Coordinator	BRITTANY LACKEY
Fixtures Foreman	GEORGE LOZANO JR.		
Rigging Lighting Gangboss.....	CASEY DUNN	Assistant Costume Designers.....	MICHAEL CROW LISA TOMCZESZYN
Lighting Console Programmer.....	SCOTT BARNES	Costume Supervisor	NICK SCARANO
Dimmer Technician	SAM REMBERT	Marvel Key Costumer	WENDY CRAIG
Fixtures Best Boy.....	AARON RICHARDS	Key Costumers.....	KIM HOLLY SANFORD SLEPAK
Rigging Chief Lighting Technician	DENNIS J. LOOTENS		
Rigging Assistant Chief Lighting Technician	CRICKET SLOAT		

Specialty Foreperson.....DEBORAH AMBROSINO
 Specialty Manufacturer..... DOMINICK DERASMO
 Set Specialty Costumer.....LAURA BAKER

Specialty Costumers
 DOROTHY BULAC-ERIKSEN JOSEPH COLLINS
 LETICIA SANDOVAL GINA SCARNATI
 JILL THRAVES BILL TRAETA
 Key Set CostumersSTEVE CONSTANCIO
 TIFFANY BUSCHE
 Set CostumersVALENTINA AULISI
 VALERIE RUDOLPH
 Costumer to Mr. Downey.....PETER WHITE
 Department Costumer..... CHARLIE DICUS
 Key Military Costumer..... JACK WRIGHT
 Military Costumer..... JAVIER ARRIETA
 Key Background CostumerAMY ARNOLD

Costumers
 CHRIS ALLEGRO ENGLISH BENNING
 KEVIN BOYETT STEVEN BUTLER
 DAVID BUTLER JAMIE COLEY
 LIBBY CULLIGAN SHELBY J. DAVIS
 DUSTIN FLETCHER

Key Set Background Costumer..... MICHELLE LIU
 Background CostumerNISA KELLNER
 Mold Maker.....CARLOS ARAIZA
 Cutters / FittersROBYN GEBHART
 RUTH HOSSIE
 Assistant Cutter / Fitter..... D. KEITH MUESSIGMANN
 Drapers..... DOROTHY CRUTCHER
 NINA FABIO
 BERTHA MACIAS
 ATEFEH MOUSAVI
 Lead Model Maker BRETT PHILLIPS
 Model Maker DAN ENGLE
 Buyer..... JESSEY JAMISON
 Textile Buyers..... CHRIS NEWLANDER
 MAUREEN O'HERON
 GILLIAN WATERMAN
 Costume Illustrators.....CHRISTIAN CORDELLA
 MARIANO A. DIAZ
 Costume Coordinator HANNAH GREENE
 LeadmanJOHN NAEHRLICH
 On-Set Dresser.....SCOTT JOHNSON
 Key GangbossBROCK HELFER
 Warehouse Manager..... ERIC WEST
 Manufacturing Forepersons DALE WIBBEN
 MARILYN MADSEN
 Key Ager / DyerJACK TAGGART
 Agers / Dyers BREN COOK
 KATY JOHNSON-GULLO
 STEVEN PORCH
 TYRA YOULAND
 Tailors CARL ULYSSES BOWEN
 JUAN CARLOS JIMENEZ
 LUIS JIMINEZ
 SARA C. OLSON
 Stitchers..... MYRA FOY
 MARY JEGALIAN

Table Persons

LYNDA ARNOLD GLADYS CEPEDA
 KLARA FARBEROV LESLIE MILLER
 SIVORN PRICE SEDA TUFENKJIAN
 HEATHER VANDERGRIF
 Set Decoration Coordinator APRIL LABRANCHE
 Set Decoration Buyers..... MICK CUMMINGS
 DUSTIN BERRY
 GangbossesJACK CORNELIUS
 NICOLE ELDREDGE
 DANIEL B. FOSTER
 STEVE LADISH
 J.R. VASQUEZ

Set Dressers

MAXWELL BRITTON PATRICK DALEN
 STEVEN K. GREER BLADE LADISH
 RAFAEL F. MORENO ALEXANDER K. RIBA
 PIKE RINCON JAIME ROSEGREN
 JOSEPH SHAFER M. REX SMITH
 JOSEPH T. WALSH JR. JASON WITTS

Prosthetics and Suit Effects by LEGACY EFFECTS

Physical Suit Effects Supervisors SHANE P. MAHAN
 LINDSAY MACGOWAN
 On-Set Suit Coordinator..... CHRISTOPHER SWIFT

Legacy Effects Crew

JASON LOPES GREGORY SMITH
 WON-IL SONG DARNELL ISOM
 KOURTNEY COATS ISMAEL SALCEDO
 BRIAN CLAUS JIM CHARMATZ
 DAVID MERRITT MIKE MANZEL
 KENNETH CORNETT JAMES SPRINGHAM
 NICHOLAS SELDON ALAN GARBER
 JESSE GEE DWIGHT ROBERTS
 TOI OGUNYOKU GREG APRAHAMIAN
 DAVID MONZINGO JAMIE GROVE
 TREVOR HENSLEY JOHN CHEREVKA
 DEREK ROSENGRANT SETH HAYES
 PETER CLARKE DAMIAN FISHER
 JEFF DEIST CORY CZEKAJ
 JAVIER CONTRERAS MICHAEL MACFARLANE
 ANTONIO CONTRERAS A.J. VENUTO
 LOU DIAZ JAMIE SISKA
 CHRIS CHEETHAM CHRIS ZEGA
 CHRIS GROSSNICKLE LAURA PALAZZOLO
 TOM OVENSHERE GARY YEE
 FRANK RYDBERG KEN CULVER
 DAN DRISCOLL STEVEN ADKINS
 KELLY ZAK KENNETH CALHOUN
 WALT PELLEN JAKE ROANHAUS
 MARILYN CHANEY TRACEY ROBERTS
 MICHELLE DEVILLE DAWN DININGER
 BRUCE MITCHELL AINA O'KANE
 BLAKE BOLGER MATT KILLEN
 CARI FINKEN PAUL MEJIAS
 RODERICK KHACHATOORIAN GREG KETO
 LON MUCKEY STEVE MUNSON

ALAN SCOTT	JOHN ROSENGRANT	Local Casting (NY).....	ALLISON ESTRIN, CSA
DAMON WEATHERS	LAURIE CHARCHUT		HENRY RUSSELL BERGSTEIN, CSA
KIMBERLY SCOTT	CHAZ DUPUIS		
Ironhead Studio CEO.....	JOSE FERNANDEZ	Aerial Coordinator	KEVIN LAROSA SR.
Ironhead Studio Production Manager.....	GUS NAVARRETE	Aerial Director of Photography	DAVID B. NOWELL, ASC
Ironhead Studio Set Technician.....	PETE KELLEY	Unit Publicist	JOHN PISANI
		Dialect Coach.....	SARAH SHEPHERD
Hair Department Head	CAMILLE FRIEND	Military Technical Advisor	DALE LINER
Asst Hair Dept Head / Hairstylist to Mr. Evans.	KRISTIN BERGE	Camera Drone Technicians	PETER GRAF
Hairstylist to Mr. Downey.....	CYDNEY CORNELL		JARED SLATER
Hairstylist to Ms. Johansson	JERI BAKER	RF Technician	NICK MASTERS
Barber to Mr. Cheadle	QUAN PIERCE	EPK Camera.....	SEAN RICIGLIANO
Hairstylist to Ms. Tomei.....	ROD ORTEGA	Movement Coach	JENNIFER WHITE
Hairstylists.....	MICHELLE CEGLIA	Asset Assistant.....	ANGELA WARD
	LOUISA ANTHONY		
Makeup Dept Head /		Executive Coordinator to Mr. Feige,	
Makeup Artist to Mr. Downey.....	JOHN BLAKE	President of Marvel Studios	MEGAN MCNICHOL
Key Makeup Artists.....	ROBIN BEAUCHESNE	Executive Assistant to Mr. D'Esposito,	
Makeup Artist to Mr. Evans	ALLAN APONE	Co-President of Marvel Studios	SIMONA PAPARELLI
Makeup Artist to Ms. Johansson	DEBORAH LA MIA DENAVER		
Makeup Artist to Ms. Tomei.....	DAVID FORREST	Assistant to Ms. Alonso.....	ALEXANDER GAETA
Makeup Artists.....	CHAR COATS CRUMP	Assistant to Ms. Whitcher.....	TRENTON WATERSON
	BART J. MIXON	Assistant to Mr. Evans	JOSH PECK
	ANDRÉ P. FREITAS	Assistants to Mr. Downey.....	JIMMY RICH
	ROBERT B. REYNOLDS		ALEX KETCHAM
	FAWN ORTEGA	Assistant to Ms. Johansson	MEAGAN ROGERS
Makeup Assistant	JORDAN VENETIS	Assistant to Mr. Stan.....	JEANETTE AGARONOFF
		Assistant to Mr. Mackie.....	DAVID FORTUNE
Special Effects Supervisor	DAN SUDICK	Assistants to Mr. Cheadle.....	CANDACE CURTIS
Special Effects Buyer	BARRY MCQUEARY		MIA BRASSELL
Special Effects Foremen	JOEL MITCHELL	Assistant to Mr. Renner.....	BEN KABIALIS
	ERIC COOK	Assistant to Mr. Boseman.....	ADDISON HENDERSON
	STEVEN FICKE	Assistant to Mr. Bettany & Mr. Brühl.....	TOM FATORA
	MICHAEL GASPAR	Assistant to Ms. Olsen	KASEY PRICE
	DAVID HERON	Assistant to Mr. Rudd.....	THOMAS DEMING-HENES
		Assistant to Ms. Tomei.....	CYNTHIA CRUZ
		Trainer to Ms. Johansson	BRENDAN JOHNSTON
		Production Assistants	
Special Effects Technicians		ALEX BOYUM	WALKER BRAMLETT
ROY AUGENSTEIN	MICHAEL BERZSENYI	COREY BURKS	MITCHELL CALLISCH
JOEL P. BLANCHARD	DAVID BOUCHER	TAI CHEADLE	KORTNEY CHOUINARD
PAUL CHALLMAN	CHRIS D'ARCY	JOSH DILLARD	JENNIFER ELMORE
CLINT FEGLEY	ALLISON GAINZA	RILEY FLANAGAN	ROBIN FORMAN
KEITH HAYNES	CHAD HOLMES	KATIE JENKINSON	JENNY KISSOON
TODD JENSEN	JESSICA LANG	KATE LOWRY	RYAN "PEZ" PEZDIRC
JOSEPH LIVOLSI	VANCE MANLEY	COURTNEY PICKENS	WHITNEY PICKENS
MATTHEW MCDONNELL	WILLIAM MCGINLEY	INGRID FAY ROSS	CHRISTOPHER SEMPE
DARIN O'NEILL	DAN OSSELLO	IAN SIMPSON	MICHELLE STEGALL
TOM PELTON	DERRELL ROBERTS	ED TILDEN	JULIE VASH
JACOB STUTESMAN	MICHAEL A. TICE	JOSE VELAZQUEZ	CHRISTOPHER WARD
DANIEL T. YEAGER	LEONEL ZAPIEN	MEGAN WILLIS	
Modeler Gangboss.....	CARLO PEREZ		
HOD Carrier.....	AJ URQUIDEZ		
Casting Associate	JASON B. STAMEY		
Casting Assistant.....	NICHOLAS AMICK MUDD		
Local Casting (GA).....	TARA FELDSTEIN BENNETT, CSA		
	CHASE PARIS, CSA		
Extras Casting.....	TAMMY SMITH		
Extras Casting Assistants	CLAIRE DEMPSEY		
	ADDY STEIGERWALT		

Hairstylist.....TRACEY MOSS
 Property Master..... RON LICARI
 Assistant Property MasterCHRIS "WOODY" WDOWN
 Sound Mixer..... WHIT NORRIS
 Boom Operator ALANA KNUTSON
 On-Set Dresser.....AJ CAUFIELD
 Sound Utility.....MATT DERBER
 Libra Head Technicians..... JOHN BONNIN
 JASON HIBARGER
 Transportation Captain.....KERRY COCHRAN
 Gaffers.....JOSH DAVIS
 MIKE PEARCE
 Best Boy Electric GREG ARGARIN
 HEKTOR STOCKTON

Electricians

VARECK GOBER SHANE MCGEEHIN
 SCOTT SPRAGUE DESTIN JACOBUS
 RYAN PERDEW JASON THOMPSON
 RALPH VILLANI JOEL WARREN
 LANGSTON YORK
 Chef..... IVAN KERUM
 Key Craft Service..... TEAM GOLDBUG
 Craft Service Assistants..... DUNCAN LAMBERSON
 LAURA PETRALIA
 Camera OperatorsERIC LAUDADIO
 CHARLES SCHNER
 RICHARD CANTU
 First Assistant Camera.....DAVID SEEKINS
 JOHN HOLMES
 ADAM CASTRO
 MARCUS LOPEZ
 Second Assistant Camera.....ROXANNE STEPHENS
 SAUL MCSWEEN
 VICTORIA WARREN
 PAUL WOODS
 KYLER DENNIS
 Digital Imaging TechniciansERIC HENSON
 RYAN KUNKLEMAN
 Loaders.....CHASE FLOWERS
 CLAIRE BUSIC
 Digital Utility.....RODELL FRANCIS
 BREJON WYLIE
 Video Assists.....STEPHEN STUMBERG
 JAMES GALLIMORE
 Video Assist UtilityEVAN MCCLIMENT
 TYLER BLACKWELL
 Key GripsJASON TALBERT
 PETE BOWMAN
 Best Boy Grip SATOSHI YAMAZAKI
 RAY SKINNER
 Dolly Grip..... PIERRE O'HALLORAN

Grips

CHAD DESLATTE TRAVIS LOVE
 ALLEN ROBINSON CHRIS FRENCH
 BRIAN ADKINS WILLIAM F. BOONE
 ANDRES MUNOZ MELANIE RAGONE
 Dimmer Board Operator.....JEFF BARRETT
 Still Photographer DANIEL MCFADDEN
 Set Medic..... PAUL LOWE

Production Assistants

ELECIA AVILA KATELYN BRAMMER
 ELLIE BRYAN BRYCE COLQUITT
 JOHN FARLEY KERRY GOODRUM
 NICOLE HOBDAY BRUCE ROBERTS
 TERENCE STEELE

Drivers

SEAN BOWEN KEVIN J. DEAN
 LAWRENCE O'BRIEN PAULA PIERCE
 BABBETT SMITH RICHARD H. EDWARDS JR.
 JOHN GARNER KEVIN HARGRONE
 RALPH HENDERSON MICHAEL BURT KNOWLES
 MCCULLEN LEWIS JERRI "JENNI" LORD
 GARY MONTGOMERY

PUERTO RICO UNIT

Unit Production Manager DON J. HUG
 First Assistant DirectorDOUG PLASSE
 Second Assistant DirectorCOLLEEN COMER
 Directory of Photography PATRICK LOUNGWAY
 Drone TechniciansPETER GRAF
 JARED SLATER
 A Camera Second Assistant..... ZORAIDA LUNA
 B Camera Operator..... RAFAEL "RAPHY" MOLINARY
 B Camera First Assistant ABNER MEDINA
 B Camera Second Assistant..... DANIEL PERNAS
 Digital Imaging Technician KEVIN IVEY
 Loader.....SU-JENG SANG
 Digital Utility..... ALEX RAMÍREZ
 Production Coordinator.....LAURI E. VEGA
 Production Secretary..... MARIANT MEDINA
 First Assistant Accountant..... MICHELLE FERNÁNDEZ
 Location Managers..... MARIAM PADIAL
 LUIS "LUIGGI" ESTRELLA
 Assistant Location ManagerVIVIAN REBELLA
 Grips FRANCISCO "PACO" CORDERO
 GILBERTO "GILO" ROSARIO
 Key Craft Service ANTONIO "BOSILLO" CORREA
 Craft Service Assistant.....EDGARDO REYES
 Additional Craft Service Assistant..... TEDDY MERCADO
 Set Medic.....JORGE MALDONADO
 Transportation Coordinator JOSIVÁN ROJAS
 Transportation Captain.....OMAR COLÓN
 DOT Administrator..... MARÍA "BEBÁ" DE ORDUÑA
 Filler..... RAÚL POL

Drivers

ÁNGEL BULA RAYMOND BURSTEIN
 GADIEL ESPINOSA ÁNGEL LÓPEZ SR.
 ÁNGEL LÓPEZ JR. WILFREDO "WILLY" RAMIREZ
 JOSÉ RAMOS NELSON RAMOS
 NELSON RODRÍGUEZ MIGUEL SÁNCHEZ

Puerto Rico Production Assistants

JONATHAN DURÁN EDDAMAR GONZÁLEZ
 JOSÉ HILERA GIANCARLO REBELLA
 LARA REYES SUSAN RIVERA
 RACHELL RUSSINYOL VÍCTOR SEGUÍ

GERMANY UNIT

Unit Production Manager MARCUS LOGES

Stunt Coordinator FLORIAN HOTZ

Key Stunt Specialist LEO PLANK

Stunt Riggers WERNER BERNSTAEDT

RALPH GÜTHLER

ALEXANDER MAGERL

ULRICH RICHTER

Stunt Performers GEORG EBINAL

JÖRG ELLMER

STEFAN LANGEL

WOLFGANG LINDNER

MARKUS RANGLACK

Art Director STEPHAN GESSLER

Set Designer MICHAEL FISSNEIDER

Art Department Coordinator GESA REHREN

Jr. Draughtsperson / Asst Art Dept. STEFANIE ÜBELHÖR

Graphic Artist ANIKA KIEL

Production Coordinator SUSANNE FISCHER

Assistant Production Coordinator MELANIE SAUER

Asst Production / Shipping Coordinator JENS MATTHIASCHK

Travel / Housing Coordinator ANCA MEHLIS

Production Secretary MARCEL AHRENS

Accountant KARSTEN PIEL

Assistant Accountants RABEAH HINRICHS

LORENZ SAWATZKI

Payroll Accountant PIOTR ODEMSKI

Assistant Payroll Accountant GRIT MENZZER

Cashier RONJA IHLENFELD

Assistant Cashier ANNA HINTZEN

File Clerks VIKTORIA NGOTSÉ

NADINE SCHULTE

Unit Manager GERNOT VALENDZIK

Location Manager MATTHIAS BRAUN

Assistant Location Managers VOLKER ZOBELT

MARTIN LISCHKE

BENNO PASTEWKA

BENNY ACKERMANN

Location Coordinator TRISTAN HUME

Locations Assistant KONSTANTIN NERGER

Set Manager SVEN JENUWEIN

Assistant Set Manager ROCCO WEBER

Unit Move Coordinator ANTON HEIDRICH

Unit Move Assistant OSKAR KOLLER

Costume Supervisor STEFANIE BRUHN

Costume Coordinator JANA WITTE

Costumers

BETTINA VON AUW NICOLE EBBEN

ANNA KLERING HEIKE MEIXNER

MALENA MODÉER KARIN ROSEMANN

YOU-JIN SEO JAN STEIGERT

CAROL WEGNER

Additional Costumers JULIA HILLERICH

POLA KARDUM

Daily Costume Buyer ANNA-LISA KENTHER

Tailors FRANKA EHRET

ADRIANE GÖHL

ANTJE WIEDEMANN

Additional Tailor REBEKKA GRIMM

Costume Store Manager ENDRA DSHAMSRAN

Key Hair & Makeup WALDEMAR POKROMSKI

Hair & Makeup Artists

RUTH UTE WAGNER MALWINA SUWINSKA

SUSANN WROBEL JARRID VANDEN EYNDEN

ULRICH RITTER CHRISTINA WAGNER

Casting Germany SIMONE BÄR CASTING

Casting by ANNA-LENA SLATER

Cast Assistant FRIEDERIKE GRALLE

Extras Casting AGENTUR FILMGESICHTER

Extras Casting by JOHANNA RAGWITZ

Extras Casting Assistants PATRICK WINKLER

KENNETH SEIFERT

QUENTIN WOJTAS

Safety Manager CHRISTEL KELCH

Health and Safety Coordinator GRIT BELITZ

Security DAVID MILLER

LIZ MILLER

Set Security FLORIAN NEUGEBAUER

MATTHIAS ROSENTHAL

Cast Security DANIEL SCHOENBROD

Transportation Coordinator TIMO DOBBERT

Asst Transportation Coordinator ROBERT J. NAPIER

Transportation Captain PHILIPP VON BREMEN

Transportation Co-Captain MARIAN GOEPEL

Camera Operator JÖRG WIDMER

First Assistant Camera JOHNNY FEURER

Second Assistant Camera MIRA HAMZA

Second Second Assistant Director DENNIS BECKER

Third Assistant Director KAI SIGGELKOW

Additional Third Assistant Directors PHILIPP KRAMER

FINN PELKE

Crowd Assistant Director BEN BISCHOF

Cast Assistant Director CHRISTIANA HUG

Set Decorator KATHARINA BIRKENFELD

Set Decoration Buyers ULI ISFORT

KONSTANTIN NESS

Set Dressers

KARSTEN BARTHEL SYLVIO BLEY

HANNES FRÜH CLAUD MAYR

ANDI NAUJOKS CHRISTIAN WOLLBERG

JOHANNES REICHELT MATTHIAS TYRALLA

Set Decoration Painter EVA WEYMANN

Property Master ECKART FRIZ

Assistant Property Master MARIE PATZER

On Set Property SILVIE SACHSENER

Assistant Standby Property OLAF VON FRIDERICI

Sound Mixer MANFRED BANACH

Boom Operator ÉTIENNE HAUG

Utility Sound / Cable Person MALO THOUÉMENT

Cable Person AZADEH ZANDIEH

Assistant Video Operator SAMUEL ANDERT

Gaffer ALBRECHT SILBERBERGER

Best Boy FELIX WEDDIGE

Electricians

FRANK DIDLAUKIES TAREK EL BARBARI

SONNY-CHRISTIAN FELS BJÖRN KÖRNER

SEBASTIAN LINDNER GEORG SIMMENDINGER

ARIAN UTING ALEX ZEIHN

Junior Electrician PATRICK ROSTA

Rigging Gaffer SASCHA WOLFRAM
 Rigging Best Boy ANDREAS KNÄBLEIN
 Rigging Electricians
 RONALD DETER MIKLOS ENDRES
 GOLO JAHN SASCHA KOPP
 CHRISTIAN KUSCHMITZ TAREK RAJIV SHAYNE TABET
 JENS THURMANN
 Key Grip DIETER BAEHR
 Dolly Grip HANNES TRÖGER
 Grips MARKUS KUBALLA
 CAMILO SOTTOLICHIO
 PAOLO SANZANI
 BAT "GANA" GANKHUYAG
 BAASANJAV "ZORIG" TSERENDORJ
 Technocrane Operator JENS DENKENA
 Crane Technician MARTIN KALCKHOFF
 Scorpio Head Technician THOMAS HÜBENER
 SPFX Senior Set Technician JENS SCHMIEDEL
 Aerial Director of Photography JEREMY BRABEN
 Assistant Aerial Camera REBECCA LEE
 Drone Pilot PETER AYRISS
 Construction Manager MARCO PRESSLER
 Assistant Construction Manager ROBERT REBLIN
 Construction Buyer MELANIE REICHERT
 Structural Designer ANDREAS VIEWEG
 Carpenter CHRISTOPH BAUMSTIEGER
 HOD Carpenter PATRICK LOJEK
 HOD Painter Coordinator DIRK WINKLER
 Stage Hand THOMAS PASZYLIK
 Standby Painter ENZO ENZEL
 Picture Vehicle Coordinator MICHAEL FECHNER
 Assistant Picture Vehicle Coordinator FRIEDRICH SCHMIDT
 Picture Car Mechanic DANIEL BLANKENBURG
 Picture Car Propmaker SIMON WEISSE
 Truck Wrangler CHRISTIAN KÜHNE
 HOD Translux PETER WALCZAK
 Set Medic SET-MEDIC-BERLIN
 Transportation Secretary VITO MARCHIANO

Drivers

LUTZ ALGERMISSEL EIKE BADER
 MELANIE BÄHRING MAX BLOCK
 DIANA BRIANT TOM CLASSEN
 MIRKO COLLATZ DIRK EHRHARDT
 ANDREW ENGLISH DENNIS ERDMANN
 DAVID FLEMMING NILS FROMMHOLD
 JANN GROMBALL ANETT HANNEMANN
 MARTIN HARTMANN FLORIAN HERZ
 THILO HURTIG FABIO ISFORT
 DANIEL JANSSEN MARKUS KALETTA
 PETER KIEFER AXEL KIRST
 BERND KÖPPE MARIE-COLETTE KÜHLING
 OLIVER KUJAS GEORG LÖCHELT
 MAIK MACHALS JENS MARSCHALLEK
 RENÉ MATYKA MATHIAS MESCHKANK
 SOPHIE MOGGE MIRIAM MOELLER
 MARCO MÜLLER MARVIN MÜLLER
 JUSTIN "JACK" O'SHEA FLORIAN PANSKI
 ELIAS RÖHM JAKOB ROTH
 DANIELA ROUTA PETER SCHINLAUER
 ANDRÉ SCHUSTER ASLAN SEEBOHM

TOMMY SMOLINSKI
 LASZLO SOMOGYI
 WOLFGANG STÜBNER
 SIMON TREMPNAU

Germany Production Assistants

MELANIE BURKHOFF
 DANIELA GARKOV
 JULIA HIRSCH
 ROBIN JONASCH
 KATALINA KETSCHAU
 SIBEL KOYUNCU
 LUISA LAUTE
 KLARA LOGES
 MORITZ MELMS
 DAVID SEGLER
 VALENTIN SPENGMANN
 ALEXANDER STERLING
 STEFAN WEH
 JONAS WOELFLER

ORHAN SOKOLI
 PETER SPANNRUFT
 ALEXANDER THIEL
 STEVEN VILLWOCK

MAXIMILIAN FLEMING
 FABIAN GENTNER
 DINA JAKOWLEWA
 NICHOLAS KALAJDZIC
 ANNA KLÖBLE
 PATRICIA LANGENHAN
 ELISABETH LIEDTKE
 LUKAS LOGES
 SONJA MENZEL-GNIZIA
 LEVY SPÉDER
 SARAH STARK
 DOMINIK WATIN
 HANNA WITTGES-STOELBEN

GERMANY SECOND UNIT

Unit Production Manager RALPH BROSCHE
 First Assistant Director DOMINIC FYSH
 Director of Photography JACQUES HAITKIN

Stunt Coordinator ANDY GILL
 Steve Rogers / Captain America Stunt Double ADRIAN HEIN
 Steve Rogers / Captain America Driving Double JACK GILL
 Bucky Barnes / Winter Soldier Stunt Double .. JUSTIN SUNDQUIST
 Bucky Barnes / Winter Soldier
 Bike Double JAMES NELSON ROBERTS III
 Key Stunt Rigger DAVID HUGGHINS

Stunt Riggers

RICHARD BLACKWELL BRYCEN COUNTS
 CHRIS DANIELS ZAC HENRY
 SCOTT SPOULE

Utility Stunts

JOACHIM BAUER MICHAEL BORNHÜTTER
 JAN BÖHME RUDI BRANDL
 WALLY CROWDER PHIL CULOTTA
 JOHN ESCOBAR AUSTIN GILL
 SASCHA GIRNDT THOMAS HACIKOGLU
 RAJAB HASSAN TIMO HÄMMERLE
 CLAUDIA HEINZ ANTONIA JAUSS
 THOMAS JESTER STEVE KELSO
 SANDRA KIER HANK KINGI
 HENRY MASAO KINGI NIKLAS KINZEL
 ALRIK KREEMKE JALIL JAY LYNCH
 ELMAN MAMMADOW BRUNO MONTANI
 MARIE MOUROUM JOCKEL NEUBAUER
 PIET PAES DENNEY PIERCE
 DANIELA STEIN DANIEL STOCKHORST
 ANDREAS TIETZ

Editor DAVID KERN
 Property Master D. JAMES STUBBLEFIELD
 Assistant Standby Property STEFAN SELLIN
 Sound Mixer BERNHARD JOEST-DÄBERITZ

Boom Operator	DIRK TEO SCHÄFER	Floor Second Assistant Director.	TOM BROWNE
Video Operator	MARTIN MECKO	Third Assistant Director	KATHARINA DIETL
Assistant Video Operators	TIMON KOCH	Libra Head Technician.	JOE BUXTON
	STEFAN BALTZ	Crane Technician.	DARREN PIERCY
Gaffer	JANOSCH VOSS	Head Technician	LARRY HURT
Best Boy Electric	MARTIN HANDROW	Construction Grips.	MANSEL JONES
Senior Electricians	JUAN PEREZ ALCAIDE		VAUGHAN AUBREY
	CELIO CASTRO		SCOTT RUSHTON
	JOST ENGLEMAYER	Key Rigging Grips	DAVID CROSS
	DAVID HORN		ALEXANDER ZIELKE
Electricians	MATTHIAS EMMRICH	Rigging Grips	BEN GOODE
	PHILIPP LANGE		PHIL KENYON
	SIMON SCHÄTZLE		BEDA MULZER
Dimmer Board Operator.	DENNY BRATSCHE	Edge Crane Operator.	JASON TUBBS
Edge Arm Driver	ALLAN PADEL FORD	Edge Technician	JAMES DANICIC
Biscuit Rig Driver.	ROBERT PATRICK NAGLE	Tracker Technician	KYLE PADEL FORD
A Camera Operator	ONOFRIO "NINO" PANSINI	Biscuit Rig Mechanics	MATT GAGLIONE
A Camera First Assistant.	GREG LUNTZEL		ADAM JEFFREY
A Camera Second Assistant.	RACHEL CLARK	Location Manager.	SABINE SCHULMEYER
B Camera Operator.	MAURICE MCGUIRE	Set Manager	ANDREAS SIMON
B Camera First Assistant	ROB SAGASER	Assistant Set Manager.	DENNIS GUTZEIT
B Camera Second Assistant.	MATT FORTLAGE	Key Makeup Artist	ROBIN BEAUCHESNE
C Camera Operator.	MICHAEL WALKER	Hair & Makeup Artist	JARRID VANDEN EYNDEN
C Camera First Assistant	ANDY BANWELL	Additional Hair & Makeup Artist	MARTINA MÜLLER
C Camera Second Assistant.	DAN WEST	SFX Technical & Crew Coordinator	KLAUS MIELICH
D Camera First Assistant.	RAFAEL JENERAL	SFX Administrator.	JOSEFA GEISS
D Camera Second Assistant	CAROLA RODRIGUEZ SANCHEZ	Assistant to Mr. Razatos	FRANK REINA
E Camera First Assistant	BERND DEUBER	Standby Painters.	TONY MACK
E Camera Second Assistant.	UWE ZEGNOTAT		MICHAEL NITSCHKE
F Camera First Assistant	TOBIAS KOWNATZKI	Standby Carpenter.	MATTHIAS "PIO" PIORECKI
F Camera Second Assistant.	KAJA STYCZNSKA	Transportation Coordinator	CARSTEN UHLIG
SFX Supervisor.	GERD NEFZER	Transportation Captain.	BIRK MÜLLER
SFX Set Supervisor	MICHAEL RUDNICK	HOD Translux	COLIN MCDAID
SFX Workshop Foreman	NORMAN ERNST	Picture Vehicle Coordinator.	FRANK DOCKHORN
SFX Breakaways Foreman	MARCEL CASPERS	Picture Vehicle Mechanic.	MARCO RUPRECHT
SFX CAD Designer	CARSTEN WOITHE	Picture Vehicle Wranglers.	FABIO BECKER
SFX Senior Set & Workshop Tech.	MARCUS PREUSSING		JULIAN EHMER
SFX Senior Set Tech	MICHAEL LUPPINO		JOHANNES JUSTUS WILCKEN
SFX Senior Workshop Techs	RUAN LIEBENBERG		
	JEROME HENDRICKS		
	VASSILY RINQUEST		
SFX Set Tech	MONTY PLOCH		
SFX Bickers Techs	CHRIS WRAGG		
	IAN KEENS-SOPER		
SFX Assistant / Storeman	ANDREAS HERBERG		
SFX Buyer.	THOMAS FRIEDRICH		
Key Grips	DARREN "DUTCH" HOLLAND		
	MICHAEL MÜLLER		
Best Boy Grip	JAMES SAMS		
Dolly Grips.	PHIL KENYON		
	AARON MCDONAGH		
	HANS HELLNER		
Grips	JAN HAGEN		
	MATTHIEU ROUSSAUX		
Digital Imaging Technician	MICHAEL-PHILIPP STIEBING		
Data Manager	CORY SCHULTHIES		
Script Supervisor.	SABINE ZIMMER		
Production Coordinator.	ROSH KHODABAKHSH		
Production Secretary.	JOHANNA DATHE		
Key Second Assistant Director	TOM EDMONSON		

BRAZIL UNIT

Producer.	JULIO UCHÖA
Production Manager	BRUNO LOUREIRO
Director of Photography	DANTE BELUCCI
Production / Location Assistant.	RAFAEL BECHLIN
Camera First Assistant.	MIGUEL LINDENBERG
Camera Second Assistant.	LINCOLN SANTOS
Location Manager.	FLAVIA SANTOS
Digital Imaging Technician	ILYA AKIYOSHI

MARVEL STUDIOS

Head of Business & Legal Affairs DAVID GALLUZZI
VP Business & Legal Affairs RYAN POTTER
Production Attorneys HILARY JAY
RACHEL VIGNEAUX
Business Affairs Coordinator KYANA FAZELI
Script Clearances Executive ERIKA DENTON
Product Placement Executive JULIE A. KELLER
Credits Executive JEFF WILLIS
Head of Production Finance CHRIS MCCOMB
Production Accountant KATHY MATTES
Post Production Accountants ERIC CHOMYN
AMANDA LAM
Managers - Physical Production DAWN CLOUNCH
ALEXIS AUDITORE
Development Assistant RICHIE PALMER
Production Assistants ELIOT LEHRMAN
ZOIE NAGELHOUT
Office Manager LAURA REMINGTON
Warehouse Supervisor DANNY BROWN
Post Production Executive JESSE TORRES
VP Franchise Creative & Marketing DAVE BUSHORE
Franchise Creative & Marketing Executive SARAH TRULY BEERS
Development & Franchise Executive WILL CORONA PILGRIM
Franchise Creative Content Manager CORINNA VISTAN
VP Technical Operations RANDY MCGOWAN
VPs Global Partnerships STEPHANIE COHEN
MINDY HAMILTON
Chief Technology Officer SEAN FLYNN
Technical Operations Executive EVA PRELLE DEBOSE
Technical Operations Manager ROMANA SAMARITANI
Post Production Coordinators JENNIFER BERGMAN
SUE-ELLEN CHITUNYA
Digital Operations Manager BRYAN PARKER
Production Asset Manager ELENI ROUSSOS
Production Warehousing & Logistics CHARLES KANTZ
Marvel Digital and Technical Operations
JORDAN BROE PERCIVAL LANUZA
MATT DELMANOWSKI VINCENT C. GARCIA
JIM VELASCO ANDREW STARBIN
ARNDREA LEWIS ANDREW REIBER
Marvel IT Support
JIM ELY WILLIAM GRAVER
JEFF HARPER BEN SEO
JUSTIN YUKON KARTIK DEO
APISAK PHETPRASIT BRIAN MARSHALL
CHRIS MURRAY WILLIAM CHANDLER
Marvel Security Team MATTHEW SLATOFF
BARRY CURTIS
RAYMOND ROJAS
CARA CHOOLJIAN

With Special Thanks to

ED BRUBAKER
JOHN BUSCEMA
STEVE DITKO
STEVE ENGLEHART
MARK GRUENWALD
KEV HOPGOOD
BOB LAYTON
KENNY MARTINEZ
MARK MILLAR
CHRISTOPHER PRIEST
MARK TEXEIRA
JOHN BYRNE
GENE COLAN
KIERON DWYER
STEVE EPTING
DON HECK
LEN KAMINSKI
LARRY LIEBER
DAVID MICHELINIE
STEVE MCNIVEN
DON RICO
ROY THOMAS

WALT DISNEY STUDIOS

EVP Marketing ASAD AYAZ
EVP Marketing FRANK CHIOCCHI
SVP Creative Film Services JOHN IBSEN
GM - Digital Studio LEON SILVERMAN
VP Technology MICHAEL JEDLICKA
VP Client Services STEPHEN SWOFFORD
Client Services Managers SAL VALLETTA
DAWN BIRO
Client Services GRETCHEN BURNTON
Filmmaker Services SHANNON WYNNE
VP Global Publicity RYAN STANKEVICH
VP Sound Post Production BRIAN SAUNDERS
Avid Engineering GABRIEL B. LARA
GABRIEL PEREZ
STEVE POTTER
BRENT KOETTER
Supervisor - Projection Engineering KEVIN ROSENBERGER
Post Production Engineers FRANCISCO J. PAREDES
VAN LUONG
ERIC NEUFELD

STUDIO BABELSBERG

Production Executive Locations MARKUS BENSCH
Production Executive SONJA B. ZIMMER
Business Affairs KATJA HÖRSTMANN
Assistant to Mr. Molfenter MARIE WILDENHAIN
Assistant to Mr. Fisser & Mr. Woebcken JENIFÈRE NIESCHMIDT
Financial Controller WOLFGANG SCHWEDLER
Accountant MARGIT JÜTZ
Head of Art Department MICHAEL DÜWEL
Head of Publicity EIKE WOLF
Publicity BIANCA MAKAREWICZ
Legal Counsel UNVERZAGT VON HAVE
DR. ANDREAS PENSE
DR. GERO BRUGMANN

Visualization by

THE THIRD FLOOR VISUALIZATION STUDIO

Previs Supervisor AUSTIN BONANG
Asset Lead HUNT DOUGHERTY
Editor KRISZTIAN MAJDIK
Previs Creative Supervisor CHRIS EDWARDS
VP of Production KERRY SHEA

Head of Finance.....	ALLIE KOPPEL	ABEL MILANES BETANCOURT	TC HARRISON
Previs Production Managers.....	CHARLOTTE NELSON MAUDE LEWIS	DOUGLAS MOORE THADDEUS PARKINSON	TIM ODELL JIM VAN ALLEN
Previs Production Coordinator.....	LISA KLEIN	HOWIE WEED	
	Previs Artists	CG Sequence Leads	PONTUS ALBRECHT

DANIEL HEDER	SHOGHI CASTEL DE ORO		AARON BROWN
ANDY BLOCH	DAVID BOHORQUEZ		CHRISTOPHER DOERHOFF

TONY CABRERA	GREG BREITZMAN		Digital Artists
STEVEN LO	PHILLIP MINTER	FRANCOIS ARSENEAU	NICOLE ASHFORD
ANDY LONG	PAUL BERRY	GURAY AYAOKUR	JOE BAILEY
RYAN SCHUBERT	PAUL HOPKINS	KATHARINE BAIRD	LEIGH BARBIER
BEVEN CARNES	SCOTT HANKEL	JEAN-PAUL BEAULIEU	JEFFREY BENEDICT
JESSE SUGARMAN	EDUARDO FRANZ	DUNCAN BLACKMAN	ADAM BLANK
MARIANNE BELL	JOHN HASBROOK	NICHOLAS BOLDEN	DAVID BOWMAN
KEITH MATZ	ANDREW HONACKER	TODD BOYCE	PATRICK BRENNAN
GUSTAV SUGUIMOTO	VIKI AMORES	LUKE BYRD	DANIELA CALAFATELLO
JON BALDWIN	JOSEPH CIVITATE	GENEVIEVE CAMILLERI	DERRICK CARLIN
HIROSHI MORI		CHARMAINE CHAN	ARREV CHANTIKIAN

VISUAL EFFECTS AND ANIMATION

ILM Visual Effects Supervisor	RUSSELL EARL	PETER DAULTON	DEXTER DAVEY
ILM Animation Supervisor.....	STEVE RAWLINS	PETER DEMAREST	NATASHA DEVAUD
ILM Visual Effects Executive Producer	JEANIE KING	MATHIEU DI MURO	YANN DUPONT
		ERIC DURANTE	C. MICHAEL EASTON

Visual Effects and Animation by
INDUSTRIAL LIGHT & MAGIC
A Lucasfilm Ltd. Company

Visual Effects Producer	KATHERINE FARRAR	DAN FINNEGAN	SHINE FITZNER
Visual Effects Associate Producer	RUSSELL LUM	JORDAN FLANAGAN	JESSE FLORES
Associate Animation Supervisors	CEDRIC LO JAKUB PISTECKY	CAMERON FOLDS	CARL FREDERICK
CG Supervisors.....	JOSE BURGOS PATRICK CONRAN	LUDOVIC FREGE	MARTIN FURMAN
Compositing Supervisors.....	FRANCOIS LAMBERT JEAN LAPOINTE	ANDY GARCIA	ANGELA GIANNONI
Layout Supervisor.....	TIM DOBBERT	MARIA GOODALE	DAVID GOTTLIEB
Digital Model Supervisor	BRUCE HOLCOMB	YAIR GUTIERREZ	JEAN-DENIS HASS
Texture Supervisor	ELBERT YEN	CHRIS HAMILTON	DAE HAN
Creature Supervisor.....	AARON GREY	GILES HANCOCK	JEFF HARKNESS
Generalist Supervisors	SHANE ROBERTS JOHAN THORNGREN	CLAIRE HARRISON	JEFF HATCHEL
Lighting Supervisor	JEREMY BLOCH	JAMIE HAYDOCK	TREVOR HAZEL
Additional Supervision.....	DAVID MARSH	NILES HECKMAN	JESSICA HEE
Effects TD Supervisor.....	ALEXIS HALL	SARAH HEMBERGER	WENDY HENDRICKSON
Digital Paint & Roto Supervisor	LANCE BAETKEY	ELOISA HONRADA	MARK HOPKINS
Visual Effects Concept Artist.....	RUSSELL STORY	BRAD ISDRAB	JIRI JACKNOWITZ
Visual Effects Editor	NIC ANASTASSIOU	ROBERT JACKSON	ALEXANDER K. LEE
Visual Effects Production Manager.....	KAREN KELLY	PATRICIA KAVANAGH	NICOLE KEANE
CG Look Development Leads	JEREMY GOLDMAN KEVIN REUTER	MARK KEETCH	LAURA GOODE KILLMASTER

CG Lead Artists

CHRISTOPHER BALOG	RHYS CLARINGBULL	ANTHONY KRAMER	BARRY KRIEGSHAUSER
MARCO DI LUCCA	CONNY FAUSER	KIMBERLY LASHBROOK	SIMON LECAVALIER
KUNAL GHOSH DASTIDER	EBRAHIM JAHROMI	EUISUNG LEE	MEGAN DOLMAN LEWIS
STEPHEN KING	DAN MAYER	CHRISTINE LI	KEITH MACGOWAN
JASON MCKEEMAN	FREDERIC MEDIONI	SAL MALIK	FREDRIK MANNERFELT
		DAVID MANOS MORRIS	SHAWN MASON
		WILL MCCOY	BEN MCEWAN
		LEE MCNAIR	JAMES MCPHAIL
		HERNAN MELZI	TORY MERCER
		AUGUST MEREDITH	BRANDON MILETTA
		MELISSA MULLIN	DOMINICA MYLES
		ROHIT NAYAK PHILIP NEGROSKI	SEBASTIAN NESS
		YOONSEE NG	DANIEL NORLUND
		ALEX OUZANDE	GUPREET PANNU
		VINCENT PAPAIX	HENRY PENG
		CHRISTINE PETROV	VAN PHAN

NAVIN PINTO	SERGIO PINTO	MATTHEW LAUSCH	CHRISTOPHER MARLETT
ALEXANDER POEI	KONSTANTINOS PONTIKIDIS	MICHAEL MUELLER	ROBERT QUEENIN
DANIEL POST	BRETT PURMAL	BRENT SEGURA-BOWERS	KIRK SHIMANO
TONI PYKALANIEMI	JAY RENNIE	JOHN TRAPPEY	DAVID ZBRIGER
FLORENT REVEL	MICHAEL RICH		
JESSICA RIEWE CHANCE	TAVIS ROBERTS		ILM Executive Staff
STEPHEN ROBERTSON	LOREN ROBINSON	KHUYEN DANG	RANDAL SHORE
FRANCISCO RODRIGUEZ	AMANDA RONAI	JESSICA TEACH	AMBER WONG
ROBERT ROSSELLO	VICTOR SANCHEZ		
JAKOB SCHMIDT	ERIC SCHWEICKERT		Additional Visual Effects by BASE FX
TANNER SCOTT	RENE SEGURA	HARRY LAM	JOSH LU
BEHNAM SHAFIEBEIK	PAUL SHARPE	GUO YANG	JIA FEI
TAYLOR SHAW	AMY SHEPARD	CAO XIAQING	FENG ZHE
ZIAD SHUREIH	NIC SIEVERS	JIAO JING	LUI HANLIN
ROBERT SPANIOLA	VEARA SUON	QIAO SHUYI	WANG HE
TOM SZENHER	ALEKSANDER SZKUDLAREK	XU CHAO	ZHANG MINGMING
ALEX TANG	AMY TAYLOR	MANUEL ALMELA	SOPHIA ZHANG
JEAN-YVES TEILLET	BLAINE TODERIAN	SUN DAPENG	LIU XIAOQI
MARIE TOLLEC	SHAHIN TOOSI	CHEN DANNI	GUO BIN
KEN VOSS	MICHAEL WANG	LEI JIEZHOU	LIU HEPENG
DANIEL WARREN	DAVID WASHBURN	QIN YAO	WANG JIECHENG
TALMAGE WATSON	HAILI WELLS	XU RUI	ZHANG RANHAO
COLIE WERTZ	RYAN WESTON	JONATHAN CHAO	JIANG WENJUN
AARON WILSON	WADE WILSON	WANG LU	EDWARD SPENCER
SAI WIN MYINT OO	NORA WIXOM	CHENG YUANTONG	GUO FENG
STEPHEN WONG	JOE WOODWARD STEVENSON	LI LINZONG	LIU MENG
GUSTAVO YAMIN	JIHYUN YOON	QIN ZIYI	WANG LIJIAN
HEIDI ZABIT		XU XINXIN	ZHANG YAJUN
		TING LO	WANG CHANG
Associate Production Manager	ALEXIS FORNI	SUN YICUN	LING YING
		CHI YIXIANG	GUO WEI
	Production Coordinators	LI YAN	LIU YULONG
		RUAN HAO	WANG LIN
KELSEY DAVIDSON	KARIN JOHNSON	YAN YAN	ZHAO XIAOHU
MELODY MEAD	ALLY MILLER	NICK BARNES	GAO YUAN
REBEKAH NOULLES	ERIC WAHLSTROM	YUAN HAOQIANG	QI XIAOXIAO
KIM WASSON	CORIE ZHANG	CHIN CHEE CHEAH	HAN XIAOYU
		LI ZIYANG	LIU ZHENG
	Production Assistants	STIAN HALVORSEN	WANG YANSHUO
KEITH ANTHONY-BROWN	COLIN DUFFY	YANG DI	ZHEN JIANPENG
ROB FARAC	NICHOLAS JOHNSON	TONY COMO	PENG XIALONG
TIINA KIVELA		JIA YUNPENG	TAO CHANGJUN
		CUI CHEN	HAO JIANYONG
	Production Support	LIANG TENGLONG	MEI JIANFENG
FLORENCE BOUCHARD-LEPAGE	CATE CELSO	SU PENG	WANG YILE
LISA CHERRY	MELISSA DE SANTIS	YANG FAN	ZHOU ZHE
KAARI GERBER	JESS HARDY	TIFFANY WU	BING NAN
BRENDA HUEY	JONATHAN HUTCHINGS	LIU XIAOBO	BI QIUSHI
JENNIFER JIGALIN	SPENCER KENT	FAN CHAO	JI YULING
MAX MALIGA	JOANNE MCCUAIG	LIN JUNYI	PRATHAP SEKAR
YVES METRAUX	CASSANDRA NELSON	SUN GANG	XIE ZHAOYANG
ERIK PAMPEL	JAYNE PONG	YU JIA	ZHU KEYAO
HANNA PRICE	BEN VILLANUEVA		
TREVOR WALKER			
			Additional Visual Effects by VIRTUOS
	Technology	KRISTIAN PEDLOW	DUONG TRANH TAM
ALEX CASTILLO	THOMAS CHAN	DUONG VIET HOANG	NGUYEN THI THIEN VAN
KEVIN CLARK	BRICE CRISWELL	NGUYEN TRAN DUY TRUNG	PHAN THIEN BINH
MICHAEL DIPPERY	GRANTLAND GEARS	TRAN YEN PHUONG	
MARY HINMAN	PETER HRICAK		
CHRISTOFFER HULUSJO	EDWARD JONES		

Visual Effects and Animation by METHOD STUDIOS

Visual Effects SupervisorGREG STEELE
 Senior Animation Supervisor KEITH ROBERTS
 Visual Effects Producer KAREY MALTZAHN
 Digital Supervisors CHRIS KENNY
 AREK KOMOROWSKI
 CG SupervisorsPETER CLAES
 JONATHAN VAUGHN
 FERNANDO ZORILLA
 Compositing SupervisorsCARLO MONAGHAN
 BRANDON NELSON
 Concept DesignerMING PAN
 Animation SupervisorDANIEL MIZUGUCHI
 Animation LeadAARON SCHULTZ
 Senior Rigging & Tech Anim SupervisorSIMON YUEN
 Rigging & Tech Anim SupervisorRYAN J. ROGERS
 FX Lead MANUEL TAUSCH
 VFX Digital ProducerCHELSEA KAMMEYER
 VFX Production Manager LAURA ALDRIDGE
 VFX Editorial RACHEL LITZ
 RACHEL MCPHERSON
 Lighting Leads MIKE BORGSTROM
 RUBEN FLORES
 NATHANIEL SHAW
 Compositing LeadsANDREW BROOKS
 ANTHONY PECK
 ALEKSANDRA SIENKIEWICZ
 Tracking SupervisorsPETER HART
 FABIO ZAPATA
 Roto / Paint SupervisorsGAYANATH DAYASUNDARA
 ANASTAZJA KAROLEWSKA
 STEPHANIE SWEENEY
 VFX Coordinators
 JAROD BIRNIE-BROWNE JAMIE LEE ERICKSON
 KAT GREENE ZOE KETCHESON
 KATHARINA NIMMERSVOLL KRISTIN PATTERSON
 WAHID IBN REZA CHAU TONG
 JAMES YATES

Modelers

LESAK BUNUPURADAH CHRIS DIPAOLA
 HARLAN GALER SCOTT KASSEKERT
 PATRICK KILCHER KYEYONG PECK
 CHAD ROEN DOUG F. WOLF

Texture Artists

JAMIE BOWERS BEN NEALL
 BRIAN RIPLEY

Animators

CHRISTOPHER BARSAMIAN
 ANDREW CHANG
 BO HWANG
 MICHAEL A. MURDOCK
 JORDAN MILLER
 DANIEL PATTERSON
 FLOYD RAYMER
 BRAD SHARE
 RAN SIERADSKI
 LISA WANG
 FREDDY BURGOS
 JORDAN HARRIS
 KOLBY KROOK
 BÉRANGER MAURICE
 SAMIR PATEL
 CHRIS PERKOWITZ-COLVARD
 JAY ROXAS
 AMY SENDON
 JYE SKINN

Rigging & Technical Animators

LYNDESEY HORTON GERRY HSU
 NELSON MIRANDA PONMUDI CHIDAMBARAM POYYAMOLI
 COBOL YU D'LUN WONG
 CHARLES MINGQUAN ZHOU

FX Artists

JORDAN CARIO JOHNSON CHUANG
 RYAN COSTER ARTHUR GRAFF
 MORITZ HAUSLER DIANA YEWON KIM
 TONG LIN SEBASTIEN MARSAIS
 JIE MENG JEONGYEON SON
 DONNA WY TANG VLADISLAV TUSHUVSKIY

Lighters

TONY ALEXANDER WEVERTON ALVES
 JAN PAWEL BLUMCZINSKI JEAN CHOI
 KRISTEN EGGLESTON ALASTAIR FERRIS-LEAK
 DAVID GODWIN DANIEL LEUNG
 GRIGORI JILIBA CHRISTIAN KRAGH
 SANGHUN KWON DONNA LANASA
 DAN LAZAROW DAVID LO
 STEPHEN LUNN QUAY MIMS
 PATRICK NANTON AMBER NG (YINGQI WU)
 ANDREW QUAN RAYMOND RIBARIC
 SEAN RIVET BEN SARTORY
 DANIEL TAPIA MATS ULLBERG

Matting Painters

MARC ADAMSON ONESIMUS NUERNBERGER
 M.J. SARMIENTO MARCOS SHIH

Compositing Artists

DANIEL CHIRWA DAN COBBETT
 LOUIS CORR SHAOZHUO CUI
 RUDYARD CRETENET IVY DEPIES
 ARON GALABUZI VIVEK GAUR
 NICHOLAS GAUTHIER ITAY GREENBERG
 HEATHER FETTER LAURA HILL
 MEGUMI KANAZAWA GUSTAVO KASAI
 KARTHIK KESIRAJI ALVIN KEUNG
 NICHOLAS KIM FRANZ KOL
 MICHAEL LIV PHILIP LUECKE
 JOSH MCLAUGHLIN DANIEL MEIJA
 ARTEM PALCHEVSKIY VASHO PEKAR
 CHRISTINE PETERSON KEITH RICHARDSON
 RAPHAEL SANTOS WERNER TEN HOEVE
 MAURICIO VALDERRAMA JR. EVAN WEN

Rotoscope, Prep and Matchmove Production

ADAM BARDE
LEE XING YOU
KEDAR JOSHI
AKASH ROY
VIVEK PUNDIR

JATIN BHAVSAR
AKANSHA PILLAI
NONIS MARIA NICOLE
KUNDAN JHA

SAGAR GHADGE
KENNETH CHUA

YORDAN PETROV

CG Effects Artists

ALEXANDER HARTWIN
MARCO MANZINI
FABIO CERRITO
ANDY GUEST
MAXIM FLEURY
FERNANDO BENITEZ
CHARLIE BANKS
NORI FUKUDA
GLEN SWETEZ
CHRISTOPHER HIESS
ROBIN KONIECZNY
HOVIG ALAHAIDOYAN
CORI CHAN
RONALD CHEW
LAILOK CHAU
ELISENDA FAUSTINO
TOBIN BRETT
LOUIS MANJARRES
TOM BRACHT
SULLIVAN RICHARD

EVIRIM AKYILMAZ
ALEXANDER KIRK
MATTHEW FLICKER
FEDERICO FRASSINELLI
ANTHONY WONSOFF
MICHAEL PARKER
FINELLA FAN
CHRIS BACON
PASQUALE RIEFOLI
HAYDEN BARNETT
CHRISTOPHER SWEET
ROLAND YEPEZ
JEFFREY KASUNIC
DANIEL GOODWIN
SCOTT PALLEIKO
LAUREN GARCIA CARRO
ERIC SMITH
VLADIMIR MINGUILLO
PAUL BRANNAN

Compositors

ADRIANO CALAFIORE
MICHELLE GOH
JOEL AGUILAR
ANDREAS KREIN
PAUL STIRLING
KLAUDIJA CERMAK
ANTONIO RODRIGUEZ DIAZ
SAM REED
MARKO MILICEVIC
EWOUUD HEIDANUS
TONY LYONS

FRANCESCA DARE
ALEXANDRE BAIN
PATRICK BURKE
JOHN PECK
ANDREW FENSOM
RADOST YONKOVA RIDLEN
MANUEL PEREZ
ATYEB MUNEEER
SHAIENDRA PANDEY
MICHAEL QUEEN
JOHN O'LONE

Rotoscope, Prep and Matchmove Artists

ALVIN CHIA
SANDEEP CHAUDHARY
KSHAMA MADHAK
AWADHUT JOSHI
SHAKEELHABIB REHMAN
LEE JIA MIN
CEDRIC LING
SUDARSHAN PAHELWAN
MILAN MADHURI
DEEP MUKHERJEE
TAN ZHENG WEI
NICK CHIANG
FIRDAUS AB LATIF
WAYNE LIM
RAMACHANDRA PRABHU
HIMANSHU MEENA
YOUNG JIE WONG

KENZO TEE
ASHISH PANDEY
SANDIP KARMAKAR
LAM XIN YING
ALEX MACIERA
STEPHEN FELTHAM
MICHAEL TAN
DAX CHEW
SUNEELUMAR PALLA
MOHIT TRIPATHI
EBIN THOMAS
VIJAY PATIL
OM PARAB
GENGTONG NEO
WONG YONG JIE
SACHIN DEOKAR
K N RAJARAJAN

Visual Effects by LUMA PICTURES

Executive Supervisor PAYAM SHOHADAI
Executive Producer DIANA GIORGIUTTI
Senior VFX Supervisor VINCENT CIRELLI
Senior VFX Producer STEVEN SWANSON
VFX Producer MICHAEL PERDEW
Associate VFX Supervisor JARED SIMETH
Sequence Supervisor BRENDAN SEALS
Digital Effects Supervisor JUSTIN JOHNSON
Animation Supervisor RAPHAEL A. PIMENTEL
CG Supervisors ANDREW ZINK
ODED RAZ
PAVEL PRANEVSKY
2D Supervisor ALEXANDRE CANCADO
Digital Production Managers CATHERINE HUGHES
JUSTIN PORTER
ASHLEY BETTINI
Technical Coordinators DANIEL KEPLER
ANDREW KALICKI
Digital Coordinators COLE DARBY
AUSTIN BAKER
SHELDON NEILL
BETH SENN
TIMOTHY BOND
Junior Production Coordinator CELINE HAM
Head of Business Relations LINDSAY HALLETT
Bidding Associate KATRYNA SHATTUCK
Junior Lighting TD GREG ZDUNEK
Lead Lighter / Compositor JAMES WATERSON
Senior Compositor MICHAELA DANBY
Senior Lighter / Compositor ROB SEATON
Lighter JOHANNES GROSS
Junior Lighters / Compositors JONATHAN HARKES
DEREK SPRIGGS
WILL LOVETT
Junior Compositors ARNAUD MICHANOL
YOUNGUCK HA
Digital DOP LUCAS POZZEY
Design Supervisor LOIĆ ZIMMERMANN
Concept Artist ABE TARAKY
Lead Model / Texture ANTHONY GRANT
Junior Model / Texture SEAN MULQUEEN
SICHEN ZHANG
Look Development / Lighting Artist DAMIR FILIPOVIC
Lead Tracking / Matchmove LENNY GORDON
Tracking / Matchmove JOSUE ARIAS
KEVIN BOLIVAR
Character TD Supervisor THANAPOOM SIRIPOPUNGUL
Character Rigging TD MARCOS D. ROMERO
Lead Animators MARCO CAPPARELLI
MATTHEW STOYAKOVICH
Senior Effects TD JOHN CASSELLA
Effects TD JACOB SANTAMARIA
KARL ROGOVIN
Lead Roto / Paint CAMERON SORGI
Pipeline Supervisor CHAD DOMBROVA

Character TD.....CHRIS HOGSTEAD
FX ArtistsHOWARD MARGOLIUS
DAN WARDER
RUBEN BAUTISTA
Lead Composer.....MICHELANGELO NERI ORLIANI
Paint and Roto ArtistsGREGORY KALAITZIS
GEORGE DOUGLAS
Matchmove Artists
MATT BOYER ROBERT NZENGOU-TAYO
MINAL MISTRY AMY FUREY
HAYLEY ADAMS
Lighting Artists
VINCENT TECHER ARVID SCHNEIDER
PETER AVERSTEN JUSTAS GIEDRAITIS
Compositors
ALEX WEBB VENETIA PENNA
ANDY KINNEAR SULE BRYAN
FRANCESC DONAIRE JASON SUMMERSGILL
BEN SIMONDS DIOGO FERNANDES
RYAN TATUM
Data Operators
DAVID STEED ANDREW LEIGHTON
SCOTT WAKEFORD PRABHDEEP SINGH BIRDY
Development Team
JOHAN WALFRIDSON WILLIAM MARSHALL WILKINSON
DON BOOGERT MICHELE SCIOLETTE
ALEXANDER SAVENKO
Technical Support
CHRISTIAN PERSCHKY RICHARD GARNISH
CLIVE HAWARD ANATOLY VLADIMIROV
NIKHIL GHOORBIN
Studio Support
COURTNEY VANDERSLICE-LAW DAN PETTIPHER
CAROLINE GARRETT SASHKA JANKOVSKA
NATALIA RODINOVA JONATHAN JACK
Visual Effects by CANTINA
VFX Supervisors.....STEPHEN LAWES
ALAN TORRES
Executive Producer.....SEAN CUSHING
VFX Producer.....DONNA CULLEN
Designers.....SANG YUP KIM
SHAWN LEE
SANG YOUB SHIN
VFX Artists
JULIANNE DOME AARON EATON
MATT EATON JAY GRUNFELD
JENNIFER KENNEDY FERNANDO RAIGOZA JR.

Visual Effects by SAROFSKY

Visual Effects by ANIMAL LOGIC

VFX Supervisor.....PAUL BUTTERWORTH
VFX ProducerJASON BATH
CG Supervisor.....RICHARD SUTHERLAND
Compositing Supervisor.....AARON BARCLAY
VFX CoordinatorTU NHI LAM
Lead Artists.....VAUGHN ARNUP
CHRIS DAVIES
PAUL WAGGONER

Digital Artists

KEVIN BAKER RYAN BASA
LARA COLLINS JAMES B. DUNLOP
ANNA FRASER RODRIGO RIBEIRO GUIMARAES
CHRISTIAN EPUNAN HERNANDEZ STEVE HUBBARD
JAMES MCCARTHY JONATHAN RAVAGNANI
MATT ROE RICHARD SKELTON
MITCHELL WOODIN BEN WOTTON

Visual Effects by CRAFTY APES

VFX Supervisor.....TIM LEDOUX
Digital Effects Supervisor.....ROBIN GRAHAM
Visual Effects Coordinator.....ADAM PERE
VFX Producer.....JASON SANFORD
Compositing Supervisor.....MARK LEDOUX

Digital Compositors

THUY LE GREG WADSWORTH
FIIFI AGGREY BRYAN HAINES
JOSH STEVENS BLAKE GOEDDE
JOSH BAILOR STEVE DINOZZI

CG Artists

MATT FOLEY SEAN POLLACK
JASON YANOFKY BRANDON YOUNG

Visual Effects by IMAGE ENGINE DESIGN INC.

VFX Supervisor.....ROBIN HACKL
VFX Executive Producer.....CHARLENE EBERLE
VFX Associate Supervisor.....JOAO SITA
Asset Supervisor.....BARRY POON
Matchmove Supervisor.....MARC JONES
Production Managers.....ANITA HO
ANNA WINTERS
Visual Effects Editors.....TED PROCTOR
DON BRIGGS
Concept Artist.....ROB JENSEN
Production Coordinator.....TERESA BERUS
Technical Support.....LORENZO PIERFEDERICI
MICHAEL KESSLER

Digital Artists

RYOJI FUJITA BEN ALEPKO
DEAN MANGION ASHLEY NAGY
DEVIN STOUTLEY TRACEY MCLEAN
CAMERON WIDEN JANE CHEN
SUCHITRA KESHRI JAROSLAVA CHALASOVA
TY SHELTON DANIEL DUWE
NOAH HAMDAN ADRIEN FLANQUART
MATHIAS LAUTOUR

Visual Effects by TECHNICOLOR VFX

VP VFX / VFX Supervisor DOUG SPILATRO
VFX Executive Producer TRICIA PIFER
VFX Producer MARIE RHEINSCHILD-JORDAN
VFX Junior Producer DAVID LYONS
VFX Senior Artist EROC MORALLS

VFX Artists

CASEY ALLEN CLARK PARKHURST
ELI JARRA JUAN ALVAREZ
MICHAEL ROSS-LANG

Visual Effects by CAPITAL T

Visual Effects Supervisor JAMIE HALLETT
Executive Producer LINDSAY HALLETT

Visual Effects by EXCEPTIONAL MINDS

Digital Intermediate by TECHNICOLOR

Finishing Artist CHARLES BUNNAG
Associate Finishing Artists GRAY MARSHALL
DAVID FRANKS
Senior Finishing Assistant JUAN FLORES
Finishing Assistants KEVIN RAZO
RON LEIDELMEIJER
VP Theatrical Picture Operations TIM BELCHER
Senior Finishing Producer MIKE DILLON
Assistant Finishing Producers BRANDIE KONOPASEK
LAURA HOLEMAN
Senior Finishing Editor BOB SCHNEIDER
Finishing Editor CARRIE OLIVER
Sales Executive MICHAEL MONCREIFF

3D Conversion by STEREO D

Stereo Producer STEVEN CROWE
Senior Production Supervisor RYAN FISK
Asset Producer MICHAEL ANDERS

Finaling Supervisors

RUSSELL R. MCCOY PRASANNA KODAPADI
BRIAN SCHULTZ SIMON KERN
DAVID PHILLIPS GOKUL NIVRUTTI MAHAJAN
Depth Supervisor ROY MANN
Element QC Lead LES FOOR
Senior Element QC Coordinator CARA HINDLEY
Production Coordinators LOUIS POLAK
PADMA SURYAKANT SWAMI
PRADYUMN SHISODE

Roto

RAJEEV KUMAR MOHANTY SHAKTI SAMANT SINGH
KASHIF HUSSAIN SOMNATH KAKULDE
DEEPAK PANDURANG LONKAR MUKESH RATHOD
ASMA SUJAUDDIN MULLA RISHIKESH KOWSHIK
SUBODH SHOUCHE RAVISH KUMAR

Depth

BANPREET SINGH DEBAYAN HALDAR
UMESH JOGLEKAR BIRENDRA PRATAP SINGH
SANTOSH BHIMRAO JADHAV AMIT RAJ PAWSHEKAR
SUSHIL SHAHI SWAPNIL ASHOK MESTRI
SANDEEP RATHORE

Depth Manager JESSICA SHARP
Stereographer EMMA WEBB
Stereo Supervisors PRATEEK KAUSHAL
BRAD DARROW
Line Producers CHRIS TREICHEL
KRISHNA PRASAD
Ingest Manager TIM JOHNSON
Roto Manager MATTHEW GILL
Finaling Manager REBECCA KRAMP
Final QC Lead CHRIS MYERCHIN

Finaling

SANTOSH K. KATKAR ANIT AMAN
ANIL ANKATHI PRAVESH BHOYAR
OM G. KANGONE KRISHNA D. SINGH
RAHUL CHAUDHARY SHAILESH DHAWADE
Post Production Manager DEREK N. PRUSAK
Senior Editors RAFI TSM
PRAVEEN KUMAR LAKKARAJU
Assistant Editor EMILY MASON
Pipeline Support Supervisor CHRIS MONTESANO
Pipeline TD NICK SWARTZ
Ingest / Delivery Operators REBECCA ANDERSON
LEILA TILGHMAN
VACHAGAN SUKIASYAN
JAKE DEE-MCKOY
International Production PANKAJ KUMAR SINGH
SHAILESH SHEGAONKAR
DEEPAK KUMAR TEWATIA
GAURAV TOMAR
SHALINI GAUTAM

3D Conversion by PRIME FOCUS

Senior Stereo Supervisor RICHARD W. BAKER
Senior Producer VALERIA ANDINO
Stereo Supervision MARK BRZEZICKI
BARRY O'BRIEN
JIMMY PHILIP
ROHAN TIRKEY

Stereo Production

HIMANSHU AJMERA	SAVIO CRUZ
VINAY DAS	DIXA DESAI
VIKRAM DHARANKAR	RICHARD EDWARDS
RAKHI GHOSH	PARMINDER GOYEL
GOURAV GUPTA	DAN HOGG
MANU JAIN	PIYUSH JAIN
BINOY THOMAS JOSEPH	DEEPALI KETKAR
ROMI KIRAN	DEVESH KUMAR
SUBHADIP MALAKAR	LEWIS "SONNY" MENGA
NARENDRA MOOND	RAMEEZ MUKADDAM
VARION PAREIRA	CHRIS PRESTON-BARNES
RICHARD PRING	OMKAR RAHATE

Post-Production Sound Services by SKYWALKER SOUND
a Lucasfilm Ltd. Company - Marin County, California

Sound Designers.....	DAVID C. HUGHES NIA HANSEN
Sound Effects Editors.....	JOSH GOLD J.R. GRUBBS JEREMY BOWKER
Dialogue Editors.....	CHERYL NARDI STUART MCCOWAN RYAN FRIAS
Foley Editor.....	JACOB RIEHLE
Assistant Supervising Sound Editor.....	STEVE ORLANDO
Assistant Sound Editors.....	SAMSON NESLUND DEVON KELLEY
Additional Re-Recording Mixer.....	NATHAN NANCE
Foley Artists.....	JOHN ROESCH SHELLEY RODEN
Foley Mixer.....	SCOTT CURTIS
Assistant Re-Recording Mixers.....	TONY VILLAFLORE DANIELLE DUPRE
Engineering Services.....	JAMES AUSTIN
General Manager.....	JOSH LOWDEN
Head of Production.....	JON NULL
Head of Engineering.....	STEVE MORRIS

Final Sound Mix and ADR Recorded at
THE WALT DISNEY STUDIOS
Burbank, California

ADR Mixer.....	DOC KANE
ADR Recordist.....	JEANNETTE BROWNING
ADR Voice Casting.....	JOHNNY GIDCOMB
Additional ADR Facilities.....	SOUNDTRACK NY FORMOSA WEST
Re-Recording Mix Technician.....	STEVE SCHATZ
Re-Recording Engineers.....	ANDY WINDERBAUM RYAN STERN DAN ABRAMS MARK LINDAUER
Dolby Consultant.....	JAMES WRIGHT

Digital Collaboration and Dailies Services by PIX SYSTEM

End Crawl by EXCEPTIONAL MINDS

Main Title Sequence by SAROFSKY

Lead Creative.....	ERIN SAROFSKY
Executive Producer.....	STEVEN ANDERSON
Senior Producer.....	ERIK CRARY
Main Title Designer.....	JOHN FILIPKOWSKI
Visual Effects Supervisor.....	MATTHEW CRNICH
Main Title Editor.....	MICHAEL BURKE
Smoke Artist.....	CORY DAVIS
Junior Smoke Artist.....	MICHAEL BARRY

Dailies by SHED

Managing Partner.....	ERICH JOINER
Digital Workflow Consultant.....	MARC DANDO
Dailies Producer.....	PATRICK READY
Dailies Supervisor.....	STEPHEN CECI
Dailies Colorist.....	SCOTT FOX
Dailies Data Manager.....	JOHN ST. LAURENT
Dailies Engineer.....	MATT WATSON
Digital Workflow Supervisor.....	JAMES EGGLETON

Original Score Composed and Produced by
HENRY JACKMAN

Additional Music By.....	HALLI CAUTHERY ALEX BELCHER
Score Mixed By.....	ALAN MEYERSON
Score Recorded By.....	NICK WOLLAGE
Score Technical Engineers.....	VICTOR OLEGOVICH CHAGA MAVERICK DUGGER
Music Production Services.....	MATTHEW K. JUSTMANN
Orchestrations By.....	STEPHEN COLEMAN ANDREW KINNEY CARL RYDLUND JOHN ASHTON THOMAS
Orchestra Contractor.....	ISOBEL GRIFFITHS
Assistant Orchestra Contractor.....	LUCY WHALLEY
Orchestra Leader.....	EVERTON NELSON
French Horn Solo.....	RICHARD WATKINS
Cello Solo.....	CAROLINE DALE
Music Clearance and Legal.....	CHRISTINE BERGREN
Boys Choir.....	TRINITY BOYS CHOIR
Boys Choirmaster.....	DAVID SWINSON
Adult Choir.....	LONDON VOICES
Chorus Master.....	BEN PARRY
Librarian.....	JILL STREATOR
Score Conducted By.....	GAVIN GREENAWAY
Digital Score Recordist.....	CHRIS BARRETT
Score Recorded At.....	AIR LYNDHURST STUDIOS, LONDON
Studio Manager for Air Lyndhurst.....	ALISON BURTON
Assistant to Henry Jackman.....	SELENA RAZACK
Score Mix Assistants.....	FOREST CHRISTENSON JOHN CHAPMAN
Score Mixed At.....	REMOTE CONTROL PRODUCTIONS
Music Coordinator.....	SHANNON MURPHY

SONGS

TRY TO REMEMBER

Written by Tom Jones and Harvey Schmidt

FINDERS KEEPERS

Written by Xzibit, Demerick Shelton Fern,
Sylvester Jordan Jr., and 21
Courtesy of Extreme Music

PIE JESU (FAURÉ REQUIEM)

Arranged by Robert Henry
Performed by The Atlanta Boy Choir,
Maestro Fletcher Wolfe, Director, Hendricks Coates, Soloist

BONNIE & CLYDE

Written and performed by Spencer Shapeero

I FALL IN LOVE TOO EASILY

Written by Jule Styne and Sammy Cahn
Performed by Chet Baker
Courtesy of Blue Note Records
Under license from Universal Music Enterprises

LEFT HAND FREE

Written by Joe Newman, Thomas Green and
Augustus Unger-Hamilton
Performed by Alt-J
Courtesy of Atlantic Recording Corp. / Canvasback Music
Courtesy of Infectious Music Ltd.
By arrangement with Warner Music Group Film & TV Licensing
By arrangement with BMG Rights Management (US) LLC

Soundtrack available on



**HOLLYWOOD
RECORDS**

This project was completed with assistance from the
Georgia Film, Music & Digital Entertainment Office, a division
of the Georgia Department of Economic Development.

A co-production between
VITA-RAY DUTCH PRODUCTIONS III LLC
and STUDIO BABELSBERG

SPECIAL THANKS

The State of Georgia
The City of Atlanta
The City of Fayetteville
The City of Peachtree City
Fulton, Fayette, & Gwinnett Counties, GA
Dan Cathy
A Better Way Ministries

C&S Film Concierge, LLC

Porsche Cars North America, Inc.

Boisfeuillet Jones Atlanta Civic Center

Clayton State University

Richard B. Russell Federal Building

Lee Thomas

MaryAnn Hughes

Production Services in Iceland provided by Truenorth

Production supported by The Ministry of Industries
and Innovation in Iceland

Australian Post Production Services provided by
Prep Shoot Post Australia

Greenberg Traurig Germany LLP - Stefan Lütje,
Georg von Wallis, and Laura Zentner

MDM Mitteldeutsche Medienförderung

MFG Filmförderung Baden-Württemberg

Leipzig/Halle Airport

Susann Walther

Somerset House

Mayor Kasim Reed

Jenny Cline - Wyndham Peachtree City

Direct Dimensions, Inc.

Gentle Giant Studios

Perception

MIT

Shutterstock

Thinkstock

Getty Images

Framepool

Nimia

Act One Script Clearances

ProSiebenSat.1 TV Deutschland GmbH,
Laura Duennwald and Michael Marx

MSNBC, Kate Snow and Ari Melber

Digital Asset Management Provided by 5TH KIND

Equipment provided by PANAVISION

ALEXA IMAX 65mm cameras and lenses provided by
ARRI Rental and IMAX Corporation

Camera Cranes, Dollies, Remote & Stabilized Camera Systems by
CHAPMAN / LEONARD STUDIO EQUIPMENT, INC.

Filmed on Location at Pinewood Studios, Atlanta

Filmed at Studio Babelsberg



MPAA # 50300



AMERICAN HUMANE ASSOCIATION
American Humane Association monitored the animal action.

No animals were harmed®.

[AHAD #05787]



Produced with the support of



FFF Bayern

Filmed on location in Puerto Rico, thanks to the Commonwealth of Puerto Rico, the Puerto Rico Film Commission and its Film Incentive Program.

www.FilmPuertoRico.com



© 2016 MARVEL

The persons and events in this motion picture are fictitious. Any similarity to actual persons or events is unintentional.

This motion picture is protected under the laws of the United States and other countries.

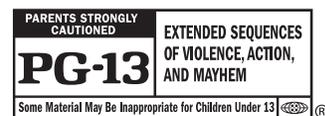
Unauthorized duplication, distribution, or exhibition may result in civil liability and criminal prosecution.



Spider-Man will return



Distributed by
WALT DISNEY STUDIOS MOTION PICTURES





“If we can’t accept limitations, we’re no better than the bad guys.”—Tony Stark

“That’s not the way I see it.”—Steve Rogers

From Marvel Studios comes the highly anticipated “Captain America: Civil War,” the third film in the Captain America franchise and the first film in Phase 3 of the Marvel Cinematic Universe.

Marvel’s “Captain America: Civil War” finds Steve Rogers leading the newly formed team of Avengers in their continued efforts to safeguard humanity. But after another incident involving the Avengers results in collateral damage, political pressure mounts to install a system of accountability, headed by a governing body to oversee and direct the team. The new status quo fractures the Avengers, resulting in two camps—one led by Steve Rogers and his desire for the Avengers to remain free to defend humanity without government interference, and the other following Tony Stark’s surprising decision to support government oversight and accountability.

Based on the beloved Marvel comic book series, first published in 1941, Marvel’s “Captain America: Civil War” stars Chris Evans (“Captain America: The Winter Soldier,” “The Avengers”) as the iconic Super Hero character Steve Rogers/Captain America; Robert Downey Jr. (“Avengers: Age of Ultron,” “Iron Man 3”) as Tony Stark/Iron Man; Scarlett Johansson (“Avengers: Age of Ultron,” “Captain America: The Winter Soldier”) as Natasha Romanoff/Black Widow; Sebastian Stan (“Captain America: The Winter Soldier,” “Black Swan”) as Bucky Barnes/Winter Soldier; Anthony Mackie (“Captain America: The Winter Soldier,” “The Hurt Locker”) as Sam Wilson/Falcon; Don Cheadle (“Avengers: Age of Ultron,” “House of Lies”) as Colonel James Rhodes/War Machine; Jeremy Renner (“Avengers: Age of Ultron,” “Mission: Impossible – Rogue Nation”) as Clint Barton/Hawkeye; Chadwick Boseman (“42,” “Get on Up”) as T’Challa/Black Panther; Paul Bettany (“Avengers: Age of Ultron,” “Iron Man 3”) as Vision; and Elizabeth Olsen (“Avengers: Age of Ultron,” “Godzilla”) as Wanda Maximoff/Scarlet Witch.

The film also stars Paul Rudd (“Ant-Man,” “Anchorman 2: The Legend Continues”) as Scott Lang/Ant-Man; Emily VanCamp (“Captain America: The Winter Soldier,” “Revenge”) as Sharon Carter; Marisa Tomei (“My Cousin Vinny,” “Love the Coopers”) as May Parker; Tom Holland (“In the Heart of the Sea,” “The Impossible”) as Peter Parker/Spider-Man; Frank Grillo (“Captain America: The Winter Soldier”) as Brock Rumlow/Crossbones; and Martin Freeman (“The Hobbit: An Unexpected Journey,” “The Hobbit: The Battle of Five Armies”) as Everett



Ross; with William Hurt (“A History of Violence,” Marvel’s “The Incredible Hulk”) as Secretary of State Thaddeus Ross and Daniel Brühl (“Inglourious Basterds,” “The Bourne Ultimatum”) as Zemo.

Marvel Studios’ “Captain America: Civil War” is directed by Emmy® Award-winning directors Anthony and Joe Russo from a screenplay by Christopher Markus & Stephen McFeely. Kevin Feige is producing the film, with Louis D’Esposito, Victoria Alonso, Patricia Whitcher, Nate Moore and Stan Lee serving as executive producers.

Directors Anthony and Joe Russo’s creative team also includes director of photography Trent Opaloch (“Captain America: The Winter Soldier,” “Elysium”); production designer Owen Paterson (“Godzilla,” “The Matrix”); editors Jeffrey Ford, A.C.E. (“Avengers: Age of Ultron,” “Captain America: The Winter Soldier”) and Matthew Schmidt (“Avengers: Age of Ultron,” “Iron Man 3”); three-time Oscar®-nominated costume designer Judianna Makovsky (“Captain America: The Winter Soldier,” “Harry Potter and the Sorcerer’s Stone”); visual effects supervisor Jen Underdahl (“Captain America: The Winter Soldier,” “The Avengers”); and seven-time Oscar® nominated special effects supervisor Dan Sudick (“Captain America: The Winter Soldier,” “The Avengers”).

“Captain America: Civil War” releases in U.S. theaters on May 6, 2016.

PHASE 3 OF THE MARVEL CINEMATIC UNIVERSE BEGINS



Marvel Studios continued its unprecedented success in 2015 with the release of the last two films in Phase 2 of the Marvel Cinematic Universe: “Avengers: Age of Ultron” and “Ant-Man.” “Avengers: Age of Ultron” recorded the second-biggest opening weekend of all time with a \$191.3 million box office and has been the #1 release in every country where it has been released. In July, Phase 2 also introduced “Ant-Man,” starring Paul Rudd and Evangeline Lilly. The film opened #1 at the box office and went on to gross more than 518 million at the worldwide box office. The film propelled the Marvel brands’ #1 domestic box office opening streak to a record-breaking 12 consecutive films.

President of Marvel Studios and “Captain America: Civil War” producer Kevin Feige explains why Marvel has continued its unprecedented box office success within its ever-expanding universe of characters. “In this day and age, with so much content and competition out there, it is not easy to continuously be in alignment with what film audiences respond to and want to see,” says Feige. “I have been saying this for years, but it still holds up: the strength of the Marvel Universe is the depth and complexity of the characters, all of which are imperfect in some way. That’s what makes our characters so interesting and why they have passed the test of time. We have also been very fortunate over the years to be able to attract supremely talented actors who have all put their unique stamp on the characters they play, which has also elevated all of our films. Since ‘Iron Man,’ it’s always been about the characters, story and being able to relate and connect to these amazing but flawed individuals.”

“Having completed phase two of the Marvel Cinematic Universe, we are deep into some of the cornerstone franchises so it is critical that we keep them evolving and feeling fresh and new, but at the same time paying off some of the things that we have already established in previous films so that every moment has future consequences,” adds executive producer Louis D’Esposito. “We also have been able to successfully introduce

new characters and franchises into the mix, which has been very gratifying and is a testament to the depth of characters in the Marvel Universe. For this third installment of the ‘Captain America’ franchise, it will be fun for audiences to see all of the new faces establishing themselves and mixing it up with all of the marquee franchise characters.”

THE DIRECTORS & THE STORY

With the box office and critical success of “Captain America: The Winter Soldier,” producer Kevin Feige and his team were excited to bring Anthony and Joe Russo back to direct the third movie in the franchise.

With each of the first two films in the franchise having different styles and tones, the Russo brothers explain how they approached “Civil War.” “The concept of Civil War is very important,” says Joe Russo. “We felt like we needed to go in a radical direction if we were going to direct another ‘Captain America’ installment. We immediately sat down and started carefully discussing the arcs of each character, which helped us figure out what we wanted the movie to be.”

“I think maybe the most important thing when we were having these preliminary discussions was that we didn’t want to fall into a structure where the Avengers move into a conflict mode with one another, then sort of repair that and then go out and fight another bad guy together,” adds Anthony Russo. “It was very important to us that the structure of the film be such that the Act III climax was between the actual Avengers themselves. We wanted all of the characters to be both protagonists and antagonists in the film at the same time. It was very challenging on a storytelling level to put them in a head-to-head conflict for the climax of the film, while at the same time finding a way for everybody to be a little bit right and a little bit wrong.”



The director continues, “Our goal was to tell the story in such a way that both sides have really compelling cases. Both Tony Stark and Steve Rogers individually as characters have very compelling points of view. We wanted people to be conflicted and torn, which creates a sense of tension about what’s going to happen going forward after this film.”

While the Russo brothers wanted to continue the visceral tone established in “Captain America: The Winter Soldier,” they also wanted that dynamic to permeate throughout the entire cast of characters. “Every character in this film has a distinct voice,” says Anthony Russo. “After working together on ‘Winter Soldier,’ they deeply understand the tone that we like to bring to these films. It’s more grounded; it’s based in realism. There are also political undertones that reflect real-world issues in the story, which gives it an immediacy for the audience.”

For Kevin Feige, another challenging aspect of the story was that, as a Captain America film, it also had major implications on storylines that would play out in upcoming Marvel films. “‘Captain America: Civil War’ is a storyline that we couldn’t have done years ago because it really focuses on all of the heroes that audiences have already met up to this point in the Marvel Cinematic Universe. It’s the third film in the ‘Captain America’ trilogy, but, because we have waited to tell this story, it also is a film that will have a very important place amongst all of the other films that we’ve made and a big impact in particular future ‘Avengers’ films. Where ‘Winter Soldier’



was a political thriller, this film is a psychological thriller. So it's a different type of film, but we still wanted to bring some of that frenetic energy of 'Winter Soldier' and inject it into this film."

The challenge in creating a story and script that adhered to the all story points and structure the filmmakers desired was given to screenwriters Christopher Markus and Stephen McFeely, who had previously written the first two installments of the "Captain America" franchise as well as "Thor: The Dark World."

"I think one of the reasons that 'Winter Soldier' was so well received was because people walked out of the theater and said, 'Holy crap, they just broke S.H.I.E.L.D.,'" explains screenwriter Christopher Markus. "So there were actual ramifications, and I think to avoid any kind of superhero fatigue, you have to make stuff mean something in these films and you've got to move things forward. 'Civil War,' more than any movie Marvel's done before, is going move things forward in a big way."

"For us, one of the biggest challenges was the sheer number of beloved characters in the film," adds Stephen McFeely. "In our office right now we have a cork board with every character that is still technically alive in the Marvel Cinematic Universe, and it's 65 people. Only a portion of those will be seen in this film, but, knowing that this story is the bridge to the 'Infinity War' stories, it becomes making the mechanism work where everything is deliberate and pays off in this film, as well as down the line."

Despite all of the story and character options for the screenwriters to choose from, the filmmakers decided to focus on the flaws within the characters and how they affect the relationships within the Avengers. "What's fun about this film is it's very much a 'Captain America' film and Tony Stark is very much a main player in that film," informs Kevin Feige. "What is also great throughout the story is that we get to see the two sides of all the characters' personalities, good and bad, their viewpoint on the world and their opinion on how the Avengers should operate."

The producer continues, "While this film is very much a culmination of all of the other films before it, it's also a direct sequel to 'The Winter Soldier,' so we get to follow the continuing story of Bucky Barnes, who Captain America cares very much about, and he still believes that his best friend is still inside Winter Soldier somewhere. Bucky is the only person who's still around from when Steve grew up in the 1940s and he wants to bring him back and shake him loose of this horrid brainwash that he's been under for so many years operating as Winter Soldier. So it is a very human story, even with the spectacle of having all the players involved. I think people will be surprised at how grounded the dynamics between the characters are within the story."



"I think the strength of this story is the friendship between Steve Rogers and Bucky Barnes," adds executive producer Nate Moore. "So, as much as the Civil War dynamic is the trappings of the film, it's really about Steve making a decision for the first time that is personally motivated rather than doing the right thing on a global scale. So, once you hook into the idea of Steve Rogers finally doing something for himself, it becomes a story that

is more relatable, because it's that idea of how far will you go to rescue your best friend?"

Moore continues, "Here is Bucky Barnes, who has been the Winter Soldier for 80 years and, in his own way, has been a prisoner of war. He was somebody whose idea of choice and self-determination was taken away from him. Steve still sees that glimmer of Bucky Barnes in Winter Soldier. It's something I think audiences will really plug into. This idea of going that extra mile for something you really believe in and being a beacon of hope and morality that other characters around him can rally behind."



Another challenge for the screenwriters and filmmakers was deciding which characters would follow Captain America and which ones would follow Tony Stark's lead when the Avengers become fractured after a tense meeting with Secretary of State Thaddeus Ross, who forces them to either sign the Sokovia Accords or no longer be part of the team. "We certainly shuffled lineups," says executive producer Louis D'Esposito. "In the comics there are 200 people in the Civil War, but, fortunately, we have to work only with the characters that are in the Marvel Cinematic Universe."

For screenwriters Markus and McFeely, carving out the story points was a combination of imagination and practicality in character development. "Some of the team members were very easy to decide, while others were much more difficult," says McFeely. "For example, you really have to do a back bend to get Rhodey off of Tony's side while, at the same time, it would be very hard to believe that Sam Wilson would not go with Steve Rogers. But some other ones were much more questionable. Where would Hawkeye and Natasha land? So we played with those and selfishly thought about what's going to get the most out of each character."

"The key for us was that we had so many main characters in the film, and we didn't want any of them to feel like they were just small cameos," adds Markus. "We wanted them all to have character arcs to greater or lesser degrees. So with each Avenger we thought what side and what decision is going to get the most interesting arc for the time allotted for that character? So we moved the chess pieces around until we felt like we had the right combination for each side."



"Markus and McFeely are amazingly talented writers," says Joe Russo. "We love collaborating with them and, when you look at how much of the Marvel Cinematic Universe they're responsible for writing, it's staggering. Nobody knows more about state of the MCU and what's possible because they've spent so much time swimming in it. It's very exciting for us because, throughout the process of developing this script, they were always surprising us with new details, new places to go, and new things to call back to."

"We love very layered storytelling," interjects Anthony Russo. "Markus and McFeely have such a deep, well-rounded knowledge of all the characters that it makes it very easy for us to get the very thick storytelling, despite the fact that this story has a structure that is very complex and difficult. It's hard to balance so many characters

in a film. Some writers are great with structure, while some writers are great with dialogue. They are fantastic with both.”

THE CAST ASSEMBLES

With screenwriters Markus and McFeely putting the final touches on the screenplay, the filmmakers turned their sights on finalizing the cast of characters that would be included in the epic “Civil War” storyline. “We really started the process by taking a cue from the previous films,” explains executive producer Nate Moore. “We looked at where these characters left films like ‘Avengers: Age of Ultron,’ ‘Captain America: The Winter Soldier’ and even ‘The Incredible Hulk,’ and vetted ideas on the best way to plug them into the story we wanted to tell. That’s the reason why you don’t see Thor and Hulk. It’s not because we don’t like those characters, it’s just that their stories naturally took them to a place that meant they didn’t need to be involved in this film.”

Conversely, there are characters like Secretary of State Ross, who felt like a natural fit for the “Civil War” story. Moore explains, “You’re dealing with the regulation of Super Heroes, which Ross was interested in back in the ‘Incredible Hulk’ film when he was a general. So there was a natural connective tissue to that character. And, likewise, introducing a character like the Black Panther made sense because the narrative was asking for a third-party character who was as powerful and as present as Steve Rogers and Tony Stark and could carry a third storyline. So, even though this cast is really large, we felt like everybody who was in the cast had a reason to be in the film, including all of the new characters.”

Despite the large cast of characters ultimately needed to tell the story, “Captain America: Civil War” begins and ends with its lead character Steve Rogers aka Captain America. For Chris Evans, putting on the iconic red, white, blue and silver iconography of his character’s uniform for the fifth time is something he never grows tired of. “When I first signed on to play this role, I really wasn’t sure what I was getting myself into or if I would enjoy playing the same character after the first few films,” admits Chris Evans. “But through the years, I have really loved playing this character so much and I really like everything he stands for and the way he handles himself in these films.”



Evans is excited about his character’s arc in “Captain America: Civil War.” “What I think is nice about where they’re pushing him is that it’s the first time Steve doesn’t really know the answer,” says Evans. “It’s always pretty cut and dry for him to know which side of the coin to fall on but this one is tricky because this conflict is a little more akin to a day-to-day struggle that we all go through where there are no clear lines between what is right and what is wrong. There’s just a point of view, and I think it’s hard for him to understand what the right thing to do is and what his role is this time around.”

When Captain America, Black Widow, Sam Wilson and Wanda Maximoff are involved in an international incident while in pursuit of Crossbones that leaves a dozen innocent civilians dead in Lagos, the world governments call for the need to have oversight over the Avengers due to all the past collateral damage caused by the team in trying to police the world. This does not sit well with the leader of the world’s greatest Super Heroes.



“Steve Rogers believes that the Avengers should be a self-contained organization,” explains Kevin Feige. “He believes very strongly that they are responsible enough and can manage themselves as they operate as an independent entity. He thinks it’s a very slippery slope when a government comes and makes you sign papers and makes you agree to follow their lead. He feels this leads to a number of rights being infringed upon.”

The flip-flop of Steve Rogers’ and Tony Stark’s beliefs adds interest to the high-stakes conflict, as Evans explains: “Cap’s always been a company man. He takes orders; he’s a military guy, so if the government as a unit feels that something is for the best, then who’s Steve to question it? Tony by the same regard is someone who dances to the beat of his own drum and does what he wants to do and how he wants to do it, so you wouldn’t expect him to want to sign any type of accords or documents. But in this story Steve’s going through a lack of trust for other people. He’s seen the government fail multiple times, so I think he feels that, in his opinion, he is the most trustworthy one at this point. At the same time, Tony has a bit of a guilty conscience. He’s feeling a need to show some allegiance to someone other than himself.”

While the character of Captain America has always been the cornerstone in the comic book world, the franchise has evolved to become the cornerstone of the Marvel Cinematic Universe. “The character and franchise of Captain America has really come a long way since the first film,” says executive producer Louis D’Esposito. “The character has really grown in popularity with the fans and, when you go out to big events, you always see kids and adults wearing more Captain America gear than any other character. I think audiences really connect with what the character stands for and the values he exhibits and represents.”



“Chris is like the Spencer Tracy of Marvel. He stands there, tells the truth, and then kicks ass in a way that you really believe,” praises Robert Downey Jr. “His physicality is top-notch. Captain America was the single hardest character to launch in this universe and Chris did it the first time, the second time, in both Avengers movies, and he’s doing it again.”



“I think there’s a real gravitas and maturity that Captain America naturally exudes,” concludes director Joe Russo. “I also think it is reflective of where Chris Evans is in his life. He’s an incredibly technically gifted actor who has a great understanding of where the cameras are and what he needs to deliver. He also is amazing with physicality and we let Chris do a lot of his own fighting and stunts. I think that adds a level of realism that we crave. Over the course of the franchise he really has successfully taken the

character from someone who is taking orders in the first movie to becoming an institution and who is now giving orders as a kind of revolutionary. So it's a really interesting arc for somebody named Captain America."

While Tony Stark is Captain America's right-hand man on the Avengers, the pair finds themselves having drastically different opinions on whether the team should sign the Sokovia Accords and limit the power and scope of the team. Making his Captain America franchise debut, Robert Downey Jr. returns as the godfather of all Super Heroes—Tony Stark aka Iron Man.

The actor expands on the duo's precarious relationship. "The Avengers movies were always these colossal, ambitious things but to me 'Civil War' was the smart, sexy Marvel idea," explains Downey. "You don't want to see these two characters create a tear in the fabric of their relationship because you know how pervasive it can be. So it gives you a fair amount of shatter to play with. I've always liked the idea of how you recover from that. What has to happen for there to be any sort of homeostasis by the end of a rift like that between Steve and Tony?"



For producer Kevin Feige, one of the interesting dynamics of the film is getting to track Tony Stark's growth as a character over the course of many films. "If you were to just say, on a surface level, who would agree to take orders from an authority figure, you would naturally think Captain America, who was a soldier, and not Tony Stark, who's gone in front of the U.S. Senate and said, 'I'm not playing along with you guys,'" says producer Kevin Feige. "So it's very interesting to see Cap and Tony naturally and realistically come to a point where they have opposite viewpoints. It's also interesting to see Tony get to a point where he is introspective and thinking about his own actions and if there's a better way."



Robert Downey Jr. appreciated the grounded nature of the story and the way it raises the question of accountability. "There are all these concentric circles of events that are occurring and it begs the question, 'Why doesn't anybody bug out on these Avengers when they lay waste to these places while they're saving the world?'" says Downey. "Tony is thinking it's about time but then it creates this new problem set that needs to be addressed, which is having

to register and being unable to act with the same autonomy that they have all along. What makes the stories fun is that the Avengers never do anything perfectly but they're righteous, principled people and they genuinely care about each other. So what happens if you have different personalities who wind up splitting on principle-based arguments?"

The actor continues, "I like the fact that at the beginning of the film Tony is finally realizing that, with all this money he has inherited, let alone all the money he's made, that he's supposed to do something. He's feeling a little misty about his folks much more than in 'Iron Man 2.' This time I feel like he's a grown man and he's actually giving back to the school that probably kept him from getting too spun-out after being raised with the tragic loss of his parents."



“Audiences have gotten to know Tony Stark over five films now, so we wanted to do something different and challenge him emotionally in a way that he hadn’t been in any of the ‘Iron Man’ or ‘Avengers’ films,” adds executive producer Nate Moore. “Part of that is forcing him to face his own legacy. Tony is a man who’s built amazing things like the Iron Man armor, but has also been responsible for things like Ultron. He is a character who is so complicated and to have him

have to face some of the things he’s done in the past is very compelling.”

Returning to the fold as one of Steve Rogers’ best friends and allies is Natasha Romanoff aka Black Widow. For Scarlett Johansson, playing a character for the fifth time is something the actress has never experienced before in her illustrious career. “I really can’t think of any other opportunity where I would have the chance to grow with a character as I have with Natasha Romanoff,” says Johansson. “After all we know from what’s happened in ‘Avengers: Age of Ultron,’ she has a greater calling, and I think that’s what makes this character really heroic. She dug her heels in and did not go down the road that would be personally more desirable, to disappear and live off the map and have what everybody wants. She chooses this greater calling and in this film we really see her move closer to a leadership position.”

When it comes to choosing sides, the Russo brothers explain why it’s not a black-and-white decision for Natasha to sign the Sokovia Accords. “Natasha has already gone on record saying that the Avengers are an independent organization,” says director Joe Russo. “But there are some events that happen in the beginning of this film that convince her that maybe that’s not the best choice, as the Avengers have gotten themselves into a position where maybe they have to earn back some trust from the public. So she thinks the road to doing that is through registration and agreeing to some measure of oversight.”



“Her decision is going to surprise a lot of people for a couple reasons,” adds Anthony Russo. “One, because of her close relationship with Steve Rogers and, secondly, at the end of that movie she basically told the government to kiss-off, so she makes an ideological choice rather than an emotional choice. The emotional choice obviously would be to side with Steve, but I think she feels the Avengers have used up most of the world’s goodwill between what happened in Sokovia and the incidents that happen at the beginning of this film in Lagos.”

“Natasha sees the Sokovia Accords as something that probably would not be so complicated,” comments Johansson. “I think she sees it as an obstacle, in the way of the greater picture. She is looking at it from a strategic stance. The path of least resistance is not necessarily the wrong path. We can duck undercover for a while, do what we always do and move on when the time is right. But, of course, things get very complicated, because obviously there are a lot of personalities involved. Some other characters take this very personally, but Natasha’s strong point is that she doesn’t take anything personally, which allows her to have a much clearer perspective than some of the other characters.”



One thing that Steve Rogers continues to struggle with is what happened to his once-best friend Bucky Barnes. While the character has been a killing machine for many years in the form of the Winter Soldier, Steve still holds on to a glimmer of hope that somehow he could get his best friend back. “The one thing we knew we wanted to do following ‘Captain America: The Winter Soldier’ was to tell the

rest of the story of the search for Bucky,” explains Nate Moore. “So if you remember at the end of that film the Winter Soldier is loose and his memory starts to come back. We knew that audiences wanted to get the rest of that story. What would happen if Captain America ever caught up to his best friend?”

Sebastian Stan was excited to return to the role of the Winter Soldier—a complex character that has been developing over the course of the first two films in Marvel’s Captain America franchise—and find out what Marvel had in store for him in “Captain America: Civil War.” “I didn’t really know where they were going to take it because the playing field was so open,” says Stan. “They could’ve done anything with the character. But I was really happy as an actor because I felt like I got a chance to play a lot of different colors. The Winter Soldier is a little bit in the middle in this film; you see flashes of Bucky Barnes. Things are coming back to him and he’s learning about himself. At the same time, he’s no longer that same guy. He’s always going to have that Winter Soldier shadow over him going forward.”

In this film, the Winter Soldier deepens his relationship with Captain America. As Stan explains, “He learns about his past with Captain America very much like a student learning a subject. He doesn’t necessarily right off the bat figure out how he feels about the situation. When they first meet, it’s not necessarily that he has a lot of feelings or points of view. That builds for him throughout the movie.”



For the Russo Brothers, the complexity of the character that screenwriters Markus and McFeely created for the film was something that worked on many different levels and gave Sebastian Stan a lot of leeway in creating the character for the film. “The great thing about where Bucky is in this movie is that he’s no longer who he was when Cap knew him during World War II,” explains Anthony Russo. “He’s not the brainwashed assassin; he’s some kind of tragic hybrid of the two characters now, which makes it like a third incarnation of who this guy has been. So, as an actor, Sebastian has the difficult task of tracking his character through all three of those phases, which is really complex.”

“Even though the Winter Soldier is a very dark character, I think this is the most exciting version of the character because in a way it’s like you get to combine the best things about who Bucky is and combine them with the best things or favorite things about the Winter Soldier,” adds director Joe Russo. “Sebastian has been a master in figuring how to do that and still hold all those different personas together. It’s pretty amazing.”

Returning after his debut in “Captain: The Winter Soldier” is Sam Wilson aka Falcon. A fully initiated Avenger now, Anthony Mackie plays the Falcon, who has become Steve’s right-hand man on the team. “In this film, Sam



Wilson has moved into a more authoritative role,” informs Mackie. “He’s more of an ally and companion to Steve. He has more input on the missions and what’s going on.”

The actor continues, “Sam truly believes that sometimes you can’t walk the straight and narrow to do good all the time because guys doing bad definitely aren’t walking the straight and narrow. So Sam completely disagrees with the Accords. He completely disagrees with Tony and the way the Avengers are perceived. Captain America was designed as a super soldier for the betterment of all men, so why now

would you look at him and say that he’s a detriment to all men?”

“The Falcon is probably the most radical character in the movie,” states Joe Russo. “He has the strongest point of view outside of Captain America against the Accords, which is interesting because he comes from a military background. But he also left the military because of the death of a friend, so I think he sees both the good and the bad in a military structure. But he is very definitive and not interested in letting the U.S. military take control of this concept of the Avengers.”



For Steve Rogers, Sam Wilson is also a beacon of support when circumstances are revealed that find him struggling in his personal life and relationships. “Falcon is Captain America’s brother in arms and best friend in the modern world,” says Anthony Russo. “He believes deeply in Captain America and is his meter for honesty and truth, and he really supports Steve in every way.”

“Sam Wilson has been Cap’s right-hand man for a while now,” says Chris Evans. “Over the years they have grown close on a personal level as he is one of the few people that Cap feels like he can trust. Sam also has a military background, so they can relate to each other on that level and have a lot of the same values and virtues.”

“Anthony Mackie has really added so much to the character since his first appearance in ‘Captain America: The Winter Soldier,’” says Joe Russo. “The character popped up in both ‘The Avengers: Age of Ultron’ and ‘Ant-Man.’ Anthony is such a great actor, and he and Chris make a really great on-screen duo. Sam really brings out the lighter side of Cap and helps bring some lighter moments that play so real and grounded.”



Marking his first appearance in a “Captain America” film is another recently christened Avenger, Rhodey aka War Machine, played by Don Cheadle. “As a new member of the Avengers, I think we find Rhodey trying to figure out how to still be on the side of his friends who are these self-appointed protectors of the universe and at the same time still maintain his military standing and try to abide if he can by the letter of that law,” says Cheadle. “So I think he’s kind of torn and finds himself in a familiar position where he’s trying to follow

the chain of command and do what his appointed duty has dictated but also trying to do something a bit outside of the lines with the Avengers.”

The actor continues, “What I loved about this film is that for the first time there is accountability for the collateral damage you see when the Avengers are unintentionally destroying cities. In the past you see it happened but it is never really investigated, questioned or talked about. The film opens with the team getting a real taste of what they’ve done in their efforts to protect the nameless people who are left behind.”

Coming off one of the biggest character reveals in “Avengers: Age of Ultron,” Clint Barton aka Hawkeye, played by Jeremy Renner, returns to the mix. “It’s really like a direct link from ‘Avengers: Age of Ultron’ into ‘Captain America: Civil War,’” says Renner. “When we last left Hawkeye, he went back to see his family. That was where he was the entire time until the Avengers started fighting. So he comes out of retirement, if you will, when he is asked to come help out Steve.”



Renner is quick to point out that Hawkeye’s belief systems on what’s right or wrong don’t play in the movie. “It’s just who he has allegiance to because of his military background,” says Renner. “Steve calls Hawkeye because he does what Cap needs. He knows that Steve wouldn’t call him if he didn’t need him. So it’s not so much about why the Avengers divide.”



Elizabeth Olsen returns as Wanda Maximoff/Scarlet Witch, now a member of the Avengers team. But after a messy mission in Lagos results in collateral damage, the government steps in, creating a situation where Scarlet Witch has to choose a side. “Basically it ends up being this argument politically about whether or not the Avengers follow their own rules or if they should follow the government rules and become a government-regulated union,” explains Olsen. “At that point of the film, Wanda’s more terrified of causing harm to people than choosing a political side, so she ends up fighting with Cap’s team. It was more about being accepted and less about actual political beliefs.”

For Wanda, when it comes to regulating the Avengers, it’s not so much a matter of governmental views as it is personal feelings and experiences. “She feels betrayed by everyone, but when Hawkeye returns, she follows his lead because their relationship in between films has grown,” explains Olsen. “She trusts him and he almost has become like a surrogate brother to her, and she feels like he’s going to protect her and not mess with her.”

The actress continues, “Hawkeye and Scarlet Witch are a really good pair together. One of my most favorite things in this universe is when the characters use each other’s assets or abilities to better themselves. With Scarlet Witch, it’s more about Hawkeye’s leadership and big-brother attitude that she needs more than his abilities. Her abilities have also grown, and she is just probably the most formidable on the team.”

Jeremy Renner agrees with his co-star. “I think Hawkeye and Scarlet Witch need each other in a lot of ways. Hawkeye needs her abilities for a lot of things and then she needs him to help her keep her head straight.

She's kind of a loose cannon, insecure and powerful, but that dynamic is terrifying in itself," he says.

For Olsen, the evolution of her character from Scarlet Witch to becoming an Avenger was something she was thrilled to see when she read the script. "I remember reading it and being really excited by my character's arc in general," says Olsen. "I like the idea of her being terrified of her own abilities and being unsure. She's just as unsure as everyone else is with her but everyone's acting like everything's cool. To be unsure of your own power that is within you is not something I personally relate to but it is something that I find interesting and fun to play."



One of Wanda's developing new friendships at the outset of the film is with Vision, played by Paul Bettany. For Bettany, returning to the role after the birth of his character in "Avengers: Age of Ultron" was exciting,



as it provided the opportunity to expand and explore more deeply the fascinating character. "What I love about Vision is that he's on his own quest, which is to understand human beings," says Bettany. "Right now he realizes that real loyalty has got to come through love. If new facts come to light, his allegiance could change, because he's existing with logic and only with logic. So I think that he's very intrigued by what love is and what affection is and is trying to figure that out because I think it's the most human of qualities. I really like that; it's sort of moving, because not having that quality makes him dangerous and I think he's aware of that."

"The relationship between Vision and Wanda is a big plot point in the film," informs Olsen. "The Marvel Cinematic Universe oftentimes differs from the comic books and I really liked how they intelligently and intimately linked the two characters in this film. Vision is so sensitive and sweet to her, and they have this great friendship and trust between the two of them."

While Vision sides with Tony in signing the Sokovia Accords, he has the entire team of Avengers in mind moving forward. "In this film Vision is able to come up with a theory and equation that he has formulated in his brain that has to do with the cost of heroism in the world," explains Joe Russo. "He sees the logic in oversight as well, although I think he functions more as a peaceful cop than he does as a full-fledged, card-carrying member of Tony's team. He is trying to get both sides to behave in a manner that's acceptable and move forward in a very logical way in accepting oversight."



The director continues, "As the movie progresses, it's complicated by the fact that he is starting to experience

affection for Scarlet Witch, which is a great arc for him, but that affection also has serious ramifications within the Avengers. It also causes him to reconsider who he is and how he functions.”

Bettany adds, “There are a few things that Vision is fighting for. One is justice. He understands that accountability is important, which is really what Tony’s talking about. The Avengers have become their own superpower. And, of course, there needs to be regulations with superpowers. There needs to be UN oversight. Vision really grasps that and, although he realizes that there are many dangers to having a regulatory body like that, it is the lesser concern. But I also think he just wants to keep the family together and, despite all of his attempts, he can’t. There’s a really interesting thing going on, which is that their very power is inviting opposition, and that’s reflective of our actual world.”

Another new face on the Avengers team is Scott Lang aka Ant-Man. For actor Paul Rudd, making his first crossover into another franchise was a bit surreal. “It’s been a real trippy experience so far and amazing,” says Rudd. “When we shot ‘Ant-Man,’ I thought, it’s amazing, it’s great, it’s really fun, but we were also kind of working in a bubble. When I showed up here for the first time and was doing a scene with Captain America and Falcon and all of them, I turned into a bit of a 10-year-old. It was pretty strange and really cool. For the first time I thought, ‘Man, I really am part of it,’ and it’s exciting.”



Rudd describes how his character comes into the film. “In ‘Ant Man,’ the character has a bit of a run-in with Falcon, so the Avengers are aware of him. Ant-Man unknowingly gets recruited by Falcon into this whole scenario, which is confusing to him. He doesn’t really know exactly what’s happening. Nonetheless it’s, like, you’re meeting Captain America, so thanks for calling.”

For the Avengers, encountering the powers of the pint-sized Super Hero creates a lot of havoc and new challenges. “At first glance you may think Ant-Man is going to be overmatched when he faces the other Avengers, but the truth is, the power to shrink is something that shouldn’t be overlooked or underestimated,” say executive producer Nate Moore. “The way he uses his powers when he encounters some of the Avengers is going to be a lot of fun for audiences to watch, and he has a few tricks up his sleeve as well.”



One of the most anticipated additions to the Marvel Cinematic Universe, making his debut in “Captain America: Civil War,” is T’Challa aka Black Panther. In casting the pivotal character that will have the first film of its franchise in 2018, the filmmakers chose Chadwick Boseman, who caught the eye of many in Hollywood playing Jackie Robinson in the film “42.” “We’ve been seeding the notion of the Black Panther and the nation of Wakanda all the way back to ‘Iron Man 2,’” explains Kevin Feige. “So it really

felt like the time was right to bring in a character that had his own agenda and Chadwick Boseman was our first

choice to play him. He is an incredibly talented actor who possesses all of the qualities that we wanted to inject into the character.”

Feige adds, “So much of the Civil War story is told from Captain America’s point of view. We’ve brought in Tony Stark to showcase the other side of that argument. But at the same time we thought it would be fun to introduce a third side and do it with a character that audiences have wanted to see for many years. So we meet T’Challa aka Black Panther, who really doesn’t agree with either side in particular and can represent sort of fresh eyes on the situation with the Avengers. But he also has his own agenda, which has a great impact on both sides.”

Describing Black Panther, Boseman offers, “He is a paradox. He is so aware of and so connected to tradition and lineage. Yet, he is a forward thinker, a maverick. He is very strategic. You never know quite what he’s going to do next, so there’s a certain mystery about the character. At the same time, he’s a public figure. Known by everyone but known by no one.”

On his approach to bringing Black Panther to life, Boseman says, “I think when you become an actor it’s very advantageous to be an avid reader, which I am, so I went out and collected as much source material as I could possibly find and started going through it all. There have been various writers throughout the years in the comics, so there were many possibilities on which way to go with the character. He’s a king, he’s a monarch, and at the same time he’s a Super Hero. He has this quality of being very strategic and you never know quite what he’s going to do next because he’s always one step ahead of everyone. There is a light and darkness to play in this character, so there is a certain mystery about him, and I feel like it’s better to play a hero like a villain, which is the beauty of playing a character like Black Panther.”



Continuing, Boseman explains, “I wanted to be as true as possible to the comic book character because it’s a character that people have been waiting on. The character and the world he’s from inspire you to pull from historical kings, warriors and kingdoms, especially those from African civilizations. That’s part of the fun of the role for me. You also want to ground the character in something tangible and real. Talking to African people, listening to people from the continent. And then there was definitely a lot of physical preparation for the role.”



For Robert Downey Jr., the addition of Black Panther to the film was a huge plus. “Of all the announcements that were made when we were at the Marvel Cinematic Universe event at the El Capitan, being able to say that Black Panther was going to be part of this film and get his own franchise was incredibly gratifying for me,” he admits. “I think it’s really a sign of how Marvel keeps reacting and responding to what the fans want and adding more diversity and new excitement to the universe.”

The actor continues, “Chadwick is a really intelligent, interesting, dynamic guy, and he’s an excellent choice. You

need somebody in this story who sees everyone picking sides and drawing lines but who has his own agenda that is personal to his own trajectory.”

“Chadwick is a brilliant actor,” praises Joe Russo. “He brings a quiet intensity and regal wisdom to the part of Black Panther, which distinguishes him from other heroes in the universe. His intensity brings an edge to the character that helps us ground the film.”

“We were thrilled to get Chadwick on board and he was so enthusiastic and excited about wearing his vibranium-laced Black Panther outfit,” concludes Kevin Feige. “We are always trying to expand and build on our universe and it’s always gratifying to see characters that have been in the comics for years finally come alive on the big screen in our films.”

Making his first appearance in the Marvel Cinematic Universe is Spider-Man, played by Tom Holland. Playing Spider-Man is a dream come true for the 19-year-old Holland, who became a Spider-Man super-fan after seeing the first movie. “I remember watching that as a kid and just losing my mind,” says Holland. “It was the first Super Hero film I had ever seen and ever since then I’ve just been hooked. I have countless photos of me as a kid dressed as Spider-Man. I have Spider-Man toys everywhere and I used to have Spider-Man bed sheets. So I remember when they were casting ‘The Amazing Spider-Man’—I was probably 15—I asked my agents if there was any chance. They said no, but then the third time it came around I was like, ‘Come on guys, third time lucky, can I please get an audition?’ And here I am today.”

For directors Anthony and Joe Russo, the opportunity to introduce Spider-Man in “Captain America: Civil War” was an interesting and exciting challenge. “We had a very strong point of view of what we wanted to do with the character in this film and what we felt Marvel should do with the character moving forward,” explains Joe Russo. “We were very aggressive on the casting front, looking for the right actor, the right age. I felt it was better to go much younger and to not have somebody who was 30 playing a 16-year-old. It was more important to find somebody more age appropriate who would convey that energy and that naiveté that would come from being that age and having that kind of power. We also thought it was really interesting to take that naiveté and smash it into the cynicism of Tony Stark. What better way to bring that character into the MCU than through Tony Stark?”

While the Avengers are busy dividing into different factions, the mysterious Zemo, played by Daniel Brühl, is busy with his own agenda. “While the story of ‘Civil War’ primarily is about the conflict between Captain America and Iron Man, at the same time in the story there is somebody in the shadows operating who is not responsible for the events that lead up to the Civil War, but is someone who is fanning the flames,” explains Kevin Feige. “He’s a very different kind of character who has his own backstory and motivation.”



The producer continues, “We wanted to see what it would be like for someone to take on the Avengers without throwing a single punch and that really is something that has been intriguing to us as we put this film together. We cast Daniel Brühl to play this role, and he is so cunning and has such presence that even without an army or an armored suit he has an impact on what is going on in the story.”

For Brühl, a big fan of Marvel films, being cast in the film was one that caught him off guard. “I was totally

shocked when I got the call because I had just met with Kevin Feige, who was only in town for one day,” relates Brühl. “Normally you go on those kinds of meetings and you never hear anything, but two days later he called and I was over the moon with the news. I loved the first ‘Iron Man’ and I have always been fascinated with how diverse and different all of the Marvel films and characters are. They are always filled with subject matters that reflect current events, which makes them feel quite relevant, fresh and new. I also love that there’s a lot of humor in them and that sometimes these heroes don’t take themselves too seriously.”

“Daniel has a very pivotal role in the film and it was very important for us to give Zemo a valid point of view,” explains Anthony Russo. “The heart of how we constructed the narrative and the storytelling of this movie is that every character has some validity to their point of view. We’ve always been more excited by characters who do have a valid point of view and found them to be much scarier and more threatening than a character you can write off as crazy or hinged. So Brühl has this amazing ability as an actor to hold together both somebody who’s very dangerous and scary, while at the same time being very grounded in very relatable, human emotions and experience.”



Agent 13/Sharon Carter, played by Emily VanCamp, comes back to add some spark to Cap’s personal life. “Obviously there was a connection in ‘The Winter Soldier,’ but I think he was sort of taken aback by that as well,” says VanCamp. “I love my character’s admiration for what he stands for, and we get to explore that a little bit in this. It’s very clear whose team she’s on and it’s nice to have a strong point of view.”

For Chris Evans, Sharon Carter finally gives his character a potential love interest. “Sharon and Steve had a budding romance in ‘The Winter Soldier’ prior to him finding out that she was deceiving him,” says Chris Evans. “But in this film Sharon is moving more and more into the front of the options for Steve in his personal life.”

“What’s great about this is that you get to see Steve Rogers as a man outside of the suit,” informs Anthony Russo. “He’s a man who is faced with the opportunity for a relationship that he hasn’t had in 80 years. Putting him in those kinds of situations and facing him with decisions that he hasn’t had to make before was really important because we want to continue to grow the character and make him more interesting.”

When the film opens, Steve Rogers is leading a mission in Lagos in pursuit of his longtime nemesis, Brock Rumlow aka Crossbones. What follows has a devastating effect on the Avengers team. “The film opens with Steve and his team basically in the midst of doing their job, which is to make the world a safer place,” explains Anthony Russo. “They’re brought to Lagos, Nigeria, to pursue a group that’s stealing guns from the police and the military and selling them on the black market. The group is led by Brock Rumlow, who’s now fully embracing his Crossbones persona.”

For Frank Grillo, the opportunity to play the character of Crossbones was one that he has been excited about since the day he signed on “Captain America: The Winter Soldier.” “I really love this character and it is so much fun to play,” says Grillo. “I have been waiting for a long time to play Crossbones and I really wanted to bring a sense of mayhem to it. I love playing villains and I thought it would be a great opportunity to just have this unapologetic, venomous murderer who could stand his ground and go toe-to-toe with all these Super Heroes.”



With the incident in Lagos causing the world governments to come up with the Sokovia Accords in order to regulate the Avengers, the man in charge of trying to get the team to fall in line and on board with the restrictions is Secretary of State Thaddeus Ross, who returns to the Marvel Cinematic Universe for the first time since “The Incredible Hulk,” where he played then-General Thaddeus “Thunderbolt” Ross. William Hurt returns to the role and explains the political position his character is in.

“Secretary of State Ross has a great speech in the first boardroom scene about the Avengers crossing sovereign borders at will and wreaking havoc as their conscience sees fit in a pretty cavalier fashion,” says Hurt. “So he’s asking for consideration about that. It’s a small sentence but it’s a big idea.

“As a soldier, he certainly respects Captain America but as a state representative he has to wonder if the days of that form of warrior are numbered because of the necessity of dealing with lots of different parties in government. So there’s a diplomacy and straightforwardness missing, which is pure moral certitude. But at the same time we work in such a multifaceted world that, in his new obligation and responsibility as Secretary of State, Ross is at odds with that singularity of purpose and decision-making. I think he sees Steve Rogers as someone who is fixating and being stubborn. But at the same time Captain America is so clear, and that clarity is also enviable in Ross’ eyes. It’s a very interesting problem and dilemma,” concludes Hurt.



“It’s great to bring back a character to the universe who has a point of view and then apply that point of view or alter it slightly so that it gives it a new presentation,” says Anthony Russo. “We thought it’d be interesting to take Secretary of State Ross, who is this hardass, and put the backstory that he has had a heart attack since we last saw him, which mellows him out a little bit but gives him that same agenda of control of Super Heroes.”

“But now Ross is being more political and savvy than he was in the past,” adds director Joe Russo. “He’s using the machine to his advantage and unfortunately the Avengers make a mistake that allows him to again catalyze the world governments into a coalition against them. You need an actor of William’s magnitude and gravitas to be able to stand in front of that group of actors and hold the room and make the audience fear for the future of the Avengers.”

“I was thrilled when I got the news that William Hurt was cast in the film,” says Chris Evans. “His character has a really tall order and he is really impressive to watch work. He drives a big moment in the film that galvanizes the team. You need an actor like him who has so much inherent depth and gravitas or you wouldn’t believe that he would be able to win over and control some of the team. It’s a great scene in the film and was a real honor to work with him.”

“If you get William Hurt, it makes sense to use him, and I think that he really creates a cool character with Secretary Ross,” comments Robert Downey Jr. “It’s funny because Tony has a bit of a trippy arc to him but I adore

the guy. I could just sit around and watch him work or hang out and talk about meditation and history. The best version I could imagine of myself moving forward is not unlike him because he continues to educate himself. You can see that he's definitely kind of an old-school guy but he's also very in the moment in a way that I think was inspiring to the rest of the cast."

Rounding out the talented supporting cast of "Captain America: Civil War" is Academy Award® winner Marisa Tomei as May Parker, Martin Freeman as Everett Ross, John Slattery as Howard Stark and Alfre Woodard as Miriam Spencer.

MAKING "CIVIL WAR"

With the story of "Captain America: Civil War" taking place all over the world the production would find itself based in familiar territory, anchoring at Pinewood Atlanta Studios with various units shooting in Germany, Austria, Iceland, Puerto Rico, Indonesia, Brazil and the United Kingdom during the film's production schedule.

On April 27, 2015, principal photography commenced at Pinewood Atlanta Studios, marking the start of one of Marvel Studios' most revered and coveted storylines. For producer Kevin Feige, being able to anchor the production at the state-of-the-art facilities is a great advantage for the filmmaking team. "We've done a lot of our films all over the world. We've done a number of them at Shepperton Pinewood facility outside of London and they recently built Pinewood Atlanta Studios," informs Feige. "When we heard that news, we came to check it out and were unbelievably impressed with it and decided to shoot 'Ant-Man' there, which was the first film to shoot in the facilities. We had such a great experience on that film that we brought 'Civil War' there as well."



While the production would use Pinewood Atlanta Studios as its home base, it also ventured out to shoot many practical locations in and around the Atlanta area in order to capture the visceral and grounded tone that has become the trademark for the franchise. For directors Joe and Anthony Russo, shooting in practical locations was vital to the tone and style that they wanted to infuse into the film.

"We have always felt that, at the end of the day, what makes the Captain America character special in the spectrum of what the Avengers are is that he's the most grounded and everyman type of them that people can relate to in a lot of ways," says Anthony Russo. "So in 'The Winter Soldier' we tried to make the style of the film something that was human-size and more relatable to what people are capable of as opposed to what Super Heroes and demigods are capable of. So that led us to shoot more practical locations than we normally would and executing action in a way that's more grounded and visceral, more real-world rather than fantastical."

The director continues, "We took that same style into this film, even though we had to expand it a bit because this story isn't confined to that type of Super Hero as much as it was in 'The Winter Soldier.' In this film we have other Marvel characters with much more fantastic abilities entering the equation. So we sort of took that grounded world of Captain America and blew it up a little bit for this movie. But we still kept the same dynamic of staying rooted in that fidelity of real locations."

Joe Russo agrees with his brother's assessment and also speaks to the camera style benefits that emerge from shooting on practical sets. "Our approach with action is being geometric and tangible with it," explains Joe Russo. "We like to see the characters on camera in a space interacting with the environment in a fight or an action sequence. Practical locations offer you that. When you're shooting on a stage or in front of a green screen everything becomes imagined. And sometimes it's very tangible that this real-life quality dissipates because the characters and actors aren't interacting with the space."

One of the challenges for the filmmakers was finding exterior locations that could double for international locations around the world. In the film's opening sequence in Lagos, Nigeria, Steve Rogers, Natasha and Scarlet Witch have tracked a team led by Crossbones to an open-air market. To create this massive marketplace environment, the filmmakers found what they were looking for in the strangest of places.

"Our amazing locations team found this big, empty gulch in downtown Atlanta that essentially was like a backlot where we built Lagos, Nigeria, which wasn't an easy feat," says Nate Moore. "But between our locations team, art department and set decorators they were able to really bring an authentic sort of texture to that environment. And by casting hundreds of amazing extras it really felt like you were in the vibrant city of Lagos, Nigeria. So when you're able to film in places that are 360-degree real environments, it allows the cameramen a lot more freedom as to how they frame their shots."

For production designer Owen Paterson, transforming various Atlanta buildings and spaces into foreign cities such as Lagos, Nigeria, was all in a day's work. "I had a great team of people from construction teams to scenic artists to painters, and we all worked together with the location manager James Lin," explains Paterson. "Originally we were going to shoot Lagos in Puerto Rico, which has got some great big-scale exteriors. But as we explored that, it proved to be very difficult for us and not cost effective. So we had to make it work in Atlanta. Our location manager found us a great-looking location and then my set designers transformed it into our Lagos market. So when the production team comes in to shoot and you see all the background artists and cars, motorcycles and set dressing, everyone is looking around and saying, 'Wow, this could be Lagos!' And, of course, with visual effects we can expand it and seamlessly make the market within the massive city of Lagos."



Production designer Paterson was also able to use some locations for multiple set pieces that would play in multiple countries. "It was really amazing how Owen used the Atlanta Civic Center location," says Moore. "He was able to figure out a way to use the exterior of the location, which has this cool big courtyard that suited Joe and Anthony's storytelling, to double for the exterior of the IBID (Infectious Disease Development Laboratory) in Lagos, Nigeria. Then we used the interior of the facility to double as MIT University for a speech that Tony Stark gives, and a third part of the building doubled for a scene in Berlin, Germany. To find a location

that has so much flexibility is not easy to do. It allowed us on the production side to get a lot more shooting done because we didn't have to move around to multiple locations in one day."

With the production rolling through its Atlanta portion of the schedule, the moment the entire cast, crew and

TEAM CAP

Steve Rogers/Captain America

Steve Rogers is leading the new Avengers team on missions to safeguard humanity, but when collateral damage sparks governmental oversight, Steve, in a surprising about-face, rejects the regulation—in opposition to Tony Stark's compliance. As the Avengers take sides, Steve is running another agenda that threatens all of them by stepping out of the bounds of the law to save and defend his best friend Bucky Barnes—the infamous Winter Soldier.

Sam Wilson/Falcon

Sam Wilson's Falcon is now a full-fledged Avenger and he is fiercely loyal to Captain America and the team. Opposing the government and Tony Stark at the same time poses no problem for the winged Avenger, who sets out to recruit Ant-Man as an added bonus for Team Cap.

Bucky Barnes/Winter Soldier

Bucky Barnes aka Winter Soldier reappears, this time with more memories of the past solidifying and hopefully countering his dangerous and unstoppable actions. He trusts Steve and, though he has no skin in the game of Avenger vs. Avenger, he allies with Captain America against Iron Man for his own redemption.

Scott Lang/Ant-Man

After a recent run-in with Falcon made Scott Lang's Ant-Man a household name to the Avengers, Sam Wilson recruits the unwitting Ant-Man for Cap's team. His ability to diminish in size can wreak havoc against the most powerful opponent, even if he is someone star-struck in Captain America's presence.

Clint Barton/Hawkeye

Drawn out of retirement to stand beside Captain America, Hawkeye brings his superior archery skills along with some new weapons to the fight. A military man through and through, Hawkeye does not have any use for politics. He is there for Cap at any cost—against anyone, even his closest friends.

Wanda Maximoff/Scarlet Witch

With her powers of mental manipulation and telekinesis, Wanda brings a new dimension to the newly formed Avengers team. Just as Wanda begins to feel like she is no longer an outsider, she is unwillingly at the center of the controversy over government regulation of the Avengers. Following Hawkeye, the one Avenger that she knows will always have her back, Wanda joins Cap's team.

filmmakers were waiting for had finally come. On June 18th on the backlot of Pinewood Atlanta Studios, the first scenes of the historic Civil War scenes began shooting, pitting the Avengers against each other with teams led by Captain America and Tony Stark.

For Joe and Anthony Russo, shooting the 'Splash Panel Civil War' sequence was something that they had looked forward to for a long time. "For comic book fans it's a historic day," exclaims Joe Russo. "We refer to it as the splash panel because it is like a double-panel illustration in the comic book. You open it up and it's beautifully done and you see all of the characters fighting each other all over the double panel and you look through it and you look for all the details of who's fighting whom. It is one of the biggest scenes in the film and probably one of the most epic scenes in any Marvel film to-date. You have almost every Super Hero in the Marvel Cinematic Universe out here and they're going to war with each other."

But long before the sequence would be shot, the filmmakers would first have to decide which character would be on which side of the fence when it comes to signing the Sokovia Accords. Because the Marvel Cinematic Universe does not always follow in line with the comics, the filmmakers wanted the film version of Civil War to have its own uniqueness as to which side of the ledger—Team Cap or Team Tony—each Super Hero would fall.

After careful consideration and thought, the filmmakers decided on the split of the characters that would find Falcon, Winter Soldier, Hawkeye, Ant-Man and Scarlet Witch following Captain America with Black Widow, War Machine, Spider-Man, Vision and Black Panther following Tony Stark.

"Everything in this film does build towards a big fight between all of the heroes," says Joe Russo. "The division within the Avengers makes for some



really interesting matchups as well as some great surprises when it comes to squaring off in the climactic battle, which I think audiences are really going to enjoy seeing."

In the film, the fracture does create some interesting dynamics, one of which is that longtime friends and trusted colleagues Steve Rogers and Natasha Romanoff suddenly find themselves in the unfamiliar territory of adversaries and having to fight against each other. "One of the things that was successful about 'Captain America: The Winter Soldier' was the

relationship we built between Steve Rogers and Natasha Romanoff,” says producer Kevin Feige. “In the case of Steve and Natasha, they do care about each other very deeply, but it’s more like a brother and sister bond and so they don’t necessarily agree about everything all the time. What makes ‘Civil War’ so compelling is that some people that you would naturally think would stick together are split apart by something that’s very real.”

Scarlett Johansson feels that even though her character is on the opposite side of her longtime friend and fellow cast mate Chris Evans, the conflict actually strengthens the dynamic between the two characters. “Steve Rogers is a very difficult role to play because you have this character that has a very strong moral compass,” says Johansson. “Conflict is what makes characters interesting and Chris has grounded his character in something very human—a kind of longing, regret, a loss of identity. He’s questioning the choices that have been made for him and that’s where the conflict lies. Even though they do not see eye-to-eye on the Sokovia Accords, I think Natasha hopes that Steve starts to live his life for himself and not just his work. She sometimes sees versions of herself in him and doesn’t want him to live with the sense of loss that she feels.”

In the film, the sequence takes place on the airport tarmac in Leipzig,



Germany. While the production would travel to Leipzig and shoot at the airport, the filmmakers also shot the sequence on the backlot of Atlanta Pinewood Studios. “Shooting

at a live, working airport on the scale that we needed to shoot is not an easy task,” explains Kevin Feige. “There are many restrictions and you certainly can’t shoot explosions, car crashes and pyrotechnics. We knew we needed a really big open space that we could wrap in massive green screens. Being the great partner that they are, the team at Pinewood Atlanta Studios stepped up and laid a massive concrete slab on the backlot that we turned into the tarmac of Leipzig Airport in Germany.”

While the filmmakers had solved the location problem, the only intangible they could not control was the weather, which proved to be one of the biggest challenges for the cast and crew when a blistering summer heat wave in Atlanta kept temperatures in the mid-90s.

“We didn’t shoot the splash panel sequences until July and it’s the south, so it was extremely hot and uncomfortable in the suits with the hot sun beating down on you all day,” comments Chris Evans. “But as hot as it



TEAM IRON MAN

Tony Stark/Iron Man

Tony Stark is a different man—he’s made an honest assessment of the recent events with Ultron and, in a shocking conservative turnaround, is in agreement with world governments that the Avengers should be regulated. This move pits Iron Man against Captain America on a political level, but their personal conflict runs deeper—and down a more dangerous path than either could have ever anticipated or imagined.

Natasha Romanoff/Black Widow

Despite her loyalty and friendship with Steve Rogers since the early days of the now-defunct S.H.I.E.L.D., Natasha disagrees with his position and, in a surprise move, joins Tony Stark’s team, in support of governmental oversight. Always strategic in her thinking and heroic in her actions, Black Widow is an asset that Tony needs—but one that he cannot control.

Col. James “Rhodey” Rhodes/War Machine

Rhodey’s friendship with Tony Stark goes way back, and his loyalty to him goes hand-in-hand with his loyalty to his country as the Avenger known as War Machine—the Tony Stark-designed ultimate protector. As a military man, Rhodey agrees with Stark in favor of government regulation and brings War Machine to stand shoulder-to-shoulder with Iron Man in the fight.

T’Challa/Black Panther

T’Challa’s father, T’Chaka, the King of Wakanda, joins the ranks of those who support government regulation after innocent citizens are collateral damage from an Avengers mission. But when events turn ugly, T’Challa must reveal himself as Black Panther and follow his own path. With his own agenda driving him, Black Panther aligns with Iron Man to achieve his own deeply personal goal.

Vision

Since his conception at the hands of Tony Stark in the battle against Ultron, Vision has been accepted as a member of the Avengers team but is still trying to find his footing in the human world and understand the extent of his seemingly limitless power. Vision sides with Tony in the conflict as he believes, logically, it is the safest way to protect the world.

Peter Parker/Spider-Man

Recruited personally by Tony Stark, teenager Peter Parker aka Spider-Man brings his youthful energy and exceptional—though not totally mastered—skills to Iron Man’s team.

was, I can't tell you how great it was to see most of the Super Heroes all suited up in one scene and it's a storyline that's going to be the jumping off point for the next chapter in the Marvel Cinematic Universe."

Evans wasn't the only Avenger to feel the heat as well as the gravity of the situation. "Although the weather was really, really hot, it was really was just so cool to be part of it," says Anthony Mackie. "Every day we were shooting the sequence I would pinch myself when I would look around on set and realize that now that I am part of this amazing cinematic universe. It was pretty surreal to see Robert Downey Jr., Scarlett Johansson, Don Cheadle, Jeremy Renner, Paul Rudd, Elizabeth Olsen and Paul Bettany either running at you or beside you."



Even seasoned veterans like Robert Downey Jr., Scarlett Johansson and Jeremy Renner found themselves a little bit giddy on the day. "My mindset in playing Tony Stark is always that anything he's doing, he's not surprised about," comments Downey. "He thinks he's doing it for a reason, in that he's probably right. So when it came time for the Civil War sequence, I just loved and geeked out on the idea of Tony Stark being able to say to his team, 'Hey, you two, go beat up Captain America.' Who wouldn't want

to say that? But seriously, it's great action, but I also think the sequence works, too, because there are moments where you see that the team is definitely at odds and has trepidation with what they're about to do."

For Johansson, it was a day she will always remember. "It's was pretty surreal having that face-off with all of the characters on the tarmac," says the actress. "Over the years there have been some really special moments in shooting these films where you kind of look around and see the good company you're in and say to yourself, 'This is so rad. I got my costume on, I'm ready to kick some ass.' I remember doing the first 'Avengers' and all of us getting together in the circle and having our hero moment and again in 'Age of Ultron' and this felt like that unbelievable epic moment where you go, wow, this is a really, really big moment."

Jeremy Renner informs how the sequence was much more complex for the characters than it seems in concept. "I was really excited on the day because it is such a different dynamic for the team," says the actor. "We're all friends and have shared so many experiences together so there's a lot of inner conflict going on with having to go fight the bad guys, which now essentially in the movie are each other, which is cool as hell."



For recently added characters Ant-Man and Black Panther, being part of the epic 'Civil War' sequence was an experience that made them very excited on the shooting day. "Sometimes you get really lucky and you read something and you think, 'Wow, I'm going to be a part of that!'" says Paul Rudd. "That was the feeling I had when I read this script for the first time and the sequence where we're all fighting each other. Sitting in a theater and seeing all of this will be such a spectacle. It's so great to be a part of it."

“Being part of this epic battle scene was something really special and you got the sense that it was going to be one of the most exciting sequences that’s ever been done,” comments Chadwick Boseman. “Seeing people fighting and using their own skill set to outdo the next one is like a comic book fan’s dream come true.”

For the Russo Brothers, directing the sequence was the culmination of a dream that had been germinating in their minds for a very long time. “It was completely surreal,” says Joe Russo. “Both Anthony and I grew up on comics and the fantasy of everyone who reads them is who’s stronger than whom? And what would happen if your favorite heroes fought each other? And to be out there watching everyone in their costumes running at each other and just thinking, wow, this has been an amazing journey from being 10 years old on the back porch of my buddy’s house reading ‘Secret Wars’ to finding ourselves on the back lot of Pinewood Studios directing all of these amazing actors in this legendary sequence.”



“When we shot the sequence, there were many other comic book fans on the crew and stunt teams who were tearing up,” recalls Anthony Russo. “It’s amazing to see how much impact this mythology has on people who grew up with it, and they all had very specific feelings, ideas and emotions about these characters. So to see Black Panther standing next to Iron Man, Black Widow and War Machine in one area and Captain America with Ant-Man, Scarlet Witch and Falcon in another area, was just raw and emotional.”

With the completion of the Civil War sequences at Pinewood Atlanta Studios the production completed its shooting schedule and moved its production base to Berlin, Germany, where it would shoot the last four weeks of the shooting schedule. “For our films, we are always looking for new places to shoot that haven’t been shot out too much,” explains co-producer Mitch Bell. “Throughout the years, we’ve been checking off locations around the world and most recently on ‘Avengers: Age of Ultron’ we shot in Italy, Korea, South Africa and the United Kingdom. So, on this one we wanted to do something a little different, and we looked at Germany and France as two options, but ultimately we liked the look of Germany better in terms of what we’re going for in this story.”



For the Russo brothers, the idea of bringing Captain America back to the roots where he started was one that they really liked. “We thought, after all these years, it would be very interesting to bring Steve Rogers back to the European theater where he began as a tool of American propaganda and then turned himself into a hero,” says Anthony Russo. “So in this film he really has come full circle in a way. But it was also great because Eastern Europe has changed dramatically over the years, with Berlin in particular leading the way, as it is now the heart of the EU. So you have a real strong, modern German presence in the movie as a peacekeeping nation and powerhouse of Europe. It was really important for us to convey the reality of that and that everything’s changed.”

Shooting in Germany was also very beneficial for the actors in the film as well as they were able work on practical

sets and ground themselves in the local environments and culture. “It’s nice to get out of our comfort zone,” comments Sebastian Stan. “We were in Atlanta for a long time. You get into a routine after a while. So to switch it up and come to a new city with different energy was something I think we needed. Shooting in Berlin gives the movie an international feel and adds more to the thriller aspect, which is one of the themes going on in the film.”

For Anthony Mackie, the love for Marvel films and characters could be seen everywhere he went and that was inspiring for the actor. “I’ve been to Berlin a few times and it’s really fun to see how the city has changed and evolved into this really cosmopolitan city,” says Mackie. “No matter where you go in the city people really appreciate these characters and it’s heartwarming to know that you’re really appreciated. You get out there and everybody around you is speaking German. You look out the window and you see the local architecture and buildings and all those things seep into your performance and it definitely helps.”



One of the high-octane action sequences shot in Berlin featured one of the most advanced automobiles in the world, which T’Challa gets to drive. For the sequence, the filmmakers turned to Audi, who provided the production with their newest hi-tech concept car for the shoot. “We were trying to figure out what car we wanted for that scene as we wanted to have something really cool for the new character,”

says co-producer Mitch Bell. “Audi had this great idea to use one of their concept cars that has all the newest technology that they have but has never been put into production. It’s all built into this one gorgeous sleek car. So you’ll see it in the movie when they have a little discussion as they’re arriving in this beautiful Audi that you’ll never see anywhere else.”

Bell continues, “It has a dashboard that is basically like the HUD in ‘Iron Man’ and has monitors that go all the way across to the passenger side, so that the passenger can do what they want with the onboard system and pass it back over to the driver. It’s just crazy hi-tech stuff and it was really nice to have them be part of these movies. I can’t think of any other partner that we’d rather have, and they really have become the cars of the Avengers.”

While the new Audi concept car was ready for its close-up—matching the stylish car with the newest Marvel character T’Challa aka Black Panther—the brand’s real performance came when it was time to shoot the exhilarating high-speed car chases in Berlin, Germany. “When we were writing this, we realized that there are a couple of chase sequences and, with the high and intricate level at which we wanted to do these sequences, we knew we wanted to get Audi on board right away,” explains executive producer Louis D’Esposito. “We’ve used Audi before in many of our movies and they’ve been great, so there are several scenes with them, but the one that is really special is the chase sequence with Captain America and Black Panther and Winter Soldier. Captain America commandeers a brand new Q7 and chases after Black Panther, who is chasing after the Winter Soldier. We had decided that we wanted to actually crash one of these Q7s and, fortunately, they let us crash several of these cars, which was amazing and heartbreaking at the same time because you see these gorgeous cars rolling over several times.”

During the two-week portion of the Berlin schedule the filmmakers infused the film with many iconic locations throughout Berlin. “We were very fortunate to be able to secure so many great Berlin locations in the film,” says Anthony Russo. “We’ve really been able get outside and make the best use of the exteriors in Berlin, which gives the film an extra layer of texture and scope that I think you don’t quite get when you build things on a stage.”

With the production completing its shooting days in Berlin, it headed south to Leipzig, Germany, where it would base itself for the last two weeks of production and, fittingly, shoot the remaining splash-panel sequences of the 'Civil War' at Leipzig Airport International Airport.



For the production, securing the location at the fully functioning airport took a lot of time, planning and preparation, which paid off in spades when it came time to shoot the scenes. “We reached out to Babelsberg Studio a year before we ever started filming to partner with us and we started scouting many airports in Germany,” explains executive producer Patricia Whitcher. “We scouted ones in Hamburg, Berlin, Frankfurt, Munich and Leipzig.”

Whitcher continues, “Babelsberg was able to secure Leipzig Airport, which is a very modern, new airport that was very film-friendly and has had some experience with other productions. It was a great find because there are not that many working airports in the world that can host a production crew of 350 people effectively and efficiently. It’s one of the biggest sequences in the film, and the team at Leipzig Airport really moved the world for us and accommodated everything we asked for and needed. It was really seamless and the months and months of preparation they put in order to change their operations to accommodate us really paid off.”

One of the challenges for the production in shooting at the Leipzig Airport was the limitation on the amount of cast and crew that it could have on the airside of the airport at one time. “Our crew is about 350 people, but when we shot any scenes on the airside of the airport, which means any place past security checkpoints, we were limited to 175 people because of safety issues,” explains Whitcher. “So we had to be very strategic in the planning and our prep so that we were able to have all the people that we needed on set. So there were times where it was much like a sports team—we were shuffling in and out cast and crew members for different scenes in order to keep our numbers at 175.”



even they didn’t know they could do and it’s really fun to watch.”

“I’d be lying if I didn’t say that the cornerstone of this film is seeing two teams of Avengers fighting each other in this massive, beautiful Leipzig Airport,” concludes Kevin Feige. “It’s something that we’ve never tried before in the Marvel Universe and it is incumbent in the promise of ‘Civil War,’ seeing these two teams fight, seeing them use their powers in ways that are different than ever seen before, which really defines what these characters can do. It also really forces them into doing things that

While the cast and crew enjoyed traveling overseas and taking in all the sights and sounds of Berlin and Leipzig, the German portion of the schedule was a homecoming for cast member Daniel Brühl, who lives in Berlin and owns a restaurant in the city. “It was great news to me when I found out that we would be shooting in Germany, as Europe plays a significant role in this film,” says Brühl. “So it’s nice to actually shoot some of these scenes in the places it’s supposed to take place. It was really nice to end the film here in my hometown of Berlin.”

For Brühl, shooting in Berlin also gave him the opportunity to return the southern hospitality he was shown by his castmates and crew in Atlanta. “It makes me very proud and happy that everyone really enjoyed shooting here,” exclaims the German actor. “When I was in the United States, everyone took me out and showed me around, so it was great that I could give back some of those favors and be the host after being welcomed so warmly in Atlanta. I had the cast and crew and the Russos come to my tapas restaurant and we had a really fun night. It is not every day that one of the biggest films of the year comes and shoots in your backyard. I am really grateful that I was able to be part of it and work with so many talented actors and the Russo brothers, who really run a fantastic set.”



Brühl wasn't the only cast member to share sentiment and praise for directors Joe and Anthony Russo. “Love me some Russo brothers,” exalts Chris Evans. “They're just very easygoing guys who are not pretentious in any way and it is a pleasure just being around them. They also have this encyclopedic knowledge of film and they're wonderful at being able to reference scenes in other films to bring actors or crew to a common ground. I have always felt like the cinema is this subjective outlet. It is easy to get lost in a semantic fog and the Russos have a really good way of getting everyone on the wavelengths so that we're all making the same movie. They're also amazing technicians who are very quick and precise, which I really love and appreciate. They know what they want, and we just have a pretty good line of communication open between us.”



Working with directors Anthony and Joe Russo for the first time was a positive experience for Robert Downey Jr. as well. “There's nothing I don't like about them as directors,” comments the actor. “They are simpatico with the way that I like to influence things, so then I step back and follow their lead. It's the creative dance you want to have.”

For the directors, the film also serves as an important component in the future of the Marvel Cinematic Universe. “This film is a bridge between ‘The Winter Soldier’ and the upcoming Avengers’ ‘Infinity War’ story,” says Joe Russo. “So we consciously made an effort to bring some of the visual style and tone of ‘The Winter Soldier’ film and merge it with a new style and tone that we're going to use for ‘Infinity War,’ which is a grander-scale look and less handheld. So we merged the styles, and, as the movie progresses, it shifts from one tone and style to another. It was very important to us and our cinematographer, Trent Opaloch, that there be a visual consistency and that we'd start to introduce a language that would be new and fresh.”

“The Russo brothers are very good at understanding the way to ensure that there is a life-blood in this series and that there are more places to go with each of the characters,” concludes Don Cheadle. “This film gets really gritty at times and, while we can look at a bunch of visual and special effects all day long, which look really cool, what really drives the film and is so much fun is really what's happening between the characters and the deeper layers of what's going on underneath that.”

CREATING UNIQUE SUPER-HERO LOOKS

Three-time Oscar®-nominated costume designer Judianna Makovsky returns to the “Captain America” franchise to create not only Captain America’s look for Marvel’s “Captain America: Civil War” but also the looks of two teams of opposing Avengers as well. Undaunted by the task, Makovsky dove right in, first and foremost tweaking Captain America’s costume. “There were subtle changes in Captain America’s costume,” says Makovsky. “Color was one and subtle changes to all the details and cut. It became a combination of the stealth suit from ‘Winter Soldier’ and the ‘Avengers: Age of Ultron’ suit.”



Next up was Tony Stark, and this film marked Makovsky’s first time working with Robert Downey Jr. “I loved collaborating with him, taking Tony Stark’s clothing to a new place,” says Makovsky. “The clothing is more sedate and refined, less flamboyant to reflect the tone of the script, but still keeping his unique sense of wit and style. We custom-made all of his suits and ties.”

America’ films she is in clothing more than Super Hero clothes,” explains Makovsky. “Her Black Widow is much sleeker in this film. Her suit is not leather, but a more tactical stretch cordura rather than the usual printed stretch fabrics we use, although there is some of that in strategic places for mobility. I wanted a more catsuit feel to it.”

Continuing, the costume designer offers, “Most of Scarlett’s clothing was custom-made for her, except things like jeans and t-shirts. I like to make contemporary clothing as much as possible so it reflects the feeling of the script, the action requirements, as well as a controlled palette.”

Elaborating on her character’s look, Scarlett Johansson adds, “The suit has had many incarnations but it’s pretty streamlined. This time around we gave her a sleeker uniform look. In the past it’s been utilitarian-looking. This time it’s a little bit closer to the actual comics, which I think the fans will like.”



With Scarlet Witch now part of the Avengers team, Elizabeth’s Olsen’s costume received an upgrade equal to her new status. “I have a Super Hero costume in this movie and it’s a nice one,” says Olsen. “It’s pretty much all leather, and it’s badass. I have this really cool coat that looks great in the movement that I’m doing, and we try to choreograph things so you can see how beautiful it is. It looks cool and I feel kind of like a witch.”



Makovsky points out that the directors, Anthony and Joe Russo, see Scarlet Witch as more of a conflicted young girl coming to terms with her powers and still finding herself in the Avengers' universe. "So I tried to make the coat more of a real coat," informs Makovsky. "The fabrics are leather and silks. We decided to stay away from overly printed textured stretch that has become a bit overused in these films to give her a more clothing-based costume. The Russo brothers and I see the characters in the 'Captain America films' wearing clothing more than costumes."

Hawkeye has a new look with a full-sleeved jacket instead of a vest, making it "less comic book in cut and more tactical and military based....much sleeker and simpler," says Makovsky. "And we decided to go back to purple in color instead of burgundy like previous films."



Jeremy Renner is a fan of his upgraded costume, commenting, "The costume is pretty cool. It's the most comfortable I've had thus far. It almost has a Winter Soldier kind of vibe. It's definitely my favorite one so far."



Anthony Mackie is also very happy with the upgrades to his Falcon suit; he feels much more like an Avenger now that his suit is more hi-tech and embellished with red on the wings. "I got Tony Stark-erized; he hi-teched up my suit," says Mackie. "I got 'red-winged,' which is dope, because it's something I've been asking for on two movies now. It's great. I love my new suit. I got my little splash of red and, if you look at

the jet pack the way it's formed in the movies, you can see that Marvel has made a concerted effort to help Sam Wilson evolve into an Avenger. That's cool. I like how far he's come and where they plan on him going."

Paul Rudd's Ant-Man suit received some tweaks for "Captain America: Civil War" as well. The new suit is streamlined and more hi-tech. The helmet no longer has cables that snap into the back of it and antennas shoot up from the bottom and the regulator also has no dial on it. "I love the original Ant-Man suit because it had a real vintage look to it," comments Rudd. "Now it looks like it's been tricked out and fits in with modern times a bit more. It was exciting seeing it and I had that same feeling this time around as I did when I tried it on the very first time in 'Ant-Man.'"



In “Captain America: Civil War,” Sebastian Stan’s character, Bucky Barnes/Winter Soldier, has a story arc that requires him to have real clothing instead of a Super Hero costume. But, Makovsky says, “We did try and give him something reminiscent of his classic look from ‘The Winter Soldier’ for the finale, but have it be more tactical and clothing-based because of the storyline.”

With the introduction of every new character in the Marvel Cinematic Universe come new Super Hero costumes—none more highly anticipated than fan-favorite Black Panther.

Describing the filmmakers’ approach to creating the Black Panther costume, director Joe Russo explains, “We always take a cue from publishing firsthand. There are so many great iterations of the Black Panther suit throughout its history that we’d be silly not to go back to what had worked in publishing. So we looked at those suits and we also knew there was specific storytelling in our film so we wanted to integrate that into the design of the suit. The idea that the Black Panther has vibranium woven into his suit was really compelling. So that became a design element that we played with, and we went through a ton of different iterations with our design team and costumers to figure out how to best exemplify that in an illustration and then in a costume.”

Costume designer Judianna Makovsky adds, “The Black Panther is definitely inspired by the comics. Therefore the design is generated in collaboration with Marvel and their head of visual development, Ryan Meinerding. The suit is meant to convey a textured mesh intertwined with vibranium for strength. There were many considerations during manufacture for excessive movement and durability.”

The Black Panther suit is made of several different printed stretch fabrics as well as sculpted molded pieces. It consists of a one-piece suit, helmet, gloves and boots and was carefully designed to incorporate a panther, cat-like vibe with African aspects in the embellishments. With minimalist shoes that add a stealth element and root the costume to the ground, it also has a ninja feel.

Chadwick Boseman, the actor who plays T’Challa/Black Panther, also appreciated the many other influences that could be seen in the costume.

“What I really loved about it is that it pulls from so many different types of warriors and eras,” explains Boseman. “There is certainly a hint of African aspect in the decorations; it’s almost like they’re weapons here as well around the necklace. There are other portions, too, where you certainly see a medieval armor and you also see aspects of a ninja as well. So I loved that you can look at it and see one thing and look at it another moment and see another thing and when I put on the suit it immediately took me to another reality.”

“The webbed feet also give you that feeling of walking but nobody can hear you and that immediately just roots you in the ground and makes the rest of it work,” adds Boseman. “It all starts with the feet for me so when I am in that suit it feels completely protected.”

“Chadwick was so on board and so enthusiastic from day one about the design and wearing the vibranium-laced Black Panther outfit,” says Kevin Feige. “For Black Panther it really was about expanding and building on our universe and seeing new and different characters that have been in the comics for years and finally bringing them into the movies.”





The creation of the new civilian look for Paul Bettany's Vision was based on where we find the character in "Captain America: Civil War." "Vision is on a journey of self-discovery in 'Civil War' and he's exploring his own identity," says director Joe Russo. "As part of that exploration, he attempts to assimilate and his civilian costume look is a projection, so he has the ability to alter it at will. He chooses to make

himself relatable to the rest of the team, and to the world, by dressing as they do. Appearing as human as he can. His look is inspired by what he deems tasteful, with a slight homage to Jarvis, Howard Stark's attaché/butler." For costume designer Makovsky, pulling off the look required tapping into the essence and core of the character. "From my discussions with the Russos in pre-production, the concept was that Vision would want to fit in with the team and therefore we needed to give him the ability to create an image that would make him look and feel more 'human' and comfortable when in the Avengers' compound," explains Makovsky. "Vision's voice is so elegant that I thought his clothes should reflect that. So I chose to keep the garments refined and classically elegant in their simplicity. I didn't want the image to be about his clothes per se, but more about his persona.

"I went with classically simple clothing, more in the world of Cary Grant and that kind of icon of good taste," adds the costume designer. "Vision is trying to fit in with the Avengers so his clothing needed to be something relatable and not over the top, off-putting or costume-y."

Paul Bettany adds, "Vision's trying to assimilate, as a sort of immigrant. He's there trying to figure out what he thinks of in vogue clothing and stuff. He actually looks like he's from the 1930s with a cravat and cashmere sweaters and so forth. It's been so much fun doing that."

For the costume designer, the ability to collaborate with filmmakers across the board resulted in the new and exciting looks for "Captain America: Civil War." "Working with the Russo brothers, the producing team from Marvel, the production designer as well as the visual effects team is really enjoyable," concludes Makovsky. "They also allow me to have the best crew and most skilled costume makers/craftsmen that make the designs even better than anything that is in my head."

STUNTS & FIGHTS...SUPER HERO-STYLE

To realize the action scenes in "Captain America: Civil War," stunt and fight coordinator Sam Hargrave faced unique challenges, one of which was that the number of principal actors requiring doubles and riggers was larger than normal. "It was an extensive process," says Hargrave. "We had a few returning faces, like Heidi Moneymaker and Aaron Toney to double Black Widow and Falcon, but then there was a whole new cast of characters that we've seen before but wanted to portray in a slightly different way. So we just tried to find the best people for the job. And a lot of this is a very young team."



Designing the action sequences for 'Civil War' started by Hargrave studying the script and sitting down with the Russo brothers to get their idea of what the scenes should deliver. "They lean heavily on our expertise of designing these fights," informs Hargrave. "We take what information they give us, the main story beats or cool character moments that they want and the direction that they want the fight to go. Then they turn us loose and we as a team would sit down and design action that we felt best represented the characters and helped move the story forward."

Fight choreographer James Young, who works closely with Hargrave, explains the approach to the fights in the movie. "We are coming from 'The Winter Soldier,' where we established a very cool style. It was like a grounded, Hong Kong, Eastern style mixed with Super Hero. So we wanted to take that to the next level. There are so many different styles between Captain America and Winter Soldier and T'Challa. It was just trying to find a place where we could have grounded, realistic, hard-hitting combat but give it that Super Hero edge."



Working with Chris Evans was a pleasure for both Hargrave and Young. "Chris is a consummate professional," comments Hargrave. "He's done five of these movies now, so he has a very strong feel for the character. He's naturally extremely athletic and remembers choreography as good as anyone I've ever seen. He brings confidence in the way he moves and performs action that is very fitting to the character."

Sebastian Stan's love of training was a plus for the stunt team. "It feels like he's one of the guys. He loves training and whenever he gets a chance he's in the gym with us," says Hargrave. "He really laid it all out on the battlefield and did some great fight sequences that we're proud of. It will show in the film."



But the praise goes both ways, as Stan enthuses, "The credit has to go to the stunt team because Sam Hargrave and James Young are really, like, total badasses. I've learned so much about action from them. It's just the type of rapport and courage that those guys bring and the enthusiasm they bring to the stunts. They're the ones who ground the whole action for me. Everything is very real, and we're really lucky to have them."

With Black Panther, played by Chadwick Boseman, making his debut in this film, both Hargrave and Young had their work cut out for them to develop his fighting style. Young gives some insights on how the team created his style: "In the comics he's so ferocious. He's the best-trained martial artist in the Marvel Universe. Cap is based in old-school martial arts like Judo, Karate, Tae Kwan Do and Aikido but Black Panther has a more flowing martial arts style. A lot of his acrobatic movement is Capoeira, and we gave him an almost Chinese influence with the Kung Fu we used with him."

"Chadwick was very adamant about his character and very passionate," adds Hargrave. "He wanted it to be the best it could be, which was great for us because we're always trying to be the best that we can be. Chadwick was

out there even on days he was not working, just to make sure that everyone's getting what is best for the film."

Hargrave had his first opportunity to work with Robert Downey Jr. and says, "Robert Downey Jr. is a legend and getting to work with him in an action sense was fantastic. He's also a martial artist who has done a lot of training so he understands the process, not only of film fighting but of martial arts as well. We tried to design around his strengths."



Young adds, "We worked with Robert on what kind of move sets he wanted to bring to the table. And a lot of the stuff that we do where Tony runs his counter program to defeat Cap is based off of Robert's martial art that he does, Wing Chun. So Robert and his trainers brought a lot to the table to help bring that character to what it could be."



For the stunt team, the film consists of four major action scenes: the opening Lagos sequence, the escape/stairwell sequence, the splash panel and the finale. Each one presented different challenges and featured all the action usually found in only one action film. By far the most overarching spectacle was the splash panel, where the two opposing sides square off and do battle.

The epic 16-minute battle required enormous preparation and took four weeks to shoot. The

major challenge was making sure everyone and everything was in the right place. Young describes the excitement and challenges of shooting the scene: "There is so much going on, where at one point you have Panther, Cap, Widow and War Machine over here. And you have the Spidey and Iron Man, all these guys over here. So we'd try and map all the action to where at any time in the pre-vis we would know what part of the airport people are in. But it wasn't just for the ground people because at the same time you had Iron Man and Falcon and Vision in the sky. There were always a lot of questions about whether or not someone was in the right place. If you had Black Panther fighting in the foreground, you had to match who's in the background."

One thing that was certain through all the action and fight scenes was that the filmmakers did not want there to be fighting for the sake of fighting. They wanted the fights to be fresh and, instead of just punches and kicks, the filmmakers and the actors worked to bring something more heartfelt and emotional to the fights. As Hargrave concludes, "In this film you cover every spectrum of emotion and action. And it's going to be one hell of a ride."

TEAM CAP OR TEAM IRON MAN?

For the Russo brothers, giving fans what they have wanted for so many years comes down to the basic elements of great story and multidimensional characters. "I feel audiences will connect with the humanity in all of the characters," says Joe Russo. "They're all flawed in different ways and they're equal parts good and bad. Even

though they are Super Heroes, they're extremely relatable as human beings and I think that that's what people are going to gravitate towards. The story in a strange way is kind of a 'Sophie's Choice.' It's very complicated and hard to decide who's right and who's wrong."



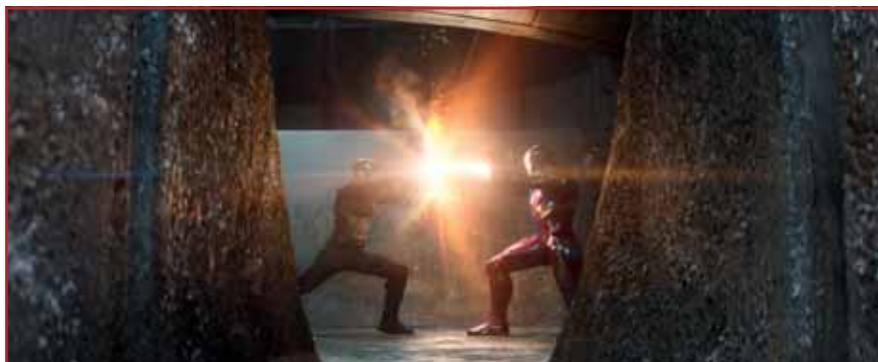
"For all of the great action in the film, at the end of the day it's a really grounded story," says Chris Evans. "The Russos make human stories with a Super Hero feel as opposed to Super Hero movies with human touches. It's real storytelling about a genuine family conflict. That's what makes it so great. There's no right, there's no wrong, and there's no clear evil going on either side of this. It's just a matter of whose side you connect with and agree with."

"That conflict between both sides is what will start the conversation amongst fans and audience members," offers Scarlett Johansson. "When they leave the theater, they can hopefully still argue for either side. It will give them something to take home. We build a case for either side and, as the stakes become higher and higher, the personal stakes rise as well."

"I think people are really going to be pleasantly surprised and intrigued by the journey of the choices that Cap makes and the fact that you stay with him," comments Robert Downey Jr. "It's familiar and easy to go on the serendipitous hero side of Tony. He's always going to mess a bunch of things up, and his heart is in the right place, but in this you wonder where Cap's heart is right now. He has some loss early on in the movie that's a part of what's driving him to want to reconnect with the really basic relationships that he's had for a long, long time."

"The film is also surprising and it's scary," concludes Anthony Russo. "I think people will like that it tracks to a place that you just can't predict when you sit down to watch the film. Also, on a simple level there's just the thrill of watching your favorite Super Heroes beat the hell out of each other, which is always a lot of fun to see."

Get ready to choose your team and join the nonstop action playing out on two fronts when Marvel's "Captain America: Civil War" opens in U.S. theaters on May 6, 2016.



Two groups of the world's greatest Super Heroes have a falling out and they're going to battle each other. Man, who wouldn't want to see that?—Stan Lee, executive producer

ABOUT THE CAST

CHRIS EVANS (Steve Rogers/Captain America) has emerged as a director and one of Hollywood's most in-demand actors for both big budget and independent features. Evans recently wrapped production on Marc Webb's "Gifted." The film follows a man (Evans) who sues for custody of his 7-year-old intellectually gifted niece. Evans stars alongside Octavia Spencer and Jenny Slate. Fox Searchlight will be releasing the film later this year.

Evans marked his feature film directorial debut with "Before We Go." He also produced and starred in the film alongside Alice Eve and Mark Kassen. The film premiered at the 2014 Toronto International Film Festival and was released by Radius on September 14, 2015.

Evans starred in Marvel's "Avengers: Age of Ultron" opposite Robert Downey Jr., Samuel L. Jackson, Scarlett Johansson, Mark Ruffalo and Chris Hemsworth. Disney released the film May 1, 2015 and to-date it has grossed over \$1.4 billion worldwide. Evans was seen in "The Avengers" in 2012, which in its opening weekend smashed previous domestic records and continued its box-office success with a current worldwide gross of over \$1.5 billion.

Evans also starred in Bong Joon-ho's "Snowpiercer" opposite Octavia Spencer, Tilda Swinton, John Hurt and Ed Harris. Set in a world covered in snow and ice, the film follows a train full of travelers who struggle to co-exist. The Weinstein Company released the film June 27, 2014.

His other film credits include Ariel Vromen's drama "The Iceman" opposite Michael Shannon; Mark Mylod's comedy "What's Your Number?" opposite Anna Farris; 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; "Fantastic Four: Rise of the Silver Surfer" opposite Jessica Alba, Michael Chiklis and Ioan Gruffudd; and Danny Boyle's critically acclaimed "Sunshine."

Additional credits include "The Loss of a Teardrop Diamond," "Cellular," "The Perfect Score," "Fierce People," "Puncture" and the romantic drama "London." Evans' first cinematic role was in the 2001 hit comedic spoof "Not Another Teen Movie."

Raised in Massachusetts, Evans began his acting career in theater before moving to New York, where he studied at the Lee Strasberg Institute. Evans is currently the face of the Gucci fragrance Guilty. Philanthropies he regularly lends his time to include Boston Children's Hospital, Make-A-Wish and Concord Youth Theatre.

ROBERT DOWNEY JR. (Tony Stark/Iron Man) is a two-time Academy Award® nominee who earned his most recent Oscar® nomination for Best Supporting Actor for his work in Ben Stiller's comedy hit "Tropic Thunder." His performance as Kirk Lazarus, a white Australian actor playing a black American character, also brought him Golden Globe®, BAFTA, and Screen Actors Guild® (SAG) Award nominations. Downey was honored with his first Oscar® nomination in the category of Best Actor for his portrayal of Charlie Chaplin in Richard Attenborough's acclaimed biopic "Chaplin," for which he also won BAFTA and London Film Critics Awards and received a Golden Globe® Award nomination.

In early 2010, Downey won a Golden Globe Award® for his performance in the title role of the 2009 hit "Sherlock Holmes," under the direction of Guy Ritchie. In December 2011, Downey teamed up with Ritchie and co-star Jude Law to return to the role of the legendary detective in the sequel "Sherlock Holmes: A Game of Shadows."

In summer 2008, Downey received praise from critics and audiences for his performance in the title role of the blockbuster hit “Iron Man,” under the direction of Jon Favreau. Bringing the Marvel Comics Super Hero to the big screen, “Iron Man” earned more than \$585 million worldwide, making it one of the year’s biggest hits. Downey reprised his role in the successful sequel, which was released in May 2010. He returned to the role in Joss Whedon’s “The Avengers,” released in May 2012, which was the highest grossing film during its theatrical run and remains the 5th highest grossing film of all time, grossing over \$1.5 billion at the worldwide box office. Downey also appeared in the third installment of the franchise “Iron Man 3,” directed by Shane Black, which was the 3rd highest grossing film that year, and he was most recently seen in the 2015 summer blockbuster “Avengers: Age of Ultron.”

In addition to his prolific work in the Marvel Cinematic Universe, Downey was also seen in the culinary inspired film “Chef,” directed by Jon Favreau, which won the Audience Award at the 2014 Tribeca Film Festival. That year, Downey also starred in and executive produced “The Judge,” featuring Robert Duvall and Billy Bob Thornton under the Team Downey banner, the production company that Downey created with his wife Susan.

Downey’s other recent films include “Due Date” alongside Zach Galifianakis for director Todd Phillips; “The Soloist” opposite Jamie Foxx for director Joe Wright; “Zodiac” alongside Jake Gyllenhaal for director David Fincher; “A Scanner Darkly” with Keanu Reeves for director Richard Linklater; “Fur: An Imaginary Portrait of Diane Arbus” opposite Nicole Kidman for director Steven Shainberg; and “Kiss Kiss Bang Bang” alongside Val Kilmer for director Shane Black. He also shared a SAG Award® nomination as a member of the ensemble cast of George Clooney’s true-life drama “Good Night, and Good Luck.” and a Special Jury Prize won by the ensemble cast of “A Guide to Recognizing Your Saints,” presented at the 2006 Sundance Film Festival.

Downey’s long list of film credits also includes “Gothika,” “The Singing Detective,” “Wonder Boys,” “U.S. Marshals,” “One Night Stand,” “Home for the Holidays,” “Richard III,” “Natural Born Killers,” “The Gingerbread Man,” “Short Cuts,” “Heart and Souls,” “Soapdish,” “Air America,” “Chances Are,” “True Believer,” “Less Than Zero,” “Weird Science,” “Firstborn” and “Pound,” in which he made his debut under the direction of Robert Downey Sr.

On the small screen, Downey made his primetime debut in 2001 when he joined the cast of the series “Ally McBeal.” For his work on the show, he won a Golden Globe Award® for Best Supporting Actor in a Series, Miniseries or Motion Picture Made for Television and a Screen Actors Guild Award® for Outstanding Performance by a Male Actor in a Comedy Series. In addition, Downey was nominated for an Emmy Award® for Outstanding Supporting Actor in a Comedy Series.

Tony® and BAFTA winner and four-time Golden Globe® nominee SCARLETT JOHANSSON (**Natasha Romanoff/Black Widow**) has proven to be one of Hollywood’s most talented young actresses. Most recently, she featured in the latest Coen Brothers film “Hail, Caesar!” which opened on February 5, 2016. In 2015, she reprised her role of Black Widow for Marvel’s “Avengers: Age of Ultron” and in 2014 she played the title role in Luc Besson’s globally successful action-thriller “Lucy” and also starred opposite Chris Evans in Marvel’s “Captain America: The Winter Soldier.” In 2013 she starred in Jonathan Glazer’s sci-fi art film “Under the Skin” and lent her voice to Spike Jonze’s critically acclaimed sci-fi romance “Her,” playing the role of operating system Samantha, which earned her a Best Actress Award at the Rome Film Festival. Johansson recently completed work as the voice of python ‘Kaa’ in Disney’s live action/CGI animation adaptation of “The Jungle Book” from Jon Favreau, which opened in theaters April 15, 2016.

Johansson received rave reviews and the Upstream Prize for Best Actress in the Controcorrente section at the

Venice Film Festival for her starring role opposite Bill Murray in “Lost in Translation,” the critically-acclaimed second film by director Sofia Coppola. She also won a Tony® for her Broadway debut in the Arthur Miller play “A View from a Bridge” opposite Liev Schreiber. She wrapped her second run on Broadway as Maggie in “Cat on a Hot Tin Roof” in 2013.

At the age of 12, Johansson attained worldwide recognition for her performance as Grace MacLean, the teen traumatized by a riding accident, in Robert Redford’s “The Horse Whisperer.” She went on to star in Terry Zwigoff’s “Ghost World,” garnering a Best Supporting Performance, Female Award from the Toronto Film Critics Association. Johansson was also featured in the Coen Brothers’ dark drama “The Man Who Wasn’t There” opposite Billy Bob Thornton and Frances McDormand.

Her other film credits include Jon Favreau’s “Chef”; Marvel’s “The Avengers”; “Don Jon” opposite Joseph Gordon-Levitt; “Hitchcock” opposite Anthony Hopkins; “We Bought A Zoo” for Cameron Crowe; Marvel’s “Iron Man 2”; the Weitz brothers’ film “In Good Company”; as well as a role opposite John Travolta in “A Love Song for Bobby Long,” which garnered her a Golden Globe® nomination (her third in two years), and Woody Allen’s “Match Point,” which garnered her 4th consecutive Golden Globe® nominee in three years. Other film credits include “He’s Just Not That Into You,” “Vicky Cristina Barcelona,” “The Other Boleyn Girl,” “The Spirit,” “Girl with a Pearl Earring” opposite Colin Firth, “The Island” opposite Ewan McGregor, Brian De Palma’s “The Black Dahlia,” Christopher Nolan’s “The Prestige,” and “The Nanny Diaries.”

Additional credits include Rob Reiner’s comedy “North,” the thriller “Just Cause” with Sean Connery and Laurence Fishburne, and a breakthrough role at the age of 10 in the critically-praised “Manny & Lo,” which earned her an Independent Spirit Award nomination for Best Female Lead.

A New York native, Johansson made her professional acting debut at the age of 8 in the off-Broadway production of “Sophistry,” with Ethan Hawke, at New York’s Playwright’s Horizons.

SEBASTIAN STAN (Bucky Barnes/Winter Soldier) most recently starred in Ridley Scott’s Academy Award®-nominated “The Martian,” which generated over \$624 million worldwide. He was also recently seen in Sony Pictures Classics’ dark comedy “The Bronze,” directed by Bryan Buckley and co-starring Melissa Rauch.

Stan is best known for his role as Bucky Barnes in Marvel’s “Captain America: The Winter Soldier” and “Captain America: The First Avenger.” Stan’s other film credits include Jonathan Demme’s “Ricki and the Flash” alongside Meryl Streep; “Gone” with Amanda Seyfried; Darren Aronofsky’s “Black Swan” with Natalie Portman; “Rachel Getting Married” with Anne Hathaway; “Spread” with Ashton Kutcher; “Hot Tub Time Machine”; director Fred Durst’s “The Education of Charlie Banks”; “The Architect” with Anthony LaPaglia and Isabella Rossellini; and Renny Harlin’s “The Covenant.”

Stan’s television credits include “Gossip Girl,” “Once Upon a Time,” and Greg Berlanti’s critically-acclaimed miniseries “Political Animals,” for which he was nominated for a TCA Award for his performance as T.J. Hammond.

In 2007, Stan made his Broadway debut opposite Liev Schreiber in Eric Bogosian’s Tony®-nominated revival “Talk Radio.” He also starred alongside Maggie Grace and Ellen Burstyn in the 2013 revival of William Inge’s “Picnic.”

Stan currently resides in New York.

ANTHONY MACKIE (Sam Wilson/Falcon), who was classically trained at the Juilliard School of Drama, is a great and talented young actor who is able to capture a plethora of characters.

Mackie was discovered after receiving rave reviews while playing Tupac Shakur in the Off-Broadway “Up Against the Wind.” Immediately following, Mackie made an auspicious film debut as Eminem’s nemesis, Papa Doc, in Curtis Hanson’s “8 Mile.” His performance caught the attention of Spike Lee, who subsequently cast Mackie in the 2004 Toronto Film Festival Masters Program selection “Sucker Free City” and “She Hate Me.” He also appeared in Clint Eastwood’s Academy Award®-winning “Million Dollar Baby” opposite Hilary Swank, Morgan Freeman and Eastwood, as well as in Jonathan Demme’s “The Manchurian Candidate,” alongside Denzel Washington and Liev Schreiber, and the comedy “The Man” starring Samuel L. Jackson.

Mackie earned IFP Spirit and Gotham Award nominations for his performance in Rodney Evans’ “Brother to Brother,” which won the 2004 Special Dramatic Jury Prize at the Sundance Film Festival and was nominated for Best First Feature at the Independent Spirit Awards. In 2006, he appeared opposite David Strathairn, Timothy Hutton and Leelee Sobieski in “Heavens Fall,” based on the historic Scottsboro Boys’ trials, an independent feature that premiered at the 2006 SXSW Film Festival in Austin.

Mackie also had five features on movie screens in 2006. In addition to “We Are Marshall,” he starred in “Half Nelson” with Ryan Gosling, adapted from director Ryan Fleck’s Sundance-winning short “Gowanus, Brooklyn”; in Preston A. Whitmore’s “Crossover”; in Frank E. Flowers’ ensemble crime drama “Haven,” opposite Orlando Bloom and Bill Paxton; and in the film adaptation of Richard Price’s “Freedomland,” starring Samuel L. Jackson.

Intertwined throughout his film career, Mackie was seen in several theatrical performances both on and off Broadway. Mackie made his Broadway debut as the stuttering nephew, Sylvester, alongside Whoopi Goldberg in August Wilson’s “Ma Rainey’s Black Bottom.” Next he was seen as the lead in Regina King’s modern retelling of Chekov’s “The Seagull,” starred in Stephen Belber’s “McReele” for the Roundabout Theatre Company, and starred in the Pulitzer Prize-winning play “Soldier’s Play” as a character made famous by Denzel Washington 20 years prior. Most recently, Mackie was part of the production of August Wilson’s 20th Century at the esteemed Kennedy Center where they performed stage readings of all 10 plays in August Wilson’s cycle. Mackie participated in 3 of the 10 shows and hopes to return to the stage soon.

In 2009 Mackie was seen as Sgt. JT Sanborn in Kathryn Bigelow’s “The Hurt Locker,” a film that not only earned Mackie an Independent Spirit Award nomination but also earned Academy Awards® for Best Motion Picture of the Year, Best Achievement in Directing, Best Writing and three other nods. 2009 also saw Mackie re-visit the role of Tupac Shakur in Fox Searchlight’s Notorious BIG biopic “Notorious” and he also starred as Major William Bowman in the DreamWorks film “Eagle Eye.”

In 2010 Mackie returned to Broadway starring in Martin McDonagh’s latest creation, “A Behanding in Spokane.” He also reunited with Kerry Washington in the drama “Night Catches Us,” which was released by Magnolia Pictures on December 3, 2010. In 2011 Mackie was seen in Universal Pictures’ “The Adjustment Bureau,” which also featured Matt Damon and Emily Blunt, as well as the Disney/DreamWorks feature “Real Steel,” which also starred Hugh Jackman.

Mackie is also featured in “Man on a Ledge” with Sam Worthington and Elizabeth Banks, which was released on January 27, 2012; the Timur Bekmambetov-directed “Abraham Lincoln: Vampire Hunter,” which was released on June 22, 2012; and the feature “10 Years” in which he co-starred with Channing Tatum, Kate Mara, Rosario Dawson and Justin Long. Mackie is featured in the crime drama “Gangster Squad,” which also stars Sean Penn,

Josh Brolin, Emma Stone and Ryan Gosling and which was released by Warner Brothers on January 11, 2013. Mackie also appeared in the Michael Bay-directed "Pain & Gain," starring alongside Mark Wahlberg and Dwayne "The Rock" Johnson. The film was released by Paramount on April 26, 2013 and opened up as the #1 film, earning over \$20 million in its first weekend. In 2014 Mackie starred in "Black or White" opposite Kevin Costner and Octavia Spencer, as well as "Playing it Cool" with Chris Evans and Michelle Monaghan.

Mackie is a member of the Marvel Cinematic Universe family. He made his Marvel debut as Sam Wilson/The Falcon in "Captain America: The Winter Soldier." The film, released on April 4, 2014, opened #1, earning over 96 million dollars, breaking the record for an April release. Mackie starred alongside Scarlett Johansson, Chris Evans and Sebastian Stan in the second installment of the franchise. Mackie's Falcon made an appearance in the recently released "Avengers: Age of Ultron" as well as "Ant-Man."

He was recently seen on the big screen in "Our Brand Is Crisis" opposite Sandra Bullock and "Shelter," with Jennifer Connelly, which premiered at the 2014 Toronto International Film Festival and released nationwide on November 13, 2015. Additionally, he starred in the holiday film "Love the Coopers" with an ensemble cast, including Marisa Tomei, Diane Keaton and Amanda Seyfried. He also starred opposite Seth Rogen and Joseph Gordon-Levitt in Seth Rogen's "The Night Before," released on November 20, 2015. He currently stars in "Triple 9" opposite Woody Harrelson and Kate Winslet, which was released on February 26, 2016.

Mackie recently wrapped production on the Jay Roach-directed adaptation of the Tony Award®-winning-play "All the Way" for HBO. He plays the role of Martin Luther King, Jr. opposite Bryan Cranston's Lyndon B. Johnson. "All the Way" will premiere on HBO in May of 2016.

Academy Award® nominee **DON CHEADLE (Colonel James "Rhodey" Rhodes/War Machine)** currently stars as Marty Kaan on the critically acclaimed Showtime series "House of Lies." The series has earned multiple nominations for the series and Cheadle, including four Emmy® nominations, a Golden Globe® Award, two additional Golden Globe® nominations and a SAG Award® nomination. In addition to starring, Cheadle also is executive producer of the series and has stepped behind the camera as director.

Cheadle recently directed his first feature film, "Miles Ahead," which he also co-wrote and produced. Cheadle also stars in the film, based on the life of legendary jazz artist Miles Davis, along with Ewan McGregor. The film, which closed the New York Film Festival in October 2015, will be released this spring.

Cheadle was most recently seen on the big screen in Marvel's "Avengers: Age of Ultron," which released in May 2015. Cheadle reprised his role of Colonel James "Rhodey" Rhodes from "Iron Man 2" and "Iron Man 3."

Cheadle is well known for his passionate performances on stage and screen, stemming from his breakout performance opposite Denzel Washington in "Devil in a Blue Dress," where he was named Best Supporting Actor by the Los Angeles Film Critics.

In 2014 Cheadle produced the Golden Globe®-nominated feature "St. Vincent," which starred Bill Murray and Naomi Watts and for which Murray also received a Golden Globe® Award nomination. In 2012 Cheadle garnered critical acclaim for his role in Robert Zemeckis' "Flight," which premiered at the New York Film Festival and was released by Paramount Pictures. In 2011, Cheadle produced and starred in "The Guard," which premiered at the 2011 Sundance Film Festival and was released by Sony Pictures Classics, and in 2008 he starred opposite Guy Pearce in Overture Films' "Traitor," an international thriller which he also produced. Cheadle was honored by

both the CineVegas Film Festival and the Los Angeles Film Festival and in 2007 received the ShoWest Male Star of the Year Award.

Additional film credits include “Talk To Me;” the 2005 Oscar®-winning Best Picture “Crash,” which Cheadle also produced; “Hotel Rwanda,” for which his performance garnered Academy Award®, Golden Globe®, Broadcast Film Critics Award and Screen Actors Guild® Award nominations for Best Actor; “Ocean’s Eleven,” “Ocean’s Twelve” and “Ocean’s Thirteen,” directed by Steven Soderbergh; Mike Binder’s “Reign Over Me” with Adam Sandler; the Academy Award®-winning film “Traffic” and “Out of Sight,” both also directed by Soderbergh; Paul Thomas Anderson’s critically acclaimed “Boogie Nights”; “Bulworth,” “Swordfish” and “Mission To Mars”; John Singleton’s “Rosewood,” for which Cheadle earned an NAACP Image Award nomination; “The Family Man,” directed by Brett Ratner and starring Nicolas Cage; “Colors,” “Hamburger Hill,” and the independent features “Manic” and “Things Behind the Sun.”

For his work on television, Cheadle received a Golden Globe® Award and an Emmy® nomination for his remarkable portrayal of Sammy Davis Jr. in HBO’s “The Rat Pack” in 1999. That same year, he received an Emmy® nomination for his starring role in HBO’s adaptation of the critically-acclaimed, best-selling novel “A Lesson Before Dying” by Ernest J. Gaines. He also starred for HBO in “Rebound: The Legend of Earl ‘The Goat’ Manigault,” directed by Eric La Salle. Cheadle is also well-known for his two-year stint in the role of District Attorney John Littleton on David E. Kelley’s critically-acclaimed series “Picket Fences,” for his Emmy® nominated guest-starring role on “ER” and a series regular role on “The Golden Palace.”

Cheadle also participated in Showtime’s multi-part television event “Years of Living Dangerously,” which tells the story of our time: climate change and the impact it is having on people right now in the U.S. and all over the world. The series reports on the crippling effects of climate change-related weather events and the ways individuals, communities, companies and governments are struggling to find solutions to the biggest threat our world has ever faced. News correspondents Thomas Friedman, Chris Hayes and Lesley Stahl report from across the globe and Cheadle, Harrison Ford and Matt Damon, among others, share the stories of people and places impacted by a warming planet.

An accomplished stage actor, Cheadle originated the role of Booth in Suzan-Lori Parks’ Pulitzer Prize-winning play “Topdog/Underdog” at New York’s Public Theatre under the direction of George C. Wolfe. His other stage credits include “Leon & Lena and Lenz” at the Guthrie Theater in Minneapolis; “The Grapes Of Wrath” and “Liquid Skin” at the Mixed Blood Theatre in Minneapolis; “Cymbeline” at The New York Shakespeare Festival; “’Tis Pity She’s A Whore” at Chicago’s Goodman Theatre; and Athol Fugard’s “Blood Knot” at The Complex Theatre in Hollywood. He also directed “Cincinnati Man” at the Attic Theater and “The Trip” at Friends and Artists Theatre in Hollywood.

In addition to his many acting honors, Cheadle was nominated for a Grammy® Award in 2004 for Best Spoken Word Album for his narration/dramatization of the Walter Mosley novel “Fear Itself.”

Cheadle’s philanthropic work includes serving as a U.N. Ambassador for the United Nations Environment Programme. He also produced the documentary film “Darfur Now,” an examination of the genocide in Sudan’s western region of Darfur and, in 2007, he and George Clooney were recognized for their work for Darfur. The pair shared a Peace Summit Award at the 8th Annual World Summit of Nobel Peace Prize Laureates in Rome.

Two-time Academy Award® nominee **JEREMY RENNER (Clint Barton/Hawkeye)** most recently starred in the worldwide blockbuster films “Mission: Impossible—Rogue Nation” (opposite Tom Cruise) and Marvel’s “Avengers: Age of Ultron.”

In 2012, Renner top-lined the Tony Gilroy–directed film “The Bourne Legacy” for Universal Pictures and played Hawkeye in Marvel’s “The Avengers.” In 2011 he also starred in “Mission: Impossible—Ghost Protocol.”

In 2009 he starred in the Best Picture winner “The Hurt Locker,” which was directed by Kathryn Bigelow. The film received six Academy Awards® and Renner received his first Oscar® nomination for Best Actor. In his role as the self-assured Sergeant First Class William James, Renner was awarded the Breakthrough Award at the Hollywood Film Festival, the Spotlight Award at the Savannah Film Festival and was nominated as Best Actor at the 2009 Independent Spirit Awards. He also garnered a nomination for Breakthrough Actor at the Gotham Awards, in addition to his award for Best Ensemble Performance.

His second Academy Award® nomination came the following year as Best Supporting Actor for his role in the Warner Bros. Ben Affleck-directed film “The Town.” The film is an adaptation of the Chuck Hogan novel “Prince of Thieves.”

Previously Renner starred and produced the independent films “Kill the Messenger” and “The Throwaways,” as well as starring as Mayor Carmine Polito in David O. Russell’s Oscar®-nominated film “American Hustle” and Hansel in “Hansel & Gretel: Witch Hunters.”

In 2007, Renner was seen in three different features: “The Assassination of Jesse James by the Coward Robert Ford” for Warner Bros., directed by Andrew Dominik; “28 Weeks Later,” the highly anticipated sequel to “28 Days Later”; and “Take” opposite Minnie Driver. In 2006, he starred in the acclaimed independent film “12 and Holding” (Independent Spirit Award Nominee—John Cassavetes Award).

Additional film credits include the acclaimed independent film “Neo Ned,” in which he starred opposite Gabrielle Union; Warner Bros.’ “North Country” opposite Academy Award® winner Charlize Theron; “A Little Trip to Heaven”; “The Heart is Deceitful Above All Things,” directed by Asia Argento as adapted from the critically acclaimed novel by JT LeRoy; Columbia Pictures’ “Lords of Dogtown” for Catherine Hardwicke; and Aura Entertainment’s independent film “Love Comes to the Executioner,” written and directed by Kyle Bergersen.

In the spring of 2011, Renner and his partner, writer/director Don Handfield, formed The Combine, a production company that creates, develops and produces character-driven content for mainstream audiences.

A native of South Carolina, **CHADWICK BOSEMAN (T’Challa /Black Panther)** graduated from Howard University and attended the British American Dramatic Academy at Oxford, after which he began his career as an actor, playwright and director.

Most recently, Boseman can be seen in Summit Entertainment’s period epic “Gods of Egypt,” from director Alex Proyas. The action-adventure, in which he portrays Thoth, the god of wisdom, released in February. Boseman also recently wrapped production on Entertainment One and The Ink Factory’s revenge thriller “Message from the King.”

Boseman made his feature film debut in Gary Fleders’ drama “The Express,” playing football great Floyd Little.

His breakout performance came in 2013 when he received rave reviews for his portrayal of the legendary Jackie Robinson in Warner Bros.' "42." The film, which had the highest-grossing debut for a baseball movie in Hollywood history, tells the story of Robinson's history-making signing with the Brooklyn Dodgers under the guidance of team executive Branch Rickey, played by Harrison Ford. His other feature film credits include the independent psychological post-war drama "The Kill Hole" and Summit Entertainment's "Draft Day" opposite Kevin Costner.

In 2014 Boseman once again garnered critical praise for his portrayal of James Brown in Universal Pictures' "Get On Up." The biopic, directed by Tate Taylor ("The Help"), chronicles Brown's rise from extreme poverty to become one of the most influential musicians in history. The film also stars Viola Davis, Octavia Spencer and Dan Aykroyd. Boseman received the 2014 CinemaCon Male Star of Tomorrow Award and was named one of the Top 10 Best Movie Performances of 2014 by Time Magazine for his portrayal of Brown. He also received a Virtuoso Award from the Santa Barbara International Film Festival.

For the screen Boseman wrote, directed and executive produced the short film "Blood Over a Broken Pawn." Boseman and his writing partner Logan Coles recently sold an untitled thriller pitch to Universal Pictures. He is attached to star in the story described as being in the vein of "The Fugitive."

As a playwright, Boseman wrote "Deep Azure," which was nominated for a Jeff Award for Best New Play and is published in the Hip Hop Theatre Anthology "Say Word!"; "Hieroglyphic Graffiti," which was produced at the National Black Theatre Festival and the Hip Hop Theatre Festival; and co-wrote "Rhyme Deferred," which appears in the Hip Hop Theatre Anthology "The Fire This Time."

Boseman's theatre directing credits include "Dutchman," "Wine in the Wilderness," "Indian Summer," "Spear in the Sun," "Colored Museum" and "Six Hits." His theatre acting credits include "Romeo and Juliet," "Macbeth," "Breathe," "Learning Curve," "Willie's Cut," "Shine," "Rhyme Deferred," "Bootleg Blues," "Zooman and the Sign" and "Urban Transitions," for which he won an AUDELECO Award for Best Supporting Actor.

PAUL BETTANY (Vision) is a British-born actor who was classically trained at the Drama Centre London. He made his West End stage debut under the direction of Stephen Daldry in "An Inspector Calls." Bettany then spent a season at the Royal Shakespeare Company performing in productions of "Richard III," "Romeo and Juliet" and "Julius Caesar" before landing his first feature film role in "Bent" opposite Sir Ian McKellen.

Bettany returned to the stage to appear in Joe Penhall's "Love and Understanding" at London's Bush Theatre. He later reprised the role at the Longwharf Theatre in Connecticut. The play led to a host of British television drama roles including Lynda La Plante's "Killer Net" and "Coming Home," starring Peter O'Toole. London's Royal Court Theatre productions of "One More Wasted Year" and "Stranger's House" were followed by Bettany's second feature film role in David Leland's "The Land Girls" opposite Rachel Weisz.

Bettany was nominated for a British Independent Film Award and a Critic's Circle Award in the Best Newcomer category by the London film critics for his performance in IFC's Paul McGuigan film "Gangster No. 1" opposite Malcolm McDowell, David Thewlis and Saffron Burrows.

U.S. audiences first discovered Bettany in the comic role of Chaucer opposite Heath Ledger in Brian Helgeland's "A Knight's Tale." For this role he received a Best Supporting Actor accolade from the Critics' Circle in London and was named one of Daily Variety's Ten to Watch in 2001. Next he re-teamed with Paul McGuigan for "The Reckoning," a mystery thriller from Paramount Classics, which he starred in opposite Tom Hardy, Vincent Cassel and Brian Cox.

He then went on to star as the imaginary roommate opposite Russell Crowe, Ed Harris and Jennifer Connelly in Ron Howard's Academy Award®-winning "A Beautiful Mind." For his performance he received Best British Supporting Actor at the London Critics' Circle Awards. This was followed by Thaddeus O'Sullivan's tense independent thriller "The Heart of Me" opposite Olivia Williams and Helena Bonham Carter. Keen to test himself further, he took on Lars Von Trier's dramatic thriller "Dogville" opposite Nicole Kidman and Stellan Skarsgård.

Reuniting with Russell Crowe, Bettany starred in Peter Weir's "Master and Commander: The Far Side of the World" for Fox and his performance won him an Evening Standard Award in the Best British Actor category and a London Critics' Circle accolade for both "Master and Commander" and "The Heart of Me." He also received Best Actor at the Elle Style Awards for "Master and Commander" and "Dogville." In addition, Bettany received nominations in Best Supporting Actor categories at both the BAFTAs and the Broadcast Film Critics Association for "Master and Commander."

Working Title/Universal's "Wimbledon" followed for director Richard Loncraine with Bettany starring opposite Kirsten Dunst, Jon Favreau and James McAvoy. He then took on the role of Silas for director Ron Howard in Sony's acclaimed box office smash "The Da Vinci Code," based on Dan Brown's international best-seller. The prestigious cast included Tom Hanks, Audrey Tautou, Sir Ian McKellen and Alfred Molina.

The fantasy adventure trilogy based on the children's books "Inkheart" then followed for New Line Cinema/Warner Bros. opposite Brendan Fraser, Helen Mirren and Andy Serkis for director Iain Softley.

"The Secret Life of Bees" for Fox Searchlight marked a radically different role for Bettany. Based on the best-selling book of the same name, he starred opposite Dakota Fanning. He then lent his voice as "Jarvis" for Jon Favreau's hugely successful "Iron Man" and went on to reprise this role for "Iron Man 2," "Iron Man 3" and "The Avengers."

2009 saw Bettany star in producer Martin Scorsese's period drama "The Young Victoria" opposite Emily Blunt and Jim Broadbent for Oscar®-winning producer Graham King. He then took on the role of scientist Charles Darwin in "Creation" opposite his wife Jennifer Connelly. 2010 saw Bettany as Archangel Michael in "Legion" opposite Dennis Quaid for director Scott Stewart; a further collaboration with Stewart followed with "Priest" opposite Maggie Q and Lily Collins.

Academy Award®-winning director Florian Henckel von Donnersmarck's "The Tourist" followed for Bettany opposite Johnny Depp and Angelina Jolie for Sony Pictures. In 2011 Bettany starred in the independent feature "Margin Call" with Kevin Spacey, Stanley Tucci, Jeremy Irons and Zachary Quinto, which was Oscar®-nominated in the Best Original Screenplay category. Bettany's next project was "Blood," starring Mark Strong, Stephen Graham and Brian Cox, directed by Nick Murphy.

In 2014 Bettany was seen in Wally Pfister's "Transcendence," executive-produced by Christopher Nolan and starring Johnny Depp and Morgan Freeman. He also wrote, directed and produced "Shelter," which starred Jennifer Connelly and Anthony Mackie.

In 2015, Bettany starred in the summer blockbuster "Avengers: Age of Ultron" for Marvel Studios.

Bettany currently resides in New York with his wife and three children.

ELIZABETH OLSEN (Wanda Maximoff/Scarlet Witch) is a graduate from New York University's prestigious Tisch School of the Arts. In 2015, Olsen was honored at the 41st Annual Deauville Film Festival with the Hollywood Rising Star Award.

Recently, it was announced that Olsen will begin production on the drama "Wind River," opposite Jeremy Renner. The film is written and directed by Taylor Sheridan. Olsen can currently be seen in the Hank Williams biopic titled "I Saw the Light." She plays the role of Audrey Mae Williams, opposite Tom Hiddleston. The Sony Pictures Classics film premiered at the Toronto International Film Festival on September 11, 2015, and was released in theaters on April 1, 2016.

In May 2015, Olsen first made her appearance as the Scarlet Witch in "Avengers: Age of Ultron," alongside Robert Downey Jr., Chris Evans, Chris Hemsworth, Mark Ruffalo, Scarlett Johansson, Jeremy Renner, Paul Bettany, James Spader and Aaron Taylor-Johnson. In 2014, Olsen appeared in the Warner Bros. and Legendary Pictures reboot of "Godzilla," opposite Aaron Taylor-Johnson and Bryan Cranston.

In 2013, Olsen starred in the Spike Lee-directed film "Oldboy" opposite Samuel L. Jackson and Josh Brolin. Additionally, Olsen appeared in the film "In Secret," opposite Jessica Lange and Oscar Isaac. That same year, Olsen helped kick off the Classic Stage Company's fall 2013-2014 season as the lead role, Juliet, in the Off-Broadway play "Romeo & Juliet."

Olsen also starred in "Very Good Girls," opposite Dakota Fanning, which premiered at the 2013 Sundance Film Festival. Additionally, Olsen had two previous films premiere at the 2012 Sundance Film Festival: "Liberal Arts" opposite Josh Radnor, John Magaro, Zac Efron and Richard Jenkins, and "Red Lights" opposite Robert De Niro, Cillian Murphy and Sigourney Weaver. In spring of 2012 Olsen starred in the independent film "Silent House" from Open Road Films.

In 2011 Olsen received Gotham Award, Critics Choice, and Independent Spirit Award nominations for Lead Actress for her performance in Fox Searchlight's "Martha Marcy May Marlene." Olsen stars opposite Hugh Dancy, John Hawkes, Sarah Paulson and Brady Corbet. "Martha Marcy May Marlene" was also selected in the Un Certain Regard as part of the 2011 Cannes Film Festival. She was nominated for her performance from the following critic associations: St. Louis, Las Vegas, Houston, FIND Spirit, San Diego, IPA and Detroit. She won Best Actress from the Indiana Critics Association.

Olsen is also very familiar to the stage as she understudied both on the Off-Broadway play "Dust" and the Broadway play "Impressionism" while attending New York University. Other workshops include "Bottom of the World" by Lucy Thurber (Atlantic Theatre Company), and "The Living Newspaper" (DRD Theatricals). Olsen has had formal training at Atlantic Acting School and Moscow Art Theatre School.

PAUL RUDD (Scott Lang/Ant-Man) was last seen as the title character in Marvel's highly anticipated "Ant-Man," directed by Peyton Reed. The film also starred Michael Douglas and Evangeline Lilly and opened number 1 at the box office. Rudd was nominated for a Critics' Choice Award for Best Actor in an Action Movie and an MTV Movie Award for Best Hero for his performance in "Ant-Man." The blockbuster film grossed over \$500 million worldwide and Marvel will release its sequel, "Ant-Man and the Wasp," in 2018. Rudd co-wrote "Ant-Man" with Adam McKay, Edgar Wright and Joe Cornish and is currently writing the sequel.

Rudd stars opposite Selena Gomez and Craig Roberts in "The Fundamentals of Caring," written and directed by

Rob Burnett. The film centers around Rudd's character, Ben, who is suffering an incredible amount of loss and decides to enroll in a class about caregiving that changes his perspective on life. The film premiered at the 2016 Sundance Film Festival and will be released by Netflix this fall.

Rudd will next begin production on Andrew Fleming's dramedy "An Ideal Home" opposite Steve Coogan, which is about a troubled married couple with an extravagant lifestyle. He will also star in Duncan Jones' "Mute," which will go into production later this year.

Rudd starred opposite Will Ferrell, Steve Carell and David Koechner in Adam McKay's "Anchorman 2: The Legend Continues," reprising their roles from "Anchorman: The Legend of Ron Burgundy" for Paramount. "Anchorman 2" grossed over \$170 million worldwide and received a People's Choice Award nomination for Favorite Year End Movie, as well as two MTV Movie Award nominations.

Rudd is also well known for his roles in Judd Apatow's "This Is 40" and "Knocked Up." "Knocked Up" grossed over \$300 million worldwide, received a People's Choice Award for Favorite Movie Comedy, a Critics' Choice Award nomination for Best Comedy Movie and was named one of AFI's Top Ten Films of the Year. Additionally, "This Is 40" was nominated for a 2013 Critics' Choice Award for Best Comedy Movie and Rudd was nominated for Best Actor in a Comedy.

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

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

On television, Rudd was the co-writer and co-creator of the critically-acclaimed series "Party Down" on Starz. He also garnered wide recognition with a recurring role as Mike Hannigan on the TV sitcom "Friends." Rudd was recently seen reprising his role as Andy in David Wain's "Wet Hot American Summer: First Day of Camp," co-starring along with the original cast, for an 8-episode limited television series based on the cult film on Netflix.

EMILY VANCAMP (Agent Sharon Carter) was born and raised in Port Perry, Ontario, Canada and has been performing in the arts since she was only three years old. At the age of 12, she attended the prestigious L'Ecole Supérieure de Danse de Quebec, the official training program of Les Grands Ballets Canadiens.

VanCamp recently wrapped production in her first bilingual role starring as Emily Price in the French language film entitled "Borders," where she will play an international mediator.

Most recently, VanCamp was seen in the indie film “The Girl in the Book.” Directed and written by Marya Cohn, the film premiered at last summer’s Los Angeles Film Festival. She recently wrapped her fourth and final season of the ABC hit series “Revenge.”

VanCamp first won over audiences on the WB’s critically-acclaimed drama “Everwood,” opposite Treat Williams and Gregory Smith, where she garnered Teen Choice Award nominations for Best TV Actress three years in a row. She then starred on ABC’s acclaimed hit drama series “Brothers & Sisters” for four seasons opposite Sally Field, Rachel Griffiths, Rob Lowe and Calista Flockhart, playing Rebecca Harper. In addition, she starred as the female lead in the ABC miniseries “Ben Hur,” which aired in many countries around the world including Canada, Britain and the U.S.

Film credits include “Captain America: The Winter Soldier”; the drama “Norman,” opposite Richard Jenkins and Dan Byrd; “Carriers,” alongside Chris Pine, Piper Perabo and Christopher Meloni; “The Ring Two,” co-starring with Naomi Watts and Simon Baker; the Sundance Film Festival hit “Lost and Delirious”; “A Different Loyalty” with Sharon Stone; and “Black Irish” with Melissa Leo, Michael Angarano and Brendan Gleeson.

Other television credits include the Hallmark Hall of Fame movie “Beyond the Blackboard,” as well as the WB series “Glory Days,” created by Kevin Williamson, which was her first series regular role.

VanCamp currently resides in Los Angeles.

MARISA TOMEI (May Parker) won an Academy Award® for Best Supporting Actress for her role as Mona Lisa Vito in “My Cousin Vinny” and subsequently earned Academy Award® nominations for her performances in “In the Bedroom” and “The Wrestler.”

This summer, Tomei will star as the widow Serafina in director Trip Cullman’s staging of “Rose Tattoo” at the Williamstown Theatre Festival in Massachusetts. The 2016 season will run from June 28, 2016 – August 21, 2016.

Tomei recently completed production on the independent drama, “Behold My Heart,” alongside Timothy Olyphant, Charlie Plummer and Mireille Enos. Last fall, she appeared as a recurring character in Season 2 of FOX’s critically-acclaimed drama series “Empire.” Tomei earned a Critics Choice nomination in the category of Best Guest Actor/Actress in a Drama Series for her performance.

At the end of last year, Tomei appeared in the CBS Films-produced comedy “Love the Coopers,” alongside Diane Keaton, John Goodman, Olivia Wilde and Amanda Seyfried. The film was released in theaters on November 13, 2015. She also appeared in Paramount Pictures’ “The Big Short,” alongside Steve Carell, Ryan Gosling, Brad Pitt and Christian Bale. The film was released on December 23, 2015 and has since garnered multiple award nominations and accolades including a Golden Globe® nomination for Best Motion Picture – Comedy or Musical, a Screen Actors Guild® nomination for Outstanding Performance by a Cast in a Motion Picture, a BAFTA Award nomination for Best Film, AFI Top 10 Films of 2015, National Board of Review Award for Best Ensemble, as well as Critics Choice nominations for Best Picture, Best Acting Ensemble and Best Comedy. The film also won an Oscar® for Best Adapted Screenplay.

This past year, Tomei appeared in Judd Apatow’s film “Trainwreck,” alongside Amy Schumer, Tilda Swinton, Bill Hader and Daniel Radcliffe. The film was released on July 17, 2015. She was also seen in Marc Lawrence’s romantic comedy “The Rewrite,” opposite Hugh Grant. The film was released in limited theaters in New York

on February 13, 2015. Additionally, Tomei starred in the independent drama “Loitering with Intent,” opposite Michael Godere, Ivan Martin, Sam Rockwell and Brian Geraghty, among others. “Loitering with Intent” premiered at the 2014 Tribeca Film Festival and was released in limited theaters on January 16, 2015.

In 2014, Tomei appeared in Ira Sachs’ independent film “Love is Strange,” which premiered at the 2014 Sundance Film Festival and screened as part of the 2014 Tribeca Film Festival lineup. “Love is Strange” was nominated for four Independent Spirit Awards including Best Feature and Best Screenplay. The film was also nominated for a Gotham Award for Best Feature, a Satellite Award for Best Motion Picture and Best Original Screenplay, a Dorian Award for LGBTQ Film of the Year and Unsung Film of the Year, and Sebastiane Award for Best Film during the San Sebastian International Film Festival. “Love is Strange” won the WFCC Award for Best Male Images in a Movie at the 2014 Women Film Critics Circle Awards.

On the silver screen, Tomei has tackled a diverse range of roles including Kate Tafferty in Warner Bros.’ “Crazy, Stupid, Love,” alongside Steve Carell and Julianne Moore; Ida Horowicz in Columbia Pictures’ “The Ides of March” with George Clooney, Philip Seymour Hoffman and Ryan Gosling; Maggie McPherson, opposite Matthew McConaughey, in Lionsgate’s “The Lincoln Lawyer”; and Alice Simmons in 20th Century Fox’s “Parental Guidance” with Billy Crystal and Bette Midler. Other notable film credits include “Cyrus,” Sidney Lumet’s “Before the Devil Knows You’re Dead,” “What Women Want,” “Happy Accidents,” “Anger Management,” “Slums of Beverly Hills,” “Welcome to Sarajevo,” “Unhook the Stars,” “Four Rooms,” “The Paper” and “Chaplin,” among many others.

A veteran of the theater, Tomei returned to the stage in 2014 as Pony Jones in the Broadway production of Will Eno’s “The Realistic Joneses” at the Lyceum Theatre. Directed by Sam Gold and also starring Toni Collette, Michael C. Hall and Tracy Letts, the play details the lives of two suburban couples who share more than just a surname. Tomei and the cast won the 2014 Drama Desk Award for Outstanding Ensemble Performance. She previously starred in the Broadway production of Caryl Churchill’s now-classic feminist drama “Top Girls,” earning a Drama Desk Award nomination for her work. Additionally, she also appeared onstage in the title role of Oscar Wilde’s “Salome,” opposite Al Pacino, at the Ethel Barrymore Theatre. In 2011, Tomei joined Frank Whaley in the New Group’s revival of Wallace Shawn’s 1979 play “Marie and Bruce” at the Acorn Theater. Her other theater credits include Will Eno’s “Oh! The Humanity and Other Good Intentions,” “Beirut,” “Design for Living,” Nobel Prize-winning playwright Dario Fo’s “We Won’t Pay! We Won’t Pay!,” Clifford Odets’ “Waiting for Lefty” and “Rocket to the Moon,” both directed by Joanne Woodward, “Demonology,” “Dark Rapture,” “Slavs!,” “The Comedy of Errors,” “The Summer Winds,” “The Rose Tattoo,” “What the Butler Saw” and “Daughters.”

Tomei is a founding member of the Naked Angels Theater Company in New York City.

TOM HOLLAND (Peter Parker/Spider-Man) is set to begin filming the next installment of the “Spider-Man” franchise in June. He wrapped James Gray’s “The Lost City of Z” opposite Charlie Hunnam and was recently seen starring opposite Chris Hemsworth in the Ron Howard film “In the Heart of the Sea.”

Holland made his screen debut opposite Ewan McGregor and Naomi Watts in Juan Antonio Bayona’s “The Impossible,” for which he was awarded Breakthrough Actor of the Year by the National Board of Review. His other credits include Kevin Macdonald’s film “How I Live Now”; opposite Tom Hardy in Steven Knight’s film “Locke”; the recently completed indie film “Backcountry” opposite Joel Kinnaman; as well as “Wolf Hall” alongside Mark Rylance.

With respect to theater experience, Holland played Billy in “Billy Elliot” with the Victorian Palace Theatre.

FRANK GRILLO (Brock Rumlow) reprises his role from the 2014 blockbuster hit “Captain America: The Winter Soldier.” Grillo most recently starred in the horror/thriller “The Purge: Anarchy” and two seasons of the critically-acclaimed drama series “Kingdom.”

Grillo recently wrapped production on the Blumhouse productions films “The Purge 3: Election Year,” Akiva Goldsman’s “Stephanie,” and “Beyond Skyline.”

Grillo’s additional big-screen credits include “The Grey” opposite Liam Neeson; David Ayer’s “End of Watch” opposite Jake Gyllenhaal, “Zero Dark Thirty,” directed by Kathryn Bigelow and written by Mark Boal; as well as the Ruben Fleischer feature “Gangster Squad,” opposite Sean Penn, Ryan Gosling and Josh Brolin.

Other features include “Disconnect” opposite Jason Bateman and Alex Skarsgard, which premiered at the Venice and Toronto Film Festivals; the HBO Films feature “Mary and Martha” opposite Hilary Swank and Brenda Blethyn; “Lay The Favorite” opposite Bruce Willis and Vince Vaughn; the Luc Besson-produced “Intersections”; “Warrior”; “Edge of Darkness”; and “Pride and Glory.”

MARTIN FREEMAN (Everett Ross) can be seen on the big screen in Glenn Ficarra and John Requa’s “Whiskey Tango Foxtrot,” which released in March of this year. The big-screen adaptation of Kim Barker’s 2011 memoir, “The Taliban Shuffle: Strange Days in Afghanistan and Pakistan,” also stars Tina Fey, Margot Robbie, Christopher Abbott and Billy Bob Thornton.

Freeman also recently reprised his role of Dr. John Watson in “Sherlock – The Abominable Bride,” which aired on New Year’s Day on both BBC One in the UK and PBS in the U.S. Last December, Freeman led the cast in BBC One’s animation “Stick Man.” The children’s book adaptation also stars the voices of Hugh Bonneville, Rob Brydon and Sally Hawkins.

In 2015, Freeman was seen on television screens in BBC Two’s “The Eichmann Show,” starring as producer Milton Fruchtmann. This true-life feature follows the televising of Adolf Eichmann’s 1961 trial and was part of the BBC’s commemoration of the 70th anniversary of the liberation of Auschwitz-Birkenau. Directed by Paul Andrew Williams, “The Eichmann Show” also stars Anthony LaPaglia, Rebecca Front and Andy Nyman.

In 2014 Freeman starred in the award-winning Coen brothers’ television adaptation of “ Fargo,” opposite Billy Bob Thornton and Colin Hanks. He was Golden Globe® and Emmy®-nominated in the category of Best Actor for his role as Lester Nygaard. At the beginning of 2014, Freeman starred in the third series of the hugely celebrated BBC drama “Sherlock,” which also aired in the U.S. on PBS. 2014 saw Freeman win the Best Supporting Actor Emmy® for his portrayal of Dr. John Watson.

In December 2014, Freeman was seen in cinemas reprising his role of Bilbo Baggins in the final installment of Peter Jackson’s “The Hobbit” series, “The Hobbit: The Battle of the Five Armies.”

2014 also saw Freeman take to the stage to play the title role of “Richard III” at the Trafalgar Studios as part of the Trafalgar Transformed season. The show, directed by Jamie Lloyd, opened in June to critical acclaim, and saw a huge increase in the number of audience members who had previously never attended a West End performance.

Since 2010 Freeman has been seen playing the role of Dr. John Watson in the award-winning “Sherlock.” In addition to his Emmy® win and nomination, this cult show saw Freeman win Best Supporting Actor at the 2011

BAFTA awards and receive an additional nomination in 2012. One of Freeman's most notable television credits remains his role of Tim Canterbury in the hugely successful and much loved series "The Office," for which he also received BAFTA nominations in 2002 and once again in 2004.

Freeman's film credits are extensive. Best known for his comedic roles, Freeman starred opposite Joanna Page in the box office success "Love Actually" in 2003. Following this Freeman briefly appeared in the spoof horror comedy "Shaun of the Dead" and reunited with writing duo Simon Pegg and Edgar Wright for the cult hit "Hot Fuzz" in 2007 and again in 2013 for "The World's End," starring opposite Pegg and Nick Frost. In 2007 Freeman starred opposite Jessica Hynes in the mockumentary-style film "Confetti," which follows three couples as they battle it out to win the coveted title of Most Original Wedding of the Year. One of Freeman's most well-known film roles remains that of the lead Arthur Dent in "The Hitchhiker's Guide to the Galaxy." The film was directed by Garth Jennings and saw Freeman star with Bill Bailey, Zoey Deschanel and Sam Rockwell.

Previously on stage Freeman appeared in the hugely successful production of "Clybourne Park" at the Royal Court Theatre, directed by Dominic Cooke. Other stage credits include Kathy Burke's "Kosher Harry" at the Royal Court and "Blue Eyes and Heels" by Toby Whithouse at Soho Theatre for director Jonathan Lloyd.

WILLIAM HURT (Secretary of State Thaddeus Ross) has, throughout his career, garnered a reputation as a performer as facile in film and television as he is on stage. Hurt returns to the Marvel Cinematic Universe reprising the character he played in 2008's "The Incredible Hulk." Hurt recently completed production on the films "Men of Granite" and "The Moon and the Sun." He was recently seen in A&E's "Bonnie & Clyde," the Science Channel's movie "The Challenger Disaster" and the feature film "The Disappearance of Eleanor Rigby."

Hurt made his film debut in the science-fiction feature "Altered States," for which he received his first Golden Globe Award® nomination. He later went on to earn an Academy Award® and a BAFTA Award for Best Actor for his portrayal of Luis Molina in "Kiss of the Spider Woman." His performances in "Children of a Lesser God," "Broadcast News" and "A History of Violence" also earned him another three Academy Award® nominations. Hurt's roles in HBO's "Too Big to Fail" and on FX's "Damages" both earned him Primetime Emmy Award® nominations.

On stage, Hurt has been seen in the Public Theatre's productions of "A Midsummer Night's Dream" and "Henry V." He has done multiple productions for the Circle Theatre, including "Hamlet," "Mary Stuart," "Fifth of July" and "My Life." Hurt's portrayal of Eddie in the Broadway production of David Rabe's "Hurlyburly" earned him a Tony Award® nomination.

Golden Globe® and BAFTA nominated actor **DANIEL BRÜHL (Zemo)** has been involved in a number of critically acclaimed film and television projects and will be seen next in the thriller "Colonia," opposite Emma Watson, and in Vincent Perez's "Alone in Berlin," with Emma Thompson and Brendan Gleeson. He will also star in director Niki Caro's "The Zookeeper's Wife," opposite Jessica Chastain, which recently wrapped production.

In November 2015, Brühl starred as Tony in the Weinstein Company's "Burnt," alongside Alicia Vikander, Bradley Cooper, Sienna Miller and Uma Thurman. Also in 2015, he appeared in Simon Curtis' "Woman in Gold," written by playwright Alexi Kaye Campbell and boasting a cast that includes Helen Mirren, Max Irons and Charles Dance. In February 2014, Brühl starred in Michael Winterbottom's "The Face of an Angel," playing the male lead role of Thomas opposite Kate Beckinsale. Also in 2014, he appeared in the lead role in "Ich und Kaminski," written

and directed by Wolfgang Becker. Early that year, in January 2014, he starred in Anton Corbijn's thriller "A Most Wanted Man," which premiered at Sundance, with Rachel McAdams, Robin Wright and the late Philip Seymour Hoffman.

In 2013, Brühl starred as Niki Lauda in Ron Howard's "Rush," opposite Chris Hemsworth. The multi-award-nominated film was released worldwide that September, with Brühl being heralded as its breakout star. He was consequently nominated for Golden Globe®, BAFTA, SAG® and Critics Choice awards in the category of Best Supporting Actor. Also in 2013, Brühl appeared in Bill Condon's "The Fifth Estate," playing Daniel Domscheit-Berg, colleague and friend of WikiLeaks founder Julian Assange (played by Benedict Cumberbatch).

Even before his role in 2009 as German war hero Frederik Zoller in Quentin Tarantino's iconic and Oscar®-winning "Inglourious Basterds," opposite Brad Pitt and Christoph Waltz, Brühl was an established and award-winning actor in Europe. In 2003, he starred in "Good Bye Lenin!" and was lauded for his portrayal of Alexander Kerner. The role saw him win the European Film Award for Best Actor and the German Film Award for Best Actor in 2003.

Brühl's other notable film credits include "The White Sound" with Jane Fonda and Geraldine Chaplin; "Ladies in Lavender," where he made his English-speaking debut opposite Dames Judi Dench and Maggie Smith; Stephane Robelin's "All Together," for which he won the People's Choice for Best Actor; "The Edukators," for which he was nominated for Best Actor at the 2004 European Film Awards; "Joyeux Noel"; "The Bourne Ultimatum"; Julie Delpy's "The Countess"; and "In Tranzit" with John Malkovich.

Brühl also speaks fluent German, English, Spanish and French.

ABOUT THE FILMMAKERS

ANTHONY & JOE RUSSO (Directors) made their Marvel Studios directorial debut with the critically lauded box office blockbuster "Captain America: The Winter Soldier." The film broke the opening record for an April release and went on to gross more than \$713 million worldwide. Following "Captain America: Civil War," the brothers will direct "Avengers: Infinity Wars Part 1" and "Avengers: Infinity Wars Part 2."

The Russo brothers were born a year apart in Cleveland, Ohio. They began filmmaking in the mid-1990s when they used credit cards and student loans to finance "Pieces," an experimental comedy about a criminally inclined trio of brothers. They shot the film in and around Cleveland with the help of numerous friends and family. Their gamble paid off when the film screened at both the Slamdance and American Film Institute festivals in 1997, earning Joe a Best Actor award for the latter.

The Slamdance screening caught the attention of Steven Soderbergh, who, along with his producing partner George Clooney, asked to produce the brothers' second film, the crime comedy "Welcome to Collinwood," which was also set and shot in Cleveland.

Kevin Reilly was rebuilding the FX network when he first saw "Welcome to Collinwood," and he asked the pair to direct the pilot for his new flagship comedy "Lucky." With the comedy set in downtown Las Vegas, Anthony and Joe used handheld camera work and a guerilla shooting style to capture the edgy, absurdist tone of the show, producing a pilot that became an industry favorite.

Among the pilot's fans was Imagine Entertainment co-founder Ron Howard, who, along with writer Mitch

Hurwitz, were both looking to take the well-worn situation comedy in a new direction. The Russo brothers' penchant for experimentation seemed the perfect fit for Howard's desire to get the sitcom out of the soundstage and into the streets.

By shooting "Arrested Development" on pioneering HD cameras and minimizing the need for complex lighting and crews, the brothers not only opened up a whole new world of creative possibilities but provided the style for Hurwitz's self-conscious, rapid-fire writing. A significant gamble for all involved, it paid off at that year's Emmy® Awards, where Hurwitz won Best Writing, the Russo brothers won best Directing, and "Arrested Development" won Best Comedy Series. Though "Arrested Development" would be canceled after just three seasons, few could deny the impact or innovation that earned the series a dedicated critical and cult following.

Between "Arrested Development" and their work with Marvel Studios, the Russo brothers directed and produced a variety of television series across several networks, including "Community," "Happy Endings," "LAX," "What About Brian," "Carpoolers" and "Running Wilde."

KEVIN FEIGE, p.g.a. (Producer) has been the driving force behind several billion-dollar franchises and an unprecedented number of blockbuster feature films, all connected to create the Marvel Cinematic Universe. In his current role as producer and president of Marvel Studios, Feige is a hands-on producer and oversees Marvel Studios' feature film productions, all of which have opened No. 1 at the box office and grossed nearly \$9.1 billion worldwide collectively. Feige is currently producing this spring's release of "Captain America: Civil War" as well as the highly-anticipated films "Doctor Strange," "Guardians of the Galaxy Vol. 2," "Thor: Ragnarok," "Black Panther," "Ant-Man and the Wasp" and "Captain Marvel."

Most recently Feige produced and launched another successful franchise with "Ant-Man," starring Paul Rudd, which was released on July 17, 2015. Earlier in the year he produced "Avengers: Age of Ultron," which currently ranks as the fifth-largest opening of all time. In 2014, Feige produced "Guardians of the Galaxy," starring Chris Pratt, and "Captain America: The Winter Soldier," which broke the opening record for an April release.

In 2013, Feige produced the megahits "Thor: The Dark World" and "Iron Man 3." In 2012, Feige produced the critically acclaimed "The Avengers," which set an all-time domestic three-day weekend box-office record. The film went on to become Disney's highest-grossing global and domestic release at the time.

In 2011, Feige produced and successfully launched two Marvel film franchises: "Captain America: The First Avenger," directed by Joe Johnston and starring Chris Evans, and "Thor," directed by Kenneth Branagh and starring Chris Hemsworth. In 2010, Feige produced "Iron Man 2," directed by Jon Favreau and starring Robert Downey Jr. and Gwyneth Paltrow.

In summer 2008, Feige produced the first fully developed and financed films from the new Marvel Studios, including the blockbusters "Iron Man," directed by Jon Favreau, and "The Incredible Hulk," directed by Louis Leterrier.

Feige joined Marvel in 2000 and served as executive producer on the second and third "Spider-Man" films, which took in combined worldwide box-office receipts of well over \$1.5 billion. Feige also co-produced "X2: X-Men United," the second installment of the popular "X-Men" franchise, and executive produced "X-Men 3: The Last Stand," among many other Marvel-branded films.

A graduate from the University of Southern California's School of Cinematic Arts, Feige first worked for Lauren Shuler Donner and Richard Donner at their Warner Bros.–based production company, which released the action-adventure “Volcano” and the hit romantic comedy “You’ve Got Mail.” Feige earned his first producer credit on “X-Men,” a film that is credited with revitalizing the comic-book genre.

CHRISTOPHER MARKUS & STEPHEN McFEELY (Screenwriters) are the billion-dollar screenwriters behind such clever and well-crafted films as the “Captain America” franchise, “Pain & Gain” and “The Chronicles of Narnia” franchise. With projects that span genre and scope, their unique collaborative process creates character-rich stories that connect with audiences in a truthful, compelling way.

Markus and McFeely have written some of the most acclaimed films in the Marvel Cinematic Universe. The duo approaches each film as an opportunity to layer more humanity and complexity into the ever-expanding story of the MCU, keeping critics and audiences excited for what is essentially a new genre of Super Hero film.

Markus and McFeely's initial venture into the Marvel universe was with 2011's “Captain America: The First Avenger,” which stars Chris Evans and chronicles the origin of Steve Rogers, the first Super Hero of the MCU. In 2014 they followed it up with the box office hit “Captain America: The Winter Soldier,” earning rave reviews. Next up for Markus and McFeely are Marvel's “Infinity War” stories, which will be a two-part saga.

In 2013, Markus and McFeely wrote the smash hit Marvel's “Thor: The Dark World,” starring Chris Hemsworth, Tom Hiddleston and Natalie Portman, as well as the subversive and sharp “Pain & Gain,” starring Mark Wahlberg, Dwayne Johnson and Anthony Mackie for director Michael Bay. The pair also scripted the first three films in the wildly successful “Chronicles of Narnia” series for Walden Media, and the independent crime comedy “You Kill Me,” starring Ben Kingsley and Tea Leoni, which was distributed by IFC Films.

For television, the duo created and executive produced the critically acclaimed ABC drama “Agent Carter,” which follows Peggy Carter as she juggles her exploits for the Strategic Scientific Reserve while fighting the prejudices of 1940s America. It has just finished its second season.

Markus and McFeely began their career in Hollywood writing the acclaimed film “The Life and Death of Peter Sellers,” which earned them an Emmy Award® and a Writers Guild Award. They have been writing together since 1995. Born in Buffalo and San Francisco, respectively, the two met in a small Northern California fiction writing program.

LOUIS D'ESPOSITO (Executive Producer) is co-president of Marvel Studios. He served as executive producer on the blockbuster hits “Iron Man,” “Iron Man 2,” “Thor,” “Captain America: The First Avenger,” “The Avengers,” “Captain America: The Winter Soldier,” “Iron Man 3,” “Thor: The Dark World,” and, most recently, “Avengers: Age of Ultron” and “Ant-Man.” He is currently working on Marvel's “Doctor Strange,” “Guardians of the Galaxy Vol. 2,” and “Thor: Ragnarok,” as well as working with Marvel Studios' president Kevin Feige on the future Marvel slate that includes “Black Panther,” “Ant-Man and the Wasp,” “Captain Marvel” and “Inhumans.”

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

In addition to executive producing Marvel Studios' films, D'Esposito directed the Marvel One-Shot film “Item

47,” which made its debut to fans at the 2012 Comic-Con International in San Diego and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the “The Avengers” Blu-ray disc. With the success of “Item 47,” D’Esposito directed the second Marvel One-Shot, “Agent Carter,” starring Hayley Atwell, which premiered at 2013 Comic-Con to critical praise from the press and fans. The project is also an added feature on the “Iron Man 3” Blu-ray disc.

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

VICTORIA ALONSO (Executive Producer) is currently executive producing Scott Derrickson’s “Doctor Strange” and James Gunn’s “Guardians of the Galaxy Vol. 2” for Marvel Studios, where she serves as executive vice president of physical production.

In her executive role, she also oversees post-production and visual effects for the studio slate. She executive produced Peyton Reed’s “Ant-Man,” Joss Whedon’s “Avengers: Age of Ultron,” James Gunn’s “Guardians of the Galaxy,” Joe and Anthony Russo’s “Captain America: The Winter Soldier,” Alan Taylor’s “Thor: The Dark World,” Shane Black’s “Iron Man 3,” as well as “The Avengers” for Joss Whedon. She also co-produced “Iron Man” and “Iron Man 2” with director Jon Favreau, Kenneth Branagh’s “Thor” and Joe Johnston’s “Captain America: The First Avenger.”

Alonso’s career began at the nascency of the visual effects industry, when she served as a commercial visual effects 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.

PATRICIA WHITCHER (Executive Producer) recently served as executive producer on writer/director Joss Whedon’s “Avengers: Age of Ultron” for Marvel Studios as well as Warner Bros.’ “Godzilla.” Whitcher also served as executive producer on Marvel’s “The Avengers” and “Thor.” Whitcher is currently executive producing “Spider-Man” for Marvel and Sony.

Before entering the Marvel universe, Whitcher was an executive producer on “The Soloist,” the real-life drama filmed on L.A.’s Skid Row and onstage at Walt Disney Concert Hall in 2008. Adapted from newspaper articles written by Los Angeles Times columnist Steve Lopez, the film starred Robert Downey Jr. and Jamie Foxx.

In 2006, Whitcher was executive producer of the film adaptation of the Broadway musical “Dreamgirls,” starring Jamie Foxx, Beyoncé Knowles, Eddie Murphy and Jennifer Hudson. Directed by Bill Condon, “Dreamgirls” won two Academy Awards® (for Hudson and for sound mixing) and earned eight nominations.

“Memoirs of a Geisha,” which Whitcher executive-produced in 2005 for director Rob Marshall, was another big Oscar® contender with six nominations and three wins (art direction, cinematography and costume design).

Whitcher previously executive-produced Steven Spielberg’s dramatic comedy “The Terminal,” starring Tom Hanks and Catherine Zeta-Jones. Her producing credits also include Brad Silberling’s “Moonlight Mile,” starring Dustin Hoffman and Susan Sarandon; “Where the Heart Is,” starring Natalie Portman and Ashley Judd; and P.J. Hogan’s smash hit “My Best Friend’s Wedding,” starring Julia Roberts and Cameron Diaz. Additional producing

credits include “How to Make an American Quilt,” “High School High” and “A Dangerous Woman.”

Before producing, Witcher served as a unit production manager on “True Lies,” “The Meteor Man,” “The Lawnmower Man,” “Iron Maze” and “Darkman.” A lifelong Los Angeles resident, she is the mother of two children and a graduate of Loyola Marymount University.

NATE MOORE (Executive Producer) was most recently the co-producer on Anthony and Joe Russo’s “Captain America: The Winter Soldier” for Marvel Studios, where he serves as vice president of production and development.

Moore’s career began at Columbia Pictures, where he worked for Shannon Gauldin and Jonathan Kadin in feature development. From there, he worked at Participant Media as the director of development, working on such films as Aric Avelino’s “America Gun,” Richard Linklater’s “Fast Food Nation” and Tom McCarthy’s “The Visitor,” to name a few. Moore then worked at Exclusive Media, where he was the vice president of development and worked on such films as Matt Reeves’ “Let Me In” and Antti Jokinen’s “The Resident.”

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 Doctor 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 superhero strips.

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

TRENT OPALOGH (Director of Photography) broke into the ranks of cinematographers with the critically acclaimed hit film “District 9.” The film was nominated for four Academy Awards®, including best picture, as well as a BAFTA Award for Best Cinematography. He followed by lensing the sci-fi thriller hit “Elysium,” starring Matt Damon and Jodie Foster.

Most recently, Opaloch lensed Marvel’s “Captain America: The Winter Soldier” and Sony’s action thriller “Chappie,” starring Hugh Jackman and Sigourney Weaver.

Opaloch got his start as a cinematographer in the world of short films and music videos and currently is in early pre-production on Marvel Studios’ “Infinity War” films.

OWEN PATERSON (Production Designer) won an Australian Film Institute Award for Best Production Design for Stephen Elliot’s “The Adventures of Priscilla, Queen of the Desert.”

Most recently Paterson served as production designer on “Godzilla,” “The Green Hornet,” “Speed Racer,” “V for Vendetta” and “Gods of Egypt.” Among his other credits are “Red Planet,” “The Matrix,” “The Matrix Reloaded,” “The Matrix Revolutions,” Stephen Elliot’s “Welcome to Woop Woop,” “Race the Sun,” “Minnamurra,” “The Place at the Coast” and “Traveling North.” Paterson also worked as art director on the Australian features “Bliss” and “The Coolangatta Gold.”

His television credits include “Noriega: God’s Favorite,” “The Beast” and the telefilm “The Riddle of the Stinson.”

JEFFREY FORD, A.C.E. (Editor) was born in Novato, California. He attended high school in Troutdale, Oregon, and graduated from the University of Southern California School of Cinema-Television in Los Angeles with a degree in Cinema-Television Production.

Ford began his professional 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 solo feature as editor was “The Yards” for director James Gray, which premiered in competition at the Cannes Film Festival in 2000. He edited “Teddy Bears’ Picnic” for Harry Shearer, “One Hour Photo” for Mark Romanek, “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. With Paul Rubell, he co-edited “Public Enemies” for director Michael Mann. He worked with director Scott Cooper on Fox Searchlight’s “Crazy Heart” and teamed with Thomas Bezucha again for “Monte Carlo.”

At Marvel Studios, Ford co-edited “Captain America: The First Avenger” (with Robert Dalva) for director Joe Johnston; “Iron Man 3” (with Peter S. Elliot) for Shane Black; and Marvel’s “The Avengers” and “Avengers: Age of Ultron” (both with Lisa Lassek) for director Joss Whedon.

“Captain America: Civil War” is Ford’s second film for Joe and Anthony Russo. He also co-edited (with Matthew Schmidt) the Russos’ first Marvel Studios feature “Captain America: The Winter Soldier.”

Ford lives in Los Angeles with his wife and two sons.

MATTHEW SCHMIDT (Editor) was born in Asmara, Ethiopia, in 1971. He began his filmmaking career in 1989 as a set production assistant on the film “Days of Thunder,” directed by Tony Scott. Schmidt then went and studied film at Augusta University in Augusta, Georgia, and in 1996 he landed a job as an assistant editor on the Robert Zemeckis film “Contact.”

Over the past two decades he worked as an assistant editor on over 15 major motion pictures, including: “A Perfect Murder,” “I, Robot,” “Defiance” and Marvel’s “The Avengers.”

His first editor job was on the Joe and Anthony Russo-directed “Captain America: The Winter Soldier” with co-editor Jeffrey Ford, A.C.E. Most recently he worked with Ford and Lisa Lassek on Marvel’s “Avengers: Age of Ultron” as an associate editor for director Joss Whedon.

Schmidt lives in Los Angeles with his wife and two daughters.

JUDIANNA MAKOVSKY (Costume Designer) is a three-time Academy Award® nominee for her work on the films “Seabiscuit,” “Pleasantville” and “Harry Potter and the Sorcerer’s Stone,” for which she was also nominated for a BAFTA Award.

Makovsky has had a long and distinguished career lending her outstanding costume design work to over 30 films, some of which include “Captain America: The Winter Soldier,” “Earth to Echo,” “The Hunger Games,” “Trespass,” “The Last Airbender,” “National Treasure: Book of Secrets,” “Mr. Brooks,” “X-Men: The Last Stand,” “National Treasure,” “The Legend of Bagger Vance,” “For The Love of the Game,” “Gloria,” “Practical Magic,” “Great Expectations,” “The Devil’s Advocate,” “Lolita,” “White Squall,” “The Specialist,” “The Ref,” “Six Degrees of Separation,” “Reversal of Fortune,” “Lost Angels” and “Big.”

DAN SUDICK (Special Effects Supervisor) is one of Hollywood’s most well-respected special effects artists. He has been nominated for Academy Awards® for his outstanding work on the films “War of the Worlds” and “Master and Commander: The Far Side of the World.”

Sudick recently completely work on Sony’s “Passengers.” Sudick’s other recent credits include “Fast and Furious 7,” Marvel’s “Ant-Man,” “Captain America: The Winter Soldier,” “Iron Man 3” and “The Avengers.”

His other credits include “Cowboys and Aliens,” “Thor,” “Iron Man 2,” “G.I. Joe: The Rise of Cobra,” “Iron Man,” “Indiana Jones and the Kingdom of the Crystal Skull,” “Evan Almighty,” “The Haunted Mansion,” “Mission Impossible 2,” “National Security,” “Cellular,” “Nutty Professor 2: The Klumps,” “Serenity,” “Dragonfly,” “The Negotiator,” “Executive Decision,” “The Birdcage,” “Life,” “Home Alone 2: Lost in New York,” “The Fisher King,” “Switchback,” “Red Corner” and “The Mosquito Coast.”

HENRY JACKMAN (Composer) has found the ideal home at the movies for fusing his classical training and his experience as a successful record producer and electronic music creator. His musical versatility has ratcheted up the tension in Paul Greengrass’ “Captain Phillips” (earning him a BAFTA Award nomination), super-powered such comic book hits as “X-Men: First Class” and “Captain America: The Winter Soldier,” kicked butt in “Kingsman: The Secret Service” and “Kick-Ass,” and breathed life into legendary animated characters like “Winnie the Pooh” and “Puss in Boots,” and new classics like “Wreck-It Ralph” and Oscar® winner “Big Hero 6.” His recent features include “Pixels” for Christopher Columbus (a sci-fi comedy about arcade games running amok in the real world) and the recently released “The 5th Wave.”

His other diverse credits include the animated features “Monsters vs. Aliens” and “Turbo,” period drama “Henri 4,” family adventure “Gulliver’s Travels” (starring Jack Black), crime thriller “Man on a Ledge,” horror fantasy “Abraham Lincoln: Vampire Hunter” and the Seth Rogen/James Franco comedies “This Is the End” and “The Interview.”

Jackman grew up in the southeast of England, where he began composing his first symphony at the age of six. He studied classical music at Oxford and sang in the St. Paul’s Cathedral Choir—but simultaneously got involved in the underground rave scene and began producing popular electronica music and dance remixes, eventually working with artists such as Seal and The Art of Noise. In 2006 he caught the attention of film composers Hans Zimmer and John Powell, and began writing additional music for Zimmer and Powell on “Kung Fu Panda” and then for Zimmer on “The Dark Knight,” “The Da Vinci Code” and “The Pirates of the Caribbean” films , which rapidly led to scoring blockbuster films on his own.

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

As a supervisor, Jordan is known for his work on blockbuster Marvel movies, including “Ant-Man,” “Avengers: Age of Ultron,” “Guardians of the Galaxy,” “Captain America: The Winter Soldier,” “The Avengers,” “Thor,” “Thor: The Dark World,” “Iron Man (1, 2 & 3)” and “Captain America: The First Avenger.”

Jordan’s other film credits include “Daddy’s Home,” “Vacation,” “Horrible Bosses 2,” “Transformers,” “The Incredible Hulk,” “Fantastic Four,” “Daredevil,” “Harold & Kumar Go to White Castle,” “Dude, Where’s My Car?,” along with the Friedberg/Seltzer spoof flicks “Vampires Suck,” “Disaster Movie,” “Epic Movie,” “Date Movie” and “Meet the Spartans.”

Oscar® and Academy Award® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

Screen Actors Guild Award® and SAG Award® are the registered trademarks and service marks of Screen Actors Guild™.

Emmy® is the trademark property of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.

Golden Globe® is the registered trademark and service mark of the Hollywood Foreign Press Association.

Tony Award® is a registered trademark and service mark of The American Theatre Wing.

GRAMMY® and the gramophone logo are registered trademarks of The Recording Academy® and are used under license. ©2011 The Recording Academy®.