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THE AMAZING SPIDER-MAN™

Kinostart: 28. Juni 2012

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THE AMAZING SPIDER-MAN™

Eine der beliebtesten Figuren der Welt kehrt zurück auf die große Leinwand, wenn das neueste Kapitel aus dem Vermächtnis von Spider-Man in THE AMAZING SPIDER-MAN™ enthüllt wird. Der Film konzentriert sich auf eine bislang noch nicht erzählte Geschichte, die eine völlig neue Seite von Peter Parker zeigt. Die Hauptrollen des neuen Films spielen Andrew Garfield, Emma Stone, Rhys Ifans, Denis Leary, Campbell Scott, Irrfan Khan sowie Martin Sheen und Sally Field. Regie führte Marc Webb nach einem Drehbuch von James Vanderbilt, basierend auf dem Marvel Comic Buch von Stan Lee und Steve Ditko. Laura Ziskin, Avi Arad und Matt Tolmach produzierten den Film für Columbia Pictures in Zusammenarbeit mit Marvel Entertainment.

THE AMAZING SPIDER-MAN™ erzählt die Geschichte von Peter Parker (ANDREW GARFIELD), einem High School Schüler und Außenseiter, der als kleiner Junge von seinen Eltern verlassen worden ist und seitdem von seinem Onkel Ben (MARTIN SHEEN) und Tante May (SALLY FIELD) aufgezogen wird. Wie die meisten Teenager, versucht Peter herauszufinden, wer er ist und wie er zu der Person geworden ist, die er heute ist. Außerdem findet er seine erste High School Liebe, Gwen Stacy (EMMA STONE). Gemeinsam kämpfen die beiden um Liebe, Hingabe und Geheimnisse. Als Peter einen mysteriösen Aktenkoffer entdeckt, der einst seinem Vater gehört hat, fängt er damit an, Nachforschungen anzustellen, weil er verstehen will, warum seine Eltern damals so plötzlich verschwunden sind. Seine Recherchen führen ihn direkt zu Oscorp und dem Labor von Dr. Curt Connors (RHYS IFANS), dem ehemaligen Partner seines Vaters. Nachdem Spider-Man sich auf einen Kollisionskurs mit Connors Alter Ego The Lizard begeben hat, muss Peter einige lebensverändernde Entscheidungen treffen, wie er seine Kräfte einsetzt. Und er formt sein Schicksal, ein Held zu sein.

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Production Information

One of the world's most beloved characters is back on the big screen as a new chapter in the Spider-Man legacy is revealed in *The Amazing Spider-Man*™. Focusing on an untold story that tells a different side of the Peter Parker story, the new film stars Andrew Garfield, Emma Stone, Rhys Ifans, Denis Leary, Campbell Scott, Irrfan Khan, with Martin Sheen and Sally Field. The film is directed by Marc Webb. Screenplay by James Vanderbilt and Alvin Sargent and Steve Kloves. Story by James Vanderbilt, based on the Marvel Comic Book by Stan Lee and Steve Ditko. Laura Ziskin, Avi Arad, and Matt Tolmach are producing the film in association with Marvel Entertainment for Columbia Pictures, which will open in theaters everywhere in 3D on July 3, 2012.

The Amazing Spider-Man is the story of Peter Parker (Garfield), an outcast high schooler who was abandoned by his parents as a boy, leaving him to be raised by his Uncle Ben (Sheen) and Aunt May (Field). Like most teenagers, Peter is trying to figure out who he is and how he got to be the person he is today. Peter is also finding his way with his first high school crush, Gwen Stacy (Stone), and together, they struggle with love, commitment, and secrets. As Peter discovers a mysterious briefcase that belonged to his father, he begins a quest to understand his parents' disappearance – leading him directly to OsCorp and the lab of Dr. Curt Connors (Ifans), his father's former partner. As Spider-Man is set on a collision course with Connors' alter-ego, The Lizard, Peter will make life-altering choices to use his powers and shape his destiny to become a hero.

Columbia Pictures presents a Marvel Entertainment / Laura Ziskin / Avi Arad / Matt Tolmach production, *The Amazing Spider-Man*™. Starring Andrew Garfield, Emma Stone, Rhys Ifans, Denis Leary, Campbell Scott, Irrfan Khan, with Martin Sheen and Sally Field. Directed by Marc Webb. Produced by Laura Ziskin, Avi Arad, and Matt Tolmach. Screenplay by James Vanderbilt and Alvin Sargent and Steve Kloves. Story

by James Vanderbilt. Based on the Marvel Comic Book by Stan Lee and Steve Ditko. Executive producers are Stan Lee, Kevin Feige, and Michael Grillo. Director of Photography is John Schwartzman, ASC. Production Designer is J. Michael Riva. Editors are Alan Edward Bell, A. C. E. and Pietro Scalia, A. C. E. Special Visual Effects by Sony Pictures Imageworks Inc. Visual Effects Supervisor is Jerome Chen. Costume Designer is Kym Barrett. Music by James Horner.

The Amazing Spider-Man has been rated PG-13 by the Motion Picture Association of America for Sequences of Action and Violence. The film will be released in theaters nationwide on July 3, 2012.

ABOUT THE FILM

Spider-Man returns to the big screen for the untold story of Peter Parker in *The Amazing Spider-Man*. In beginning a new chapter in the Spider-Man saga, it was important to the filmmakers to show a side of Peter Parker that moviegoers haven't seen before. "There are a lot of things in the Spider-Man canon that haven't been explored cinematically," says Marc Webb, who directs the new film. "The loss of Peter's parents launches Peter on his journey. I was curious about the emotional consequence of that tragic event – ultimately, this is a story about a kid who goes out looking for a father and finds himself. Then, of course, we have the Gwen Stacy saga – whether you're familiar with the comics or not, it's an extraordinary story. And, of course, there's the Lizard, one of my favorite villains in comics. All of that gave us a lot to work with."

Avi Arad, formerly the head of Marvel Studios and now a producer who has shepherded the Spider-Man films from the very beginning, notes, "Spider-Man has filled thousands of pages of comic books with hundreds of stories since he debuted fifty years ago. That's a deep vein of resources to mine as we look to continue the story of Peter Parker on the screen."

Matt Tolmach, a producer of the film who previously oversaw the Spider-Man franchise when he served as president of the studio, says, “Spider-Man is an iconic character because we all grew up relating to him, we all have a personal relationship with him. Peter Parker is what sets Spider-Man apart. He’s relatable, an everyman. He’s a kid who has trouble with girls, he’s not popular, he’s not rich and powerful.... he’s just an ordinary boy. He’s someone you can identify with – you can see some of yourself in Peter. And because of this, the story of Peter Parker, of Spider-Man, touches people emotionally in ways that few other characters can, and we, as filmmakers, but also as fans, feel a huge responsibility to do right by the character.”

Taking the helm of *The Amazing Spider-Man* is Marc Webb, whose previous film, *(500) Days of Summer*, deftly and unblinkingly portrayed the ups and downs of a relationship. “From the very first day we talked to Marc, it was clear that he brought a unique vision for Spider-Man and the universe,” says Tolmach. “He’s been our guide throughout this process. He’s someone who’s shown an affinity for character and emotion both of which are the heart of any great Spider-Man story.”

At the center of *The Amazing Spider-Man* is, of course, the story of a boy, Peter Parker. “Since we were reestablishing Peter Parker, we had to build the audience’s relationship with him from the ground up,” notes Webb. “In order to do that legitimately, we begin the story with Peter Parker as a seven-year-old boy. We see him before his parents left, before they handed him off to Aunt May and Uncle Ben. This allowed the audience to experience the significant emotional cues in his life.”

This is a Peter Parker who has been shaped by who he is and what he has experienced. “In this movie, we wanted to explore what happened to Peter before he went to live with his Uncle Ben and Aunt May,” says Avi Arad. “He is an orphan. The fact that he is an orphan is one of the most important influences on his young life, and the *Spider-Man* movies haven’t yet delved into that. All orphan stories are ultimately about the search for parents, and I think this film explores that in an interesting way.

His parents vanished in a mysterious way that made his quest for answers more complicated.”

“This Peter Parker is a little different: he’s still an outsider, but he’s an outsider by choice,” says Webb. “He has a chip on his shoulder – he’s the kid who rejects people before they can reject him. The humor, the sarcasm, the rebellious streak emanates from that little kid who got left behind so long ago.”

“For this film, we talked a lot about Peter Parker, a boy who lost his parents at a very young age – and lost them in a way that’s still a mystery to him,” adds Tolmach. “It leaves him with a lot of formative questions – Where am I from? Who am I? Why did my parents leave? Why did this happen? Who am I going to become? These are all the primal questions that face our hero. This angle had not been heavily explored, yet it’s so critical to who Peter Parker is – this is the essence of a young man’s journey. So we were incredibly excited to go down this road with the story and these characters.”

“The things that are unresolved, the things we have to live with, send us down a road – and that road can make us better people or not,” says Webb.

To put it another way, even though Peter’s experiences have left an imprint on the young man he’s become, he is now a character with agency. Before her untimely passing in 2011, Laura Ziskin, who had played an integral role in shaping the Spider-Man films as a producer, said that many of Peter’s troubles – including getting bitten by that fateful spider – are problems of his own making, but his strength of character and fortitude give him the power to write his own destiny. “Peter is in a place he shouldn’t be when the spider bites him,” she noted. “But once he has the powers, it begins a learning process for him. He is active, not reactive – he is responsible for everything that happens.”

“A key part of our orchestration of the story is that everything in Peter’s journey happens because of his yearning to find out about his father,” says Webb, concurring. “The

sequence of events which leads him to OsCorp and to Dr. Connors results in his being bitten. I didn't want the spider bite to be an arbitrary occurrence, but a representation and result of his desire to fill a void."

At the same time, Peter Parker is uniquely suited for the responsibilities that his powers bring. "Peter Parker is a hero, not a superhero," says Andrew Garfield, who takes on the iconic role. "He's already good before the spider bites him. After that, he gets the power to act on what he already knows is right."

Garfield says he feels a special responsibility being the man inside the suit. "When I was younger, I sometimes felt trapped in my own skin," he says, "but we all have that. That's why this character is the most popular of all the superheroes: he is universal and uniting. The reason Spider-Man means so much to me is the same reason he means so much to everyone: he's a symbol, an imperfect person in the way that we're all imperfect, but trying so hard to do what is right and what is just and fighting for the people who can't fight for themselves. It's overwhelming to represent him – and believe me, I'm just the guy in the suit. I'm honored to be that, but Spider-Man belongs to everyone."

"The character of Spider-Man has meant a great deal to me since I was a child; my attraction to the character began early," says Garfield. "I found hope in Peter Parker's struggles and the trials he went through week in and week out in the comics, and I connected with that. I found it fascinating; there was something very real in the way Stan Lee wrote him and created him with Steve Ditko."

Garfield says that Webb's vision for a Spider-Man more grounded in reality is highlighted by one of the choices: the decision that Peter Parker would design and build his own web shooters in *The Amazing Spider-Man*. "They're a big thing for him," says Garfield. "It was important to Marc to show Peter taking an active role in his transformation into Spider-Man. It isn't just something that happens to him – he seizes the moment and does everything in his power to make the most of it."

Emma Stone plays Gwen Stacy, Peter Parker's first love – but more than that, his first real connection to the world around him. It's a very different relationship from the one that audiences might be more familiar with. "I feel like Mary Jane fell in love with Spider-Man. Gwen falls in love with Peter Parker," she explains.

The heart of the film, Stone says, is the relationship between Gwen and Peter. "Marc's biggest goal was working out that relationship," she says. "We're operating in a superhero universe, but that relationship has to feel grounded and real. I think the reason that so many fans of the comic books feel so protective of Gwen – or Mary Jane – is that those relationships did feel real and did feel grounded. As actors, it's nice to have that material to build from – it already feels genuine."

"The relationship between Peter and Gwen is very significant – the previous movies haven't explored this until now," says Tolmach. "Gwen is a very self-assured character; she's his rival intellectually. And her father happens to be Captain Stacy and let's be honest, it's hard enough to meet your girlfriend's parents for the first time, but when he happens to be the head of the police force that's chasing you, it makes things that much more complicated. But there's an emotional honesty and partnership that's unique to their relationship. Gwen is really the only person who truly knows Peter – and because of that, there's a closeness that develops between the two of them that neither of them have with anyone else in their lives."

Peter's last link to his father is Dr. Curt Connors, his father's former partner and the only man who might have some insight – not only into what happened to Peter's father, but into why Peter's life turned out the way it did. "Peter's discovery of his father's briefcase is what leads him to OsCorp and to a complicated relationship with Connors," said Ziskin. "This results in some rather dire consequences down the road." When Connors transforms into the Lizard, Peter must make choices that come very close to home.

However, as Tolmach notes, the connection between Peter and Connors goes beyond the scientist's relationship to Peter's father. "They are both incomplete, one physically,

one metaphorically,” he explains. “Connors is an incredible character – there’s something compelling and quite tragic about him. He becomes blinded by his own condition and to the repercussions of what it is that he’s trying to do, and that makes for great drama.”

“The Lizard, a manifestation of Dr. Connors’ desire to fill a void, is one of my favorite Marvel villains of all time, because the character’s story is about loss,” says Arad. “His alter ego, Dr. Connors, is a brilliant scientist who is totally consumed with the field of cross species genetics and regeneration, desperate to regain his missing right arm.”

Rhys Ifans plays the role. “To me, the thing that sets the Spider-Man villains apart from other comic book villains is that they’re human, and real, and flawed, as much as Peter Parker is,” he says. “Particularly with Dr. Curt Connors, what makes him a more emotional presence in Peter’s life is that he was very close to Peter’s father. That makes Peter’s relationship with him a very complex and emotional one.”

Ifans was drawn to the film by its complexity and the emotional elements of the role: “Connors is not a villain as such, and I’m not portraying him as a villain. He does feel kind of cheated by God, and he’s looking for answers in science. He is a man with genuine needs and anxieties. There’s a palpable pain and pathos to him, and when he crosses the line into self-experimentation, the true tragedy begins.”

Ifans prepared for the role by learning how to live as a person with one arm – becoming quite skilled at tying a tie, making coffee, and many other tasks with his right arm tied behind his back. “It’s a real revelation to discover to what level that a disability can affect a person, but also how it can actually make you more deft than a person with both arms,” says Ifans.

Denis Leary plays Gwen’s father, Captain George Stacy. “Peter doesn’t make a very good first impression on Stacy, who wonders why the dinner guest looks so disheveled,” explains Leary. “At the dinner table, he launches into a bit of an interrogation of his

daughter's new friend, and Peter finds that a bit uncomfortable." When the conversation turns to Stacy's efforts to apprehend Spider-Man, it only increases Peter's discomfort.

"Denis Leary is a great actor and has always been hilarious *and* a great observer of humanity," says Webb. "As Captain Stacy, he got to not only inject some comedy, but a level of drama and emotional reality that was really powerful."

Martin Sheen and Sally Field join the cast as Uncle Ben and Aunt May, who raise Peter after his parents suddenly and mysteriously disappear. Field says that the way Peter's parents leave makes for a slightly different relationship between Peter and his aunt than we've seen before, one that is fraught with hidden emotion. Field says she put herself in May's shoes – suddenly being asked to raise a child and not knowing why or what happened. "She loves her nephew, of course, but this whole situation was thrust upon her. Nothing was explained. Peter's father left Peter with them years ago and disappeared. That impacts her relationship with Peter – it's loving, but it's very complicated," she says.

Sheen says that his character, Uncle Ben, is the moral center of the movie. "In a lot of ways, Uncle Ben is Peter's hero and the motivating factor for a lot of the good things he does," he says. "He becomes an image for Peter, an image that is a reminder of what character is, what heroism is. He's a reminder that ethical behavior usually has a cost, but that cost is also an indication that it is worthy."

ABOUT THE STUNTS AND EFFECTS

Director Marc Webb says that exploring a new dimension of the Peter Parker story meant telling the story in a different way – a more naturalistic way. "I wanted the fun, the spectacle, the action, the rage, and the humor to feel more realistic – like you walk out on the street and you can imagine this happening," says Webb. As a result, the

filmmakers chose to create *The Amazing Spider-Man* using practical, real-world elements whenever possible and choosing visual effects only when strictly necessary.

To achieve his goal, Webb worked closely with brothers Vic and Andy Armstrong and their grown children – a renowned family of top stunt performers and coordinators and second unit directors. Andy Armstrong teamed with his son, James, to serve as the film's stunt coordinators, and Vic took on the role of the film's second unit director, with his son, Scott, as the second unit's stunt coordinator.

"I was very impressed that Marc wanted to approach the film from a more realistic point of view," says Vic Armstrong. "For Andy and me, that meant exploring the extent to which we moved from computer-generated action to practical stunts to increase the thrill factor."

"There is an innate sense that somehow allows us to recognize whether an action is computer-generated or if it is a real human being in motion," says Andy Armstrong. "We tried to go for practical stunts and action as much as possible, because it ups the ante for thrills and suspense."

The Armstrongs worked closely with Webb on increasing the level of practical stunt work with their innovative choreography and with the design, development and construction of new tools to allow Spider-Man to swing higher, farther and with more in-camera excitement, rather than relying solely on visual effects work. "Andy developed devices for our film that would enhance the swinging in a way that just hadn't been done before," says Webb. "The level of ingenuity and engineering that the Armstrongs espoused was really incredible."

For Andrew Garfield, Webb's approach meant he would prepare for the rigors of the role with a rigorous and intense training regimen, as health and fitness trainer Armando Alarcon oversaw Garfield's strength, agility, and core training, as well as nutritional monitoring. "The physical preparation was very challenging, to be sure," recalls

Garfield. “For six months, Armando and I worked together six days a week. He pushed me harder than I thought I could be pushed; however, our work ethic is quite similar, so I tended to push myself as hard as he pushed me. He had a holistic approach that was invaluable in terms of my body confidence, health, strength and nutrition. We have become great friends.”

Garfield also trained under the tutelage of the Armstrongs, in order to be prepared for the stunt work he would perform as Spider-Man. “Andrew trained and rehearsed with us for over three months, doing trampoline work, power core moves, perfecting basketball skills, as well as martial arts, gymnastic and parkour work, all with instruction from some of the top people in the world in each discipline,” notes Andy Armstrong. “We had shot the key action sequences on video with stunt people, and we gradually integrated Andrew into the action through the training process.”

“I think one of the traits which makes Spider-Man so interesting is how quickly he can move, how fast he is,” notes Webb. “Spiders are tiny creatures that can move with incredible speed and efficiency, and that was important to reflect in the character. Andrew spent a lot of time studying how spiders moved, and he came up with a body language that felt spider-like. His work ethic and performance is just extraordinary – it was remarkable to watch.”

The stunt training camp, at a warehouse near Sony Pictures Studios, featured replicas of several elements of buildings, walls and other environments from the film, in which the team could recreate and perfect the action sequences. “Andrew gave 200% to everything he tried. He is one of the most dedicated actors I’ve ever seen go through this process,” says Andy Armstrong. “His willingness to try anything really was extraordinary, and he ended up doing some really gnarly action bits on the film.”

ABOUT THE PRODUCTION

New York City has always been a key component of the Spider-Man story, and that's especially true in Webb's vision for *The Amazing Spider-Man*. "New York is such a wonderfully engaging place if you have a mind to be engaged by it, and it can be an incredibly sad place if you're lonely and isolated," says production designer J. Michael Riva. "For Peter Parker, it's both things at different times in the movie."

The film's exteriors were largely shot on the New York street sets at Universal Studios as the first film to shoot there following the set's extensive rebuild following a devastating fire in 2008. "Luckily, the set became available for us to use for several weeks of filming at just the right time," says executive producer Michael Grillo. "Our production designer, J. Michael Riva, and his team created this world of New York City for us, so we could do stunts and physical effects, maintaining a control over explosions and crashes that are obviously much more effectively achieved than on practical locations."

Universal's new New York Street set could not represent the city authentically without the addition of years of big-city wear-and-tear to the area. Over 2,000 posts, bills and stickers were placed on light poles, mailboxes and alleyways as well as on the eight construction sites added by the production. Discarded gum lent additional realism to the faux detritus placed throughout the several city blocks, and fake pigeons were installed on a lamppost above the street. The production used over 5,000 yards of fabric, 300 venetian blinds and other materials, as well as 300 air conditioning units to dress the more than 1,454 bare windows. Eighteen set dressers worked for weeks in order to install the storefronts, art galleries, restaurants, mailboxes, newsstands and cafes on the streets. Many leading retailers teamed up with the production, loaning them materials to be used in creating the New York street scenes. These stores included Starbucks, DKNY, Manolo Blahnik, Design Within Reach, Brioni, Hugo Boss, Sephora, Patagonia, Dean & DeLuca, Banana Republic, Tory Burch, and Bed, Bath & Beyond, whose window was shattered and merchandise destroyed during a particularly intense action scene.

Beyond the New York Street, the production showed off other areas of the city. One key action sequence takes place along New York's Williamsburg Bridge, a portion of which was shot on Universal's Falls Lake backlot area. When Spider-Man arrives on the scene, he makes a daring rescue. "This sequence was extremely complex – it had so many moving parts and was so physically demanding for everyone involved," recalls Webb. "It was also a key emotional beat, because it is where Peter realizes the value of what Spider-Man can be, and it transforms him in a certain way."

"The construction department built a full-scale, three hundred foot section of the bridge so that our department could prepare for a complex sequence involving a raging reptile and several unfortunate cars," explains Academy Award® winner John Frazier, the film's special effects supervisor. "The Lizard is on a rampage on the bridge, chasing a character in a limousine, and he is swatting vehicles off of the bridge into the East River when Spider-Man arrives on scene to attempt a daring rescue. Our job was to choreograph and set up all of the mechanics of 'tossing' the cars by using car flippers – high pressure nitrogen floor jacks – so we could flip six cars while avoiding damage to the surrounding cars."

Riva created an impressive series of sets for the film, on studio stages and on practical locations. "One of the things I like about the movie is that it has a lot of tension built into it, from scene to scene, as well as the stark contrast between the worlds of Queens and OsCorp. The first scenes, when seven-year-old Peter is living with his parents, are very womb-like, warm and comforting. When his family gets ripped apart and he goes to live with people he essentially barely knows, we created a home less affluent than Peter's parents' home, but still warm. Cut to OsCorp, a black glass tower high above mid-town Manhattan, and inside a huge white, sterile place where cutting edge research is being conducted with no expense spared. It's a stark contrast."

The OsCorp lab set was built on Stage 30 at Sony Pictures Studios and was one of the largest sets created for the film. Its massive footprint occupied over 14,000 square feet of stage floor and took over twelve weeks to build.

High school exteriors were shot at two Southern California high schools. For the interior sequences – which would require extensive stunt and effects work – sets were constructed on Sony's Stage 15. The largest soundstage on the lot became home to four classrooms, five hallways, a bathroom, principal's office and secretary's office. The high school library, the site of a fierce and destructive battle, required a separate stage and was comprised of almost 3,000 feet of faux books, constructed of real book covers with recyclable styrofoam inserts.

But even though a film like *The Amazing Spider-Man* requires movie magic, you can't beat the real thing – which is why the filmmakers wrapped production in New York City for exterior shots.

For example, beneath an elevated portion of Riverside Drive, between 130th and 135th Streets, the filmmakers shot an extensive sequence in which Spider-Man leaps underneath an elevated street, webbing the trestles 80 feet above the street and dodging traffic as he swings away from the police.

Andy Armstrong explains how it was done. "We built a traveling winch rig under the elevated roadway to travel Spider-Man on as he moves. We constructed a vehicle which is literally like a giant puppeteer rig, thirty feet high, so we can pull him along at any speed we wanted. He could achieve these giant swings, all the while dodging the traffic below."

ABOUT THE SUIT

Creating a new vision for Spider-Man also meant creating a new vision for how he gets around: a new suit and new web-shooters. "We were trying to create a suit that looked and felt as if Peter could make it himself, and it was important for the suit to enhance the lean physique of Spider-Man, and for him to have a rather spidery quality about him," says costume designer Kym Barrett. "I began with the idea that Peter Parker

creates the spider costume in his computer. Marc wanted to present an electronic world, with evidence of technology everywhere, so our Spider-Man suit needed to become part of this world. We used Andrew Garfield's physique to determine how and where the lines flowed across the body for the suit, so the lines had geometric form from any angle."

For the material of the suit, the filmmakers had an equally wide array of inspirations. "We looked at Winter Olympics athletes' suits and bicyclists' clothing as a starting point," adds Arad. "Lightweight, athletic, stretchy materials which Peter could use for inspiration for his suit."

They also kept in mind that the film would be shot in 3D, and the designers looked for ways to incorporate texture that would enhance the suit for 3D audiences. "We found that we could print shadows on the fabric of the suit, and that gives the suit real density and depth on the screen," explains Barrett.

Lenses for Spider-Man's mask were made by a manufacturing company that creates sunglass lenses for the military and for NASA. Coated to reduce reflection, the lenses feature a blue-tinted optical lens with a gold hexagon mirrored pattern printed on top.

The end result was impressive – especially to the man who would wear it. "The first time I saw the suit, I thought it was so cool, and Kym did an incredible job reimagining the suit while remaining true to what Steve Ditko originally drew," recalls Garfield. "The first time I put on the suit, it was kind of surreal and joyous, because you see yourself embodying something that's meant so much to you." The suit took 20 minutes for Garfield to put on for shooting, assisted by costumer Robert Moore.

Peter Parker creates mechanical web-shooters in his uncle's basement. "It fits in with our goal to make Peter's world seem real," says Webb. "Peter Parker is very much a kid of today. He wouldn't wait around for someone to invent web-shooters; he'd be on the internet, doing research and figuring out how to make them himself. He's got a

head for this stuff naturally – designing the web-shooters is just the next logical step for him.”

In designing the web-shooters, Barrett was inspired by wide leather watchbands which had a plastic cover that snapped over the watch to protect its face. “We thought Peter would think these were perfect,” says Barrett. “Take out the watch and you have a great housing for the web-shooters. Snap the cover over it to hide it, and when you’re walking down the street, it just looks like you’re wearing a watch.”

ABOUT THE VISUAL EFFECTS

Sony Pictures Imageworks – which previously handled VFX duties on director Sam Raimi’s Spider-Man trilogy – returns to oversee the visual effects on *The Amazing Spider-Man*. For this film, the work was overseen by Jerome Chen, an Academy Award®-nominated VFX supervisor who has been with Imageworks since its founding 20 years ago.

Working with director Marc Webb, Chen and the visual effects teams created a visual style that naturally blends cutting edge live-action stunt work with CG character animation and seamlessly integrates both into extensive digital environments. Imageworks created many digital characters, environments and VFX elements including: Spider-Man, The Lizard villain, OsCorp Building including spire and extensive rooftop set, New York Sixth Avenue, Mid-Town High School hallways, library, sewer tunnels beneath New York City and Spider-Man’s new webs.

Chen says that Webb’s new vision for Spider-Man set a new bar for the Imageworks artists. “Marc had a specific vision for Spider-Man’s world: an organic, naturalistic New York City, a place full of dirt, scaffolding, and steam. He wanted Spider-Man to be more physical, to really react with this environment, rather than a stylized version of the character,” he says. “I loved this concept, but I knew that an organic, naturalistic

Spider-Man would make the visual effects work a lot more challenging, because the CG imagery would now demand a higher level of visual sophistication. The CGI would need more textural and tonal detail in order to integrate with the photography. And, of course, the organic feel of the movie has a huge impact on how we realize our completely CG villain – who would have to feel real and be as sturdy and gritty as the rest of the picture.”

Webb’s vision didn’t just apply to the look of Spider-Man, but also to how he would move – and it would be different from what audiences might be familiar with. “What was really important to Marc was that the movement was natural and physical, in the sense that a real person could do it. Because of that, there’s a physicality of Spider-Man in the way he responds to gravity,” says Chen. “Andy Armstrong’s stunt team worked hard on suspending Spider-Man from the right geometry of wires that allowed him to swing in the correct way. We were able to mimic that – we looked at what gravity did to the real stuntmen, then simply enhanced it to give it a bigger scope.”

For example, the chase sequence that takes place under the elevated portion of Riverside Drive showcases the marriage between practical stunts and visual effects. Armstrong’s team started the process with practical stunt work. “We integrated that with CG for wider shots, simply because the mechanics of the truss work didn’t extend far enough. We had great reference from the real movement,” says Chen. Similarly, Chen’s team provided CG animation on the Williamsburg Bridge sequence where practical effects were not the best solution: creating the Lizard, of course, but also some blue screen work and a CG Spider-Man when needed.

Webb’s previous film work – including the indie hit *(500) Days of Summer* – might not seem to make him a natural choice for a film with hundreds of visual effects shots, but Chen says that the film was in quite capable hands. “Marc had a very clear vision for the characters and how he would handle the love story between Peter and Gwen – that’s the heart of the movie. But what really impressed me about him when I first met him was that he knew, in his mind’s eye, what he wanted the film to look like, and his

direction to me about what the effects needed to be, the movement of the Lizard and the movement of Spider-Man, was very specific.”

Chen also says that Webb uses pre-visualization (or “pre-viz”) techniques in an interesting way. While many directors use pre-viz to explore, say, how much of a set should be built vs. constructed in the computer, or which camera lenses will work best for a given shot, or blocking out camera movements, Chen says that Webb has another goal in mind. “It’s not just technical – Marc uses pre-viz creatively, to explore a whole sequence. It will show his intentions for the physicality of movement, the energy of the scene, the emotional beats, the dramatic intent. It’s a very finished pre-viz and it becomes a great starting point for the scene.”

CREATING THE VILLAIN

Chen and his team also oversaw the CG creation of the Lizard, the villain of *The Amazing Spider-Man* and the most complex character ever built at Imageworks. “He’s such an iconic villain from the comic books,” says Chen. “And there have been so many variations – our departure point started with a beautiful sculpt done at Legacy. Our Lizard was almost nine feet tall, muscular and powerful, with a sweeping tail. The face is humanoid, which was important to provide us with a connection to the human Dr. Connors, as performed by Rhys Ifans.”

New animation and rendering technology was developed at Imageworks in order to create the incredible detail of the Lizard’s scales and the movement of his muscles beneath the skin. “Marc wanted the Lizard’s skin to have loose folds – like a Komodo Dragon – but still feel the power of the muscles moving beneath them,” remarks Chen. His team spent months researching lizards, studying HD footage taken during museum and zoo trips, even to a local pet store specializing in reptiles.

Of course, the VFX team also had to ground the character in reality so that he would fit in with the rest of the film. “I was taught that the key to making an animated character believable is that the audience has to see that this character is thinking,” says Chen. “And our access point was Rhys Ifans. When he’s in Lizard mode, what’s his thought process? What would his performance be like?”

To achieve that, the filmmakers worked with Ifans to get videotape reference for the animators. “Marc directed Rhys during the key emotive moments when the Lizard was on screen. Though the Lizard rarely speaks in the film, there are many moments where we have to read his eyes and his expression.” The video reference provided powerful inspiration for Imageworks’ animators as they articulated the CG Lizard’s moments of subtle facial performance.

But the Lizard – as one of Spider-Man’s most formidable enemies – has plenty of moments in the film where he is not so subtle. The movement style of the Lizard’s physicality during the action scenes took many weeks for the animators to discover and led to a variety of techniques employed throughout the film.

One such technique involved the use of a stuntman – dressed in black to help his digital “removal” during the post process – posing as a stand-in for the Lizard during a key action sequence at Peter Parker’s high school. To fully convey the illusion that Spider-Man is grappling and being tossed around by a nine-foot-tall mutated Lizard, the stuntman (who was almost seven feet tall himself!) would grapple with Andrew Garfield. Later, the stuntman was removed and the CG Lizard animated to have motion that coincided with Garfield’s movements. The meshing of the real physics of the actor and the CG animation of the Lizard create a visceral illusion of Peter Parker fighting for his life.

Chen oversaw the work by the team at Pixomondo who were responsible for turning Ifans into an amputee. “Rhys wore a green sleeve to help us track where we would have to paint out his arm and paint in the background,” says the VFX supervisor.

Painting out the arm was the easy part – but making the small details look right was much more challenging. “For example, when the arm is removed, does the sleeve hang right and move properly against the remnant of the arm?” he says. “The fact that he’s missing an arm has a huge impact on your impression of the character. It’s why he goes to great lengths to pursue his creation of the serum, and why he continues to take it, even though he’s losing his soul to it. It has to look right.”

In addition to the CG character work, Imageworks was also required to create the daunting illusion of the city in which these characters must interact. There are two major full-CG environments in the film: a long stretch of Sixth Avenue leading up to the OsCorp Tower, and another on the roof of the OsCorp Tower itself. Both environments are the stages for the high points of the film, where Spider-Man swings through the glittering nighttime canyons of Manhattan en route to his climactic battle with the Lizard.

The Sixth Avenue environment is an extremely detailed CG construct involving hundreds of digital cars and pedestrians, plus dozens of complex buildings with elaborate room interiors – some even with flickering televisions. All these details were combined to create the illusion of a living city that Spider-Man swings through.

The OsCorp Tower roof serves as the background for Spider-Man’s final battle with the Lizard, and is one of the most complicated sequences in the film in terms of visual effects. After an extensive pre-visualization process which allowed Marc Webb to tightly design the action in terms of both fight choreography and virtual camera work, the scene was turned over for final CG animation and rendering/compositing. Dozens of full CG shots are intercut with live action photography of Andrew Garfield and Denis Leary in a gripping action sequence.

ABOUT THE 3D PHOTOGRAPHY

The Amazing Spider-Man was shot in 3D, and for the filmmakers, it is a key choice. “3D isn’t right for every movie, but 3D was made for Spider-Man,” says Avi Arad. “It is another way we have of keeping the audience immersed in the storytelling. You see the world through his eyes and you feel like Spider-Man – the exciting moments are even more exciting. But what might be surprising is that 3D makes the intimate moments more intimate as well – I can think of some scenes that are quite emotional that are even more emotional in 3D. It’s a perfect choice for this movie.”

“We wanted to put people in Peter Parker’s shoes and Spider-Man’s shoes in this film, to let them experience the thrills themselves. What better way to do that to enhance the reality than through 3D,” notes Webb. “It’s the ideal format to allow the audience to viscerally experience the quality of moving through space, flying through the air, swinging through Manhattan.”

Webb referred to the “3 Vs” – “Velocity, Vertigo, and Volume” – as keystones for his approach. “It seemed to me that Spider-Man was the perfect venue for immersing the audience into the experience of flying with the character,” he says. “I like to shoot things from a subjective point of view, so in creating a connection between the camera and the character, the three dimensionality of it gives you the feeling of the sense of velocity when Spider-Man swings through the streets.”

John Schwartzman, the Academy Award® nominated director of photography, and Rob Engle, Sony Pictures Imageworks’ 3D visual effects supervisor, were chosen to collaborate with Webb on lensing *The Amazing Spider-Man* in 3D. *The Amazing Spider-Man* is the first movie to be shot in 3D using the Red Epic camera mounted on 3ality Digital’s newest, most lightweight rig. “You could not have chosen a better movie to shoot in 3D than this one,” says Schwartzman. “It would have been shortsighted *not* to, given the technology that has been developed.”

“One of the things that’s great about working with Marc is that he is so driven to tell this story, to make sure that the story beats are clear, and that the 3D helps support that,” says Engle.

Marc Webb adds, “3D enabled us to capture not only the thrills of a huge action sequence, but the portable handheld rigs allowed us to capture emotionally charged, more intimate scenes, such as a scene between Peter and his Aunt May that felt palpable, real and authentic.”

“John has a knack for creating really beautiful images, but what we did for this film was try to create an enhanced naturalism,” explains Webb. “I wanted to create environments that felt realistic and not super stylized – John was able to give them a tinge of fantasy; he elevated them with his lighting so that the environments became warm and inviting. You wanted to spend time in this world and there was beauty and sophistication in even the simplest of moments.”

FUN FACTS

- 2012 marks the 50th anniversary of Spider-Man. The classic Marvel comic book character made his debut in 1962 in Issue #15 of the anthology series Amazing Fantasy (August 1962). Amazing Fantasy ended with this issue and Spider-Man’s adventures continued in a new series, The Amazing Spider-Man, beginning in 1963.
- Andrew Garfield is a lifelong fan of Spider-Man – he remembers an old snapshot of himself, at age 3, dressed as Spider-Man for Halloween.
- Emma Stone portrays Gwen Stacy, a key character in Spider-Man lore and Peter Parker’s first love. Gwen Stacy made her first appearance in the December 1965 The Amazing Spider-Man #31).

- *The Amazing Spider-Man* employed over 1,000 people. The film's sets occupied seven stages at Sony Studios' Culver City lot.
- Andrew Garfield worked with personal trainer Armando Alarcon six days a week for six months to prepare for the role of Spider-Man. Garfield also worked with stunt coordinator Andy Armstrong and his team, doing trampoline work, power core moves, basketball skills, martial arts, gymnastic and parkour work, as well as skateboard skills.
- Andy Armstrong and his stunt team maintained a training camp in a warehouse near Sony Pictures Studios, where Andrew Garfield worked with top instructors in each of several disciplines. The warehouse featured several elements of buildings, walls and other environments from the film, which the team used to recreate, rehearse and perfect the action sequences.

FUN FACTS: COSTUMES

- Costume designer Kym Barrett collaborated with director Marc Webb to realize his vision for Spider-Man's suit to reflect a more lean and athletic, less muscular silhouette. For inspiration, Barrett imagined what would happen if a spider web was being blown by the wind and wrapped itself around the body.
- Costume designer Kym Barrett studied the lightweight, stretchy materials used by Winter Olympics athletes and bicycle racers, among other fabrics, in order to create a Spider-Man suit which allowed for the special acrobatics Spider-Man employs as he swings through Manhattan.
- 56 Spider-Man suits were created for the film, including 17 suits for Andrew Garfield and multiples for each stunt person. The suits varied from pristine condition to various stages of distress, as dictated by the story.

- Costume designer Barrett utilized printing techniques incorporating shadows in the suit's fabric, which enhanced the 3-D nature of the print and gave the person wearing the suit depth and density.
- It took Andrew Garfield 20 minutes, assisted by costumer Robert Moore, to put on the Spider-Man suit for shooting.
- The lenses for Spider-Man's mask are custom made, with a blue-tinted optical lens and a gold hexagon mirrored pattern printed on top. They are also coated to reduce reflection.
- 100 sets of lenses were on hand in the costume department to use in the Spider-Man suits, featuring variegated tints for nighttime and daytime.

FUN FACTS: THE LIZARD

- The Lizard, one of the most formidable of Spider-Man's foes, made his first appearance in 1963 in Marvel's The Amazing Spider-Man #6.
- In order to portray the role of the one-armed Dr. Curt Connors, Rhys Ifans learned to complete various tasks with one arm tied behind his back. He became quite skilled at tying a tie, making coffee and many other tasks using only his free arm.
- Gwen Stacy serves as Dr. Connors' lead intern at OsCorp, so Emma Stone went on lab field trips along with Rhys Ifans. The two actors spent one trip observing scientific research on axolotl regeneration. Axolotls, a type of salamander, are famous for their ability to re-grow limbs and even portions of the brain and spine.

FUN FACTS: OSCORP

- The OsCorp Lab set, one of the largest sets built for the film, took over three months to build. Constructed on Sony's Stage 30 in Culver City, CA, its massive footprint occupied over 14,000 square feet of stage floor.
- The ceiling of the OsCorp Lab hallway is actually egg crate soundproofing foam. A three-man team spent three weeks custom cutting, gluing and fireproofing the 3,000 square foot ceiling.
- The reptile skeletons and other macabre accessories seen in Connors' OsCorp Lab offices come from two aptly named Los Angeles shops: Necromance and Dapper Cadaver.
- The "mice" seen in the OsCorp Lab are actually cat toys. There are approximately 200 of them, and crew members had to remove the ears of each mouse, which were a very un-lifelike fluorescent pink!

FUN FACTS: OTHER ENVIRONMENTS

- In Peter Parker's father's study, created for flashback scenes, Dr. Parker's passion for jazz is represented by a collection of jazz CDs and a framed photograph of Duke Ellington, which hangs on the study wall. The same Ellington image can be seen as a postcard on the bulletin board of Peter's bedroom years later, a symbol of his memories of his father.
- Much of the children's artwork that appears in the film was created by Jaden Tell, the seven-year-old daughter of two set decoration buyers for the film.

- Interiors of Midtown Science High School were constructed on Sony Studios' Stage 15. The stage housed four classrooms, five hallways, a restroom, a principal's office and secretary's office. The chemistry class was constructed of breakaway materials, to accommodate several fight sequences. Over 400 pieces of breakaway glass flasks, cylinders and beakers were acquired for this classroom alone.
- The high school library, the site of a fierce and destructive battle, required a separate stage and was comprised of almost 3,000 feet of faux books, constructed of real book covers with recyclable styrofoam inserts.
- In Captain Stacy's office at the Police Precinct, a certificate of commendation from The Leary Firefighters Foundation hangs on the wall. This real-life organization was established in 2000 by actor Denis Leary in response to a tragic fire that claimed the lives of six firefighters, including Leary's cousin and a childhood friend.

ABOUT THE CAST

ANDREW GARFIELD (Peter Parker/Spider-Man) is a BAFTA-winning actor and a Golden Globe nominee for his work in *The Social Network*. Garfield is currently making his Broadway debut in the revival of Arthur Miller's Pulitzer Prize-winning play "Death of a Salesman," directed by Mike Nichols. Garfield plays Willy Loman's underachieving son, Biff.

Garfield recently starred opposite Keira Knightley and Carey Mulligan in Mark Romanek's *Never Let Me Go*. Other screen projects include Terry Gilliam's *The Imaginarium of Dr Parnassus*; Spike Jonze's robot love story *I'm Here*; Robert Redford's *Lions For Lambs*; Revolution Films' *Red Riding Trilogy - 1974*, directed by Julian Jarrold; and John Crowley's *Boy A*, for which he earned the Best Actor BAFTA in 2008.

Garfield's career began in theatre and in 2006 his performances in "Beautiful Thing" (Sound Space/Kit Productions), "The Overwhelming" and "Burn, Chatroom, and Citizenship" (Royal National Theatre) won him the award for Outstanding Newcomer at the Evening Standard Awards, and the Jack Tinker Award for Most Promising Newcomer at the Critics Circle Awards. Other notable theatre credits include "Romeo and Juliet" (Manchester Royal Exchange) and "Kes" (Manchester Royal Exchange), for which he received the Most Promising Newcomer Award at the Manchester Evening News Awards 2004.

With her striking beauty and sincere talent, Golden Globe nominated actress **EMMA STONE** (Gwen Stacy) is claiming her role as one of Hollywood's most sought out actresses.

Stone also recently wrapped production for Warner Bros.' *Gangster Squad*, starring opposite Sean Penn and Ryan Gosling. The film, set in 1949, portrays the take down of LA gangster Mickey Cohen. Directed by Ruben Fleischer, the film is slated for release this fall.

Stone recently signed on to executive produce and star in GK Films' *Little White Corvette*. This marks Stone's first role as a producer.

Stone was most recently seen in DreamWorks' *The Help*. The film grossed \$203,410,672 worldwide and received numerous award nominations including: Academy Awards®, Golden Globes, Screen Actors Guild, Critics' Choice, Producers Guild of America, National Board of Review, BAFTA and the AFI, as well as winning Best Ensemble for the Screen Actors Guild Awards.

Stone lent her voice to the DreamWorks Animation comedy *The Croods* along with Ryan Reynolds and Nicholas Cage. *The Croods* is about a prehistoric society in which

one man's leadership is threatened by new inventions such as fire. This film is slated for release next spring.

Last year, Stone earned rave reviews and a Golden Globe nomination for her performance in the Broadcast Film Critics Association Award winning comedy, *Easy A*. She won the 2011 MTV Movie Award for Best Comedic Performance for her role in the film. Stone and writer/director/producer Will Gluck will soon team up together to develop another comedy with Screen Gems.

Stone's additional film credits include the romantic comedy *Crazy, Stupid, Love*, Screen Gems' *Friends with Benefits*, the independent drama *Paperman*, the Twentieth Century Fox animated comedy, *Marmaduke*, Columbia Pictures' hit comedy *Zombieland*, the Warner Brothers romantic comedy *Ghosts of Girlfriends Past*, the Columbia Pictures/Happy Madison hit comedy, *The House Bunny*, Twentieth Century Fox's *The Rocker* and Columbia Pictures' Judd Apatow comedy *Superbad*.

Native of Arizona, Stone currently splits her time between New York and LA.

RHYS IFANS (Dr. Connors) is a gifted actor known for his enduring presence, his distinctive approach to comedy, and his ability to elegantly disappear into compelling and complex roles that are always memorable.

Ifans was most recently seen in Judd Apatow's *The Five-Year Engagement*, opposite Jason Segel and Emily Blunt in a comedy that charts the ups and downs of a couple's relationship. Ifans is in production on the independent film, *Serena*, directed by Susanne Bier. Ifans stars opposite Jennifer Lawrence and Bradley Cooper. Set during the Depression-era in North Carolina, Ifans plays Galloway, the vicious Appalachian guide and bodyguard of Serena (Lawrence). The indie film is scheduled to release in 2013. Ifans can also be seen in the HBO's upcoming adaptation "The Corrections," directed by Noah Baumbach and produced by Scott Rudin. Based on Jonathan

Franzen's critically acclaimed book of the same name, Ifans stars alongside Ewan McGregor, Anthony Hopkins, and Maggie Gyllenhaal.

Ifans is perhaps best known for his breakout performance in Roger Michell's *Notting Hill* (1999) where he starred opposite a noteworthy cast including Julia Roberts and Hugh Grant. For his portrayal of Grant's roommate Spike, Ifans received a BAFTA nomination for Best Performance by an Actor in a Supporting Role.

Additional credits include: *Anonymous*, directed by Roland Emmerich; *Passion Play*, also starring Bill Murray, Mickey Rourke and Megan Fox; the closing chapter to the *Harry Potter* franchise, *Harry Potter and the Deathly Hallows*; Noah Baumbach's dark comedy *Greenberg* with Ben Stiller; *Pirate Radio*, starring Philip Seymour Hoffman; Shekhar Kapur's *Elizabeth: The Golden Age*; Peter Webber's *Hannibal Rising*; *Once Upon A Time in the Midlands*, directed by Shane Meadows; Michel Gondry's comedy drama, *Human Nature*, where he starred opposite Patricia Arquette; Mike Figgis' *Hotel*; Lasse Hallström's *The Shipping News*; and Howard Deutch's comedy, *The Replacements*, where he starred alongside Keanu Reeves and Gene Hackman.

On television, he played the role of Peter Cook in Terry Johnson's "Not Only But Always," for which he won the BAFTA for Best Actor. He also appeared in "Shakespeare Shorts"; "Trial and Retribution"; "The Two Franks"; "Judas and the Gimp"; "Night Shift"; "Spatz"; "Burning Love"; and "Review."

In theater, Ifans appeared at the Donmar Warehouse in Robert Delamere's "Accidental Death of an Anarchist," Patrick Marber's "Don Juan in Soho" and Michael Sheen's "Bad Finger." He was seen at the National Theatre in Matthew Warchus' "Volpone" and Roger Michell's "Under Milk Wood"; at the Duke of York Theatre in Hettie MacDonald's "Beautiful Thing"; at the Royal Court Theatre in James MacDonald's "Thyesters"; and at the Royal Exchange in Braham Murray's "Smoke" and Ronald Harwood's "Poison Pen."

Beyond film and television, Ifans made a guest appearance for the rock band Oasis in the video for their single “The Importance of Being Idle,” for which he accepted their award for Video of the Year at the 2005/6 NME Awards.

Ifans was born and raised in Wales, where he attended youth acting schools at Theatre Clwyd in Flintshire and appeared in many Welsh language television programs before embarking on his film career.

DENIS LEARY (Captain Stacy) is a four-time loser at the Academy of Television Arts and Sciences’ annual Emmy Awards. Most recently, he lost in the category of Best Supporting Actor In A Miniseries Or Movie for his role as Michael Whouley in HBO’s “Recount.” Leary previously lost twice for Best Actor in a Drama and once for Best Writing in a Drama, with these Emmy nominations emanating from his work on FX’s critically acclaimed “Rescue Me.”

He was also nominated for a Golden Globe for Best Actor by the Hollywood Foreign Press Association for his performance on “Rescue Me,” which followed New York City firefighters, and again for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, for his performance in “Recount.” Again, he lost.

Leary hopes to one day get nominated for – and more than likely not win – an Oscar®, a Grammy and a Tony Award. In his long and storied entertainment career, Leary has also never won The Stanley Cup, The Nobel Peace Prize or an argument with his wife.

CAMPBELL SCOTT (Richard Parker) studied with Stella Adler and Geraldine Page and got his first break playing Benvolio in “Romeo and Juliet” in summer stock in New England. Following that, Scott understudied in the Broadway production of Tom Stoppard’s “The Real Thing,” starring Jeremy Irons and later, Nicol Williamson.

He has also appeared on Broadway in an acclaimed production of “Long Day’s Journey Into Night,” with Jason Robards and Colleen Dewhurst, “Ah! Wilderness,” “Hay Fever,” and “The Queen and the Rebels.”

Off-Broadway, Scott has appeared in “The Last Outpost,” “Copperhead,” “A Man for All Seasons,” and “On the Bum.”

He played the title role of “Hamlet” at the Old Globe in San Diego, receiving excellent reviews. He played “Hamlet” again at the Huntington Theatre in Boston. Scott’s other Shakespearean roles include Angelo in “Measure for Measure” at Lincoln Center, the title role of “Pericles” at the New York Shakespeare Festival, and Iago in “Othello” at the Philadelphia Drama Guild.

Regionally, Campbell has been seen in “Our Town,” “Gillette,” “School for Wives,” and, for the Williamstown Theatre Festival, “Miss Julie,” “Dead End,” and “The Atheist.”

His first film role was in *From Hollywood to Deadwood* followed by the highly praised *Longtime Companion*, *The Feud*, and Bernardo Bertolucci’s *The Sheltering Sky*. Scott appeared in *Dead Again* directed by Kenneth Branagh and starred in *Dying Young*, opposite Julia Roberts, directed by Joel Schumacher; *Singles*, directed by Cameron Crowe; *The Innocent*, directed by John Schlesinger; *Mrs. Parker and the Vicious Circle*, directed by Alan Rudolph; *Only With You*; and *Let It Be Me*. He co-stars with Steve Martin in David Mamet’s film *The Spanish Prisoner*. His most recent film appearances include *Big Night*, *The Daytrippers*, *Ship of Fools*, *Hi-Life*, *Top of the Food Chain*, *Spring Forward*, *Other Voices*, *Lush*, *Delivering Milo*, *Roger Dodger*, *Secret Lives of Dentists*, *Loverboy*, *Marie and Bruce*, *Duma*, *The Exorcism of Emily Rose*, and *The Dying Gaul*, which he starred in and produced.

For television he starred in, co-directed and produced “Hamlet” for the Odyssey Network. He also starred as Joseph Kennedy, Jr. in “The Kennedys of Massachusetts,” co-starred with Ben Kingsley and Joanna Lumley in “Sweeney Todd” for Showtime, co-starred with

Jennifer Jason Leigh in “The Love Letter” for Hallmark Hall of Fame, “Shot in the Heart” for HBO and “Follow the Stars Home” for Hallmark Hall of Fame, again co-starring with Jennifer Jason Leigh. Scott recently had a recurring role in the FX series “Damages” alongside Glenn Close.

Scott co-directed the film *Big Night* with Stanley Tucci. He has also directed the feature films *Off the Map* and *Company Retreat*, the latter of which was also written by Scott. For the stage, he has directed “Miss Julie,” “Snake Pit,” and “Recruiting Officer.”

Currently, Scott can be seen in the USA original series “Royal Pains.”

Long established in his native India as one of his country’s most prominent and celebrated actors, **IRRFAN KHAN** (Ratha) is making an impact on Western audiences with his most recent acclaimed performances. Khan most recently starred in the Golden Globe® winning drama “In Treatment.” In its third season, Khan played Sunil, a recent widower and new immigrant from Calcutta who now lives with his son’s family in Brooklyn and is struggling with life in America. Khan starred opposite Gabriel Byrne and Dianne Wiest in the HBO series.

Khan also starred in Danny Boyle’s Academy Award® winning film, *Slumdog Millionaire*. As the police inspector, Khan gives a sensitive portrayal of corruption and, as part of the acclaimed ensemble cast, was honored with a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture.

Previously, Khan had starred in Wes Anderson’s *The Darjeeling Limited* opposite Owen Wilson, Adrien Brody, and Jason Schwartzman and in Michael Winterbottom’s *A Mighty Heart* opposite Angelina Jolie. In 2006, Khan starred in Mira Nair’s *The Namesake*, for which he received an Independent Spirit Award nomination for his performance. He also appeared in 2007’s *Life in a Metro*, for which he received a Filmfare Award. In 2011

Khan was awarded with Padma Shri, one of the highest honors given in India for extraordinary contribution.

Khan gained international acclaim for his role in *The Warrior*. A film circa feudal India in the State of Rajasthan, Khan plays Lafcadio, a fierce warrior who abandons his cruel and sadistic Lord who reigns terror on all and decides to put down his sword to seek peace in his village. *The Warrior* went on to win two BAFTA Awards. Khan had also starred as the title role in *Maqbool*, the critically acclaimed adaptation of Shakespeare's Macbeth, as well as the Bollywood film, *Haasil*. Khan received Screen Weekly Award and Zee Cine Award nominations for his work on *Maqbool*, and a Screen Weekly Award, Zee Cine Award, and Filmfare Award for his role in *Haasil*. Additional credits include, *Ek Doctor Ki Maut*, *Rog*, *Acid Factory*, *New York*, *Paan Singh Tomar*, and *New York, I Love You*.

With his start in television, Khan has starred in numerous series in India such as "Chanakya," "Sara Jahan Hamara," "Banegi Apni Baat," "Chandrakanta," "Star Bestsellers," "Sparsh," "Darr," "Kahkashan," "Mano Ya Na Mano," and "Kyaa Kahein."

Khan received a fellowship at National School for Drama and after graduating began acting in television and theater. Born in Jaipur, Khan is married to writer Sutapa Sikdar. He currently splits his time between India and Los Angeles.

A multiple Emmy and Golden Globe Award winner, **MARTIN SHEEN** (Uncle Ben) is one of America's most celebrated, colorful and accomplished actors. The Ohio native has appeared in more than 65 feature films, including a star turn as Army Captain Benjamin L. Willard in Francis Ford Coppola's landmark film *Apocalypse Now*, which brought Sheen worldwide recognition. The film also starred Marlon Brando, Dennis Hopper and Robert Duvall. Other notable credits include *Wall Street* (with son Charlie Sheen and Michael Douglas), The Academy Award®-winning film *Ghandi* (with Sir Ben Kingsley), *Catch Me If You Can* (with Leonardo DiCaprio & Tom Hanks), *The American President*

(with Douglas & Annette Bening) and a Golden Globe nominated breakthrough performance as Timmy Cleary in *The Subject Was Roses* – a role he originated on Broadway and for which he received a Tony Award nomination as Best Featured Actor.

In 2006, the actor played ill-fated cop Oliver Queenan in Martin Scorsese's Academy Award®-winning film *The Departed* opposite DiCaprio, Matt Damon, Jack Nicholson, Mark Wahlberg and Alec Baldwin. The same year, Sheen joined another all-star ensemble cast for the highly acclaimed feature *Bobby*, written and directed by his son, Emilio Estevez. *Bobby* was nominated for a Golden Globe Award and a SAG Award and starred Anthony Hopkins, Harry Belafonte, Laurence Fishbourne, Sharon Stone, William H. Macy, Elijah Wood, Demi Moore and Heather Graham.

His most recent feature films include *The Double* with Richard Gere and Topher Grace, *Stella Days* (Irish Film & TV - Best Actor nomination), as well as *The Way*, written and directed by Emilio Estevez. Sheen co-authored the bestselling memoir *Along the Way: The Journey of a Father and Son* (Free Press, May 2012) with Estevez. For television audiences, Sheen is best recognized for his award-winning role as President Josiah Bartlet in NBC's long-running "The West Wing."

SALLY FIELD (Aunt May) is a two-time Academy Award® winner, for her performances in Robert Benton's *Places in the Heart* (for which she also received a Golden Globe) and Martin Ritt's *Norma Rae* (for which she received a Golden Globe, along with the New York Film Critics prize, the National Board of Review Award, the Los Angeles Film Critics Award, the National Society of Film Critics honor and Best Actress at the Cannes Film Festival). Field has also received Golden Globe nominations for her work in *Smokey and the Bandit*, *Absence of Malice*, *Kiss Me Goodbye*, *Steel Magnolias*, and *Forrest Gump*. Her many film credits include *An Eye for An Eye*, *Mrs. Doubtfire*, *Soapdish*, *Not Without My Daughter*, *The End*, *Hooper*, *Stay Hungry* (her first major film role, opposite Arnold Schwarzenegger), as well as *Punchline* and *Murphy's Romance*, both of which were produced by her former production company, Fogwood Films.

"Brothers & Sisters," on which Field starred for 5 years, completed its final season in May 2011. For her role as family matriarch Nora Walker, she has received both an Emmy and a SAG Award as well as two Golden Globe nominations. In the fall of 2011, Field began production on *Lincoln*, in which she stars as Mary Todd Lincoln opposite Daniel Day Lewis as Abraham Lincoln. Steven Spielberg directs from a screenplay by Tony Kushner. The film is slated to be released later this year.

Born in Pasadena, California and raised in a show business family, Field began her career in television on the series "Gidget." She went on to star in the "The Flying Nun" and "The Girl with Something Extra." She received Emmy Awards for her title role in the landmark miniseries "Sybil" and for her performance on "ER." She also received Emmy nominations for her role in Showtime's "A Cooler Climate" and the NBC miniseries "A Woman of Independent Means" which she co-produced and for which she received a Golden Globe nomination.

Also known for her work behind the camera, Field made her directorial debut in 1996 with the ABC telefilm "The Christmas Tree," which she co-wrote and which starred Julie Harris. She directed an episode of the HBO miniseries "From the Earth to the Moon" and in 2000 made her feature film directorial debut with *Beautiful* starring Minnie Driver.

In 2002, Field made her Broadway debut in Edward Albee's "The Goat," and in 2004, she received rave reviews for her role as *Amanda* in Tennessee Williams' "The Glass Menagerie" at The Kennedy Center.

Field has served on the Board of Directors of Vital Voices since 2002. She has served as Mistress of Ceremony at the Vital Voices Global Leadership Awards gala held at The Kennedy Center from 2002 through 2009. She also served on the Board of Directors of The Sundance Institute from 1995-2010.

ABOUT THE FILMMAKERS

MARC WEBB (Director) made his feature film debut with the acclaimed *(500) Days of Summer*, starring Joseph Gordon-Levitt and Zooey Deschanel. The film was nominated for two Golden Globe Awards, including Best Picture - Musical or Comedy. *(500) Days of Summer* also earned an Independent Spirit Award for Best Original Screenplay. For his work on the film, The National Board of Review presented Webb with The Spotlight Award, which honors outstanding directorial debuts.

Webb began his career as a director for commercials and for music videos for recording artists such as Green Day, Fergie and My Chemical Romance. He was honored with several MTV Video Music Awards, including the 2009 Best Director Award for Green Day's "21 Guns," Best Rock Video in 2006 for AFI's "Miss Murder" and Best Group Video for The All-American Rejects' "Move Along." Also in 2006, The Music Video Production Association honored him as Director of the Year for his work with Weezer, AAR and My Chemical Romance.

Webb attended Colorado College, from which he graduated with a Bachelor of Arts degree in English, and New York University.

JAMES VANDERBILT (Screenplay / Story) sold his first screenplay 48 hours before he graduated from the University of Southern California's Filmic Writing Program, because that will help you make friends at film school. The keynote speaker at his graduation was *Spider-Man* producer Laura Ziskin.

Vanderbilt wrote and produced the true-life crime thriller *Zodiac*, directed by David Fincher and starring Jake Gyllenhaal, Mark Ruffalo and Robert Downey Jr. Vanderbilt received a Writers Guild of America Award nomination for his screenplay about the hunt for the serial killer who terrorized the San Francisco area in the 1970s, based on the

book by Robert Graysmith. His most recent screenwriting credits include *The Rundown* and *The Losers*.

Esquire Magazine profiled him in their Genius Issue, calling him a Fearless Screenwriter. He is terrified of the following in no particular order: meeting new people, insects, dancing, the dark, Jell-o, werewolves, and the Rapture. He's generally considered a nice guy and will crush all those who oppose him.

ALVIN SARGENT (Screenplay) is a two-time Academy Award® winner for his screenplays for *Julia* and *Ordinary People* and an Academy Award® nominee for *Paper Moon*. He has won three Writers Guild Awards (for *Julia*, *Ordinary People*, and *Paper Moon*), a BAFTA award for *Julia* and, in 1991, received the Writers Guild Laurel Award for Screenwriting Achievement. Sargent most recently wrote the screenplay for *Spider-Man 2* and co-wrote the screenplay for *Spider-Man 3*.

Sargent wrote the script for *Unfaithful* starring Diane Lane. His other films include *Anywhere But Here*, *Other People's Money*, *White Palace*, *Dominick and Eugene*, *Nuts*, *Straight Time*, *Bobby Deerfield*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *Love and Pain and the Whole Damn Thing*, *I Walk the Line*, *The Sterile Cuckoo*, *The Stalking Moon*, and *Gambit*.

STEVE KLOVES (Screenplay) wrote the screenplays for all but one of the installments in the blockbuster *Harry Potter* film franchise, based on the bestselling books by J.K. Rowling. Kloves shared in BAFTA Children's Award nominations for Best Feature for his work on *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*. He went on to script *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Half-Blood Prince*, *Harry Potter and the Deathly Hallows - Part 1* and *Harry Potter and the Deathly Hallows - Part 2*.

He previously earned an Academy Award® nomination for Best Adapted Screenplay for Curtis Hanson's acclaimed 2000 drama *Wonder Boys*, starring Michael Douglas, Tobey Maguire and Frances McDormand. He also won a Critics' Choice Award and earned BAFTA Award, Golden Globe and Writers Guild of America (WGA) Award nominations for his screenplay for the film.

Kloves began his film writing career in 1984 with the screenplay for *Racing with the Moon*, a World War II-era coming-of-age story, directed by Richard Benjamin and starring Sean Penn, Elizabeth McGovern and Nicolas Cage.

In 1989, he made his directorial debut with *The Fabulous Baker Boys*, starring Jeff Bridges, Beau Bridges and Michelle Pfeiffer. The film, which Kloves also wrote, garnered four Academy Award® nominations, including one for Michelle Pfeiffer, who also won a Golden Globe and a BAFTA Award for her performance. Additionally, Kloves won a British Film Institute Award and received a WGA Award nomination for Best Original Screenplay.

He also wrote and directed the psychological thriller *Flesh and Bone*, starring Dennis Quaid, Meg Ryan and Gwyneth Paltrow.

STAN LEE (Based on the Marvel Comic Book by / Executive Producer) is the Founder of POW! Entertainment and has served as its Chairman and Chief Creative Officer since inception. Known to millions as the man whose super heroes propelled Marvel to its preeminent position in the comic book industry, Stan Lee's co-creations include Spider-Man, The Incredible Hulk, X-Men, The Fantastic Four, Iron Man, Daredevil, Silver Surfer and Dr. Strange.

Now the Chairman Emeritus of Publishing and Marvel Studios, Lee first became publisher of Marvel Comics in 1972. He is recognized as the creative force that brought Marvel to the forefront of the comic publishing industry. In 1977, he introduced Spider-

Man as a syndicated newspaper strip that became the most successful of all syndicated adventure strips and now appears in more than 500 newspapers worldwide -- making it the longest-running of all super hero strips.

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

STEVE DITKO (Based on the Marvel Comic Book by) was born in Johnstown, Pennsylvania, on November 2, 1927. He studied at the famous Cartoonists and Illustrators School in New York City, landing his first professional break in comic books in 1953. Amongst his influences were Mort Meskin, Jerry Robinson, Burne Hogarth, and Jack Kirby.

In a career lasting more than 45 years, Ditko has worked on titles such as The Amazing Spider-Man, The Incredible Hulk, Doctor Strange, Tales of the Mysterious Traveler, Captain Atom, The Question, Mr. A, The Creeper, The Hawk and the Dove, Shade the Changing Man, Static and numerous others.

Ditko lives in New York City, and continues to be prolific in his craft.

LAURA ZISKIN (Producer) established herself as one of Hollywood's leading independent producers and studio executives with a passion for discovering new talent.

Well known for her work producing the Spider-Man franchise, Ziskin oversaw one of the most successful film franchises in history. *Spider-Man* and *Spider-Man 2* have grossed more than \$1.5 billion worldwide and *Spider-Man 3*, which broke box office records worldwide, has become the highest grossing film in Sony's history.

In 2007, Ziskin produced the Academy Awards® for the second time and instituted the first ever “Green” Oscar® ceremony. The show was nominated for 9 Emmy Awards. In March 2002, she produced the 74th Annual Academy Awards® (the first woman to produce the awards solo). The show was nominated for eight Emmy Awards including Outstanding Variety, Music or Comedy Special.

In 1984, Ziskin partnered with Sally Field in Fogwood Films and produced *Murphy’s Romance*, which yielded an Academy Award® nomination for James Garner as Best Actor. She also produced *No Way Out* starring then newcomer Kevin Costner and Gene Hackman. In 1990, she was Executive Producer of *Pretty Woman*, which remains one of the highest grossing films in Disney’s history.

In 1991, Ziskin produced two films, the comedy hit *What About Bob?*, from a story by Ziskin and Alvin Sargent, starring Bill Murray and Richard Dreyfuss and the critically acclaimed *The Doctor* starring William Hurt and Christine Lahti under the direction of Randa Haines. In 1992, Ziskin produced *Hero*, which was also from a story by Ziskin and Sargent, directed by Stephen Frears and starring Dustin Hoffman, Andy Garcia, and Geena Davis. In 1994, she produced *To Die For* starring Nicole Kidman (who won a Golden Globe as Best Actress – Musical or Comedy) and directed by Gus Van Sant. She also developed and served as Executive Producer of Columbia Pictures’ *As Good As It Gets*, which garnered Academy Awards® for stars Helen Hunt and Jack Nicholson.

In 1994, Ziskin was named President of Fox 2000 Pictures, a newly formed feature film division of 20th Century Fox. Under her stewardship, Fox 2000 released such films as *Courage Under Fire*, *One Fine Day*, *Inventing the Abbotts*, *Volcano*, *Soul Food*, *Never Been Kissed*, *Fight Club*, *Anywhere But Here*, *Anna and the King* and *The Thin Red Line*, which garnered seven Academy Award® nominations including Best Picture.

In 2000, just after stepping down from Fox 2000 Pictures, Ziskin teamed with George Clooney to produce the live television movie “Fail Safe,” directed by Stephen Frears. It was the first television movie to be aired live in over 35 years. It was nominated for six

Emmy Awards as well as a Golden Globe nomination for Best Television Movie. It also received PGA and DGA nominations.

Ziskin also Executive Produced the Norman Jewison-directed HBO Film *Dinner With Friends* written by Donald Margulies from his Pulitzer Prize-winning play and starring Dennis Quaid, Andie MacDowell, Greg Kinnear and Toni Collette. The film was nominated for two Emmy Awards, including Outstanding Made for Television Movie.

Ziskin was actively involved in issues that concern health, the environment, and families, having served on the board of Americans for a Safe Future, the National Council of Jewish Women and Education First. In addition she was honored by Senator Barbara Boxer as a “Woman Making History” and by the City of Hope as “Woman of the Year.” She was also honored with Premiere Magazine’s “Women in Hollywood” award, the Big Sisters of Los Angeles Sterling Award, Women’s Image Network Award, Women In Film’s Crystal Award, the Israel Film Festival’s Visionary Award, The Wellness Community’s Human Spirit Award, and The Producers Guild of America’s David O. Selznick Award as well as the Visionary Award. Ziskin was a 1973 graduate of the University of Southern California USC School of Cinematic Arts, where she returned to teach the first class in the Peter Stark Producers program. She received the Mary Pickford Alumni Award from USC in 1999.

In 2008, Ziskin, along with like-minded women in the entertainment industry with a similar desire to make a real impact in the fight against cancer, founded Stand Up To Cancer. Ziskin executive produced the historic *Stand Up To Cancer* (SU2C) televised event, simulcast on all three major networks on September 5, 2008 to raise awareness about cancer and funds to support groundbreaking cancer research. The one-hour special, which combined entertainment, education and musical performances, was the first ever “roadblock” event raising money to proactively combat a major public health threat (the only previous roadblocks had been in response to 9/11 and Hurricane Katrina). Over 100 celebrities donated their time to appear in the show and in public service announcements promoting it, including Academy Award®-winning actors Halle

Berry, Josh Brolin, Morgan Freeman, Sidney Poitier, Susan Sarandon, Meryl Streep, Hilary Swank, Tilda Swinton, Charlize Theron and Forest Whitaker. *Stand Up To Cancer* is one of only eight programs from 2008 honored by the Academy of TV Arts & Sciences for having made “a significant impact on the viewing audience concerning vital issues.” The SU2C initiative, which aims to accelerate the pace of cancer research in order to get more effective treatments to patients faster, awarded the first installments of over \$70 million worth of three-year grants to a number of interdisciplinary, multi-institutional *Dream Teams* of researchers in 2009, one year after the initiative’s launch. In 2010, on September 10th, the second *Stand Up To Cancer* televised event aired on all four major networks and over a dozen cable outlets, including HBO, Showtime and Discovery Health. Over 100 celebrities and musicians donated their time once again to promote the initiative, including Academy Award®-winning actors Denzel Washington, Gwyneth Paltrow, George Clooney, Michael Douglas, Sally Field, Renee Zellweger and Kathy Bates as well as Grammy-winning artists Stevie Wonder and Lady Antebellum. Ziskin was a founder of SU2C and a member of its Executive Leadership Committee.

Ziskin passed away from breast cancer in June of 2011. Her work with Stand Up to Cancer continues as the organization raises critical funds and awareness for accelerated cancer research.

AVI ARAD (Producer) was the Chairman and Chief Executive Officer of Marvel Studios, the film and television division of Marvel Entertainment, and Chief Creative Officer of Marvel Entertainment. In June of 2006, Arad branched off to form his own production company – Arad Productions, Inc. Arad has been a driving force behind bringing many of Marvel’s most famous comic book characters to the screen, with a track record that has been nothing short of spectacular, including a string of No. 1 box office openings. As a producer or executive producer, his credits include *Spider-Man*, *Spider-Man 2*, and *Spider-Man 3* (Columbia Pictures), which was the top-grossing film of 2007; *X-Men*, *X2: X-Men United* and *X-Men: The Last Stand* (Twentieth Century Fox); *The Hulk* (Universal Pictures); *Daredevil* (New Regency); *The Punisher* (Lions Gate Entertainment); *Blade*,

Blade II and *Blade: Trinity* (New Line Cinema); *Elektra* (Twentieth Century Fox); *The Fantastic Four* and its sequel *Fantastic Four: Rise of the Silver Surfer* (Twentieth Century Fox); *Bratz: The Movie* (Lionsgate); *Ghost Rider* and *Ghost Rider Spirit of Vengeance* (Columbia Pictures); *Iron Man* (Paramount Pictures); and *The Incredible Hulk* (Universal). Mr. Arad's current feature film slate includes *The Amazing Spider-Man* (Columbia Pictures), *Ghost In The Shell* (DreamWorks), *Lost Planet* (Warner Bros.), *Venom* (Columbia Pictures), *Uncharted: Drake's Fortune* (Columbia Pictures), *Popeye* (Sony Pictures Animation), *Infamous* (Columbia Pictures), *Maximum Ride* (Universal), *Mass Effect* (Legendary Pictures / Warner Bros.), and many more.

Arad has also been producing animation for over 20 years on such series such as "X-Men," "Fantastic Four," "Silver Surfer," "Iron Man," "Spider-Man," "Conan the Adventurer," "King Arthur & the Knights of Justice," "Bots Master," and on direct-to-video animated features such as "Avengers," "Iron Man" and many others.

Additionally, Arad created "Mutant X" and produced sixty-six hours of the live-action TV series for Tribune Entertainment. He also produced thirteen hours of "Blade", the live-action TV series for Spike TV. Currently Arad is producing the Pac-Man 3D CG animated show for Disney XD.

Born in Cyprus and raised in Israel, Arad came to the United States during his college years and enrolled at Hofstra University to study industrial management. He earned a bachelor of business administration from the University in 1972. A long-established expert in youth entertainment, Arad is one of the world's top toy designers. He has been involved in the creation and development of over two hundred successful products, including action figures, play sets, dolls, toy vehicles, electronic products, educational software and video games. In fact, virtually every major toy and youth entertainment manufacturer, including Toy Biz, Hasbro, Mattel, MGA, Nintendo, Tiger, Ideal, Galoob, Tyco, Sega and THQ, has been selling his products for more than 30 years.

In addition to his toy, animation, and film projects, today, Arad serves as the Executive Advisor of NAMCO BANDAI Holdings and as a Chairperson of Production I.G.'s American affiliate - Production I.G., LLC.

MATT TOLMACH (Producer) is president of Matt Tolmach Productions, which is based at Columbia Pictures.

Tolmach launched his company in late 2010 and is currently developing several high-profile projects for Columbia Pictures, including *Kitchen Sink*, *Royal Wedding*, *Frankenstein*, *Moonwalking With Einstein*, and *The Slackfi Project*.

From 2003 through 2010, Tolmach oversaw all production activity at Columbia Pictures, a post shared with Doug Belgrad. In 2008, Tolmach was named president of the historic label and for the better part of the past decade, he and Belgrad developed, championed and produced hundreds of films while also managing the creative staff at the studio. Prior to his appointment as president of Columbia Pictures, Tolmach previously served as president of production for the studio.

During his tenure, working under the leadership of Sony Pictures Co-Chairman Amy Pascal, Tolmach was closely associated with Sam Raimi, Judd Apatow, Roland Emmerich, Adam McKay, Jimmy Miller, Neal Moritz, David Fincher and David Koepp, among other filmmakers. He oversaw some of the most successful blockbusters in Columbia Pictures history, including the *Spider-Man* franchise, the worldwide hits *The Da Vinci Code* and *Angels & Demons*, *21 Jump Street*, *Moneyball*, *Salt*, *The Other Guys*, *Zombieland*, *2012*, *Step Brothers*, *Pineapple Express*, *Superbad*, *Talladega Nights: The Ballad of Ricky Bobby*, and *Panic Room*, among many others. Under his stewardship of the Columbia banner with Belgrad, Columbia released 62 #1 movies at the box office was one of only two studios to reach the \$1 billion plateau at the box office every year.

Tolmach joined Columbia Pictures in 1997 as Senior VP of Production. He was named Executive Vice President of Production in November 1999.

Tolmach graduated from Beloit College with a B.A. in English Literature in 1986. He began his career as an agent trainee at the William Morris Agency and later ran Michael J. Fox's production company before joining Amy Pascal as Vice President of Production and eventually Senior Vice President of Production at Turner Pictures.

Over the past decade, **KEVIN FEIGE** (Executive Producer) has played an instrumental role in a string of blockbuster feature films adapted from the pages of Marvel comic books, including the hugely successful *Spider-Man* and *X-Men* trilogies. In his current role as producer and president of Marvel Studios, Feige oversees all creative aspects of the company's feature film and home entertainment activities. He is currently producing the next two projects from Marvel Studios including *Iron Man 3* which is slated for release on May 3, 2013 as well as *Thor 2*.

Feige most recently produced the critically acclaimed *Marvel's The Avengers* which set the all-time, 3-day weekend box office record at \$207.4 million. The film shattered box office records becoming Disney Studios' highest-grossing domestic release of all time. Feige's other recent producing credits include *Thor* starring Chris Hemsworth and Natalie Portman which opened in theatres on May 6, 2011, *Captain America: The First Avenger* starring Chris Evans and Tommy Lee Jones which was released on July 22, 2011, and *Iron Man 2* which was released in theatres on May 7, 2010. The sequel to *Iron Man*, took the number one spot its first weekend with a domestic box office gross of \$128.1 million.

In the summer of 2008, Feige produced the summer blockbuster movies, *Iron Man* and *The Incredible Hulk*, which were the first fully financed and developed films by the new Marvel Studios. *Iron Man*, in which Robert Downey Jr. originally dons the Super Hero's powerful armor for director Jon Favreau alongside co-stars Gwyneth Paltrow and Jeff

Bridges, was released May 2, 2008 and was an immediate box office success. Garnering the number one position for two weeks in a row, the film brought in over \$100 million its opening weekend and grossed over \$571 million worldwide. On June 13, 2008, Marvel released *The Incredible Hulk* marking its second number one opener of that summer. The film stars Edward Norton along with William Hurt, Tim Roth and Liv Tyler. Director Louis Leterrier's spectacular revival of the iconic green goliath grossed over \$250 million in worldwide box office receipts.

Feige previously served as executive producer on the second and third *Spider-Man* films, which took in combined worldwide box office receipts of well over a billion-and-a-half dollars. The *Spider-Man* series, starring Tobey Maguire, Kirsten Dunst and James Franco, are the three highest grossing superhero films of all time. Feige also co-produced *X2: X-Men United*, the second installment in the popular *X-Men* franchise, and executive produced *X-Men 3: The Last Stand*. Together, the two films, starring Hugh Jackman, Halle Berry and Ian McKellen, totaled \$866 million in ticket sales worldwide.

Since joining Marvel in 2000, Feige has been involved in key capacities for all of the company's theatrical film productions. His credits include executive producing *Fantastic Four* and its sequel *4: The Rise of the Silver Surfer*, which together grossed over \$600 million worldwide. He also was the executive producer of Ang Lee's *Hulk*, starring Eric Bana and Jennifer Connelly; *Elektra*, starring Jennifer Garner; and *The Punisher*, starring Thomas Jane. Additionally, Feige co-produced the 2003 hit *Daredevil* starring Ben Affleck.

After graduating from the University of Southern California's School of Cinema-Television, Feige worked for Lauren Shuler Donner and Richard Donner at their Warner Bros.-based production company. During his tenure there, Feige worked on the action-adventure *Volcano* and the hit romantic comedy *You've Got Mail*. Transitioning into a development position, Feige earned his first producer credit on *X-Men*, a film that is credited with revitalizing the comic book genre. In 2003, Feige appeared on *The*

Hollywood Reporter's annual "Next Gen" list of 35 top young executives poised to become leaders in the entertainment industry.

MICHAEL GRILLO (Executive Producer) most recently served as executive producer for Columbia Pictures' action comedy *The Green Hornet*, starring Seth Rogen, Jay Chou and Cameron Diaz. Grillo received an Academy Award® nomination, shared with writer/director Lawrence Kasdan and Charles Okun, for 1988's *The Accidental Tourist*, which starred William Hurt, Kathleen Turner and Geena Davis.

Grillo served as head of feature film production management at DreamWorks from the company's inception in 1996 through 2005. He also served as the executive producer on DreamWorks' first feature film, *The Peacemaker*, starring George Clooney and Nicole Kidman. During his tenure at DreamWorks, Grillo shepherded such acclaimed films as *Cast Away*, *Gladiator*, *American Beauty* and *Saving Private Ryan*, and the popular hits *Anchorman: The Legend of Ron Burgundy*, *The Ring*, *Almost Famous* and *Minority Report*. Grillo's credits as executive producer include DreamWorks' *The Uninvited* and multiple collaborations with Kasdan, including *Silverado*, *I Love You To Death* and *Wyatt Earp*. Grillo served as producer and first assistant director for Kasdan's *Grand Canyon*. He also produced the Albert Brooks comedy *Defending Your Life*, and writer/director David Koepp's *The Trigger Effect*.

Grillo worked his way up through the production ranks over the years, beginning his career as a DGA trainee on the classic films *Young Frankenstein* and *The Towering Inferno*. He served as assistant director on such films as *New York, New York*, *The Deerhunter*, *Breaking Away*, *Heaven's Gate*, *Inside Moves*, *Body Heat*, *Cat People*, *Young Doctors In Love*, *The Man With Two Brains*, *The Woman In Red*, *Thief of Hearts*, *Irreconcilable Differences* and *The Big Chill*.

Grillo is a member of The Academy of Motion Picture Arts and Sciences. He lives in the Los Angeles area.

JOHN SCHWARTZMAN, ASC (Director of Photography) is an Academy Award® nominee and winner of the ASC Award for his work on the film *Seabiscuit*. A veteran of comedy as well as big action films, Schwartzman experience also includes music videos and commercials. Most recently, Schwartzman shot *The Green Hornet*, *Night at the Museum: Battle of the Smithsonian* and *The Bucket List*.

A graduate of the University of South California, Schwartzman was previously nominated for the ASC award for his work on *Pearl Harbor*. Other notable credits include *National Treasure: Book of Secrets*, *Meet the Fockers*, *Armageddon*, *Conspiracy Theory* and *The Rock*.

Schwartzman's commercial work includes spots for a wide range of national and international clients such as HBO, State Farm Insurance, Capitol One, Blue Man Group, Pacific Life, Chevy, Visa, Toyota, Hershey's, American Express, Coca-Cola, Budweiser, Buick, Honda, Nike, Victoria's Secret, Canon, Levi's Mercedes Benz, Jeep, Kodak and AT&T.

J. MICHAEL RIVA (Production Designer) is an Academy Award® nominee for his designs on Steven Spielberg's *The Color Purple*. He most recently designed *Iron Man 2*. Riva is currently working on Quentin Tarantino's forthcoming *Django Unchained*. He also designed *Iron Man*, *Seven Pounds*, *Spider-Man 3*, *The Pursuit of Happyness*, *Zathura: A Space Adventure*, *Stealth*, *Charlie's Angels* and *Charlie's Angels: Full Throttle*, and Ivan Reitman's *Evolution*. Riva has doubled as the production designer and second unit director on *A Few Good Men*, *Radio Flyer*, *Scrooged* and *Goonies*. Other memorable production design credits include *Dave*, *Six Days Seven Nights*, *Congo*, *The Adventures of Buckaroo Banzai*, *Lethal Weapon*, *Lethal Weapon 2*, *Lethal Weapon 4*, *Ordinary People*, *Bad Boys* and *Brubaker*.

Among Riva's television credits are the Emmy Award-winning telefilm "Tuesdays with Morrie" and "The 74th Academy Awards®," for which he received an Emmy nomination.

With over 20 years of feature film editing experience, **ALAN EDWARD BELL, A. C. E.** (Editor) began his career with director Rob Reiner as an assistant editor on the feature films *A Few Good Men*, *Misery* and *The American President*. He later continued to work with Reiner as an editor on *The Story Of Us* and *Alex And Emma*.

Bell's recent credits include his collaboration with director Marc Webb on the critically acclaimed film *(500) Days of Summer*. Bell also edited *Water for Elephants*, *The Green Mile* and *Gulliver's Travels*.

Over the years, his diverse credits include such features as the action adventure *Comedy Bait*, starring Jamie Foxx, *Hoot*, and the sports comedy spoof *The Comebacks*. Bell also cut the critically acclaimed romantic comedy *Little Manhattan* for directing team Mark Levin and Jeniffer Flackett, which then led to a producing role on their next project, *Nim's Island*. Other credits include the award-winning documentary *Wall Rats*, and the independent film *The Anarchist's Cookbook*.

Bell's talent and interest in creating visual effects has led him to numerous visual effects supervisory roles, many of them on the films he has edited. When he is not in the cutting room, he is running Handmade Digital Inc., his visual effects company specializing in story based, performance-enhancing effects.

During his twenty-five-year editing career, **PIETRO SCALIA, A. C. E.** (Editor) has been an integral collaborator on films from acclaimed directors such as Ridley Scott, Bernardo Bertolucci, Oliver Stone, Gus Van Sant and Sam Raimi. The Italian-born Scalia was raised and educated in Switzerland before moving to the United States to pursue filmmaking, receiving his MFA in Film and Theatre Arts from UCLA in 1985.

Scalia began his career as an assistant editor for Oliver Stone on *Wall Street* and *Talk Radio*, then went on to contribute as an associate editor on *Born On The Fourth Of July* and as an additional editor on *The Doors*. In 1992, the then-31-year-old Scalia won his

first Academy Award®, the A.C.E. Eddie Award and the BAFTA Film Award for Best Editing on Oliver Stone's *JFK*.

In 1998, Scalia received a second Academy Award® nomination for Gus Van Sant's *Good Will Hunting*. He went on to edit *G.I. Jane*, *Hannibal*, *Gladiator*, *Black Hawk Down* and *American Gangster* for director Ridley Scott, garnering another Academy Award® nomination on *Gladiator* and winning his second Academy Award® for his work on *Black Hawk Down*.

Body Of Lies and *Robin Hood* are his latest projects with the prolific Ridley Scott. Scalia's other editing credits include *Little Buddha* and *Stealing Beauty* for Bernardo Bertolucci, *The Quick And The Dead* for Sam Raimi, *Playing By Heart* for Willard Carroll and *Memoirs Of A Geisha* for Rob Marshall. In addition, Scalia's efforts include stints as music producer with composer Hans Zimmer on three of Scott's films, served as a Jury member at the Venice Film Festival in 2004 and headed a seven member Jury for the "Swiss Film Prize" in 2006.

JEROME CHEN (Visual Effects Supervisor) is an Academy Award®-nominated senior visual effects supervisor at Sony Pictures Imageworks.

Chen served as senior visual effects supervisor on *Beowulf* and *The Polar Express* and applied his outstanding talents on the two *Stuart Little* films, creating the first all-digital character to star in a live action film. He earned his first Academy Award® nomination for the groundbreaking visual effects in *Stuart Little*, recognizing his advances in the development of digital imagery techniques including innovations in digital lighting, compositing, fur and cloth.

His work on *Stuart Little* also was awarded with a Monitor Award for Best Electronic Effects in a Theatrical Release. For *Stuart Little 2*, Chen invented the complex feather systems and perfected the photo-real integration for the film, which won the Prix du

Long Metrage (Best Feature Film) at the Imagina Awards in 2003.

His earlier film credits include *Godzilla* (Annie Award nomination for Best Special Effects Animation in a Feature Film), *Contact* (Monitor Award for Best Electronic Effects in a Theatrical Release), *James and the Giant Peach*, *The Ghost and the Darkness*, and *In the Line of Fire*.

Chen joined Sony Pictures Imageworks in its founding year, 1992, and worked his way up through the production ranks as a digital artist, senior animator, computer graphics supervisor, digital effects supervisor to his current position of senior visual effects supervisor. He is an acknowledged expert in the technique of integrating digital imagery with live action, especially in the area of photorealistic effects, and is known internationally for his presentations on the topics of digital character creation and imagery techniques.

KYM BARRETT (Costume Designer) attended the National Institute of Dramatic Arts in Sydney, where her association with Baz Luhrmann led her to the U.S. and Mexico from her native Australia to work on Luhrmann's 1996 film *Romeo + Juliet*. The costumes she created for Leonardo DiCaprio and Claire Danes in that film attracted attention and led to a meeting with the Wachowski brothers. The Wachowskis hired her in 1999 to design the costumes for *The Matrix*, *The Matrix Reloaded* and *The Matrix Revolutions* – costumes that inspired fashion designers, other costume designers and consumers around the world.

Her other film credits include *Three Kings* (1999), starring George Clooney, the Hughes twins' *From Hell* (2001), starring Johnny Depp, the Wachowskis' *Speed Racer* (2008), and most recently, *The Green Hornet* (2011).

For her work on screen, Barrett was nominated in 2001 by the Costume Designers Guild of America's Best Costume Award for *The Matrix*, and she won the guild's award

for Best Commercial Costume Design in 2002. The same year she was nominated for a best costume design Golden Satellite Award for her work on *From Hell* and in 2007 she was nominated for excellence in costume design for the fantasy film *Eragon*.

Barrett designed the costumes for Cirque du Soleil's presentation "Totem," which reflected the creation and evolution of life and the development of civilizations on earth.

JAMES HORNER (Music by) is one of the most celebrated of modern film composers. Having created the music for dozens of the most memorable and successful films of the past two decades, Horner was honored with two Academy Awards® and two Golden Globes for James Cameron's *Titanic*. In addition, he has earned Academy Award® nominations for his Original Scores for *Avatar*, *House of Sand and Fog*, *A Beautiful Mind*, *Braveheart*, *Apollo 13*, *Field of Dreams* and *Aliens*, and for the Original Song "Somewhere Out There" from *An American Tale*. He has also garnered eight more Golden Globe nominations and has won six Grammy Awards, including Song of the Year in both 1987 ("Somewhere Out There") and 1998 ("My Heart Will Go On").

In April 1998, Horner's *Titanic* soundtrack completed an unprecedented run of 16 weeks at #1 on *Billboard's* Top 200 Album Chart, setting a new record for the most consecutive weeks at #1 for a score album.

Known for his stylistic diversity, Horner's film credits include *The Karate Kid*, *The Spiderwick Chronicles*, *Apocalypto*, *All The King's Men*, *The New World*, *The Legend of Zorro*, *The Chumscrubber*, *Flightplan*, *The Forgotten*, *Troy*, *The Missing*, *Bobby Jones*, *Stroke of Genius*, *Radio*, *Beyond Borders*, *Enemy at the Gates*, *Dr. Seuss' How the Grinch Stole Christmas*, *The Four Feathers*, *The Perfect Storm*, *Freedom Song*, *Bicentennial Man*, *Mighty Joe Young*, *The Mask of Zorro*, *Deep Impact*, *The Devil's Own*, *Ransom*, *Courage Under Fire*, *To Gillian on Her 37th Birthday*, *The Spitfire Grill*, *Casper*, *Legends of the Fall*, *Clear and Present Danger*, *The Pagemaster*, *Bopha!*, *The Pelican Brief*, *The Man Without a Face*, *Patriot Games*, *Thunderheart*, *Sneakers*, *The*

Rocketeer, Glory, In Country, Field of Dreams, Honey, I Shrunk the Kids, The Land Before Time, Willow, An American Tail, The Name of the Rose, Cocoon and Cocoon: The Return, Gorky Park, 48 Hrs. and Another 48 Hrs., Star Trek II and Star Trek III. He also wrote the score for the 2006 film *The Good Shepherd*.

Marvel, and the names and distinctive likenesses of Spider-Man and all other Marvel characters: ™ and © 2012 Marvel Entertainment, LLC & its subsidiaries. All Rights Reserved.

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DER SOUNDTRACK



Die Filmmusik zu „The Amazing Spider-Man“ stammt vom Erfolgskomponisten und Oscarpreisträger James Horner (Titanic, Braveheart, Avatar u.a.), der bereits in über 100 Soundtracks sein außer-gewöhnliches Gespür für die Kombination von elektronischen und instrumentalen Klängen bewiesen hat. Auch in THE AMAZING SPIDER-MAN unterstreicht seine geniale Musik gleichermaßen die atemberaubende Action wie die romantischen und persönlichen Momente.

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TECHNISCHE ANGABEN

Filmlänge
136 Minuten

Bildformat
Cinemascope, 2,40:1

Ton
SR / SRD / DTS

FSK
Freigegeben ab 12 Jahren

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