



THE MILL

LONDON | NEW YORK | LOS ANGELES | CHICAGO

INTRODUCTION

Hello again! Thank you for inviting us to pitch on such a fantastic project. We love the unexpected levity of this film and can't wait to dig in deeper with you. We are die-hard fans of the Marvel Universe and the array of emotions the franchise delivers time and time again.

Playing with the self-convincing sincerity of the medic fits in perfectly with the comedic stylings of the Marvel brand. At first glance he's relatable; and, although a bit eager, he's someone who is sincerely trying to do right in the world. However,

we soon come to realize in a world filled with actual superheroes, our medic is way out of his league. Even though this day is the most important day of his life, it's just another day at the office for Iron Man and the Avengers.

A combination of epic, stylized, blockbuster-level VFX, and the trademark comic sensibilities of Marvel are a perfect fit for us. We look forward to giving "Marvel Strike Force" the stylish and hilarious introduction to the world it deserves.



ART DIRECTION

Devising a look that's clearly game inspired and which will help differentiate this spot from the "Avengers" feature films is one of the most exciting challenges of this project. Our color palette is high-contrast, with strong selective saturation. The new 'Spider-Man: Into the Spider-Verse' trailer is an excellent reference to discuss:

[VIEW TRAILER](#)

The vibrant and the original way it combines 3D animation, and 2D artwork is striking. Although, this reference is slightly more 'cartoonish' than we envision, it occupies a similar visual space. Like this our film should jump from the screen with a color palette driven by, and inspired by the graphic novels.

We love that it's a departure from the established spiderman live-action universe while continuing to feel on brand for Marvel. 'Heros only' will do the same for Marvel Strike Force.

The finished piece will look as stunning on the big screen as it does in our Instagram feeds. Arriving at a fresh aesthetic in its own space within the Universe.

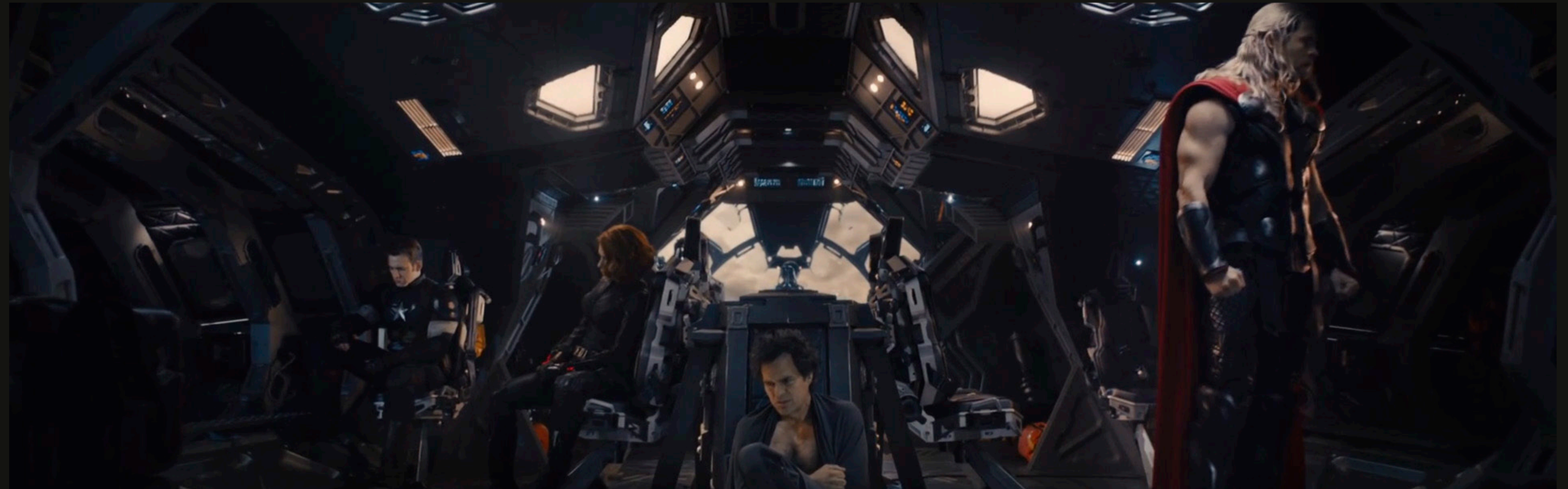




CINEMATOGRAPHY

Our camera is alive, even in the most macro shots – rumbling with the stress of supersonic travel. Tracking shots through the Quinjet's interior will feel urgent and quick. The closeups should feel intense like we're seeing a boxer getting ready for a fight. Every emotion he's feeling should be visceral, tangible from a hundred yards away.

Towards the end, when our medic decides to go for it finally, the camera movement will feel handheld, amping up the drama of his decision before it all goes sideways. The last shot, as our heroes go to work, can be more static for comic effect.



THE CAST

The Medic:

Our medic is 'That Guy.' You know the one – got great grades in school, never broke any rules, wasn't an outcast but never quite achieved cool-kid-status. He's got a bit of a chip on his shoulder that's carried him through medical school, basic training, and now to his post on the Quinjet. He embodies a similar space as Agent Phil in the Marvel franchise, although, not nearly as respected.

It's not that we want to see him fail, strictly speaking. He seems like a nice enough guy, the type of guy who calls his parents twice a week and gets his taxes in early. But, we gradually begin to question if he's actually the hero he's setting himself up to be. One thing is for sure though; he talks a good game. When he finally gets knocked out by Kree firepower, the catharsis we feel contributes wholly to the deadpan gag – oh right, of course this guy wasn't ready for this.

*In addition to these character traits, we've also explored adding subtle performance nuances and prop gags to our medic throughout the scene. Of course, we'd love your input! These small details will add a secondary layer of comedy during repeat viewing and for the very savvy Marvel

fan. Details like him noticing a minuscule scratch on Drax's hulking shoulder. As they stand on the Quinjet's deck, the deft eye will notice a 'Hello Kitty' band-aid applied to it. We've considered creating a short Comando inspired montage of our Medic suiting up for battle. Strapping gauze, medical tape, and ibuprofen packets to his bandolier. Or, just before stepping out to fight he might dispense a quick squirt of hand sanitizer into his palm; possibly offering some to Electra as well. While we don't want to give away the game too early, subtle details can help us build a fully rounded character. Maybe his suit fits way too tight and squeaks as he approaches the front of the group. "Pardon me, oops coming through."

Our Heroes:

...need no introduction. We're just happy they're onboard to participate ;)

We think the use of Iron Man as the button at the end of the script fits well with his character, and plays on the same kind of relationship he has with Cap – where our medic embodies values that Cap holds dear in an un-ironic and sometimes cheesy way, Iron Man is all wit and sarcasm. His character is the perfect vehicle to deliver this classic, hilarious example of misdirection.



MUSIC AND SFX

Music and sound design are an absolutely vital and integral part of this project. The medic's monologue is crucial to his performance, and the music will buoy his dramatic arc before it all comes crashing down. Just like our medic, the score starts off taking itself way too seriously, to the point where the audience might be tricked into believing they're being introduced to Marvel's newest hero. Thankfully, our composer is in on the joke and milks the epic flavor of the initial premise for all its worth, before the orchestra deflates as our punchline hits.

Anytime we're outside of the Quinjet, the score cuts completely or fades drastically, being replaced by the sounds of mayhem and 500mph winds.

As these two worlds intercut through the piece, savvy audience members

should start to anticipate that maybe our medic isn't all he's cracked up to be – the grounded feeling of the exterior, running in stark contrast to the dramatic story he's building up for himself. These chaotic exterior shots will also introduce greater dynamism to the spot and give us a deeper sense of the stakes at hand.

When he's hit by the laser and goes down, we can exploit his fall with all manner of brutal crunches. This total and tonal pratfall will play perfectly against the awkward silence that follows. In the distance, the battle rages on, but we'll take a moment to relish in the humor.

As our heroes heed the call to action, we kick back in with an anthemic score letting our audience know the party's just getting started.



THE SCRIPT

As the Quinjet whips past the blue sky, we see explosions, fire, and dark smoke on the horizon. An intense battle is underway.

Cut to Int. of the Quinjet, engines humming.

The lights inside are dimmed as battle-mode is engaged. The orange glow of nearby explosions spills in from the cockpit windows, lighting up the fuselage in sporadic bursts. The interior rattles as the Quinjet pushes through the turbulence. From the rear of the jet, our camera looks towards the cockpit. Four backlit silhouettes calmly get ready for battle.

Cut to a closeup of Thor's whitening knuckles as he clenches his hammer.

Cut to a shot of Drax's wide, tattooed back. The veins on his shoulders bulge as he tightens the laces on his boots. On the other side, Elektra's sai glisten in the light from the windows as she imagines the ensuing attack in her head.

The trill of warning signals kick in, and a red light begins to blink inside the jet.

Iron Man:
Missile approaching, get ready...



Cut to a closeup of a S.H.I.E.L.D. MEDIC. Confidently he clicks the chinstrap of his helmet closed. He's an unfamiliar character to the Marvel family.

The atmosphere is tense as they near the battle zone, but the heroes have been in this situation many times before. None of them seem stressed.

Cut to a closeup of the medic's face. A dramatic score builds. With a steady hand, he adjusts his glasses which were crooked as he put on the helmet.

MEDIC: (V.O.)

I didn't go to medical school to be a hero. I just wanted to help. I didn't enlist in S.H.I.E.L.D. to save the world. Yet, here I am. Thrust onto the front lines of battle, the fate of our very planet at stake.

Cut to the cockpit. With one hand on the control stick, and the other holding a steaming cup of coffee, Iron Man calmly roles the Quinjet and deploys defensive flares. The maneuver intercepts the incoming missile, which explodes in midair. The turbulence sends heavy vibrations and light into the cabin.

The Medic, now with the faintest trace of anxiety looks out through the window. Fire and smoke reflect off his glasses; he's in real danger. As the light from the explosion continues to illuminate his face, he reclaims his cool, making sure the other Avengers didn't notice.



MEDIC: (V.O.)

*I'm not like the rest of the team. No magic hammer.
No ninja swords or brute strength. No high-tech suit or
special powers for me.*

We see the Quinjet leave the vapor trail of the
exploded missile behind them.

MATCH CUT to a slow-mo shot of sparks flickering
in the air as Elektra sharpens her sai, unfazed by the
action outside. If anything she's eager to join the
fight. Through the sparks we see the medic's somber,
clearly affected face, again he swallows his fear and
regains his fortitude.

MEDIC: (V.O.)

But I have something else. Something you can't see.

From the medic's POV, we see Thor weigh Mjolnir in
his hand, tossing it back and forth. Drax cracks his
knuckles and rolls his massive neck. For the first time,
we see just how small the medic is compared to the
others.

MEDIC: (V.O.)

I have heart.

The confident medic holds on tightly to the seat as
the Quinjet banks in between two buildings another
nervous look flashes across his face.

We see the Quinjet land, kicking up a cloud of dust,
dirt, and debris in the middle of a fierce rooftop battle.





Thor whips Mjolnir up, preparing to launch himself into the fray. Drax rises from his seat and flexes, menacing his unseen foes. Elektra secures her mask over her mouth as Iron Man steps out of the cockpit.

The medic stands, triumphant and ready for battle.

MEDIC: (V.O.)

A heart that beats for justice. A heart that won't back down, driving me ever forward.

The heroes line up at the drop door. Iron Man gives them all a nod. The medic nods back. He hits the button, and the door dramatically descends.

Our Medic pushes himself to the front of the line, pumping himself up and pounding his chest.

Closeup on his face. The medic takes a deep breath.

MEDIC: (V.O.)

A heart that believes maybe, just maybe, I'm a hero too.

Our music reaches its climax. He pulls out an unusually small weapon and is the first to step down the ramp.



Immediately, he is shot in the chest by a Kree laser.

The music cuts to silence, leaving us with the thumping sounds of the medic hitting successive stages of the ramp. He tumbles, seemingly forever, over and over again.

The medic issues a high-pitched groan as he crashes to a stop.

Closeup of his helmet, chin strap broken, as it rolls away.

Now on the medic lying motionless at the base of the Quinjet's ramp. We cut to Iron Man still with the coffee mug in his hand, he and the other Avengers are clearly not impressed.

IRON MAN:

Probably shouldn't have sent him out first.

They shrug it off as the music ramps up again. Iron Man, Drax, Thor, and Electra jump out of the Quinjet and head towards the action. We cut to game footage of our heroes kicking ass and performing amazing team-up moves on the battlefield.

LOGO: Marvel Strike Force. TAG: Heroes Only.



METHODOLOGY

The process begins with storyboards to work out rough blocking on paper. These will then be timed out in a board-o-matic with temp sound and music to give us a feel for the edit. This board-o-matic is our foundation for pre-visualization.

Our pre-vis team is the best in the business, striking a rare balance between creative, free-form exploration, and technical problem-solving. Pre-vis is where we iterate and refine our designs, compositions, camera movement, and editorial choices. Through pre-vis we'll ensure that our film is crafted with maximum visual and emotional impact. This process will then be further enhanced by our editor, who will augment the visuals with scratch audio/music to create a concrete foundation that all stakeholders can rally around.

In production, we'll combine key-framed animation techniques with motion capture. We've found that this synthesis results in the most artistic and authentic result. Motion capture helps us render the micro-movements of humans, which gives the animation a feeling of realism and complexity, while key-framed animation helps us hit those iconic graphic-novelesque poses and epic tableaux.

As an example, we feel it'd be great to capture

the medic's fall down the Quinjet ramp through motion capture. The complexity of the movement lends itself to this technique, and the variety we can get through multiple takes will help make the gag as funny as possible.

Once we have our motion capture and animation together, we'll return to the edit bay and watch the film take shape. We find that clients are often surprised by the polish of this 'post-visualized' cut — we like to push this stage as far as possible so that everyone can see how the final film will turn out. It's one of our favorite moments in production, as it's the most concrete first pass — seeing our plans come to life. It's also the best opportunity to make adjustments from our original boards. This is the stage where we'll be waving our arms around wildly in the edit with you as we try to describe best; through interpretive dance, how all the grayscale you'll be looking at will transform into beautiful renders.

As a team that can shepherd this project from the earliest stages of pre-production all the way through delivery, we're uniquely positioned to ensure that our initial vision, narrative, and planning remain consistent throughout, while also honoring and optimizing schedules and budgets.





The game looks great and super fun, the script is a gem
and we are really excited about this film.

If you don't have lycra on, make sure you hold onto
your pants for the first viewing of Heros Only.

We sincerely want to thank you for taking the time to
allow us to walk through our treatment.

– Robert & Dave.



MARVEL



THANK YOU

LONDON

11-14 Windmill Street
London, W1T 2JG
T: +44 20 7287 4041

NEW YORK

451 Broadway 4th/5th/6th Floor
New York, NY 10013
T: +1 212 337 3210

LOS ANGELES

3233 S. La Cienega Boulevard
Los Angeles, CA, 90016
T: +1 310 566 3111

CHICAGO

1000 West Fulton Market, Suite 250
Chicago, IL, 60607
T: +1 312 605 8900