



Since the whole spot is composed mostly of similarly framed camera movement, we have to be creative about how we build the kinetic pace of the cut. The slow motion that dominates a lot of these walking shots requires that we are conscious of exactly which assets we are cutting into and out of, so there's not an awkward transition between speed ramps on MCU shots that weren't originally intended to be cut together. We'll vary the speed and angle at which characters approach the camera. Many of the most iconic shots we'll be borrowing from the MCU are meticulously composed. We'll be using the chaos of the outside world to create a contrast. I want the edit to be a point-counterpoint relationship between two sets of tableaux.

CASTING

We'll use a combination of non-actors and traditional talent. Sometimes there are performance details that trained actors are better at drawing out, but for this we'll need faces that all feel plucked from right next to you. The contrast between the A-listers in Marvel films and the kind of faces you would see if you looked around on the sidewalk is absolutely essential to the visual conceit of the film.