

## SPIDERMAN: HOMECOMING (2017)

- Released by July 7th, 2017
- 2 hour 13 minutes
- \$175,000,000 (estimated) budget
- John Watt directed
- Columbia Pictures, Marvel Studios, Pascal Pictures
- Rated PG-13 for sci-fi action violence, some language and brief suggestive comments

## QUICK THOUGHTS:

- Demetri Panos
- Phil Svitek
- Marisa Serafini

## DEVELOPMENT

- Announced in February 2015 Spider-Man franchise will be rebooted once again to align with the Marvel Universe films.
- Marvel Studios president Kevin Feige says it actually was quite simple. "It really came down to me telling Amy in her office that I think the best thing for this character is: Sony has the rights, that's not changing," Feige recalls. "Have Sony pay for the movie, distribute the movie, market the movie. Just let us make the movie and incorporate him into our universe."
- Amy Pascal gave a thumbs-up, just as she was ousted in the aftermath of the November 2014 Sony hack. But as part of her exit package, she became a key player in the franchise, transitioning to producing.
- Producer Amy Pascal speaks to the unprecedented collaboration. "This movie is a product of Sony and Marvel working closely together," says Pascal. "It's a Sony movie and a Marvel production. Everyone came together and decided if we can put Spider-Man back in the MCU, which he always was a part of in the comics, everybody wins – and the biggest winner is the fans, as they finally get to see what they've been waiting a long time to see."
- When Feige and Pascal began developing the movie, the description given to would-be directors was "a movie as if John Hughes had directed it."
- "We really liked [Watts] movie *Cop Car*, we met with him four, five, or six times, and each time he had more and more interesting things to say. And at Marvel, it always comes down to ultimately, 'We can make a movie with this person for two years, we could spend almost every day with this person for two years. Let's go.' - Feige
- Watts traveled to Atlanta to watch Holland film his scene-stealing cameo in "Civil War," a pivotal screen introduction that won over fans and critics and set the stage for "Homecoming," the first of three contracted films Holland has reportedly signed on for.
- Homecoming cost 35 times more than the indie that landed him on Kevin Feige's radar. That was "Cop Car," a modest Sundance thriller about auto-stealing kids on the lam from an evil lawman, played by Kevin Bacon, that got him in the door at Marvel. Watts had no idea then that those first meetings would land him the biggest opportunity of his career. "I was excited just to go to Marvel," said Watts. "I kept my drive-on pass, it was such an exciting thing. Do you remember that 'Simpsons' episode where Bart goes to the Mad Magazine headquarters in New York? That's what I felt like it was going to be like: *You walk in, there's Iron Man making coffee...*"
- "What was important to us was not that he proved that he could shoot a big action sequence, because a lot of directors can do that," says Feige. "It was that every time he showed us something, it came from the place and humor of Peter Parker himself."
- "Putting Spider-Man in the MCU is the best thing in the world for me as a storyteller," says director Jon Watts, who takes the helm of *Spider-Man: Homecoming*. "Not only did they take care of the origin story and heavy lifting in *Captain America: Civil War* – which they did so economically and beautifully – we also didn't have to spend any time explaining why this 16-year-old kid would come up with the idea of becoming a superhero. He's grown up in the MCU; when Peter Parker was eight years old, he saw Tony Stark say 'I am Iron Man' on TV. So

the idea of this being a world where superheroes exist means that we don't have to spend any time addressing any of these issues. We just get right into the fun of it."

**WRITING** (Jonathan Goldstein, John Francis Daley, Jon Watts, Christopher Ford, Chris McKenna, Erik Sommers)

- Back when the first steps were being taken on *Spider-Man: Homecoming*, Marvel hired Jonathan Goldstein and John Francis Daley, the directors of *Horrible Bosses*, to pen the script. Those were the only writers that had been attached to the project, however, it turns out there have been several others. ComicBookMovie.com points out that director Jon Watts, and his frequent collaborator, Christopher Ford, also have credits. Finally, Chris McKenna & Erik Sommers, the pair behind the upcoming *Jumanji* remake have also been involved, making for 3 writing pairs in total.
- In this case, the basic script has apparently remained intact, since Jonathan Goldstein and John Daley are still credited.

### STORY/TOPICS

- Young Adult Film

### CAST:

- Even the on-set bonding of the young cast seemed straight out of a Hughes movie: During production in Atlanta, Watts sent the actors out for a picnic in a park and to visit an aquarium. "Zendaya came up with a really interesting game that brought everyone closer together immediately, where you sit in a circle and you honestly have to tell everyone your first impression of meeting them," recalls Holland.

### TOM HOLLAND (Peter Parker / Spider-Man)

- In selecting Tom Holland for the role, the filmmakers cast an actor who has the youth the character needs in this story. "That's the character as he was in the comics originally," says Feige. "That was the miracle when we found Tom Holland, because we found someone who could clearly look and play fifteen years old. We wanted to keep that as the contrast to some of our other superheroes who look good, but are not fifteen."
- Huge fan of Spiderman. "I was a huge fan. Huge. I had multiple costumes and Spider-Man bedsheets. He's always been my favorite superhero. The fact that I'm playing him now is so bizarre for me."
- "When Tom got the job I was looking at his Instagram and he was already filming everything he does," Watts explained. "He's trying to get the job by filming himself doing backflips in his backyard, and that idea definitely originated somewhere around there: He's filming everything, so Peter should be doing the same." - Watts
- He was said to have reported directly to the set as soon as his casting was made official.
- AUDITION:
  - "When you're doing a self-tape as an actor, you have to do a thing called an "ident," which is basically a short clip where you introduce yourself; you give them a little bit of information about who you are and what you do. In between every piece of information, I did a backflip just to prove to them that I was capable of that ability."
  - After several rounds of sending in tapes of himself, Holland recalls his final test: meeting with Robert Downey Jr. But before he could meet Tony Stark, he got the next-best thing. "I actually met Robert's stand-in first – he looks a lot like Robert. I thought, 'Wow, you look really different in real life' – and got the immediate nerves of meeting him out of the way. When Robert came in, we improvised and riffed off each other, which was great."
  - And Iron Man himself vouches for the casting. "Tom Holland is just the perfect man for the job," says Downey. "He's enthusiastic, bright and gifted, a very physically talented guy by virtue of his dance and acrobatic background. He has just the right combination of elements required to bring a new take on the character."

- “Tom was astonishing during the casting process,” says Amy Pascal. “He brought a whole other quality to Peter Parker that was so true in the comics – he captured a 15-year-old’s effervescence. We screen-tested a lot of kids, but from the first second we saw him on the monitor with Robert Downey Jr., we knew he was the one.”
- “The energy of Tom Holland meeting Robert Downey Jr. for the first time was exactly what we wanted out of Peter Parker meeting Tony Stark,” says Kevin Feige. “The audition scene was the bedroom scene in *Captain America: Civil War*, and so we wanted to continue that relationship between Peter Parker and Tony Stark that we set up in the film.”
- **WORKOUT REGIMEN:**
  - Tom Holland focuses on speed and balance. He has a background in gymnastics which made him an even more perfect fit for the role. Tom practices gymnastic stunts, parkour, rock climbing, skateboarding, snowboarding, surfing, and other fun outdoor activities as well as lots of boxing.
  - EMS training. Electronic Muscle Stimulation, which is a form of physical therapy that sends low-level electrical currents through your body to stimulate muscles. “You wear this black suit and do like a yoga class. But while you’re doing the yoga class, the suit essentially stimulates your muscles to a much higher rate than you can stimulate them in a normal workout. It’s not something that you’re supposed to do every day. I just did it once a week on top of training. It was a nice way to rest your body, but also work it at the same time.” “It is 20 minutes of absolute hell.” You’re strapped to a suit that covers all of the major muscle groups and a machine sends pulses that contract your muscles 80 times per second. Due to the high intensity nature of EMS training, it is recommended that clients do it no more than once per week. Tom Holland saw tremendous gains through this form of training. It helped him look extra fit in the Spider-Man suit.
- **GOING UNDERCOVER:**
  - Went to Bronx High School of Science to research on highschool. Marvel wanted Holland to shadow a student who was pursuing a STEM — science, technology, engineering, and math — curriculum similar to what Parker would be studying, and Arun Bishop quickly emerged as a prime candidate. As a senior, Bishop was the captain of the school’s robotics team and was taking high-level science classes. Bishop — a big Marvel fan who lists Iron Man as his favorite Avenger because of his love of robotics — quickly agreed to let Holland shadow him for a couple of days. Holland would use an American accent and introduce himself to other students as Bishop’s cousin Ben. Any questions about how he got into Bronx Science without taking the entrance exam would be explained away by saying his father was in the military and recently was stationed in New York. The actor sat in on Advanced Placement physics; linear algebra and differential equations; experimental engineering; AP calculus AB; AP English literature; and AP microeconomics.
- First of six films in which he’ll play the famous wall-crawler. A source says Holland is only contractually obligated to *Spider-Man 2* and 3, but the intention is to bring him into the spinoffs and possibly other Marvel films (he is currently shooting Marvel’s *Avengers: Infinity War*).
- Holland got the Spiderman logo tattoo on the bottom of his foot.

#### **MICHAEL KEATON (Adrian Toomes / Vulture)**

- *Homecoming* villain Michael Keaton has a deal to play the Vulture for just one movie.
- “It just made so much sense, and I couldn’t imagine it being anyone else,” Watts said.
- Very often in a movie, you’re telling the story of the elite,” Watts said. “In Marvel movies, you get to see the story of a playboy billionaire inventor, you get to see the story of a Norse god, you get to see the story of an American icon. Every time I’d see one of these movies, I’d wonder: ‘What is it like for a regular person? What does just a regular human being who lives in New York City know about this event, or think about this event? Where is public opinion?’ ”-Watts
- “I found it a really interesting approach to what you all want to call a villain,” he says. “The Vulture does corrupt things in order to fight what he sees as corruption.”

### **ROBERT DOWNEY JR.** (Tony Stark / Iron Man)

- A self-described genius, billionaire, playboy, and philanthropist with [electromechanical suits of armor](#) of his own invention, who is Parker's mentor and is the creator of the U.S. Department of Damage Control.
- [Sony Pictures Motion Picture Group](#) chairman [Thomas Rothman](#) noted that, beyond the commercial advantage of featuring Downey in the film, the inclusion of Stark was important due to the relationship established between him and Parker in *Captain America: Civil War*.
- Watts noted that after Stark's actions in *Civil War*, introducing Parker to life as an Avenger, there are "a lot of repercussions to that. Is it a first step towards Tony as some sort of mentor figure? Is he comfortable with that?"
- Co-writer [Jonathan Goldstein](#) compared Stark to [Ethan Hawke's](#) father character in [Boyhood](#)

### **MARISA TOMEI** (May Parker)

- First reports of Tomei's casting caused backlash on social media, with comic book fans stating that the actress was "too young and attractive to portray the character", especially after the character had [previously been depicted by](#) older actresses than Tomei.
- Regarding the casting, *Captain America: Civil War* co-writer [Stephen McFeely](#) said that, for the MCU, they were trying to make Peter "as naturalistic as possible...That's partly why his aunt isn't 80 years old; if she's the sister of his dead mother, why does she have to be two generations ahead?"
- Carroll added that the creative team was looking for more of a "big sister" or someone closer in age to Peter Parker in the casting process. After researching the character, Tomei did make "a case to age me up, but no they didn't do it"
- Tomei felt there was a "blank slate" from which she could develop the character, and talked to Watts about May being "a community organizer or invested in the neighborhood" to indicate where Peter's values come from

### **JON FAVREAU** (Happy Hogan)

- The former head of security for [Stark Industries](#) and Tony Stark's driver and bodyguard. Hogan is "looking after" Parker in the film, with Favreau saying that Parker "needs someone to help him out". Favreau previously portrayed Hogan in the *Iron Man* films, having also directed the first two of those, and described returning as just an actor as fun, allowing him "to maintain the relationship with the MCU ... Especially when the filmmakers are taking care of you, and taking care of the characters and the story"

### **JACOB BATALON** (Ned)

- While working his way through his last year at NY-CDA's two-year program, Batalon went on his very first audition: a vague call for a supporting role in a Marvel movie. The details were slim, any ethnicity or body type was fine, but the actor needed to be able to believably play a teenager. Batalon submitted a self-taped submission, but didn't think much of it. Batalon had taped himself at his cousin's house in Connecticut, reading from a dummy script for a then-untitled Marvel project. He later screen-tested with Tom Holland, who plays Peter Parker and Spider-Man, before enduring a two-and-half-month wait to find out he had won the role of Ned. Sony and Marvel reps called him.
- Batalon said he decided to "gift" his family with some major news over a post-graduation dinner at a chain restaurant: He had been cast as Ned Leeds in "Spider-Man: Homecoming."
- "I paid for dinner and right before we left, I told them the news. I got them crying hysterically in the middle of Applebee's," Batalon, 20, told NBC News, laughing.
- "What was so crazy was that, while waiting for the part, I was also about to graduate from film school," he said. "So that anxiety of, 'What am I gonna do with my life after school? Where am I gonna go?,' that plus the pressure of getting the movie, it was eating me up inside. When I actually got the part, it was more like relief than anything else."

- “I’m really proud to be able to be this version of the character,” said Batalon. “I’m proud to represent the Asian community, and I’m proud that Filipinos are proud [of me]. I’m glad that I get to be that guy.”

#### ZENDAYA (MJ)

- One of Parker's classmates
- Zendaya called her awkward but intellectual, "she just feels like she doesn't need to talk to people"
- She added that it was "refreshing" that Michelle was weird and different, feeling that "a lot of young people—especially young women—can relate to that".
- Watts likened the character to [Ally Sheedy's](#) Allison Reynolds from [The Breakfast Club](#) or [Linda Cardellini's](#) Lindsay Weir from [Freaks and Geeks](#).
- The character is not an adaptation of [Mary Jane Watson](#), but was given the initials "MJ" to "remind you of that dynamic", with the writers "plant[ing] the seeds in this movie" for comparisons to Watson, but also making her "wholly different"
- Feige added that Michelle is "not obsessed with" Parker like Watson is at times in the comics, "she's just observant"

#### SYMBOLISM/TRIVIA/EASTER EGGS

- *Damage Control* is a private company established in a partnership between Tony Stark and Wilson Fisk, one of the rare times Iron Man and the Kingpin teamed up for the greater good.
- Peter doesn't have a date for the homecoming dance, is practically right out of his first appearance in *Amazing Fantasy* #15.
- Spidey's overwhelming desire to join the Avengers somewhat mirrors his attempt to join the Fantastic Four in *The Amazing Spider-Man* #1.
- Adrian Toomes/The Vulture was created by Stan Lee and Steve Ditko, and as I just mentioned, he first appeared in *The Amazing Spider-Man* #2. Toomes was originally a lot more elderly.
- The Shocker comes a little later in Spidey's history but still from one of the character's classic eras. He was created by Stan Lee and John Romita Sr. in the pages of *The Amazing Spider-Man* #46 (1967).
- Donald Glover is Aaron Davis, a low level criminal... and the uncle of Miles Morales- Aka the second *Ultimate Spider-Man*. He even specifically mentions that he doesn't want those high-tech weapons hanging around because "I got a nephew who lives here." That's who he's talking about.
- When Spidey is trapped under all that rubble and lifts it, it's an homage to *The Amazing Spider-Man* #33.
- Jennifer Connelly is married to Paul Bettany, who of course played Jarvis, Tony Stark's digital butler in the *Iron Man* films.

#### DIRECTING (Jon Watts)

- Background in music videos, commercials and comedy with episodes of the Onion News Network and "Clown."
- Re-read the Spider-Man comics, starting with his introduction in the August 19
- "I can only speak for my own experience, which has been really great," said Watts with a knowing laugh. "I learned pretty early on in a creative endeavor like this, where a lot of people are working together for something that doesn't really come together until all the pieces are in place, to just try to be as clear and as articulate and as transparent about what I am trying to do as early as possible. Because you're not going to be able to fool anyone once it's up on a big screen for everyone to see."
- For Watts, being tapped to direct *Spider-Man: Homecoming* was something he never thought was a possibility when he first met with Marvel Studios president Kevin Feige. "When Marvel called for a meeting, I assumed it was just to see what I was like," he recalls. "Then, they started to talk about what they wanted to do with Spider-Man and this amazing new opportunity where Sony and Marvel were teaming up. It was serendipitous, because I wanted to take on a coming-of-age

high-school movie, and Jeremy Latcham and Eric Hauserman Carroll at Marvel were pitching what a take on the Spider-Man story in which the backdrop was high school, but in the context of a superhero movie. I was incredibly excited when I left and proceed to beat them into submission until they said yes.”

- Watts also connected with Peter Parker specifically in a very personal way, with parallels to his own youth. “I’ve always sympathized with Peter Parker, because I was a science nerd in high school, just like Peter is before he gets bit by the spider,” he reveals. “I loved chemistry and was going to college to be a chemical engineer. I would hang out in the chemistry room at lunch. My friends were other kids who were into chemistry, physics... we were just the nerdiest group of people.”
- But it wasn’t all science for him – and Watts’ other experiences also informed his vision for the direction the character would take in *Spider-Man: Homecoming*. “I loved riding my dirt bike,” says Watts. “That was the main thing in my life that I had to look forward to and I spent my whole day trying to maximize the amount of time that I would get to ride my dirt bike around. Now imagine if you had Spider-Man’s abilities – you would spend every moment of your day trying to maximize the amount of time you get to be Spider-Man, because it would be the best feeling in the world. Sure, there are all these responsibilities that come with the power of being Spider-Man, but it’s also important to remember how much fun it would be to be swinging from building to building, especially if you’re 16 years old. It’s a great yin and yang effect: having to deal with all the complications and stress from having these powers, but at the same time the fun and excitement of it all.”
- CS: The comics have all of these different eras, artistically: The Ditko era, the Romita era, etc. The McFarlane era was what I grew up with. What specific period of the comics spoke to you the most?
- Jon Watts: I try to read everything, as much as I can get my hands on to really immerse myself in the world, because they did so many different things. Because they explored so many paths. And it’s humbling, because you think you came up with an original idea, like “What if Spider-Man did this?” and you find out they did it five times in the comics. So it was always very nice to have something to lean on. But more than anything else, the introduction, the very very first books were the most inspirational for me. Because they reminded me that Spider-Man was introduced to give a different perspective on the superhero universe. And that is something that I think most people lost sight of. That’s something that I really appreciated that I thought I was doing, I’m bringing Spider-Man into the Marvel Cinematic Universe, which if people don’t know the history of comics, they’re like “whoa what a crazy thing,” but no. That was how it was always meant to be, he was supposed to give a regular guy’s/regular kid’s perspective on this world of superheroes. Like, the first thing he tries to do is join The Fantastic Four. And seeing that was a great reminder to me of the essence of Spider-Man. Because he is a regular guy and this is his perspective of this crazy world. And he’s always been alone in the movies, always been the only superhero in the universe. And being a bit of a loner is definitely a part of his personality, but it’s not the only part of his personality.
- CS: A few years ago, we were kind of shocked when Edgar Wright dropped out of “Ant-Man” pretty close to production. They just kicked Lord & Miller off “Han Solo” three-quarters of the way through the movie. Now that you are a part of this rarefied group of people who has worked within this big tentpole world, do you think that directors are becoming less important for these kind of movies?
- Jon Watts: That’s a really good question. I can only speak on my own experience, and you can’t make a movie without a director. At some point, someone just has to tell everyone what to do. Something I learned early on in my career is there’s no use trying to fool anybody about what you want to do on a project where there are other people involved, rather than your own thing. Because at some point it is going to be on a big screen, everyone is going to see it and then the “cat’s out of the bag,” so for me I have tried to be as clear and upfront as possible from the very beginning about what I want to do. And that was the case with this movie. From the very beginning I just tried to really stress how I saw the movie and I tried to be as articulate as possible so that no one at any point would be surprised or say, “That’s not what we want!” You just really

try to convince everyone and be as clear as possible so when you are making the movie they can say, "Great, that's what he said he was going to do and he is doing it and we are happy." So, I think the tension comes in more when people have different creative visions for how something should be – and that is when you get into conflict. So I don't think it's a question of "Are directors necessary?" as much as making sure a clear vision is articulated and executed. Does that make sense?

#### **PRODUCTION/CINEMATOGRAPHY (Salvatore Totino)**

- March 2016 - Filming is expected to begin in late June 2016. Shooting locations will include Atlanta, Georgia and New York City.
- July 2016- Production has started in Atlanta.
- December 2016 - Post Production
- June 2017 - Completed
- *Spider-Man: Homecoming* called Pinewood Studios Atlanta its home base, but for the first two weeks of shooting, Jon Watts set the tone by filming at a real Atlanta-area high school, which doubles as Midtown High School of Science.
- This was not the only practical set in the film; on the contrary, Watts' sensibilities as a director and his approach to making *Spider-Man: Homecoming* a grounded superhero film combined to make practical filming a priority.
- "Eighty shooting days is almost more shooting days than I've ever had in my life leading up to this point," he quipped of the challenging studio blockbuster pace. "You read stories about people burning out, or people not being able to make it through." - Watts
- DIRECTOR JON WATTS: "I come from the world of independent filming, where you really don't have the luxury of building sets on stage. You're basically on location the entire run of show," says Watts. "It gets much tougher to do that on a big spectacle film with a lot of action and the need for secrecy, but our locations team came up with so many great practical locations that were not only able to double Queens and New York seamlessly, but also let us fly under the radar most of the time. Our production designer Oliver Scholl did a great job of augmenting physical locations and designing and building sets within existing practical locations."
- In addition to shooting in a real school, Production Designer Oliver Scholl was able to give the Vulture's lair a real-world authenticity by enhancing a massive, old abandoned warehouse that once printed phone books. "The Vulture and his gang were supposed to be located across the river from Manhattan, with a sight line to the Avengers tower," Scholl explains. "Our location manager, Mike Fantasia, found a location in Atlanta that used to be occupied by a phone book printing company. There were several connected spaces and architectural styles that we could enhance. The hero space used to house the printing press with an existing platform; we added another staircase, matching the industrial style, and built big vertical yellow I-beams that supported a heavy-duty crane rig to frame a VFX rooftop opening, where the Vulture could fly in. The Vulture's landing platform also had built-in shock absorbers to soften his landing and articulate, to give us realistic impression of weight upon the landing. Our Set Decorator Gene Serdena had found and built interesting hardware that we interspersed with our props to simulate an assembly and packing line for the Tinkerer's crazy inventions."
- The old phone book warehouse would also serve as the set for an action sequence that harks back to one of the all-time classic Spider-Man comic books. "In the film, the Vulture has used his wing suit to collapse a warehouse, and Spider-Man gets trapped under the rubble," explains Carroll. "It is straight out of the comics, one of the most famous Spider-Man comics of all time – [Amazing Spider-Man #33](#). Everyone at Marvel has been excited to bring that sequence to the big screen for a long time now, and we've gone to great lengths to try to replicate the look."
- It was Scholl's challenge to pull it off. "We used another space in the facility, which was an old, empty packing warehouse where we could sleeve some of the existing I-beams to make them look like concrete pillars and load charges for special effects explosions. Our visual effects supervisor Janek Sirrs and pre-viz had keyed out the flight path that determined the placement of

the charges for a crazy destruction choreography. The collapsed warehouse aftermath was then built on stage as a pile of rubble back at Pinewood Studios.”

- The benefits of practical sets and effects is best seen in one of the film’s biggest action sequences, in which Spider-Man ends up in a perilous situation on the Staten Island Ferry.
- **FILMING STATEN ISLAND FERRY SEQUENCE:**
  - For the filmmakers figuring out how to pull off the sequence started long before the production started. At first, the producers assumed that it would be a VFX sequence – only to be surprised by the production team. “Our amazing team – Oliver Scholl’s art department, John Hoskins’s construction department, Dan Sudick’s special effects team – all said what we should build the front end of the ferry, raise it six feet off the ground, rig it with hydraulics, and split the thing in half. It also allowed us to film the ship cracking apart practically as opposed to filming it together and hoping that the visual effects team can make it look like it’s split.”
  - Production Designer Oliver Scholl started by modelling the real Staten Island Ferry. They located a wooden scale model, and took photos and measurements of the real Ferry they would later film on: the Spirit of America. From there, set designers Richard Mays and Kil Won Yu were able to create a 3D model and generate blueprints for the construction crew. In the end, the production team built an enormous set, 64 feet wide, 45 feet high, and 100 feet long, that stood in for roughly one-quarter of the real ferry. Each half of the set was built onto of a steel gimbal, able to split the ship as determined in the computer model and matching to what VFX would extend in post-production. Sudick’s effects team even had to cut the concrete on the backlot to add deeper concrete enforced footings for the hydraulics to enable the tilt.
  - The chaotic aftermath of the split, with rushing water and panicked New Yorkers, is also a practical effect, says Scholl: “Each side of the gimbal and set came in at about 210,000 pounds of weight plus approximately 25,000 pounds for the shooting company and equipment. Dan Sudick actuated it with giant hydraulic rams to tilt the parts while 40,000 gallons of water were dumped down the middle of the car bay. Building the ferry probably took five months, between prefabricating ship pieces on stage, prepping the backlot concrete slab to receive the steel gimbal. Then stacking the steel and wood ship elements on the frames. Painting, dressing and rehearsing the water dump. The end result was it provided the big, real playground for effects, stunts and our actors to portray the scene and ferry split event more realistically.”
  - In addition to shooting on the Staten Island Ferry, the production would shoot for two weeks in New York that included many locations in Queens including locations in Astoria, Sunnyside, Richmond Hill, Lefferts Blvd., Jamaica Ave., and Queens Blvd. as well as Coney Island, Brooklyn, Long Island, and Staten Island.
  - “Shooting in New York is so important on a Spider-Man film,” says Amy Pascal. “Peter Parker is from Queens, and Spider-Man is New York City’s hero. They are baked into each other.”
- **SPIDEY’S SUIT**
  - Costume designer Louise Frogley, that meant working closely with Marvel’s concept design team and source material. “We are all very influenced by the work of Steve Ditko and try as hard as possible to follow the strong imprint that he created,” says Frogley. “For the Spider-Man suit, we worked very closely with Marvel’s Head of Visual Development Ryan Meinerding to achieve the look – Ryan even worked with us to place the lines on suit. Robyn Gebhart was the person responsible for the construction of the suit.”
- **CREATING THE VULTURE**
  - The Vulture is one of the classic Spider-Man villains, first appearing in [The Amazing Spider-Man #2](#).
  - Vulture’s rig isn’t some small backpack that he straps on and wings pop out of it. The wingspan on the Vulture suit is 36 feet. It’s more like a vehicle, an aircraft that he straps himself into, rather than a jetpack or a set of wings that he just pulls on.”



- The concept and look of the Vulture again started with drawings from Marvel's Head of Visual Development Ryan Meinerding, who produced the template from which costume designer Louise Frogley would design the costume and practical suit.
- The Vulture costume was really a question of proportion on the actor, and once Michael was cast, the rest flowed. We used original World War II fabric for the pants; they had a slight sheen that lit well, especially at night. We also made a straggly fur collar for the jacket to hint at the feathers on a real vulture and, once again, to respect Steve Ditko's original Vulture."
- With the Washington Monument scene, you actually fear for Peter, and you really do think he might fail, which is quite rare for these movies. How did you craft that?
  - Jonathan Goldstein: We wanted the movie to focus on him coming to terms with his new abilities and not yet being good with them, and carrying with him some real human fears and weaknesses, like a fear of heights, because nobody ever dealt with that before. You just sort of assumed, "He gets bitten by a spider, he's totally comfortable on top of tall buildings," but why did that have to be the case?
  - John Francis Daley: Also, when you start small, it gives you such a place to go. Even within the context of this movie, I don't think you would feel that fear of heights or even the vertigo the audience feels in that scene if you establish him as swinging from skyscrapers at the top of the movie. We really wanted to dive into the evolution of this character and spend some time in those early stages, because even though it isn't this origin story where he's bitten by a spider

#### **MARVEL COMIC UNIVERSE (MCU):**

- Timeline: No more than a year after *Captain America: Civil War*.
- SUIT:
  - Leaked trailer footage from D23 and Comic-Con shows Tom Holland's Spidey donning the Iron Spider suit in the upcoming *Avengers: Infinity War*, which is set to launch in 2018. "The new Spider-Man suit was actually designed for one of the next installments of the MCU and models and textures were done by Framestore. We took over the asset and did the lookdev based on provided Concept Art. The Vault itself was created from scratch by us. Our Concept Art department started from the closed outside look of it to define the graphical patterns and structure." - Visual FX Supervisor Dominik Zimmerle
  - The suit was also replicated for a unique force of Spider-Men after the Mutant Registration Act was passed and made into law. It seems the Infinity War may just be the battle that needs to happen in order for Tony Stark to let Spidey wear the suit.
  - Spidey's ties to Iron Man became more overt in the *Civil War* comics, where an adult Peter straight up went to work for Tony, and got a slick new costume out of it.
- CAPTAIN AMERICA:
  - Not the first time Chris Evans has done cameos within the MCU. The actor appeared as Captain America in *Thor: The Dark World* when Loki transformed into the super soldier.
  - Captain America cameos in *Homecoming* were an idea which spawned from director Jon Watts. "I think that was my idea, to have the Captain America Fitness Challenge," "You know, it's so collaborative. I really don't remember whose idea is what, at this point. But I just remember having the President's Fitness Challenge when I was in elementary school and middle school. You had to do different activities, and at the end of it, I think you got a little pin or a badge. I was like, 'How do we incorporate Captain America into high school?' You would have the Captain America Fitness Challenge. He would be the person teaching you about proper nutrition, and brushing your teeth."
  - "When we shot those... you talk about feeling like you are filming a documentary?" Watts recalls. "That's what it was like. It was like Captain America showed up. I generated so many of these dumb things, along with one of the other writers. We just wrote -- everyone had ideas for things that Captain America could say [on screen]. So we just put them into a teleprompter, and had Evans stand there and really read through them. It's really funny, because Chris is so not like Captain America in person, but him being Cap and then just

reading this stuff totally fresh, in that old costume, was so funny. It was all so very funny. ... There's a very fun improv comedy to all of that. We shot so many more than are in the movie, too. Which will probably be on the Blu-ray someday."

#### **EDITING** (Dan Lebental)

- "You have an idea of what the tone should be when you're making it, but it really is so many different ingredients that you're collecting on set and you're just trying to find the right balance in the edit. I was really lucky, my editor is Dan Lebental who did *Iron Man* and *Ant Man*, and so he knows this world. He did *Thor*, too, I think. The biggest thing in the director's screening was just, "Oh. Okay, good. This works. People like the tone. People like the humor." - Watts
- Watts revealed some of the cool extras coming on the *Spider-Man: Homecoming* Blu-ray like more Captain America PSAs, more of Peter Parker's behind-the-scenes journey at the beginning of the film, and more with **Martin Starr** as Peter's teacher Mr. Harrington.
- "I think my first cut was a little bit shorter than the finished film." "Yeah, I'm pretty ruthless as an editor so it wasn't like the four and a half hour director's cut. Like, I wanted to get the director's cut as close as possible to what I thought the finished movie should be. As opposed to it being just everything." - Watts
- "No. There's very few deleted scenes. I'm trying to think 'cause we put them all together on the DVD for the DVD features, but no, nothing... No big scene was cut out, it was more just figuring out how long or how short it should be." "There's more Captain America videos than what you see in the movie... So we have a lot more of those. There's an extended Donald Glover scene, which is nice, people will like that. Yeah, there should be quite a bit.." - Watts

#### **SOUND/MUSIC** (Michael Giacchino)

- First started working with Marvel Studios on *Doctor Strange*.
- Won an Academy Award for *Up*.
- The moment Giacchino walked out of the screening of "Captain America: Civil War," he knew he wanted to score "Homecoming," and immediately made his pitch to Marvel president Kevin Feige before leaving the theater. "I love that clumsiness of the character, that wanting to run into the fray of things without even thinking, as a teenager would," he said. "And I love that so much of it took place in his [high school] world, where even he was tortured by the other kids and not just by these supervillains."
- "Spider-Man: Homecoming Suite" swings from thrilling to ominous to whimsical and back again.
- Giacchino immediately made his mark on both movies by ditching his Marvel Studios fanfare for "Homecoming" and inserting the theme to the original 1967 "Spider-Man" animated series.
- Giacchino utilized the iconic animated theme as his template for "Homecoming." "I wanted a theme that could be young and turned into something much more heroic and epic," he said. "So it was important for me to let it grow and get to that point."
- Giacchino's favorite moment has Peter Parker pinned under concrete at a point of no return. "There's a sadness to the pain and struggle," Giacchino said. "It was fun to allow the theme to be big and heroic, as opposed to plucky and clumsy, as it had been up to that point."
- Director Jon Watts was fully on board with Marvel's notion of making a John Hughes-inspired superhero movie, but it didn't work musically. The '80s-like synth cues seemed dated, so Giacchino cut them. "We were paying more attention to that idea than what the characters needed," he said. "But once we reversed course, everything fell into place nicely."
- Pizzicato violin and weird, plucky guitar sounds. He also relied on a rhythm section that included buckets, odd metal objects, and a plastic oil drum as the kick drum.
- Vulture- Giacchino wrote a Hitchcockian theme. "There are two ideas: low brass that's big and ready to attack, and this rhythm thing, with low strings on different notes. It's more of a cluster," Giacchino said. "It's this idea that this guy's a little twisted. You think this guy is going to do the right thing, but then it's completely not the right thing."

## PROMOTION

- Sony's *Spider-Man: Homecoming* has racked up more than \$140 million in media value in a global promotional campaign that spans 30 brands. That's the most lucrative ever for a *Spider-Man* title and on par dollar-wise with the global pushes of Sony's 007 movies *Skyfall* and *Spectre*.
- *Homecoming*'s case they had Audi both as a promo partner and for product placement. The new Audi A8 luxury sedan, tricked out with the Audi AI traffic jam pilot, made its big-screen debut in a scene where Jon Favreau's Happy chauffeurs Tom Holland's Peter Parker. The traffic jam pilot allows the A8 to take over driving for short periods of time, and we see this when Happy takes his hands off the wheel and the car continues to drive by itself. The short drew close to 4.1M views on YouTube and 10M overall with a 99% positive response. On screen, Robert Downey Jr.'s Tony Stark appeared in the Audi R8 V10 Spyder while Parker hijacks the Audi TTS Roadster.
- Sony also teamed with Dell behind and in front of the camera with a global campaign that highlighted the PC company's new gaming laptop, the Inspiron 15 7000. Dell products were inserted into the pic's storyline, and the summer marketing collaboration spanned TV, cinema, print, digital advertising, outdoor, and consumer activations. The Watts-helmed spot (2.8M YouTube views) showcased Parker daydreaming in class about an epic clash between Spider-Man and Michael Keaton's Vulture. The spot aired on TV in the U.S., China, UK, Brazil, Japan, Australia and Mexico across cinema, online and TV. There was also a Spider-Man Scramble digital game in NYC's Times Square tied to the launch of the Inspiron 15 7000.

## BOX OFFICE

- Total Lifetime Grosses (As of July 27rd): \$262,131,456
- Domestic: \$262,131,456
  - + Foreign: \$320,015,986
  - = Worldwide: \$582,147,442
- Domestic Summary
  - Opening Weekend: \$117,027,503
  - (#1 rank, 4,348 theaters, \$26,915 average)
  - % of Total Gross: 46.5%
- > View All Weekends
  - Widest Release: 4,348 theaters
  - In Release: 6 days / 0.9 weeks

## RECEPTION

- IMDB: 8.0
- Cinemascore: A
- RT: 93% Tatometer, 90% Audience
- "*Spider-Man: Homecoming* does whatever a second reboot can, delivering a colorful, fun adventure that fits snugly in the sprawling MCU without getting bogged down in franchise-building."
- [Owen Gleiberman](#) of [Variety](#) said, "[T]he flying action has a casual flip buoyancy, and the movie does get you rooting for Peter. The appeal of this particular Spider-Boy is all too basic: In his lunge for valor, he keeps falling, and he keeps getting up."
- Mike Ryan of [Uproxx](#) praised the film's light tone and performances, writing: "*Spider-Man: Homecoming* is the best *Spider-Man* movie to date. That does come with a caveat that *Spider-Man: Homecoming* and [Spider-Man 2](#) are going for different things and both are great. But, tonally, I just love this incarnation of a Peter Parker who just loves being Spider-Man."
- [The New York Times](#)'s [Manohla Dargis](#) stated, "Mr. Holland looks and sounds more like a teen than the actors who've previously suited up for this series, and he has fine support from a cast that includes Jacob Batalon as Peter's best friend. Other good company includes Donald Glover, as a wrong-time, wrong-place criminal, and Martin Starr, who plays his teacher role with perfect deadpan timing."

- [Richard Roeper](#) of the [Chicago Sun-Times](#) wrote, "The best thing about *Spider-Man: Homecoming* is Spidey is still more of a kid than a man. Even with his budding superpowers, he still has the impatience, the awkwardness, the passion, the uncertainty and sometimes the dangerous ambition of a teenager still trying to figure out this world."
- [Kenneth Turan](#) of the [Los Angeles Times](#) gave the film a "mixed" review, praising the stunt work and calling Michael Keaton's performance as the Vulture "one of the strongest, most sympathetic villains of the entire series," but criticizing the direction by Jon Watts as "unevenly orchestrated"
- Conversely, [The Hollywood Reporter's](#) John DeFore found the film to be "occasionally exciting but often frustrating," and suggested it might have worked better "had Marvel Studios execs and a half-dozen screenwriters not worked so hard to integrate Peter Parker into their money-minting world."

## SEQUEL/LEGACY

- Jon Watts is in talks to direct the superhero sequel for Sony and Marvel Studios that's scheduled for release July 5, 2019.
- *Silver & Black*, doesn't have a release date but is eyeing a fall shoot and features characters Silver Sable and Black Cat. Other projects will focus on Kraven the Hunter and Mysterio. The idea, says a studio source, is to build out a world gradually rather than launch one immediately, as they had been trying with Spider-Man villain ensemble *Sinister Six*, which has been shelved.
- In June 2016, Rothman stated that Sony and Marvel were committed to making future Spider-Man films
- By October 2016, discussions had begun for a second film, according to Holland, figuring out "who the villain is going to be and where we're going" in a potential sequel.
- In December 2016, after the successful release of the first *Homecoming* trailer, Sony slated a sequel to the film for July 5, 2019.
- Feige had stated that if additional films were made, an early idea Marvel had for them was to follow the model of the [Harry Potter film series](#), having the plot of each film cover a new school year, the first sequel is intended to follow Parker's junior year of high school, with a potential third film being set during his senior year.
- In June 2017, Feige and Pascal were both keen on having Watts return to direct the sequel, which is expected to start filming in April or May 2018
- By the next month, Holland was confirmed to return, with Watts entering negotiations to return as director
- Tomei has indicated a willingness to play Aunt May in future sequels