

THE OFFICIAL MOVIE SPECIAL

SPIDER-MAN

INTO THE SPIDER-VERSE





SPIDER-MAN

INTO THE SPIDER-VERSE

A journey to the Spider-Verse...

Like everything we've ever done we thought it was a bad idea. Then we realized that we might be able to get away with it. We weren't sure how much the audience would tolerate. When we started previewing *Spider-Man: Into the Spider-Verse*, the audience told us that they actually wanted *more*. As a kid who grew up thinking nobody else liked comics, it was a really nice surprise.

Phil Lord, writer and producer, *Spider-Man: Into the Spider-Verse*

COLLECT THE OFFICIAL MARVEL MOVIE SPECIALS

Thor: Ragnarok

Black Panther

Avengers: Infinity War

Ant-Man and the Wasp

***Captain Marvel* (March 2019)**

Black Panther: The Official Movie Companion

Marvel Studios: The First 10 Years

TITAN EDITORIAL

Editor Jonathan Wilkins

Senior Editor Martin Eden

Assistant Editors

Tolly Maggs & Jake Devine

Senior Designer Andrew Leung

Art Director Oz Browne

Senior Production Controller Jackie Flook

Production Controller Peter James

Sales & Circulation Manager Steve Tothill

Subscriptions Executive Tony Ho

Direct Sales & Marketing Manager

Ricky Claydon

Advertising Assistant Bella Hoy

Commercial Manager Michelle Fairlamb

Circulation Executive Frankie Hallam

U.S. Advertising Manager Jeni Smith

Publishing Manager Darryl Tothill

Publishing Director Chris Teather

Operations Director Leigh Baulch

Executive Director Vivian Cheung

Publisher Nick Landau

DISTRIBUTION

US Newsstand Total Publisher Services, Inc.
John Dzielatowski, 630-851-7683

US Newsstand Distribution Curtis Circulation Company

US Bookstore Distribution The News Group

US Direct Sales: Diamond Comic Distributors

For more info on advertising contact

adinfo@titanemail.com

Bookstore edition ISBN 9781785868108

Scholastic edition: ISBN 9781785869808

Printed in Canada

Spider-Man: Into the Spider-Verse published December 2018 by Titan Magazines, a division of Titan Publishing Group Limited, 144 Southwark Street, London SE1 0UP. For sale in the US and Canada.

Thank you to Shiho Tilley, Beatrice Osman, and Eugene Paraszczuk at Disney for all their help.

Titan Authorized User. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of the publisher. A CIP

catalogue record for this title is available from the British Library.

10987654321



© 2018 MARVEL
© 2018 SPA & CPI





CONTENTS

06 **Welcome to the Spider-Verse**

08 Spinning the Web

18 The World of Miles Morales

28 Family Ties

32 **Bring on the Good Guys**

34 Spider-Man

42 Spider-Gwen

50 Spider-Man Noir

54 Peni Parker and SP//dr

62 Spider-Ham

66 **Bring on the Bad Guys**

68 Prowler

72 Green Goblin

76 Kingpin

82 Tombstone

84 Doctor Octopus

86 **Animating the Spider-Verse**



WELCOME TO THE *SPIDER-VERSE*

WALL-CRAWLERS JOIN FORCES! MULTIPLE UNIVERSES COLLIDE AS MILES MORALES BECOMES THE NEW SPIDER-MAN AND MEETS SOME UNEXPECTED ALLIES.

Miles Morales is a young teenager from Brooklyn. He's a bright kid who's been accepted into an elite new school and is having a hard time adjusting to a more rigorous academic environment.

When a chance encounter in an enormous Collider room brings Miles face to face with Spider-Man battling the Green Goblin, Miles is unexpectedly thrust into an epic journey of self discovery to become the all-new Spider-Man.

As multiple universes collide, Spider-Men, -Women, and -Swine help mentor Miles as he leaps into becoming the best version of Spider-Man he can be and battles the ultimate crime lord, Kingpin, and his henchmen to save New York City.

SPIDER-MAN/PETER B. PARKER

He may look like Peter Parker, but this Peter is older and years of Super Hero life have taken a toll on his body. His experiences have left him world-weary and cynical. Peter never wanted to be a mentor, but training Miles Morales to be Spider-Man helps him to regain his original enthusiasm for that identity and reclaim the spirit of selflessness for which Spider-Man stands.

SPIDER-GWEN/GWEN STACY

An intelligent and quick-witted teenager, Spider-Gwen is the Spider-Woman of her world, an excellent fighter who can swing and flip with the grace of a trained dancer.

Although tough and brave when she's fighting the bad

guys, Gwen has suffered a loss in her universe that's made her afraid to get close to people, even to an open-hearted kid like Miles. Once she learns there are others like her, she has the opportunity to let her guard down and become part of a team who have overcome their own tragedies to become the protectors of their worlds.

PENI PARKER AND SP//dr

Peni Parker is a classic anime character, a schoolgirl with a psychic link to a spider. She's an emotional, expressive vigilante who doesn't wear the typical Spider-Man suit – instead, she has a mechanical, robotic Spidey suit that only responds to her DNA.

SPIDER-MAN NOIR

Spider-Man Noir, a Peter Parker from another century as well as another universe, is a more hardened version of Spider-Man who fought crime during the Great Depression in 1933. Unlike most Spider-People, Spider-Man Noir is only seen in black and white and has the 1930s perspective to match, which makes it harder for him to adjust to Miles' modern (and colorful) world.

SPIDER-HAM

Spider-Ham, a.k.a. Peter Porker, is always first to crack a joke, but despite behaving like the ultimate ham, he takes his job as Spider-Man very seriously and fights alongside the other Spider-People with his own special kind of cartoon fury.



SPIDER-MAN/
MILES MORALES



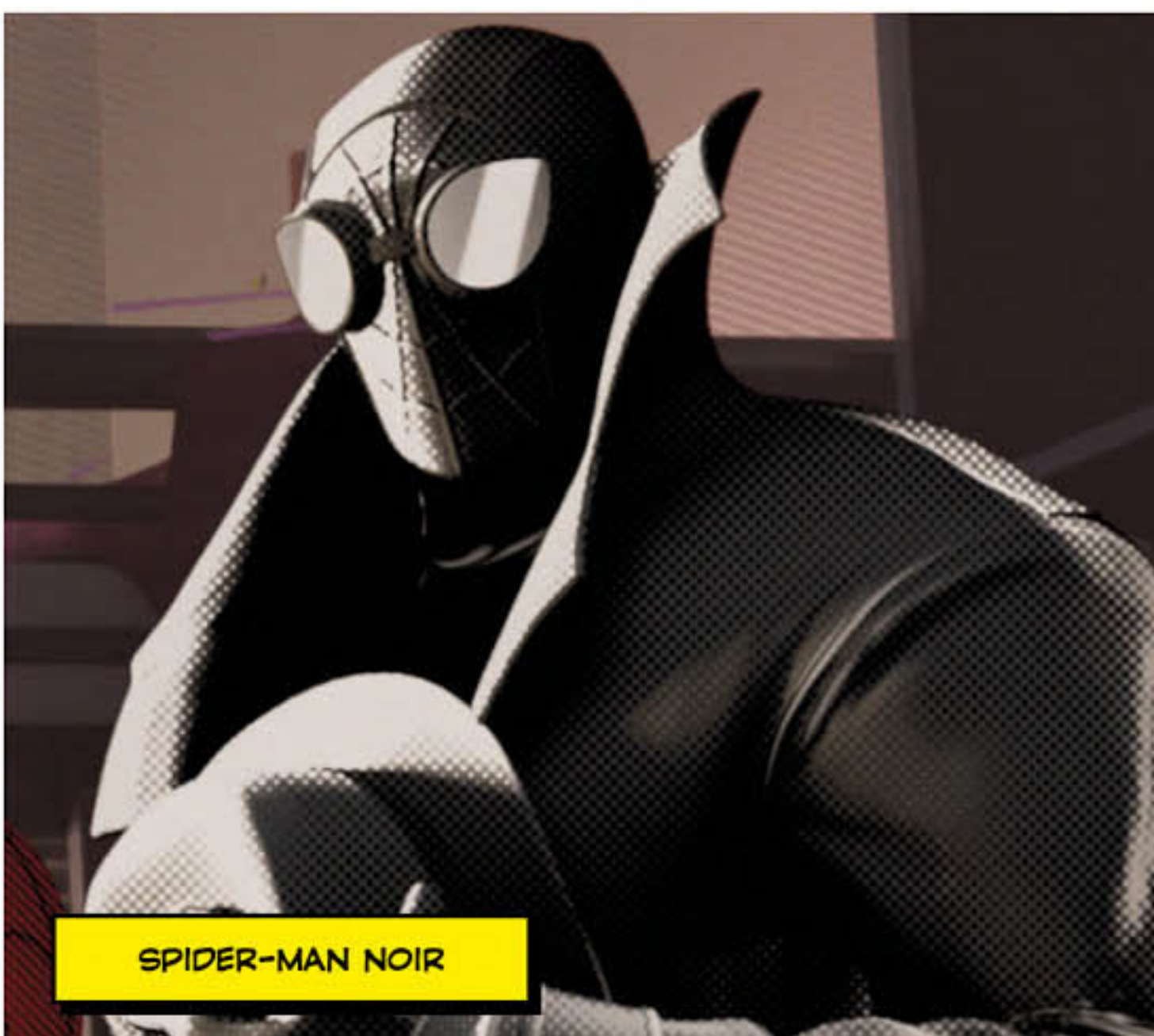
SPIDER-MAN/
PETER B. PARKER



SPIDER-GWEN/
GWEN STACY



PENI PARKER AND
SP//dr



SPIDER-MAN NOIR



SPIDER-HAM





SPINNING THE WEB

THE EVOLUTION OF *SPIDER-MAN: INTO THE SPIDER-VERSE*

DIRECTORS BOB PERSICHETTI,
PETER RAMSEY, AND RODNEY ROTHMAN DISCUSS
BRINGING MILES MORALES' STORY FROM THE PAGE
TO THE BIG SCREEN.



How long has it taken to create *Spider-Man: Into the Spider-Verse*?

PETER RAMSEY: I think Phil Lord started writing the script as early as 2015, and I first heard about it that Spring. The film was in preproduction since the start of 2016 and has been at full speed ever since.

Things change a lot in the animation world, and we had a pretty short time in which to make the film. The process has been very fast, especially for a movie as complex as this one. We've had to come up with new technology from the ground up so that we could make the movie in the first place.

The traditional model for a film like this was to have about four to five years in production, with longer story development in the script phase, and a longer time period for visual development before you ever get into production. That's all been abbreviated in our case, so it's unbelievable how much has been achieved in such a short time.

What is unique about the visual style of this film?

BOB PERSICETTI: We worked hard to make a film that both honored the comic book source material and also delivered the cinematic scope that you hope to achieve with a Marvel property.

Did you always know which characters you were going to use in this movie?

RODNEY ROTHMAN: We really focused on what seemed rich in Miles Morales' story and in the world that Brian Michael Bendis built around him. We also wanted to make this story about someone who becomes Spider-Man in a world that already had one. There's a storyline involving a Spider-Man mentor. We also wanted to refract different versions or riffs on the Spider-Man story multiple times – and that's when the story became really interesting. We embraced the challenge of telling the Spider-Man story in a time where we've had a lot of them already, and the source material supported that choice. The comics had already featured the Spider-Verse and they were exploring a lot of other Spider-People; so we were really building on the story that the comics had already been exploring.





THE ULTIMATE COMICS UNIVERSE

What parts of the Marvel comic books, characters, and characterization resonated with you?

RODNEY ROTHMAN: Quite a few things resonated with us. We were definitely inspired by Miles and his family – not just the fact that he’s a Super Hero character who still has both of his parents, which is rare! It’s about the family drama and the web – if you will – of relationships in his family. The familial influence here is much more prominent than for the other Spider-Men. We really focused on what made this character distinct and what made him feel real to us and then boiled it down. We were really interested in Miles and his relationship with his father and with his Uncle Aaron. We’ve got the history and drama of his family even before he’s a teenager. That’s the main stuff we focused on.

How much communication have you had with Miles’ comic book creators, Brian Michael Bendis and Sara Pichelli?

PETER RAMSEY: Brian Michael Bendis was involved from very early on. He gave us his blessing and he’s a really big fan of what we’ve been doing with the movie. He came to visit, and the production team all got to talk with him and ask questions. Bendis has been a great resource, consulting on the project all along. He’s been like a shadow member of the team. We’ve been able to ask him about the finer points of what things would be like in Miles’ universe, and what Miles would do in specific situations.

Did the actors suggest any changes in script or story when they recorded their scenes?

01. Two Spider-Men unite, but that’s just the beginning of the story... (See previous spread)

02. Miles Morales hangs out at home, little suspecting the adventure that is about to unfold. Production art by Seonna Hong.

03. New York City, where the majority of the action takes place.

04. The deadly collider that threatens the city. Production art by Patrick O’Keefe.

In 2000, Marvel Comics began releasing a brand new, separate imprint – Ultimate Comics – in an attempt to make comics more appealing and accessible to newcomers. Set in a different reality to regular Marvel Comics continuity, the Ultimate comics were back-to-basics reboots of major Marvel characters such as the X-Men, the Avengers (known here as The Ultimates), and Spider-Man. Written by Brian Michael Bendis, *Ultimate Spider-Man*, the first Ultimate comic, retold the story of Peter Parker (a.k.a. Spider-Man) starting with his Super Hero origin, but in a modern way, appealing to a contemporary audience. Spider-Man’s original 11-page origin story in 2000 was told over seven compelling issues.

Writer Bendis and artist Mark Bagley would continue their run on the series for 111 issues, the longest continuous run on a Marvel Comics series by a writer/artist partnership since Stan Lee and Jack Kirby worked on *Fantastic Four*. Like all of the Ultimate Comics, familiar characters, origins, and storylines would be introduced, but most would differ in their retelling from the original Marvel stories. Peter Parker’s Ultimate Comics storyline culminated in the death of Peter Parker at the claws of the Green Goblin, and young Miles Morales would take over the Spider-Man identity...



RODNEY ROTHMAN: From a filmmaking standpoint, you really don't start locking in characters or even the finishing touches on story until you've had your performers come in. You work with them and get a sense of what they are bringing to it, and they inspire you with their performances. As faithful as you are trying to be to the canon and the comics, you reach a point where the performers that we hire start to inform the "voice" of the character – or at least the "voice" of the character that we hear in this particular movie. We didn't reinvent the story after we cast the movie, but the way that some of the characters sound did alter. Once you get in the room with Nicolas Cage or John Mulaney or any of these talented actors, the characters really come to life.

Was there room for much improvisation from the actors during the voice-recording sessions?

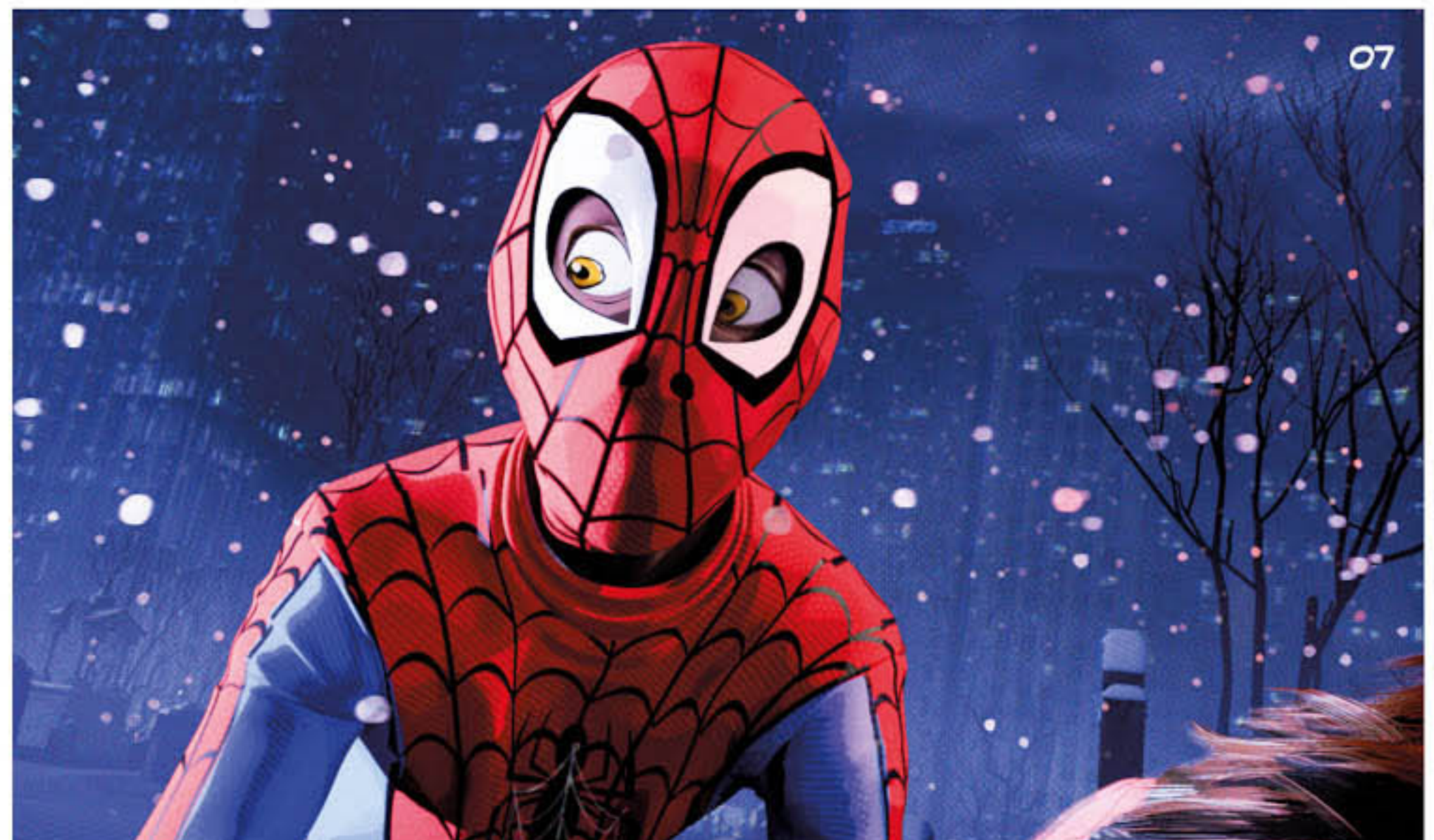
BOB PERSICHETTI: We had such an amazing voice cast, they really helped define and deepen our characters in ways we couldn't have anticipated so we were always open to their improvisations. Our very good and very

tired editorial department can attest to the large amount of vamping that took place at the recording sessions!

RODNEY ROTHMAN: There is a lot of improvisation, but no one is changing the story. No one says something that would improvise a new bad guy for us for example. [Laughs] They didn't improvise the Green Goblin in a new place and suddenly we have to deal with the Goblin where we weren't expecting him. In a movie like this we do use improvisation as a tool. We might use it to say the same thing in a different way. All of our performers are gifted in different ways, but that really is just a tool to try to find an unexpected or fresh performance in the scene. The spider-people lend themselves to snappy banter, and we cast very distinctive performers that bring a very specific personality to the characters in the film.

Internal monologues are not often used on film. Why did you want to have that as a device in the movie?

RODNEY ROTHMAN: That's one aspect of comic books that we really wanted to use. It wasn't just internal



**"THIS IS MILES, AND HE'S GOING TO SAVE THE MULTIVERSE."
-PETER B. PARKER**

monologues, but we were really looking to take a number of things that are part of the comic book vernacular and apply them to cinema. We asked ourselves how we would pay homage to these things and still make it really entertaining and cinematic. It was about finding a way to be inspired in doing it.

Internal monologues are a tool in comics that allow the character to tell you what they are thinking. That's a big tool that comics use to ground you in the story, and while we wanted to use that tool, we needed help. In movies you can't just voice over everything a character is thinking, but we definitely had our fun with things like thought bubbles or internal monologues. We

played around with a lot of that stuff. It's not something that's readily apparent in the movie, but one example is where Miles doesn't have any voiceover or narration until he gains his powers. On a meta level that was us saying he's not just becoming Spider-Man; he's also kind of becoming a comic book character. That's not really the story, but it's part of the rules. When you meet Spider-Man, that guy can have a thought bubble or we can express his internal monologue in different ways. With Miles, he's a real character, a real film character that we treat as one until he starts to become Spider-Man and that's part of how he visually grows into that role.

It's fun when Miles first starts having thought bubbles. He doesn't recognize them as thought bubbles, but instead he expresses it as, "Why is the voice in my head so loud?" He expresses it almost as part of his spider-sense. His senses are much richer and more sensitive and he's hyper aware of his surroundings and that's expressing itself through his thought bubbles and a louder voice in his head.

Part of his journey is getting used to that stuff.

05. Spider-Man web-slings through the streets of New York City.

06. Miles meets his destiny as his journey to being a hero begins.

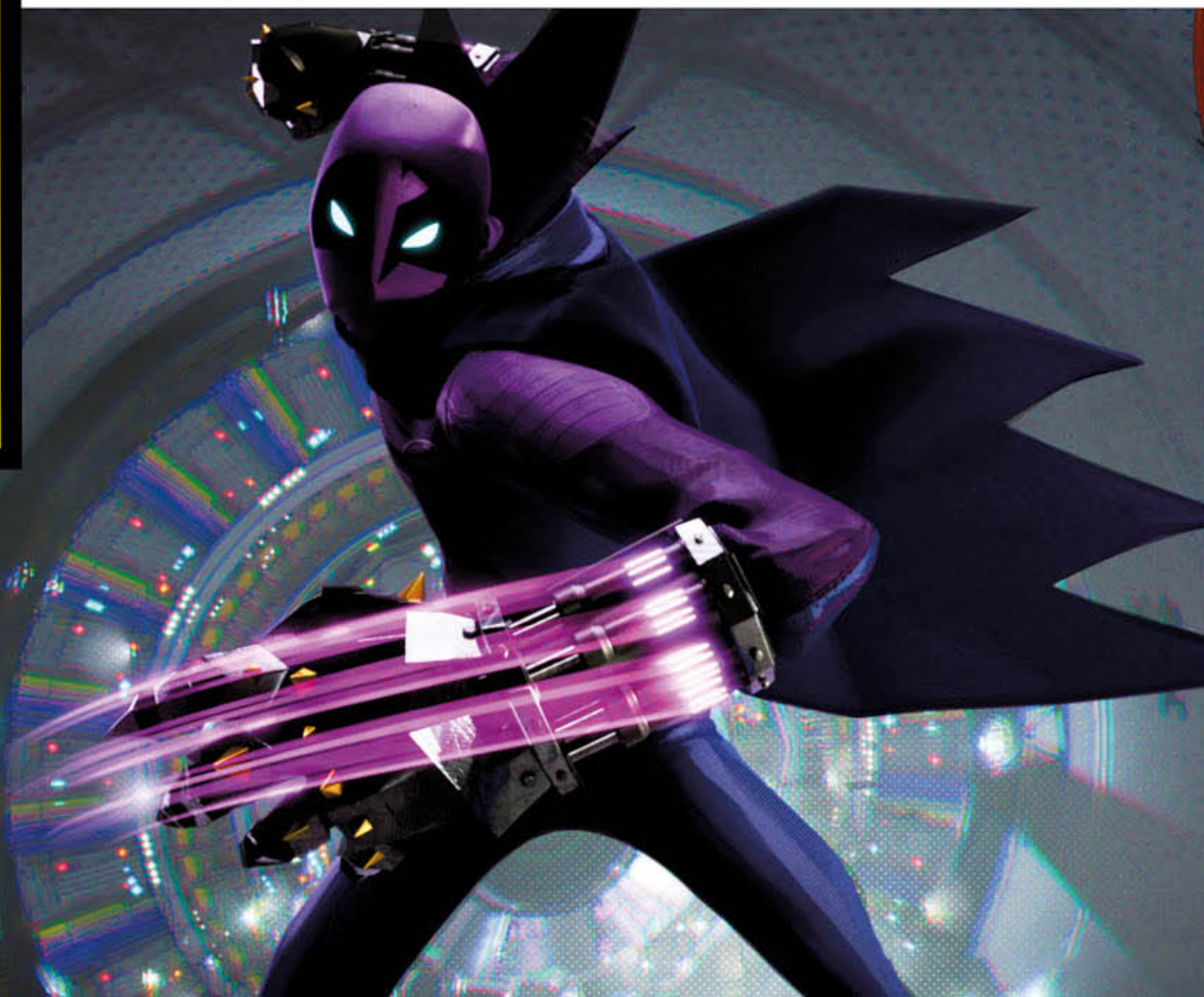
07. Miles Morales makes his debut in a shop-bought spider-suit.



**"I JUST NEED TO DESTROY THIS BIG MACHINE REAL QUICK BEFORE THE SPACE TIME CONTINUUM COLLAPSES. DON'T MOVE. SEE YOU IN A BIT."
-SPIDER-MAN**

08. Peter Parker poised to strike as Spider-Man faces a new foe, Prowler.

09. Spider-Man confronts the mysterious Prowler.





Again we tried to use tools from comic books to make our story richer and deeper, but the big challenge was to figure out a way to do that which still felt cinematic or didn't feel esoteric or forced.

The story mixes moments of emotion with humorous scenes. Was it hard to strike that balance?

RODNEY ROTHMAN: It's just a lot of trial and error. When you tell a story that's dramatic and humorous, it's always a balancing act. As things move along you have to look and realize if a moment wants to be funny, or if it wants to be dramatic or humanistic. It's a process of finding out what kind of humor the story will support. Does it support quip humor, slapstick humor, character humor, or observational humor? We have all kinds of jokes in the movie, and the core of the humor ended up being character-based. We're telling a truly real story at the core, and the film ends up being a family drama, and there are a lot of things that are funny about that.

I think the trailers that came out ahead of the film's release captured how we're trying to be funny or show the relationships and kinds of stuff. We're definitely conscious of the movie looking crazy and stylized, but also trying to play things grounded and real by what is emotionally or dramatically happening in a scene. We're trying to show you something you haven't seen before in a movie like this and keep it relatable and emotional.

How hard is it to make changes to the movie in postproduction as it gets nearer to completion?

RODNEY ROTHMAN: As we're speaking, there are parts of the movie that are still being animated. That won't be the case six or seven weeks from now, but as of today there are. Beyond that it's just a matter of fine-tuning things – you can do a lot in that stage. It's really about clarifying or punching up things to make them funnier or more emotional. This time is so critical for the production, and you can make it an even better movie by cutting things out that feel superfluous – removing anything that doesn't feel necessary. The slang term is "plussing" and we do that in every possible way.

What have you enjoyed most about your experience on the movie?

PETER RAMSEY: If I had to pick any one thing, it's been the tone of the movie – the way that it's able to accommodate really funny moments and really dramatic moments. In that way, it fulfills our ambition of creating the experience of reading a really great comic book. Good comics can be Shakespearean, they can get really melodramatic, and of course they have amazing action. They're all of those things wrapped up in one and that really is this movie. There are some truly heart-wrenching moments, and then there are really ridiculous comedic moments. It somehow creates a unique tone that hits the comic book bullseye and still takes full advantage of what you can do in the world of animation. That's probably my favorite thing about this production: it hits all these different notes and still manages to be its own thing. 🕷️



"WAIT, WAIT, WAIT. NO,
NO. HOW CAN THERE
BE TWO SPIDER-MEN?
THERE CAN'T BE TWO
SPIDER-MEN."

- MILES MORALES





THE WORLD OF MILES MORALES

MILES MORALES LIVES IN A WORLD WHERE A SPIDER-MAN ALREADY EXISTS. MEET THE TEAM CHARGED WITH SENDING HIM ON AN EXTRAORDINARY ADVENTURE.





02

JUSTIN K. THOMPSON, PRODUCTION DESIGNER:

When we started talking about featuring Miles Morales in a film, it was a way to break from what had been done before and gave us the license to do something different. Miles' world is technically and literally in a different universe than Peter Parker's world. It freed up all the baggage and the canon of all the films and versions that had been done before. Not that I didn't think we could make a good film of that; but as a creative, having the freedom to express ourselves in a unique way with this character is what got me excited. Miles is such an interesting character, he's so different to Peter Parker. I identify with him a lot more than I do Peter. He's someone who wants to be left alone. Growing up I didn't really have the problems of Peter Parker, certainly getting picked on a little bit as a teenager, but I think I relate to Miles more because he is the reluctant hero. He's the guy who didn't want to get involved, and in spite of himself he ends up involved in everything and being asked to take on more and more responsibility.

He keeps rising to challenges, but he's tired and he really just wants to be a kid. I think a lot of people can relate to that. At the end of the day he's just a normal kid, and I think it's great that he's able to take this gift that he's been given, whether he wanted it or not, and rise above it all.

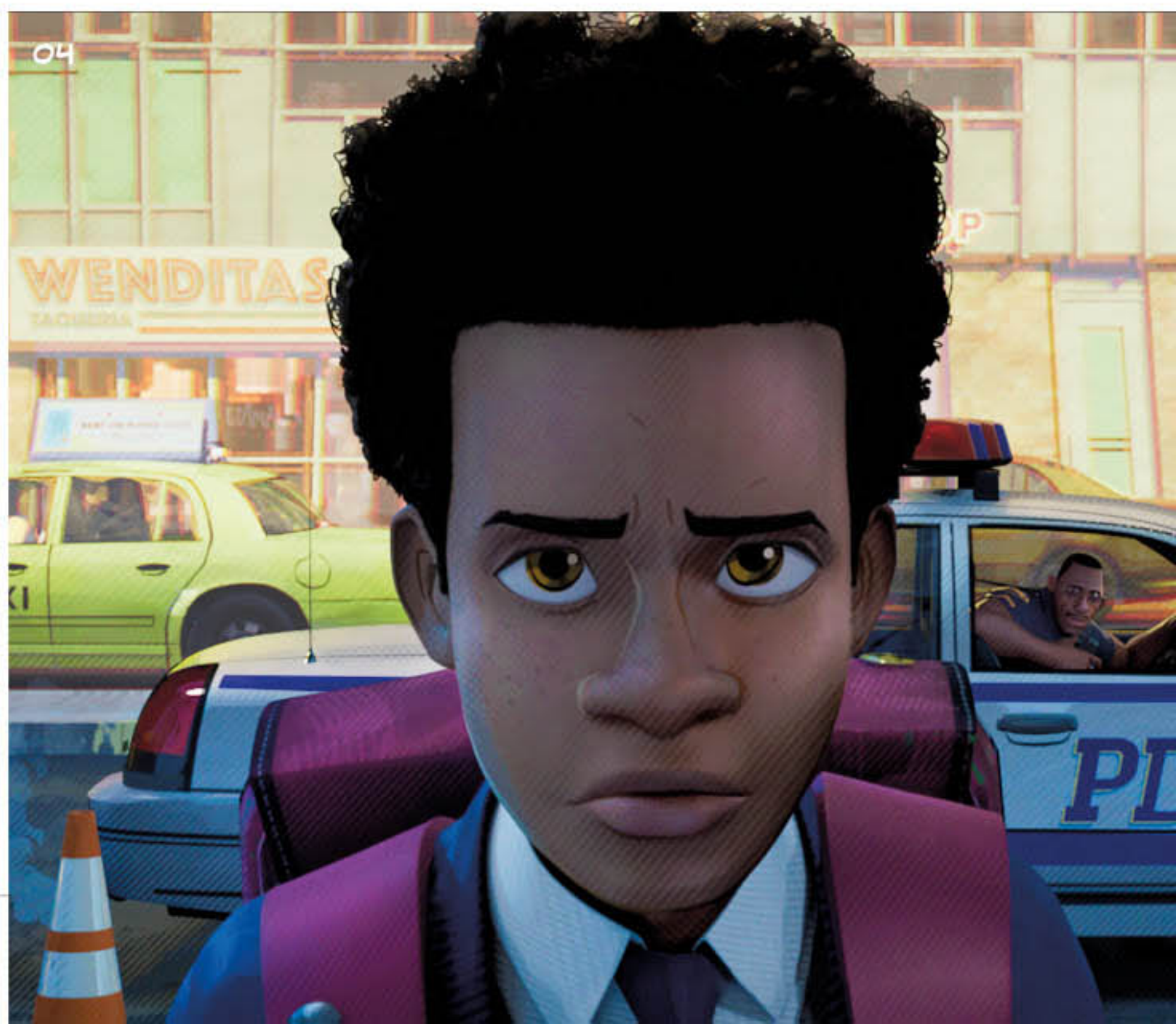
RODNEY ROTHMAN, DIRECTOR: Miles is a very sweet kid who's more "normal" than Peter Parker in a lot of ways. His problems are even a bit more relatable. Miles exists in a universe where a Spider-Man already exists. That idea seemed distinctive and interesting, to the shoes of someone who thinks being a Super Hero seems like such an impossible task.

Another distinction from Peter Parker is the fact that Miles is a little younger. He's trying to figure out who he is and what kind of a person he wants to be. It's a little bit less of a puberty metaphor – although that's there – it's more of an identity metaphor. This is mostly



**"EINSTEIN SAID TIME WAS RELATIVE, RIGHT? MAYBE I'M NOT LATE. MAYBE YOU GUYS ARE EARLY?"
- MILES MORALES**

03



04



**ACTOR SHAMEIK MOORE
(MILES MORALES):**

"The old school Spider-Man fans that love the old animated series back in the day are going to get their Peter Parker/Spider-Man, but we also sauce it up and we bring Miles Morales to the forefront."

reflected in his relationship with his parents and the various mentors he encounters.

JUSTIN K. THOMPSON: Spider Miles is of our time, and that's what I love about him. That's what got me really excited when we started talking about him. It's a perfect time in history with a new wave of characters that are pushing different ethnicities, different genders, and different sexualities. This diversity that we are starting to see in comics and in comic book movies, Miles as Spider-Man was at the forefront of that. It was awesome to give him his own movie. It was cool to make a movie where it wasn't just the typical hero we were used to seeing. For people with different types of backgrounds, I think it's just a cool, aspirational idea!

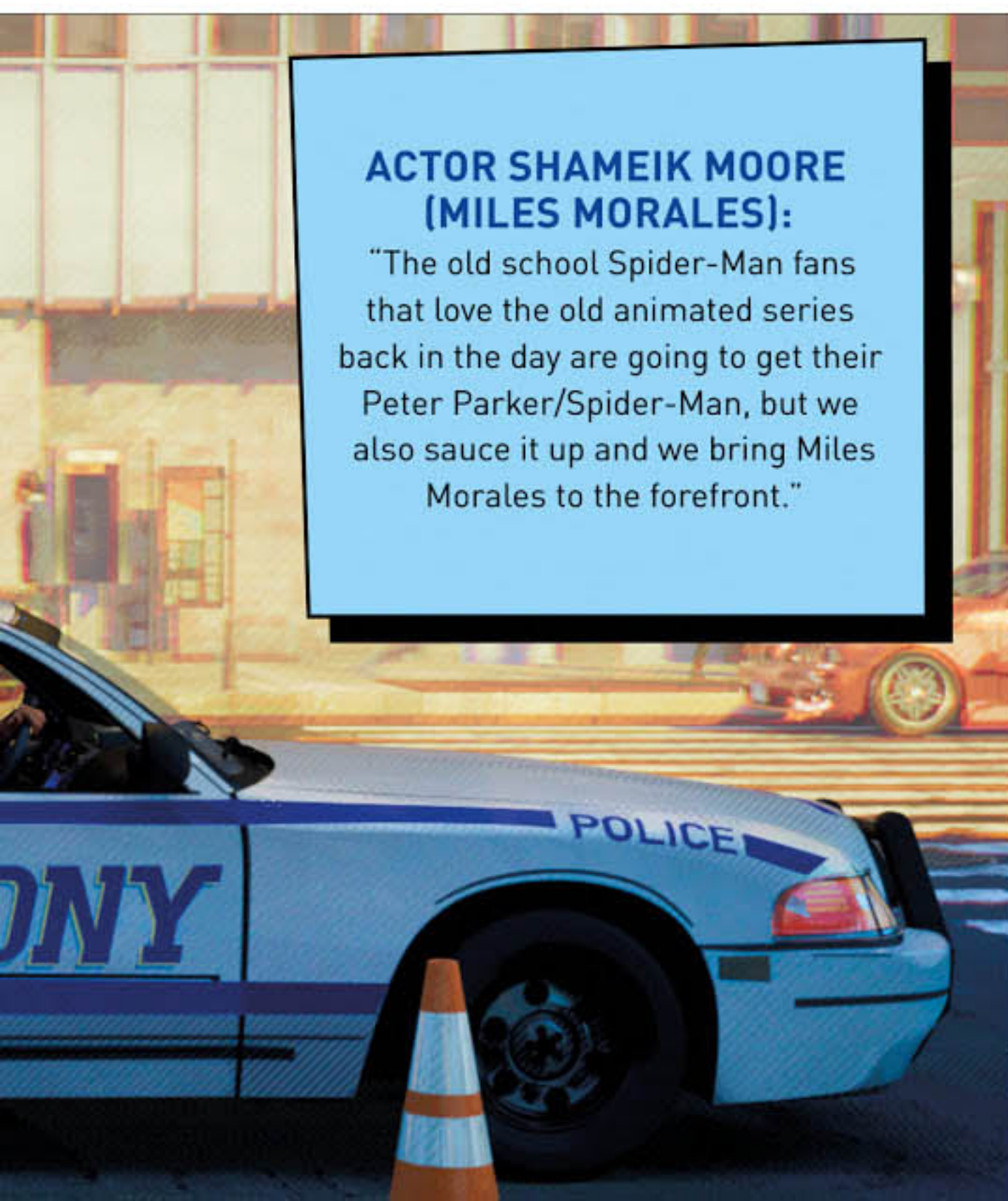
BOB PERSICHETTI, DIRECTOR: In the beginning it was really difficult to find Miles' voice. We had gone through the usual venues and also had done a wide casting call. We always had Shameik Moore in mind and we really liked him. Phil Lord (writer/producer) and Christopher

01. A new Spider-Man watches over New York. (See previous spread)

02. Miles Morales embarks on a strange new adventure.

03. Focusing on Miles Morales offered the filmmakers the license to do something different.

04. Miles suffers the embarrassment of being dropped off at school by his father, a PDNY police officer.





05. Peter B. Parker meets Miles Morales in a less than heroic locale.

06. The teenage hero as voiced by Shameik Moore.

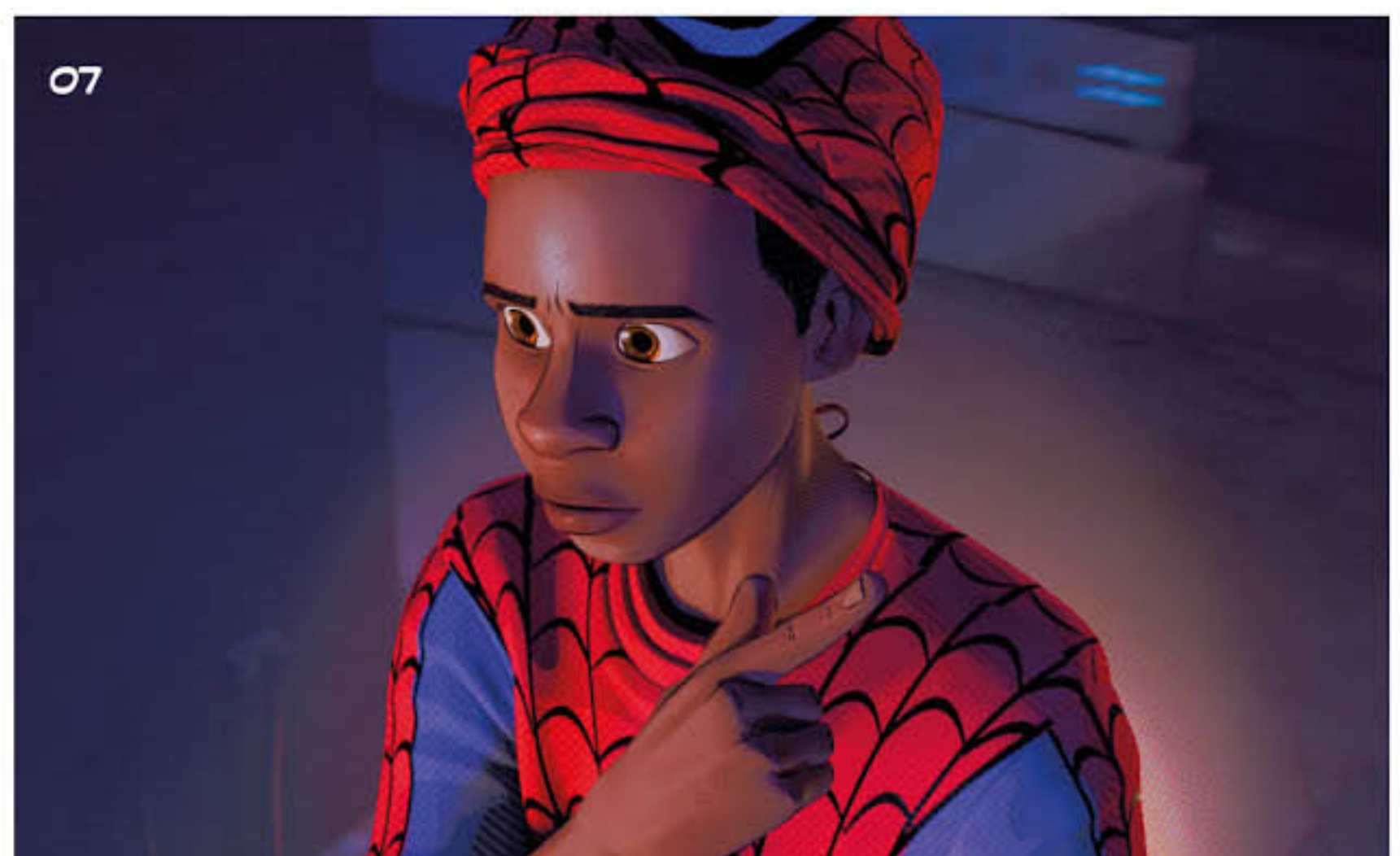
07. Miles dons a makeshift Spider-Man costume.

08. A much-loved character in the comic books, Miles Morales makes his movie debut in *Spider-Man: Into the Spider-Verse*.

Miller (producer) might have had contact with him at one point for another project. Shameik's TV show *The Get Down* had just started on Netflix. He was definitely high on the list and we thought he could be interesting.

Miles in our movie is a teenager and Shameik brought a special and unique quality to the voice work that is just him. It's part of Miles and part of Shameik. His deliveries are idiosyncratic and unexpected and his performance has charm and subtlety with just enough naivety. All of that stuff came together and he literally read a few pages on his phone and sent them to us. He went into some sequences and that's really what got him this movie. Then we did an animation test to his voice to prove that it could both be youthful and unique but that also once he became Spider-Man he could pull that off as well. We did one test, and our animation mixed with his vocal performance made it clear that there was no other choice and we had to have him.

Shameik also told me that years ago when he was filming *Dope*, he wrote that he wanted to be Spider-Man in his sketchbook – it was an "aspirations make things real" sketchbook. So it happened and he's been an absolute joy and he's been such a great part of this. When we hired him he was 21 and now I think he's 23, and in a weird way he has a little bit of history that's kind of similar to Miles in that Miles is in a prep school and Shameik went to an all-boys military school. So there are a lot of parallels that tied into Miles' journey as a character. He found new little wrinkles to Miles that we hadn't discovered, and he's just been great. He's so excited to be Spider-Man. We ask a lot of our performers, so that energy is very important. He's tireless. 🕷️





"EVEN THOUGH
I DIDN'T CHOOSE
IT, I LOVE BEING
SPIDER-MAN,
MOST OF
THE TIME."
- MILES MORALES



ACTOR SHAMEIK MOORE (MILES MORALES):

"I was chosen to play Miles Morales out of however many people. I'm experiencing new things, walking red carpets and I went to San Diego Comic-Con for the first time. I'm more than thankful and bringing the best energy I can to the role. I came to work and enjoy myself – I'm living life!"

MILES MORALES PROFILE

COMIC HISTORY:

Created by Brian Michael Bendis and Sara Pichelli, Miles Morales made his comic debut in 2011's *Ultimate Fallout* #4, part of Marvel Comics' Ultimate line of comics (which have a different continuity to the regular Marvel line).

POWERS:

In the Ultimate Comics, Miles was bitten by a genetically engineered spider and developed a wide range of powers which were mostly similar to Peter Parker's – such as strength, agility, wall-crawling, and a spider-sense. Miles does possess his own unique powers too, including a camouflaging ability and also a venom strike.

After the death of Peter Parker/Spider-Man, Miles takes on the Spider-Man identity, and his life becomes entangled with the friends, family, and enemies of his predecessor, including Aunt May, Gwen Stacy, Venom, and several Super Heroes.

RECENT TIMES:

More recently in the Marvel Comics, the Multiverse was destroyed – including Miles' Ultimate universe and the Earth-616 universe (which is Marvel's main universe). Surviving heroes from the Multiverse, including Miles and many of the Earth-616 heroes, are brought together on a "Battleworld" created by Doctor Doom. At the end of the story, Earth-616 is restored and Miles is sent there where he starts off sharing the Spider-Man identity with Peter Parker. Members of Miles' family who had died are brought back to life and Miles becomes a member of the Avengers and the Champions.





**"I AM IN THE MOMENT, IT'S A TERRIBLE MOMENT!"
- MILES MORALES**

09



11

09. Miles is embarrassed by his dad on being dropped off for school.

10. Miles' own form of spider-sense warns him of impending trouble.

11. An all-new wall-crawler scales new heights of adventure.

"HOW MANY MORE
SPIDER PEOPLE
ARE THERE?"
- MILES MORALES





**ACTOR SHAMEIK MOORE
(MILES MORALES):**

"Miles is from Brooklyn, not from Queens, so that's a difference between Peter and Miles. Also, Miles has different powers to Peter. It's a beautiful story, and the animation is absolutely beautiful. It's one of a kind – the first of its kind, so that by itself is already amazing."



"YOU KNOW, WITH GREAT ABILITY COMES GREAT ACCOUNTABILITY!"

- JEFFERSON DAVIS

FAMILY TIES

MILES' DAD, JEFFERSON, AND HIS UNCLE AARON DON'T SEE EYE TO EYE, BUT BOTH HAVE MILES' BEST INTERESTS AT HEART.

BOB PERSICETTI, DIRECTOR: Miles Morales has a supporting cast of family members including his dad, Jefferson, and Uncle Aron. We had a list of actors that we were looking at using. Brian Tyree Henry was someone we were looking at for both characters because he is so talented. Then we had Mahershala Ali. We had just seen him in *Moonlight* and how he related to the young kid; we saw a lot of parallels. We approached Mahershala about playing the role of

Aaron, never thinking he would actually be interested in doing it. We gave a whole presentation and pitch to him and he said "Yes" there and then. His agent was there and was shocked that he was saying yes on the spot. We decided that Brian Tyree Henry definitely needed to be Miles' dad.

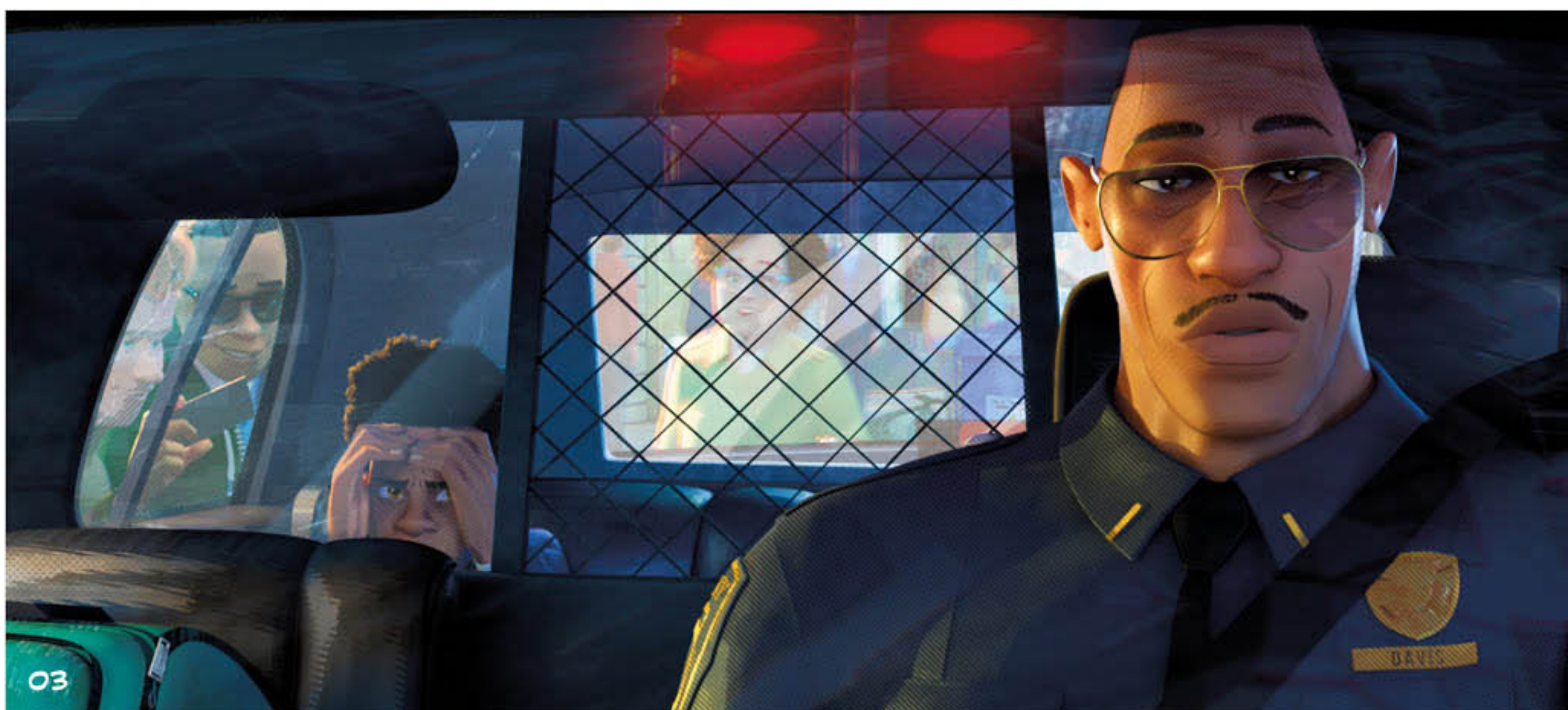
We talked to Mahershala and told him we wanted Brian to play his brother in the movie. Mahershala told us he really loved the idea and that they had the



01



02



03



04

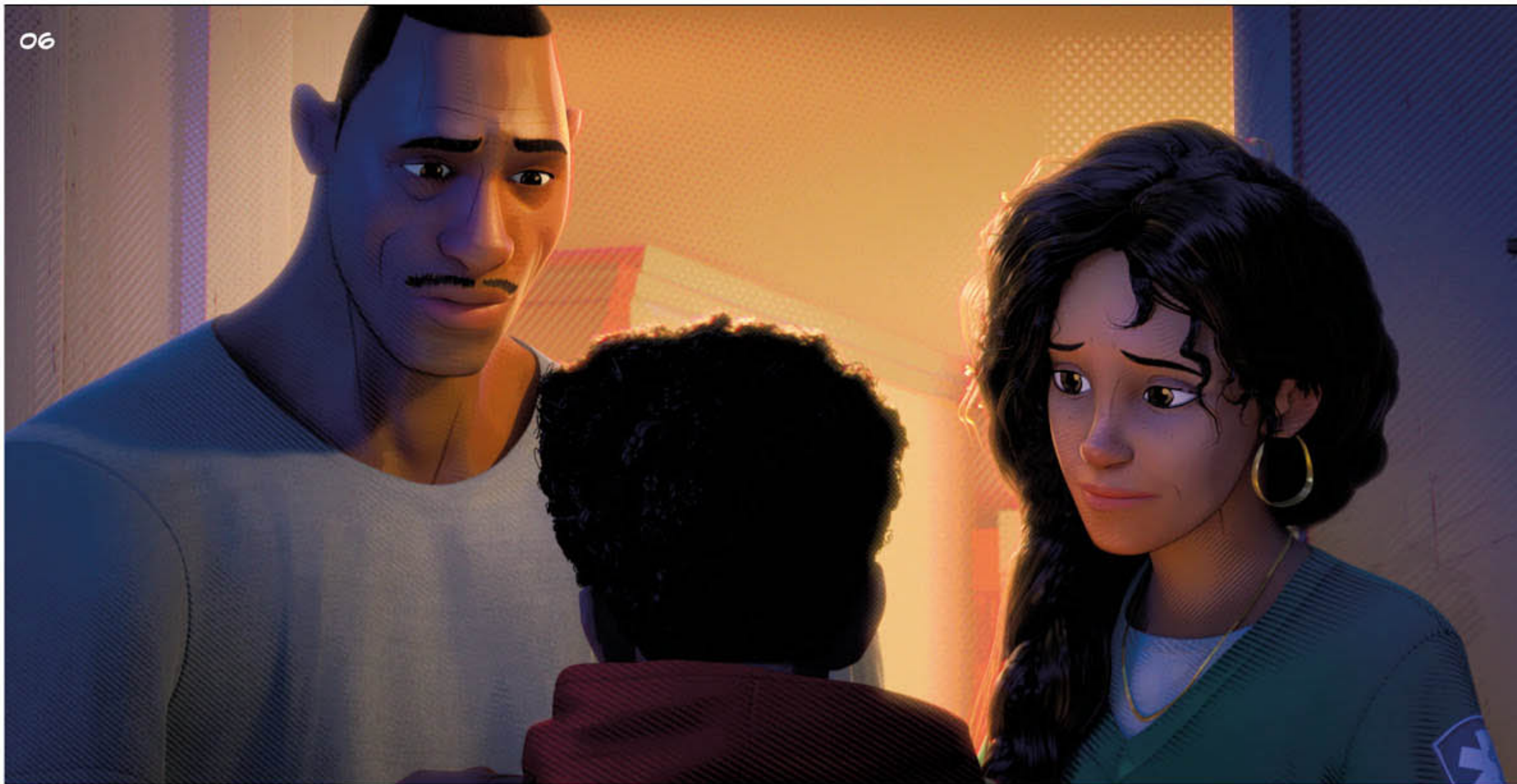
- 01.** Officer Jefferson Davis as voiced by Brian Henry.
- 02.** Jefferson voices his love for all to hear!
- 03.** A reluctant Miles is given a police escort to school.
- 04.** Despite their differences, Jefferson and Miles are close.



05



06



same acting teacher. Mahershala said Brian was a “real actor.” So then the first time we got to record him, it was in the middle of a season of *Atlanta* and Mahershala was right: Brian is a fantastic actor. Mahershala is magic and so talented, and then as we were recording Brian we were just floored at how right he was about Brian’s acting talent. The character of Jefferson is a police officer and a father, and he could easily have been one-dimensional. He could very easily have been a humorless authoritarian with very little warmth. In our version of the script we were always fighting against Jefferson being too harsh, and trying to figure out how to get the warmth and the empathy of being a father in there while at the same

time showing his concern for his son going down the wrong path.

Then we recorded Brian, and his voice quality and his ability to really lighten up heavy lines made him the catalyst for the father and son relationship to become what it became.

In Miles’ origin story, that father and son relationship is a big part of that story. In our original script it was there, but it was balanced with his relationship with Peter and with his roommate Ganke and the other pseudo-mentors he meets. As soon as we had recorded Brian we knew we could lean into that relationship more and it would carry the whole movie. 🕷️



**"YO I CANNOT
HAVE A NEPHEW
OF MINE ON THE
STREETS WITH
NO GAME."
- AARON DAVIS**

05. Uncle Aaron.
Production art
by Shiyoon Kim.

06. Jefferson
and his wife, Rio,
have a family talk
with their son.

07. Streetwise
uncle Aaron.
Design by Shiyoon
Kim, model by
Omar Smith, paint
by Yashar Kassai.

08. Production
art showcasing
Aaron Davis.
Production art
by Shiyoon Kim.







BRING ON THE GOOD GUYS

Spider-Man: Into the Spider-Verse brings a variety of heroes to the big screen, some for the very first time.

Peter Ramsey, Director, on the heroes of *Spider-Man: Into the Spider-Verse*...

I don't think there was a specific mandate as to who we should include, but making a movie about the Spider-Verse and all of the characters you can encounter is part of the fun. I wasn't privy to all of those really early decisions, but having said that, Spider-Gwen is super popular. Spider-Man Noir has been very popular. Spider-Ham is a little more obscure, but we wanted to see if we could get away with including such a wild character if we could. As for the actual Spider-Verse characters, I think it was just taking the most visible ones and then using them to flesh out this whole idea of the different universes. Obviously, the main story of Miles Morales and the thrust of what's in the movie is very faithful to what is in the comics. The relationship between him and his parents and his uncle is very important, along with the idea that he meets Peter Parker from another universe and they strike up a relationship. That story exists in the original comics in "Spider-Men." There are some things that we had to change for the movie version of the story for various reasons. But we tried to be faithful to the story of Miles as it was in the original Ultimate comic series where he first appeared.





SPIDER-MAN

A WEB-SLINGING HERO IN ONE WORLD,
A HERO IN NEED OF A BOOST IN ANOTHER,
PETER B. PARKER EMBARKS ON A JOURNEY
TO INSPIRE.

**"I BROKE MY BACK,
A DRONE FLEW INTO
MY FACE, I BURIED
AUNT MAY, MY WIFE
AND I SPLIT UP. BUT
I HANDLED IT LIKE
A CHAMPION."
- PETER B. PARKER**

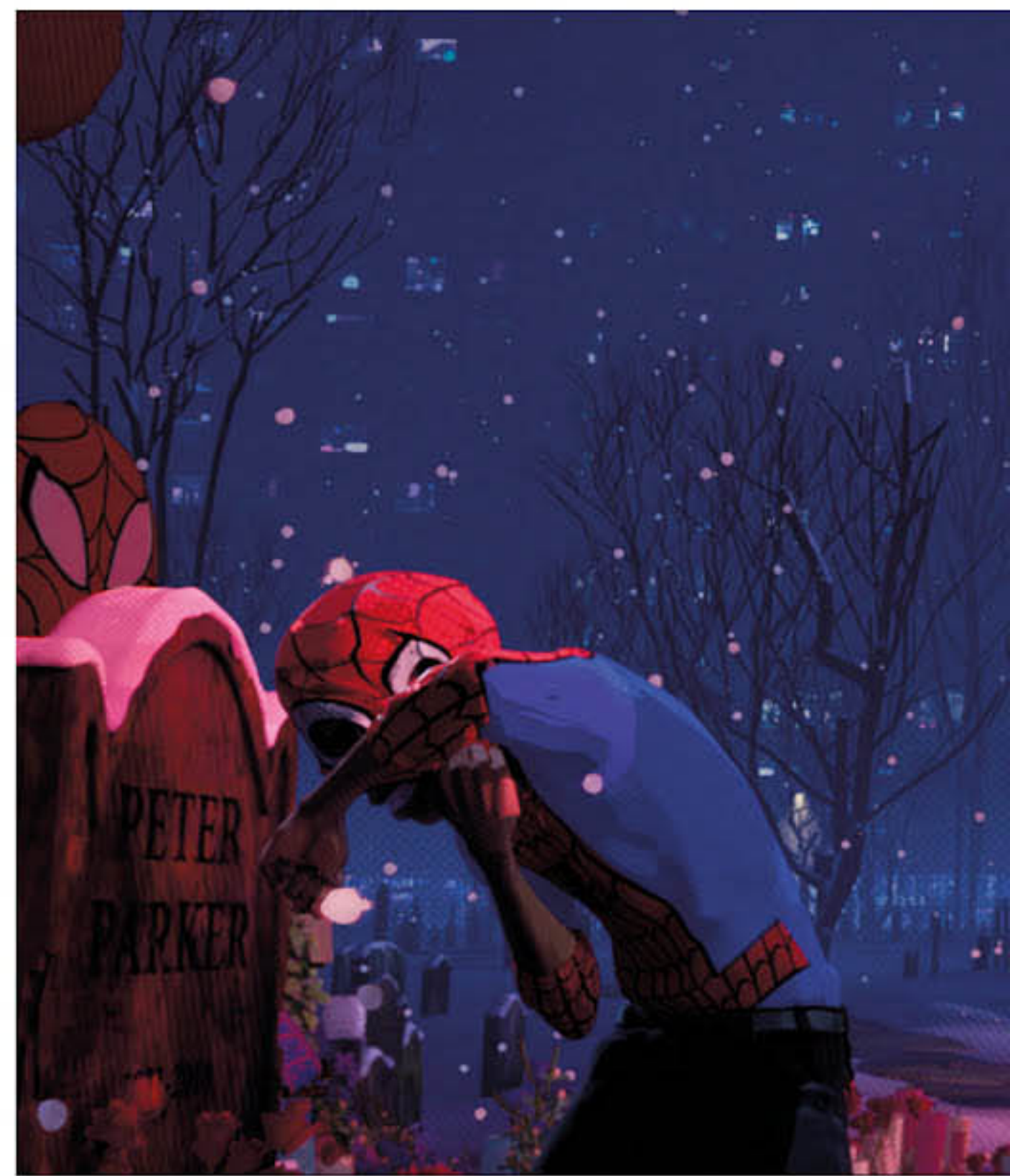
01. Spider-Man adopts a typically heroic pose. (See previous spread)

02. Miles meets a reluctant mentor.

03. The Prowler has Spidey in his sights.

04. Miles has a strange encounter at Peter Parker's grave.

05. Peter's spider-sense tingles as a tense situation arises.





02

JUSTIN K. THOMPSON, PRODUCTION DESIGNER:

Spider-Man is great! He's one of the best characters ever created. Stan Lee and Steve Ditko created a character that is so relatable and timeless. There have always been bullies and people that are stronger and faster than you, but the idea of Spider-Man is that the character who is not supposed to be the hero becomes the hero.

BOB PERSICHETTI, DIRECTOR:

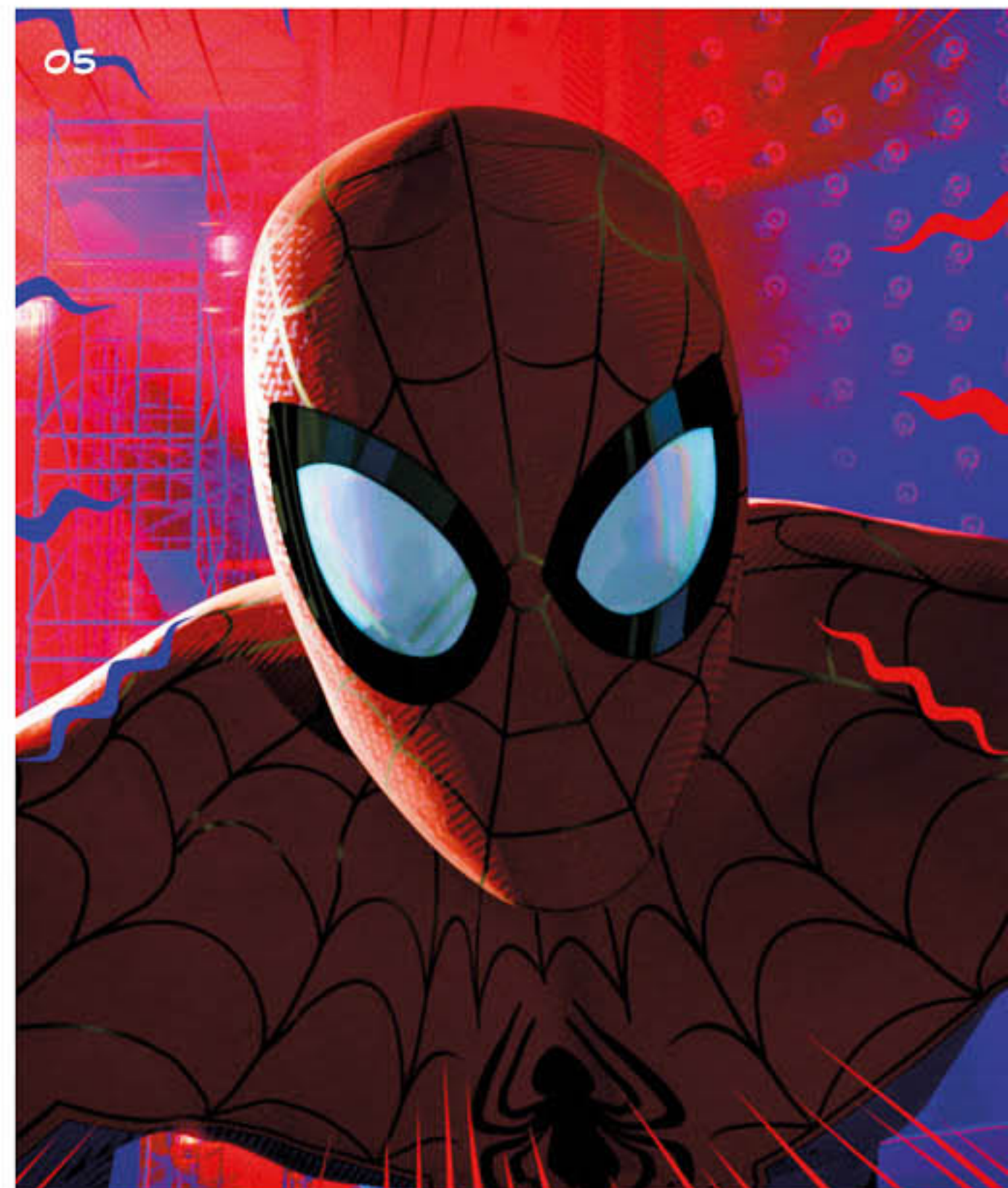
Jake Johnson plays Peter B. Parker in our movie. Phil [Lord] had worked with him a little bit before, so in the first draft of the script, the voice being written for Peter was clearly Jake's. He was the first person to commit to the project. It's funny because I knew him from the TV show *New Girl*, but I didn't realize he has such a giant fan base. We were at Comic Con and fans were yelling for him and snapping photos with him.

Jake's a great performer and a great comedian. He knows how to wring out every ounce of charm and comedy from a line and he can improvise too. He really brought that skill to our recording sessions.

That's how we work as directors: we ask a lot of the actors as we're recording the dialogue. Jake's voice is gravelly and has a Bob Dylan-esque quality to his voice. We did a test of Jake's voice with our Peter Parker animation and put him and Miles together in a scene. Interestingly enough, that test became part of our first teaser. It was really what sold our bigger producers and Sony on the generational gap between Miles and Peter and the way they interact. They can both jab at each other and are smart enough to stand up to each other's quips, but they have enough charm and warmth in their voices to make it feel like a great relationship. 🕷️



04



05



**ACTOR JAKE JOHNSON
(PETER B. PARKER):**

"You make these movies and you're in a little vacuum. We're recording it and they're animating it. I'm excited to see how people will react to it. I think this movie is really exciting and I'm really proud to be part of it."

06. Spidey gets airborne as he web-slings through the city.

07. Peter traverses the multiverse.

08. Miles and Peter swing by a snowman.

09. A hero is uncovered as a different side of Peter Parker is revealed.

**"THE ONLY THING
BETWEEN THE CITY AND
OBLIVION IS SPIDER-
MAN AND I'M THE ONLY
SPIDER-MAN THERE IS."
- SPIDER-MAN**



06

07





PETER PARKER PROFILE

Having been bitten by a radioactive spider, Peter Parker developed super human powers, including super strength, speed and agility, the ability to cling to walls or 'wall-crawl', and a sixth sense known as his 'spider-sense' which alerts him to any immediate danger. He sewed his own costume to hide his identity and, having genius level intellect, invented his own web shooters, allowing him to swing through the city.

Peter Parker was first introduced to comic book readers in *Amazing Fantasy* #15. Created by Stan Lee and Steve Ditko in 1962, the character's popularity soon saw him star in his own series: *The Amazing Spider-Man* in 1963, along with numerous spin-offs and concurrent titles.



10

**"I DON'T THINK MY ATOMS ARE REAL JAZZED ABOUT BEING IN THE WRONG DIMENSION."
- PETER B. PARKER**

**ACTOR JAKE JOHNSON
(PETER B. PARKER):**

"I think the beauty of the Spider-Verse is that, for the older Spider-Man fans, Peter Parker can be seen in a fun new way. The new audience get to meet Miles Morales' Spider-Man which adds a whole new dimension. I think the relationship between Peter and Miles is really special in this movie and really fun to watch - they're a very unlikely pair of great friends."

11



10. The out of shape Peter B. Parker in action as Spider-Man. Production art by Jesús Alonso Iglesias.

11. Peter B. Parker is one of the two Parkers who we meet in the film. Production art by Jesús Alonso Iglesias.

12. Peter, Gwen, and Miles share a spider-sense tingling moment!





W



SPIDER-GWEN

THE VICTIM OF A BITE FROM A RADIOACTIVE SPIDER, SPIDER-GWEN IS A SUPER HEROINE FROM ANOTHER UNIVERSE.





02



01. Spider-Gwen on the streets of New York. (See previous spread)

02. Gwen's costume is replicated from the comic book. Design by Shiyoon Kim, model by Omar Smith, paint by Naveen Selvanathan.

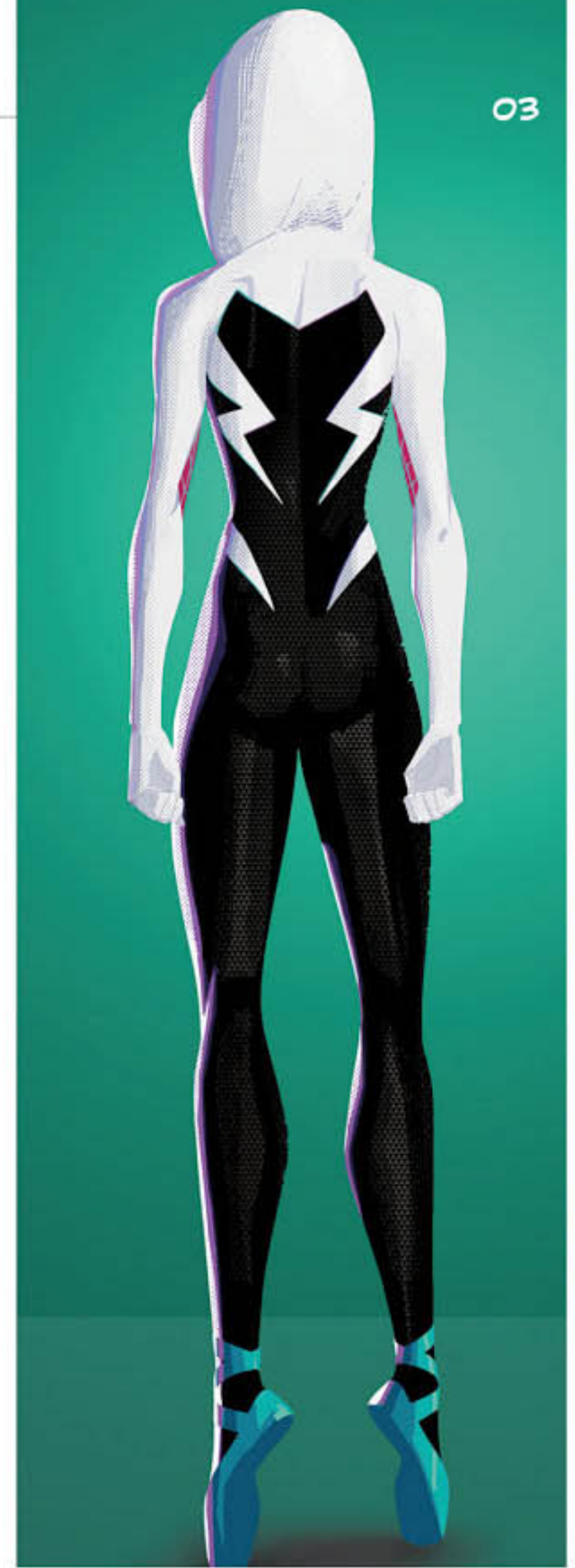
03. A rear view of the costume, including her trademark ballet shoes. Design by Shiyoon Kim, model by Omar Smith, paint by Naveen Selvanathan.

04. A detailed look at Gwen's school uniform. Design by Shiyoon Kim, model by Omar Smith, paint by Naveen Selvanathan.

05. Gwen rocks out as she engages in her favorite pastime.

06. Gwen Stacy balances her time between being a student and a Super Heroine.

03



04





05



06

**"ONE DAY THIS WEIRD
THING HAPPENED. AND
I MEAN REALLY WEIRD!"
-GWEN STACY**

JUSTIN K. THOMPSON, PRODUCTION DESIGNER: I was adamant that Gwen had to reflect the Robbi Rodriguez art style from the comic and be white and black in a world full of color. When you see Gwen's world, it's a different universe. Spider-Man Noir absorbs light, but Gwen always rejects it somewhat because of the brightness of her costume. I wanted her to be the most capable of all of the Spider-People. There's a power and sophistication and poise in her.

DEAN GORDON, ART DIRECTOR: Gwen is like a ghost when she's in her costume. She does react to light, but much less so than other characters do. She maintains an almost white silhouette with black accents.

BOB PERSICHETTI, DIRECTOR: Hailee Steinfeld, who plays Gwen, is a huge pop star. I was unaware (laughs). At the first voiceover session I said something ridiculous like, "So you're making music too?..." needless to say the rest of the room was horrified but she just smiled kindly. To me she was still the actress that got nominated for an Academy Award at 13, and thankfully so, any kind of direction and she just shifted gears with laser focus. She's got such intelligence supporting her talent. 🕷️



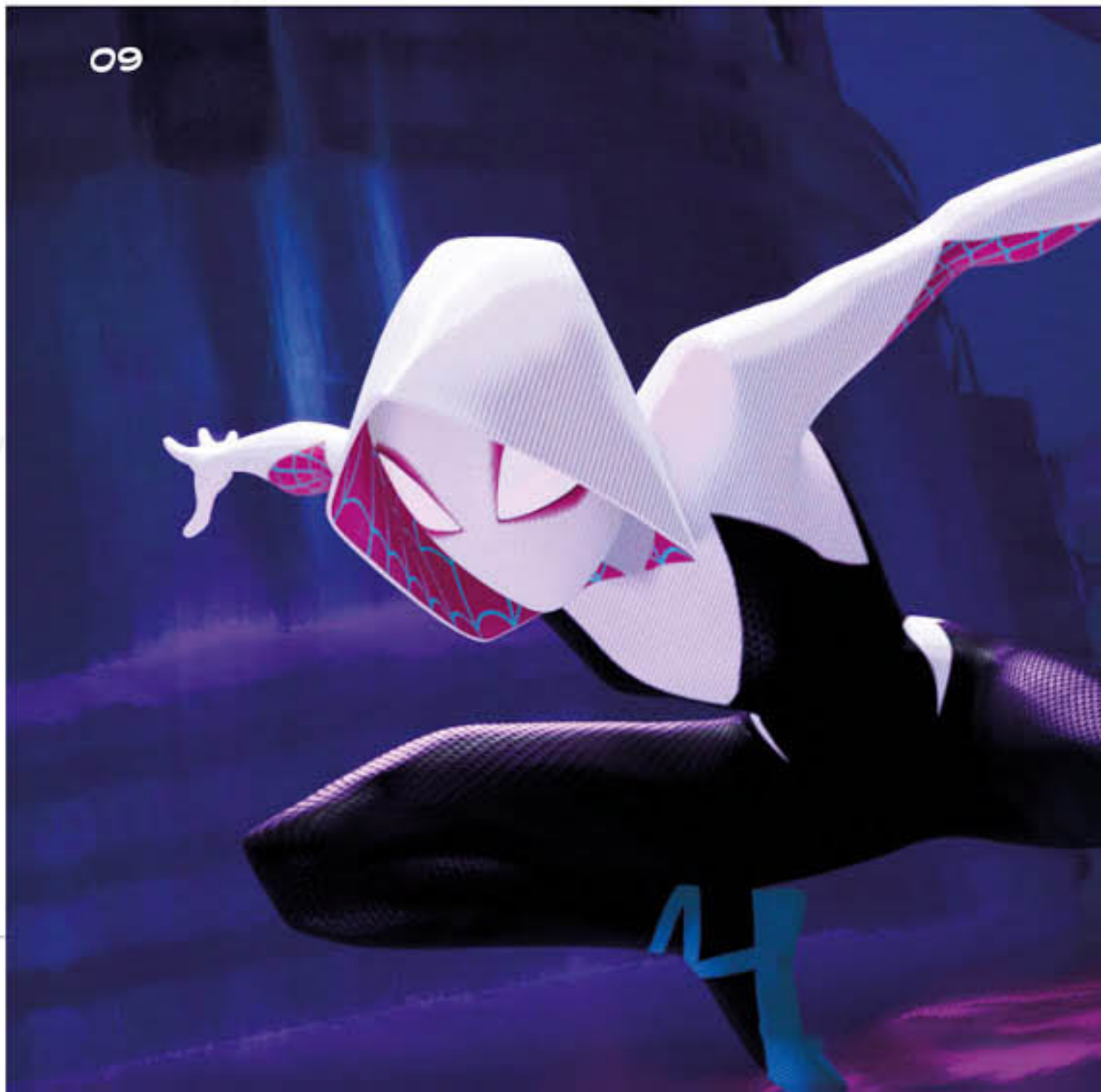
SPIDER-GWEN PROFILE

Hailing from an alternative Earth, Spider-Gwen is the result of what happened when Gwen Stacy was bitten by a radioactive spider instead of Peter Parker. In the comics, she took on the mantle of Spider-Woman, is colloquially (and more popularly) known as Spider-Gwen. She has the same powers as Peter Parker, including the proportionate strength and agility of a spider, sticking to walls, and spider-sense. She also has strong detective and analytical skills.

Spider-Gwen made her first appearance in *Edge of Spider-Verse #2*, part Spider-Man's Spider-Verse storyline 'Spider-Verse'. She was created by Jason Latour and Robbi Rodriguez.



**"CAN YOU SWING AND FLIP WITH THE GRACE OF A TRAINED DANCER?"
- GWEN STACY**





07. Spider-Gwen in action.

08. Spider-Gwen is true to Robbi Rodriguez's original artwork.

09. The Super Heroine en pointe!

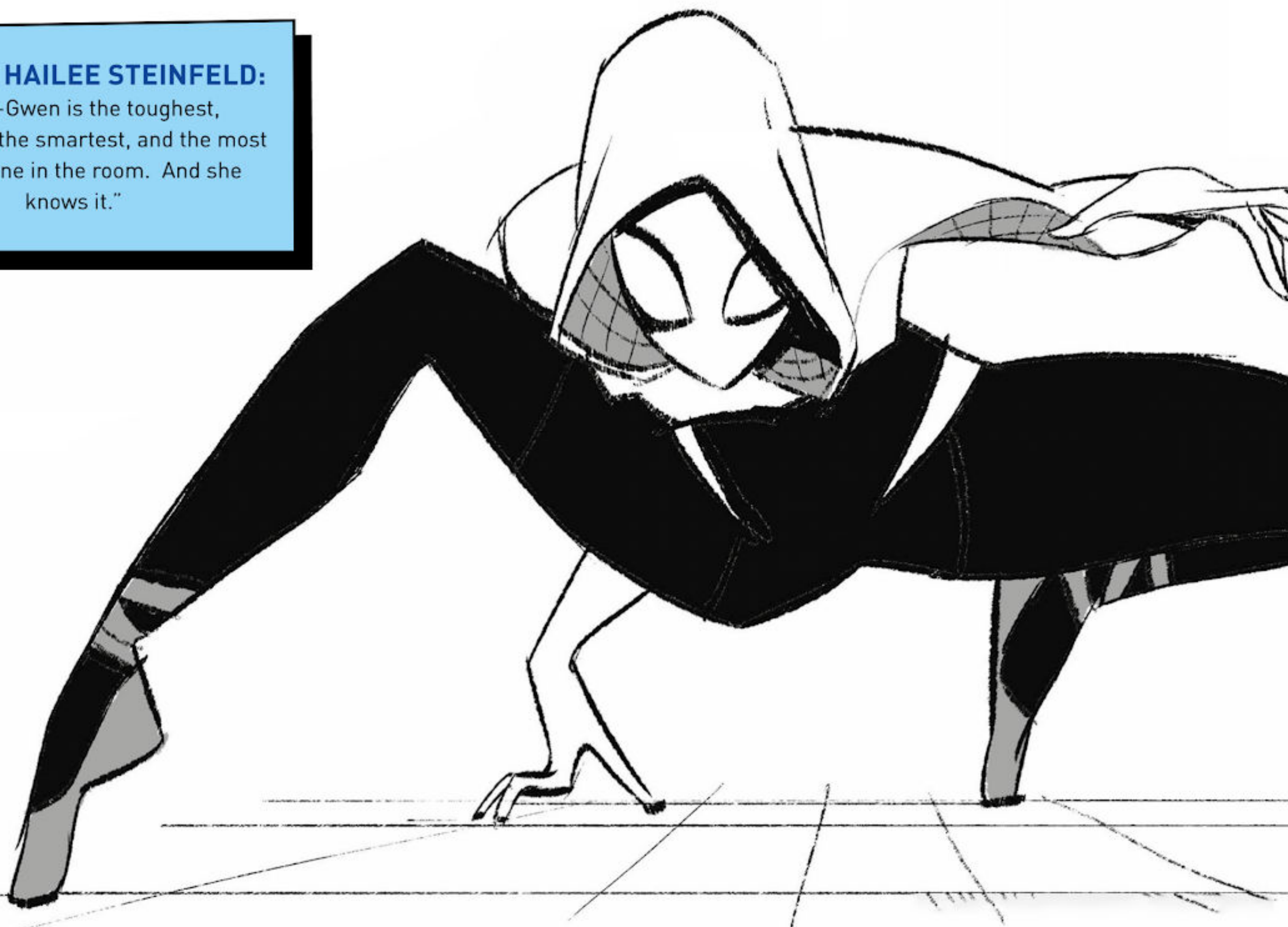
10. A closer look at Gwen's stylish hair. Production art by Naveen Selvanathan.



10



ACTRESS HAILEE STEINFELD:
"Spider-Gwen is the toughest, the coolest, the smartest, and the most capable one in the room. And she knows it."





"IF YOU
EVER FIND
YOURSELF
TUMBLING
THROUGH THE
DIMENSIONAL
ABYSS, LOOK
ME UP."
- GWEN
STACY



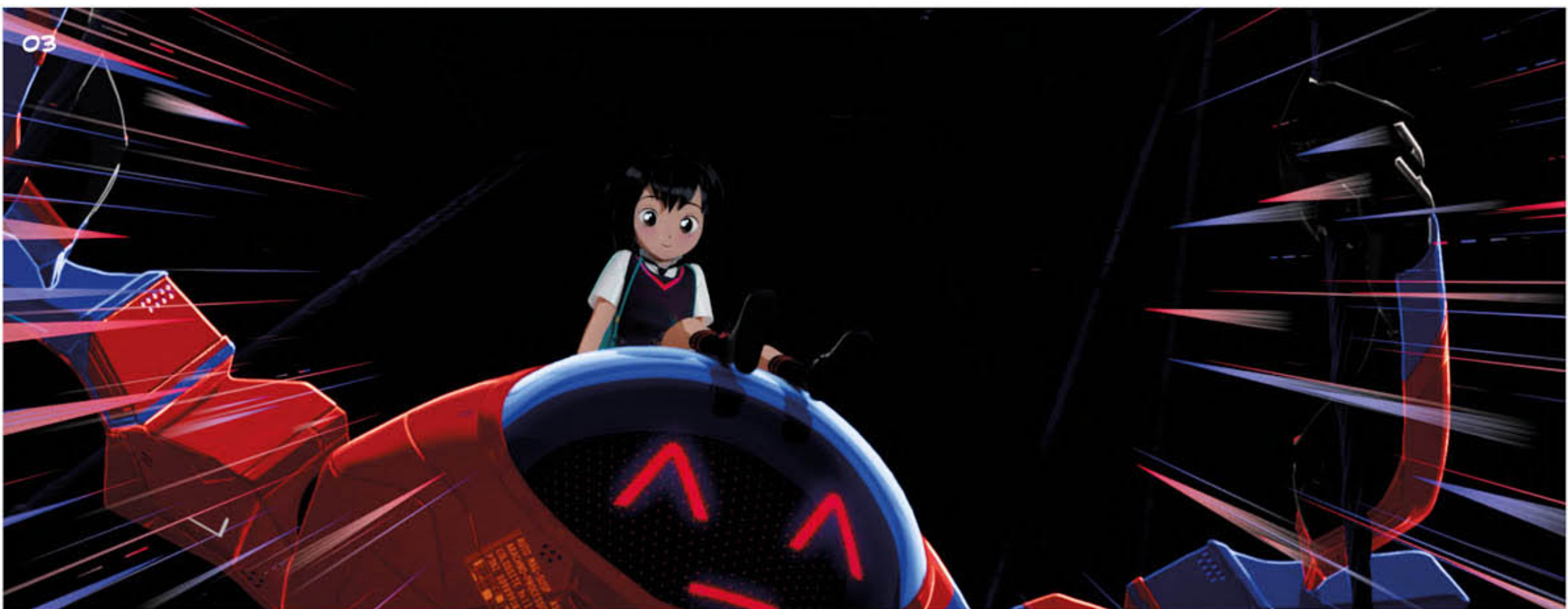
PENI PARKER AND SP//dr

DISCOVER HOW JAPANESE ANIME
INFLUENCED THE DESIGN OF PENI PARKER,
A GIRL FROM THE FUTURE WHO IS AIDED
BY A ROBOTIC SUIT COMMANDED BY
A GENETICALLY ENHANCED SPIDER!





AUTO. INC-SUSP. AST. SUIT. No. 11
ADAPTING PROC. SSOR. (neg.) C0001100
CPU. 00000001. 0510. 4 / 01X. 04



"I AM FROM NEW YORK IN THE YEAR 3145. I HAVE A PSYCHIC LINK WITH A SPIDER THAT LIVES INSIDE MY ROBOT. OBVIOUSLY."

01. Peni Parker and SP//dr take a break from heroics. (See previous spread)

02. Peni, a girl from the far future. Production art by Paul Lasaine.

03. Peni and SP//dr, a symbiotic team. Production art by Paul Lasaine.

04. The design style of Peni and is inspired by Japanese anime. Production art by Shiyoon Kim.

JOSH BEVERIDGE, SENIOR ANIMATION SUPERVISOR: Peni has become one of my favorite characters because she is so completely different from anything I've ever animated before. She's heavily influenced by anime. I wanted to make her feel like she's from an anime world. However that in and of itself is a whole genre and doesn't mean any one thing. Just like in comic books, there's no such thing as one comic book style. There's a pretty wide gamut of styles and influences being used in this film. There's no one specific comic book we were looking at. We had our favorite types of anime

that we used as influences for Peni. More often than not that meant very limited animation. We wanted her to feel slightly less fleshed out than other characters, unless she's doing some sweet action, and then she is so much more than everyone else on screen. Then we had to tone shift her in a different way when she's sharing something sincere and heartfelt. But conversely the animation can't be too limited or you might not notice the acting. That's a tightrope walk, but I'm pretty happy where we've landed with her. She's pretty rad! 🕷️



A



B



C



D



E



F



G



H



I



J



K



L



M



N



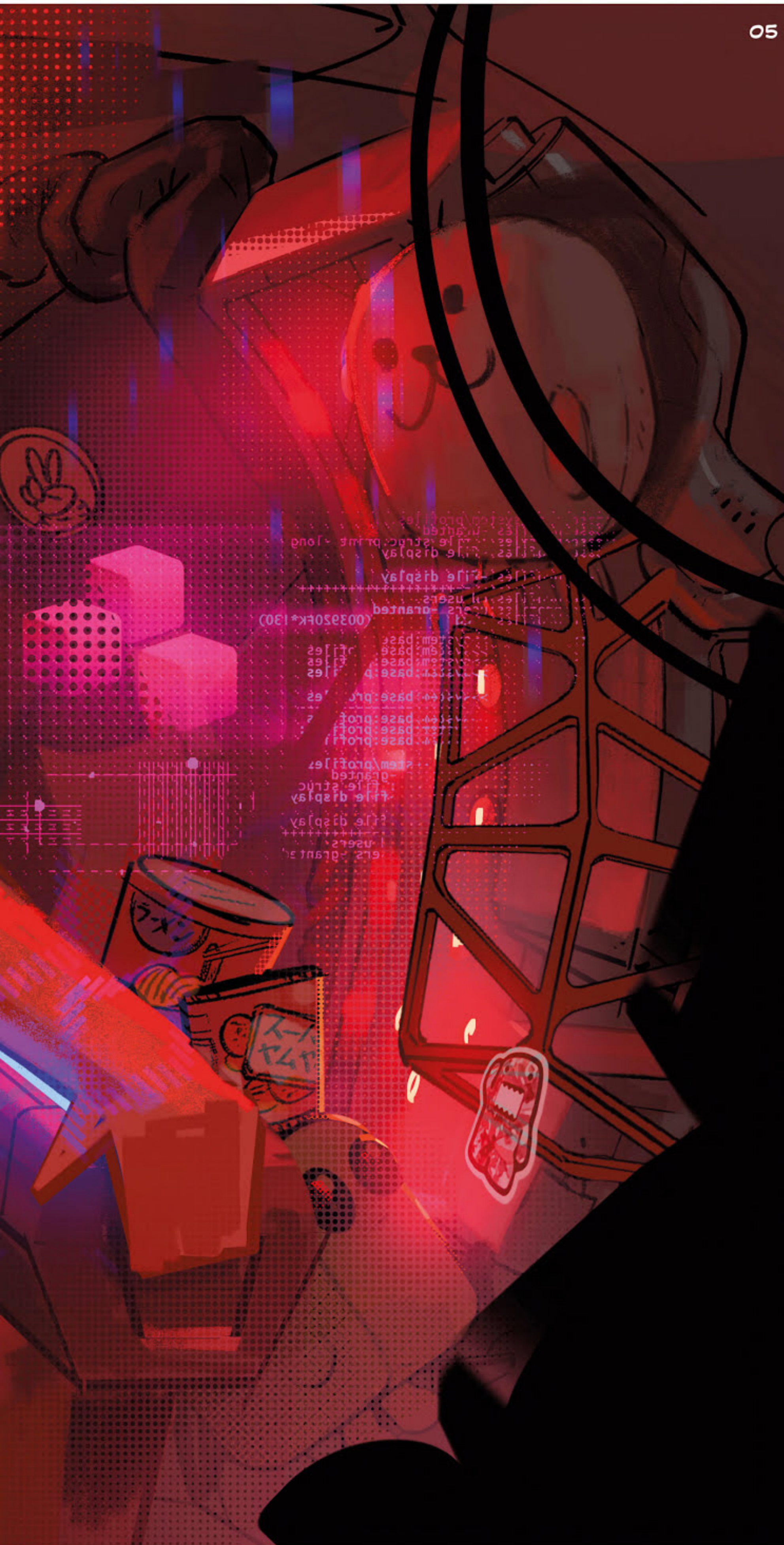
O



05. Peni takes command of SP//dr. Production art by Yashar Kassai.



05



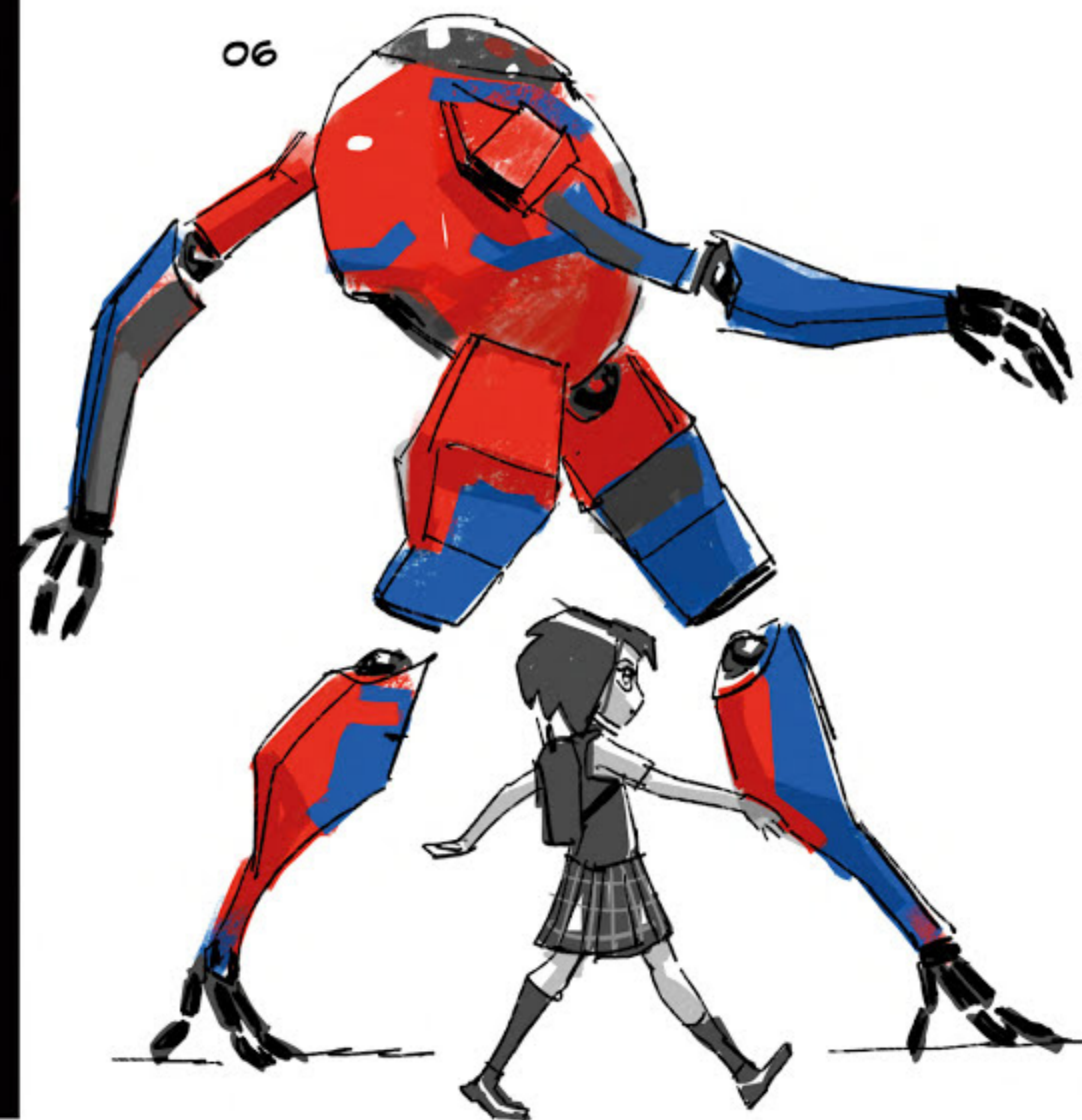
PENI PARKER AND SP//DR PROFILE

In the comics, Peni's father piloted the SP//dr suit until he was killed in action. Due to the genetic requirements to become SP//dr, Peni was the only worthy candidate.

Her Uncle Ben and Aunt May, scientists who developed the suit, introduced her to the radioactive spider that needed to bite her to give her the powers to use the suit. The suit itself has most of the same powers as Spider-Man, such as web-shooting and incredible agility, plus the strength of a robotic exoskeleton. Peni also has a psychic link with the spider that bit her, allowing the spider to take control of her mind if her will is ever compromised.

Created by Gerard Way and Jake Wyatt, Peni Parker and her robot persona SP//dr first appeared in *Edge of Spider-Verse* #5.

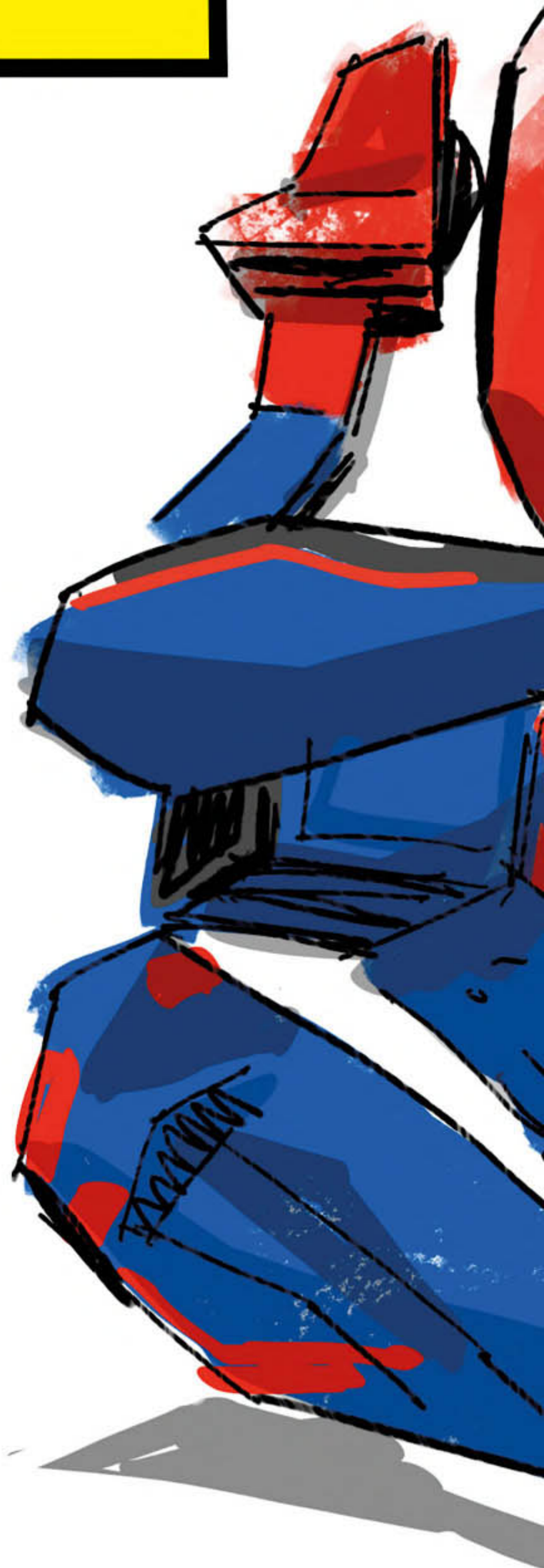
06



06. Peni and SP//dr on the march! Production art by Jesús Alonso Iglesias

"CAN YOU WIRE A MAINFRAME WHILE BEING SHOT AT?"
- PENI PARKER

07





02

JUSTIN K. THOMPSON, PRODUCTION DESIGNER: As a fan, I was so thrilled getting to include Spider-Ham in the film. He's such a pure fan-favorite character. Making movies is hard work - no movie is easy - but on my darkest days all I need to do is see Spider-Ham, and I'm ready to go again! He is such a fun cartoon character vs. the gritty realism of Spider-Man Noir. The way they play off of each other feeds into their characters. It's not just an excuse to do a different style, Spider-Ham is a funny character who contrasts with a guy who has a gun and is a killer. You can have them side-by-side and, just by standing together, they are a visual pun.

JOSH BEVERIDGE, SENIOR ANIMATION DIRECTOR: Spider-Ham is fantastic. We wanted him to feel like classic 2D animation like some of the projects we've done here at Sony Pictures Imageworks in the past. A lot of folks on the animation team have worked on movies like *Hotel Transylvania* and *Cloudy With a Chance of Meatballs*. Spider-Ham is more in that vein of thinking, but we wanted to go even flatter and more exaggerated. He can do anything you can do in a classic 2D cartoon from yesteryear.

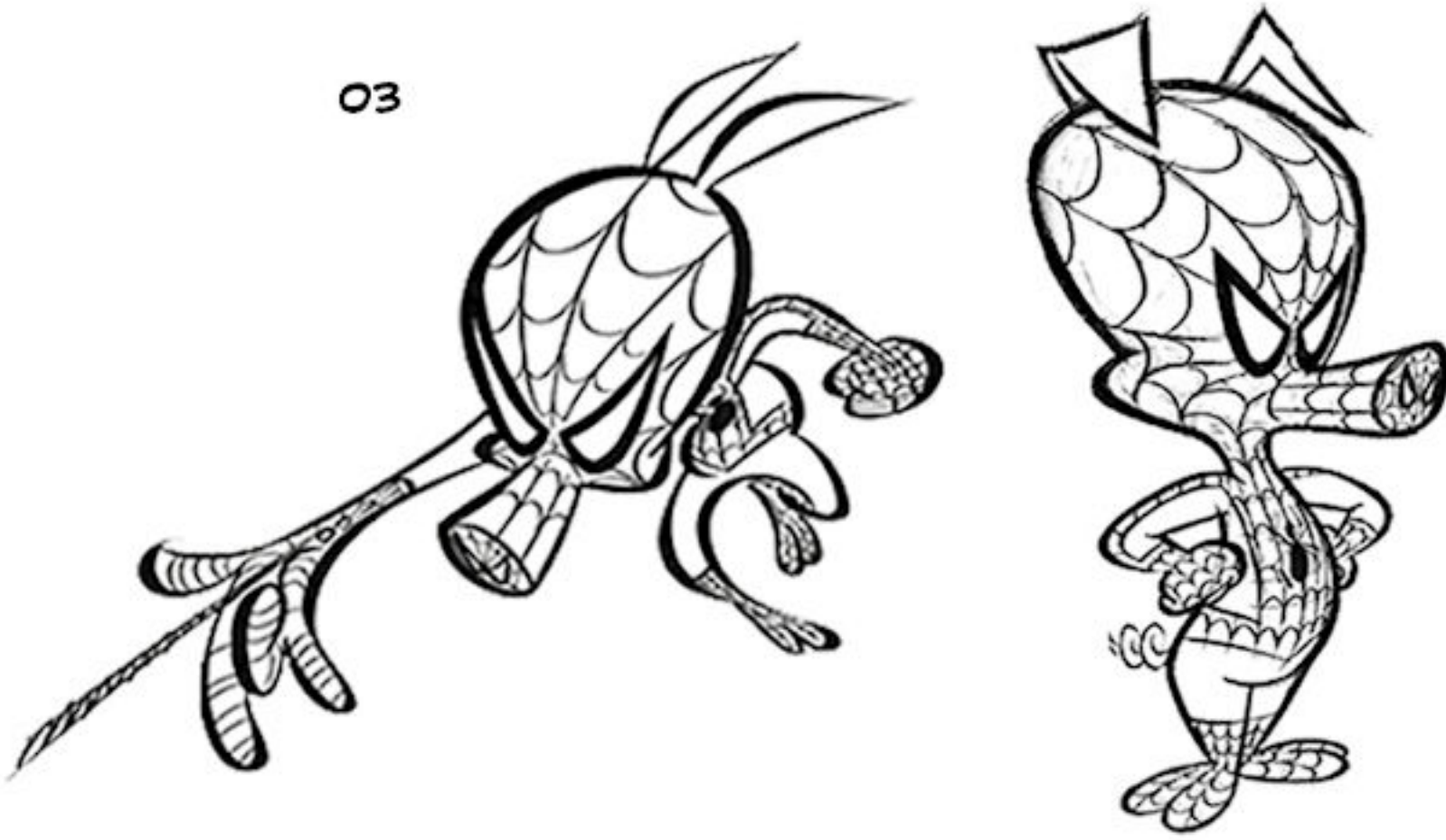
DEAN GORDON, ART DIRECTOR: Spider-Ham is from a cartoon universe. In Miles' universe his form accepts light but doesn't get as fully rounded and 3 dimensional as the people who live there. He looks flatter than other characters. In almost all lighting situations he has a strong white rimlight. Ham's world look has the look of an old 2 dimensional animated cartoon. 🕸

"I JUST WASHED MY
HANDS, THAT'S WHY
THEY'RE WET. NO
OTHER REASON."
- SPIDER-HAM





03



SPIDER-HAM PROFILE

Peter Porker, also known as Spider-Ham, is a version of Spider-Man from Larval Earth, an anthropomorphic universe. In his original series, Peter was a spider who was bitten by May Porker, an anthropomorphic pig scientist who was experimenting with an atomic hairdryer. This transformed Peter into Spider-Ham! Spider-Ham has all the same powers as Peter Parker.

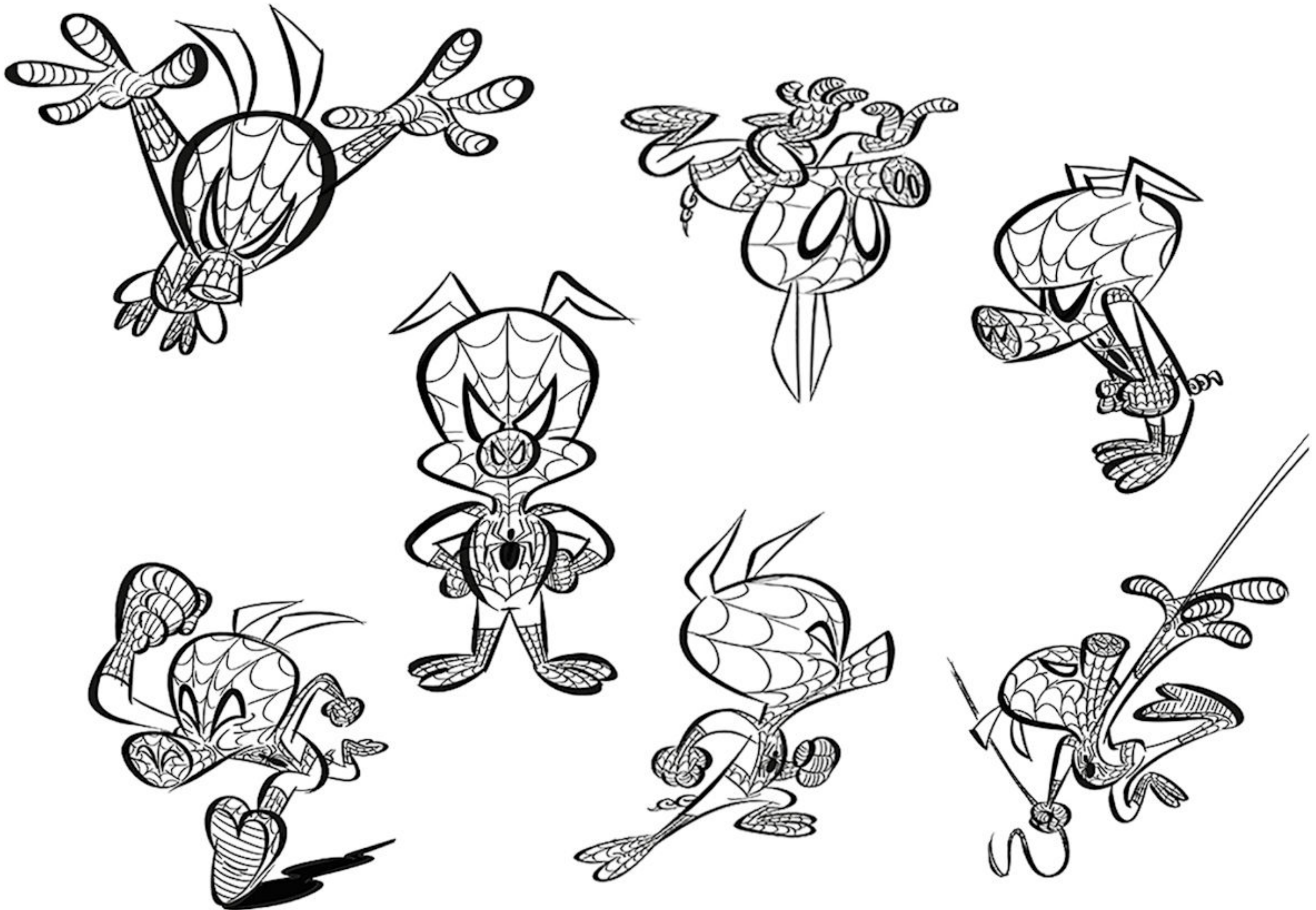
Created by Tom DeFalco and Mark Armstrong, Spider-Ham first appeared in a humorous one-shot parody comic book titled *Marvel Tails Starring Peter Porker, The Spectacular Spider-Ham #1* together with Captain Americat, Hulk Bunny, and Goose Rider. Spider-Ham later starred in his own his own ongoing title, *Peter Porker, The Spectacular Spider-Ham*.

01. The heroic Spider-Ham.

02. Finally, Spider-Ham makes his hotly-anticipated movie debut.

03. Spider-Ham in action! Production art by Craig Kellman.

"UNCLE FRANK FURTER WAS ELECTROCUTED. IT SMELLED SO GOOD..."
- SPIDER-HAM







BRING ON THE BAD GUYS

Spider-Man: Into the Spider-Verse brings some of Marvel's biggest villains to the big screen – showing them in a very different, fresh, and deadly light.

Peter Ramsey, Director, on the villains of *Spider-Man: Into the Spider-Verse*...

"By the time I joined the team, Phil [Lord] had already written a couple of drafts of the script and the bad guys that we were going to use had pretty much been decided on – so there wasn't too much shuffling around of which characters were going to be where. It was more a question of taking some of Spider-Man's best known villains and seeing what happens when you have the opportunity to visualize them in a completely different universe.

"Some of the villains are really different in *Spider-Man: Into the Spider-Verse*, and some of them are pretty close to what is in the comics. We had the chance to use Scorpion, for example, but had to think about how we could change him and what fun we can have doing that. We wanted a version of the characters in Miles' universe that was all-new. Another example is the Green Goblin who is really different in Miles' universe than he is in the regular Marvel Universe. That was another example of where we could really take the ball and run with it.

The great thing about the bad guys is we are able to get so extreme with them. The Kingpin has had other depictions on film that have been very good. *Daredevil* on Netflix with Vincent D'Onofrio is a pretty great representation of the character as he existed in the 1980s or 1990s. The Kingpin is kind of a risky character. He's so abstract, and we're pushing the limits of what you can get away with for an animated character on a screen set against a semi-realistic world. He's a pretty extreme example of the kind of stylization that our company has been embracing."





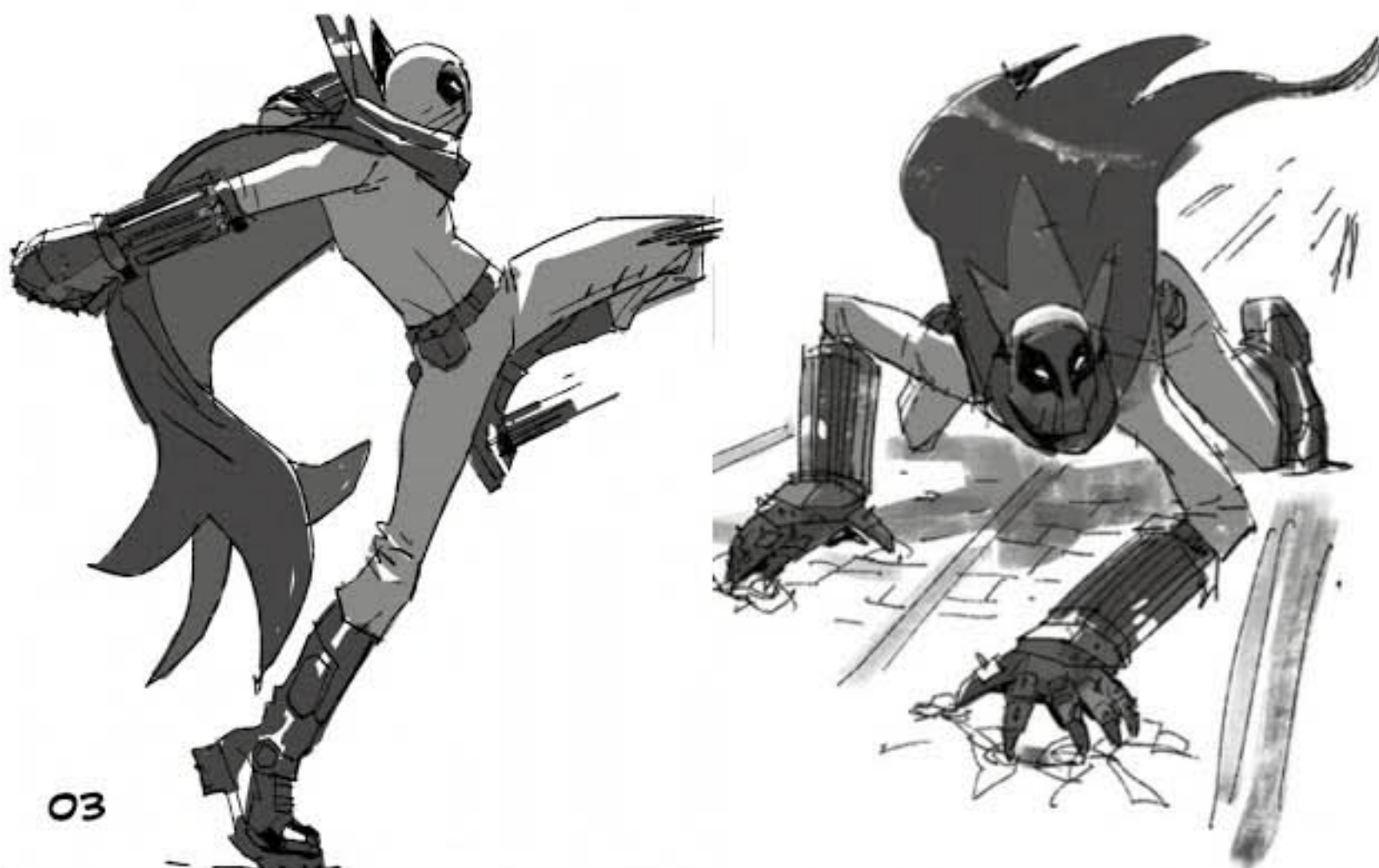
PROWLER

ONE OF KINGPIN'S MASKED
HENCHMEN, PROWLER IS A
DEADLY VILLAIN WITH A
SHOCKING SECRET...



02

JUSTIN K. THOMPSON, PRODUCTION DESIGNER: With the Prowler, I wanted the gloves and the character to look like a classic Prowler character that people are familiar with, but if I was going to make the outfit as a cosplay, how would I make them? If I wanted to actually kill people, how would I do it?



03

PROWLER BIO

In his various incarnations, Prowler is a masked criminal and thief who uses gadgets and inventions to cause mayhem. In *Spider-Man: Into the Spider-Verse*, resourceful cat burglar Prowler comes equipped with powerful gloves and boots and his own motorbike – possibly all created by himself.

In the Marvel comics, several different versions of Prowler have appeared in the main universe since 1969. Most relevant to *Spider-Man: Into the Spider-Verse* is the Ultimate Comics version who brought extra special challenges into Miles Morales' life – he debuted in *Ultimate Comics: Spider-Man* #1 in 2011.



02



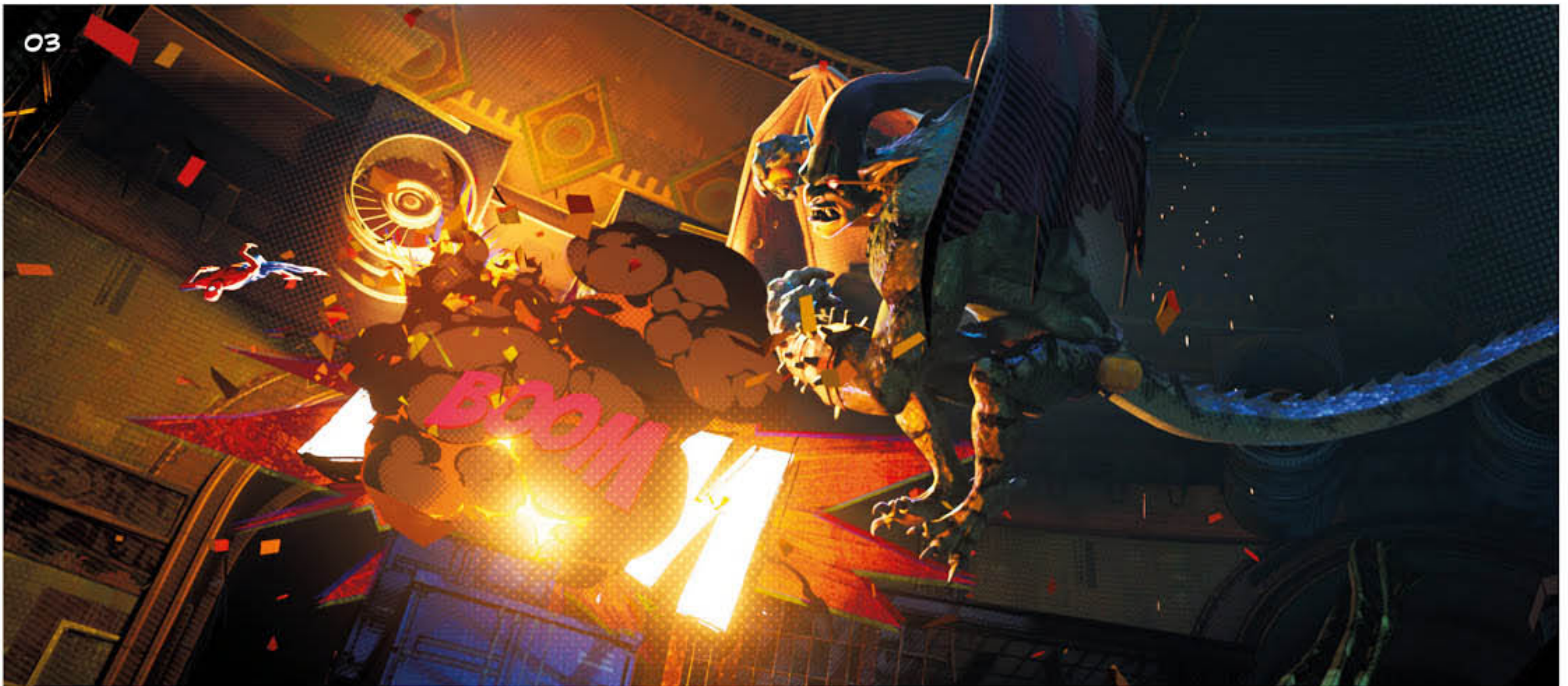
GREEN GOBLIN COMICS BIO

Green Goblin is one of *Spider-Man's* most iconic villains – in the comics and the movies. Originally, his alter ego was Norman Osborn, the crazed father of one of Peter Parker's best friends, Harry, but the character has been through several incarnations and identities.

Green Goblin is one of Spider-Man's oldest foes, having made his debut in 1964's *The Amazing Spider-Man #14*. In the Ultimate Comics universe of Miles Morales, Norman Osborn's Green Goblin becomes a more monstrous and powerful creature.

PETER RAMSEY, DIRECTOR: It was great that Miles Morales' own Marvel comic already set up different looks for villains like the Green Goblin. It meant that we could take liberties too! Sometimes I wanted to go classic with certain villains... but having a twenty-two foot Goblin was just fun!"

03



04





FROM THE SCRIPT:

...PAN TO REVEAL GREEN GOBLIN, A 25' BEAST WITH MASSIVE WINGS. HE UNFURLS A BIG BLUE TONGUE...



01. The monstrous Green Goblin. (See previous spread)

02. A production sketch of the character by Shiyoon Kim.

03. Spider-Man and the Goblin do battle.

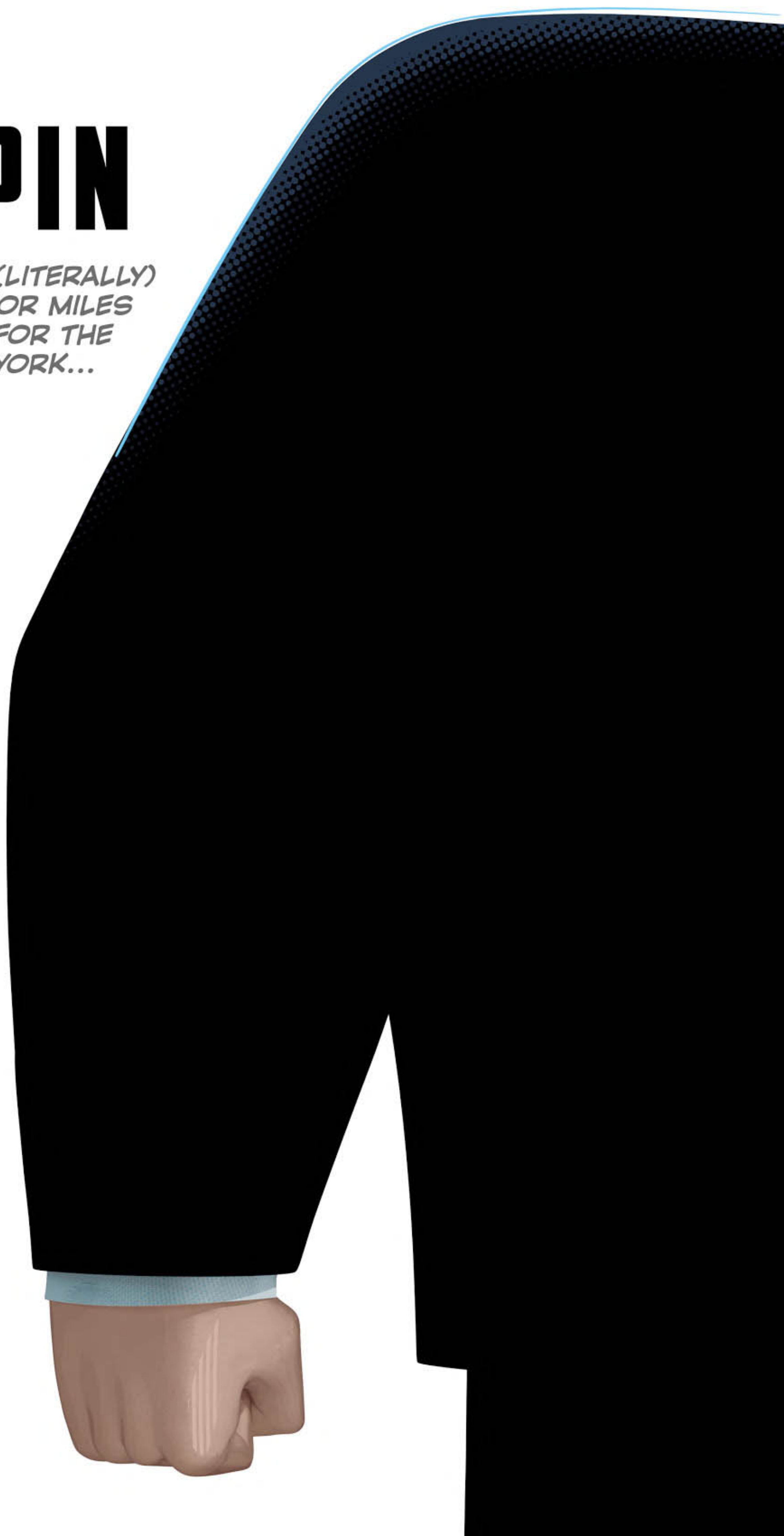
04. The Goblin skulks in the shadows.

05. A departure from the character first seen in the mid-1960s, the Ultimate version of the Green Goblin has a far more beast-like appearance.

05

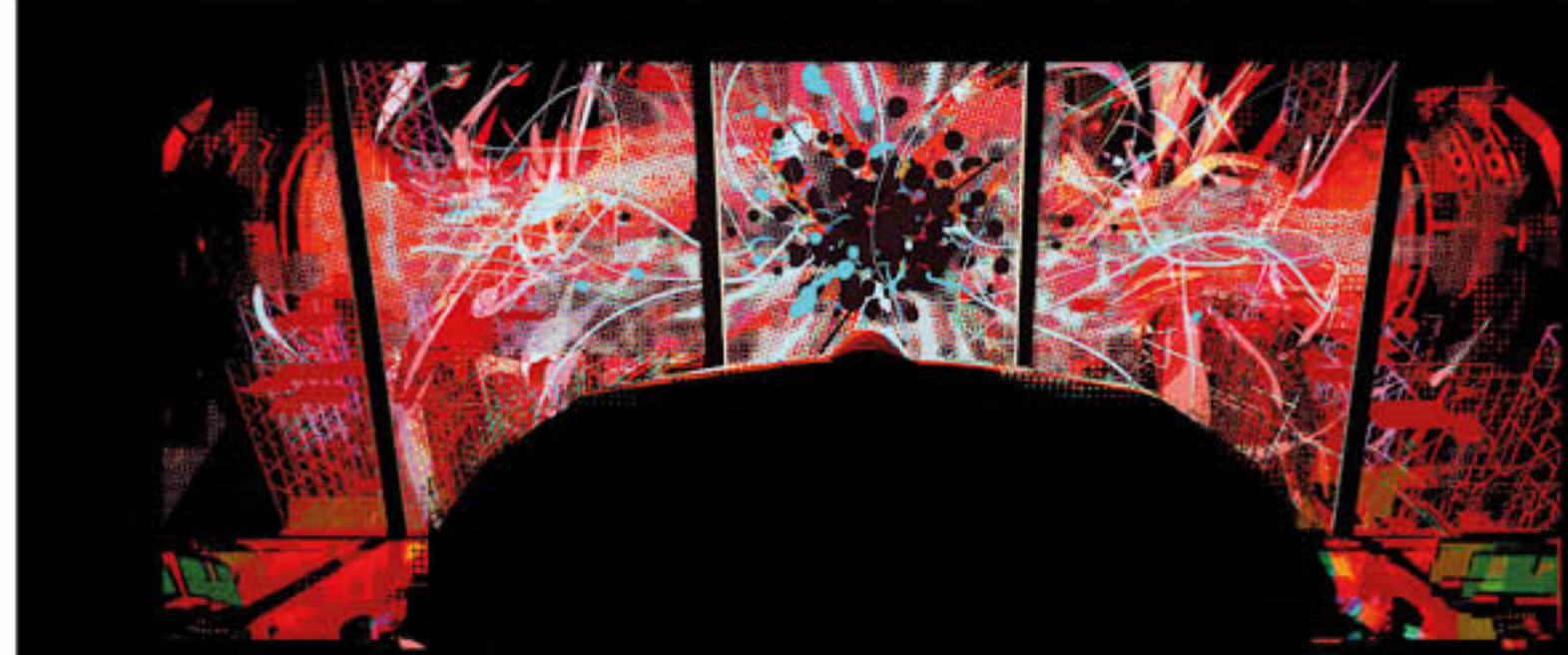
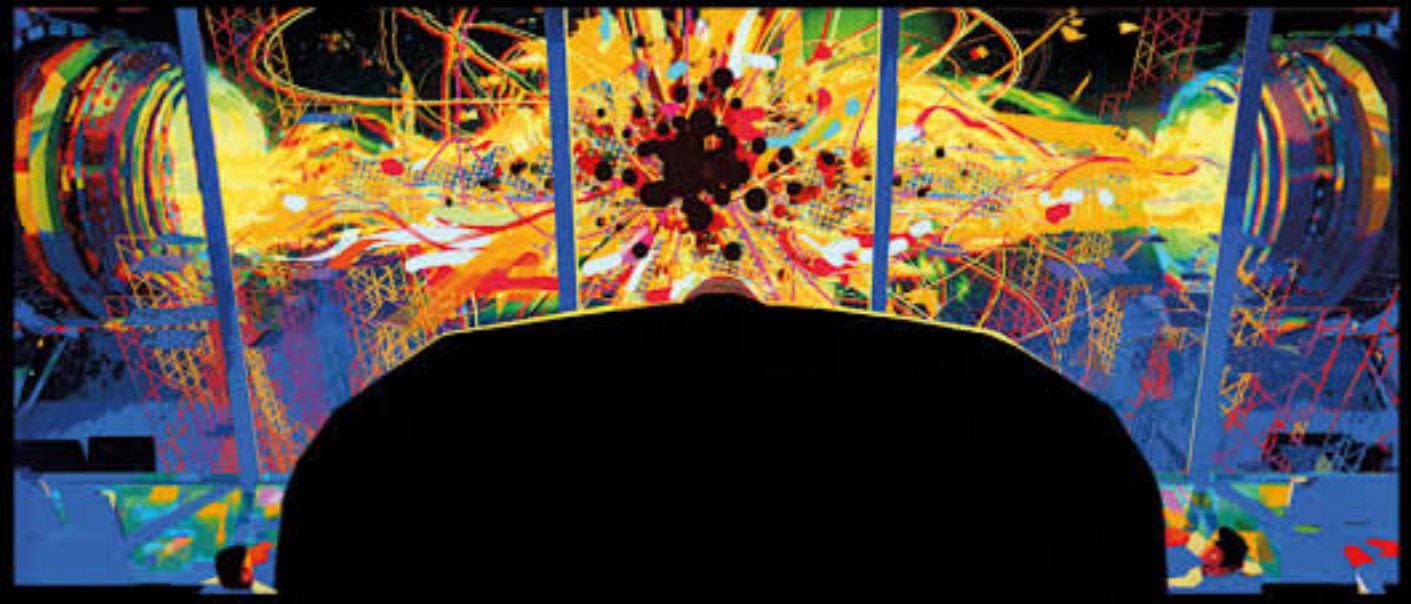
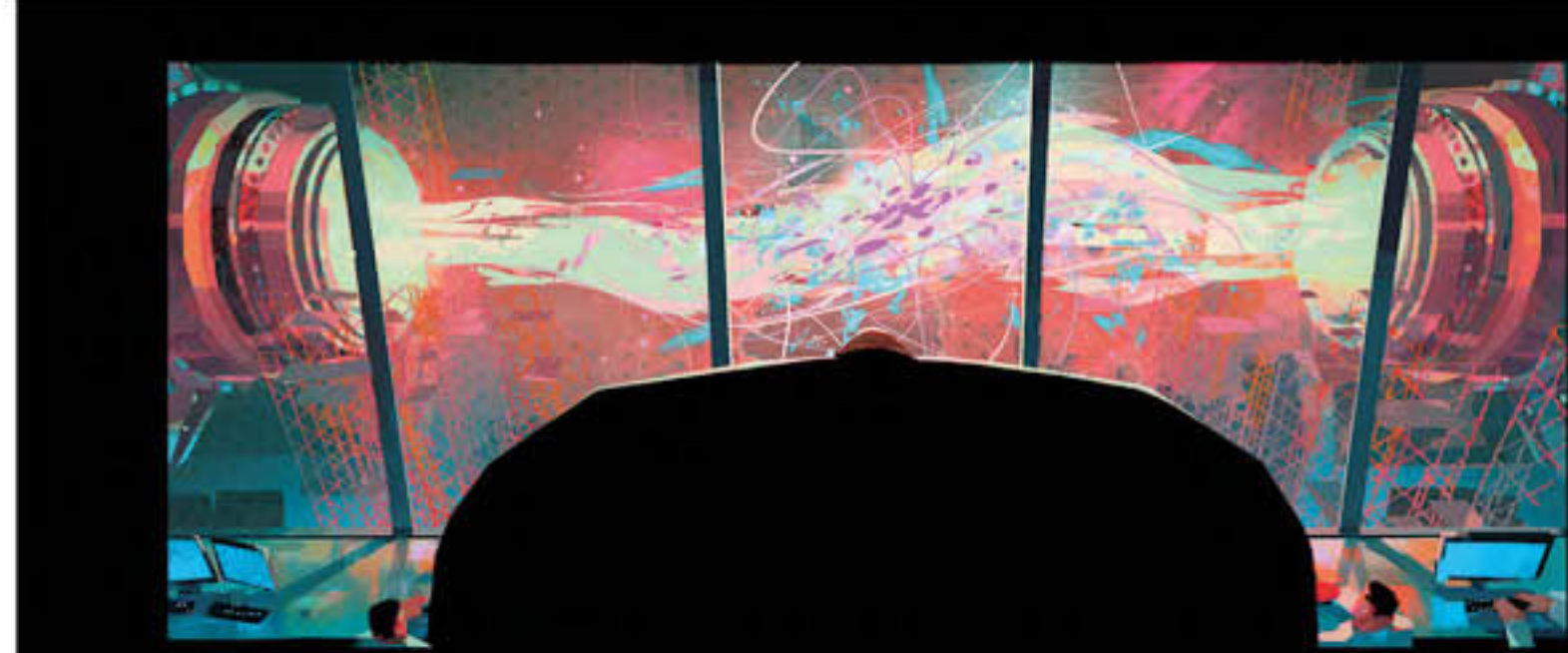
KINGPIN

*KINGPIN PRESENTS (LITERALLY)
HUGE PROBLEMS FOR MILES
MORALES - AND FOR THE
WHOLE OF NEW YORK...*





03



**"I'D SAY IT'S NICE TO SEE YOU AGAIN SPIDER-MAN. BUT IT'S NOT."
- KINGPIN**

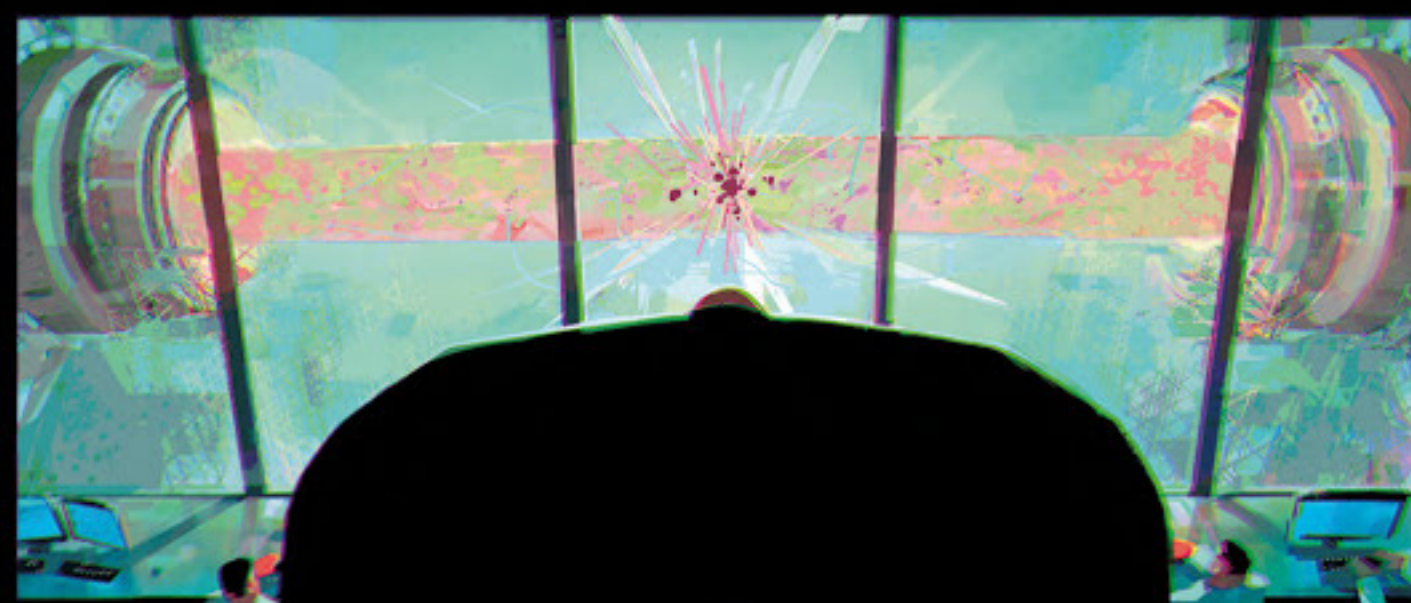
03. Wilson Fisk: a man who is happy to instigate a catastrophe in order to get what he wants.

04. Kingpin emerges from the shadows.

BOB PERSICETTI, DIRECTOR: Liev Schrieber was the second person we cast for the film. We had the early design concepts and we played them against some line-readings that we had from *Ray Donovan*. It was a great match. The week Liev called happened to be the same week I broke my leg. I picked up my phone reflexively and he introduced himself, I quickly realized I wasn't fit for the depths of the conversation of selling Liev on the film thanks to uh, "...pain management". He cut through the fog and really talked character motivation and history and then agreed to do it. It was surreal. Our first record was fantastic. Liev came with a deep backstory and a voice to match. He then stuffed tissues up his nose and it really gave him a nasal quality that sounded right.

The second recording session was remote, Liev was in New York and I was in Los Angeles. He was early, I was late. He was intimidating, I was intimidated. He came as Wilson Fisk, Kingpin, and nobody makes Kingpin wait. Thank God we had already met and he knew me! I told him I was super sorry and he was just a tough cookie. It comes across so well in his voice for the character, but I thought I was in real trouble!

Liev challenges lines, so if a line doesn't feel right to him, he'll ask about it. That's just who he is as an actor. He wants to justify why his character is saying and doing things, which is wonderful. Across the board, our whole cast does more than just act, and they were always very aware of quality control and what their character would or would not do. 🕷️



04



KINGPIN COMICS BIO

Wilson Fisk, a.k.a. Kingpin, is literally New York's biggest crime boss. He may not actually have powers, but he is an intimidating and powerful individual. He only has one weakness – his family – but his love for them could spell the end of New York...

Created by Stan Lee and John Romita Sr., Kingpin made his comic book debut in *The Amazing Spider-Man* #50 in 1967. Initially introduced as a foe for Spider-Man, Kingpin has also made life very difficult for other Marvel Super Heroes including Daredevil.



TOMBSTONE

ONE OF KINGPIN'S HENCHMEN, TOMBSTONE IS A TOUGH-AS-NAILS FOE FOR THE SPIDER-HEROES...



JUSTIN K. THOMPSON: Tombstone is such a great mobster comic book thug. He was fun to design because I was able to keep him the way he is in the comics, where in a live action film he would just turn into a guy who happens to be an albino.



TOMBSTONE PROFILE

Tombstone, a.k.a. Lonnie Thompson Lincoln, grew up as a tall, African-American albino who filed his teeth and nails down to take on the appearance of a vampire. He later gained superhuman strength and rock-hard skin.

Tombstone was introduced into the Marvel Comics universe in 1988 in *Web of Spider-Man* #36, created by Gerry Conway and Alex Saviuk.



FROM THE SCRIPT:
**SUDDENLY A LIMO
PULLS UP TO THE
BUILDING, AND WHO
SHOULD WALK OUT BUT
KINGPIN, FLANKED
BY TOMBSTONE...**

01. Tombstone, one of Kingpin's most ruthless enforcers, at his most intimidating. Production art by Jesús Alonso Iglesias.

02. A member of Spider-Man's rogues' gallery for 30 years, Tombstone finally makes his big screen debut.



DR OCTOPUS

THE MANY-TENTACLED TERROR HAS A NEW AND DISTINCTIVE LOOK IN *SPIDER-MAN: INTO THE SPIDER-VERSE*...

DEAN GORDON, ART DIRECTOR: Doc Ock doesn't have special lighting, but she has special materials. With the robotic arms, they are made of materials that actually exist in the world today called soft robotics. It almost looks like a transparent rubbery material that moves. So rather than having the regular metal and glass robotic arms, we have these softer moving arms that have translucence to them. We have to make that work in every shot. They are not transparent and they are not opaque, they're something in between and we always have to maintain that, because you can actually see through them and see some of the internal technology.

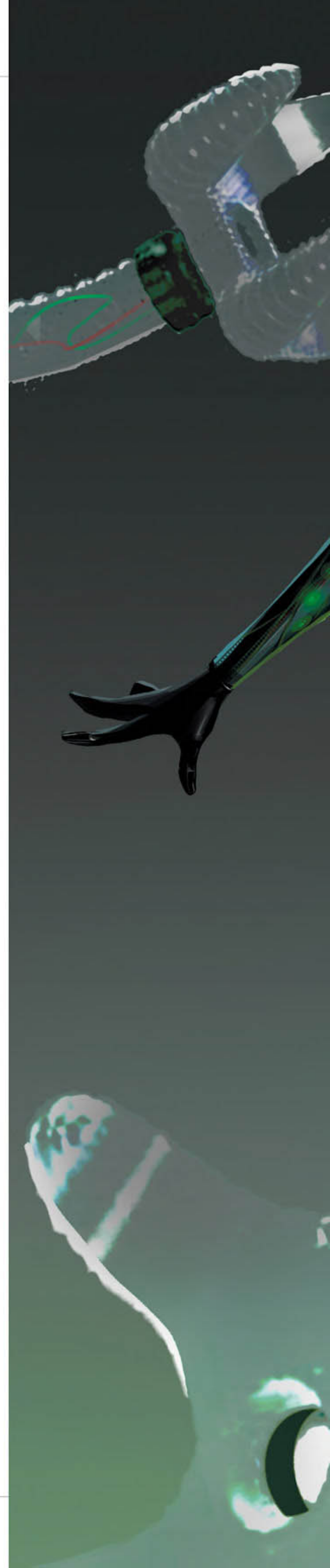
FROM THE SCRIPT:

GWEN AND MILES FIGHT DOC OCK, TAG-TEAMING GWEN IS IMPRESSED BY MILES. SUDDENLY, ONE OF OCK'S TENTACLE BEAMS HITS GWEN HARD AND SHE FALLS BACK...

DOCTOR OCTOPUS COMICS PROFILE

Doctor Otto Octavius, otherwise known as the villainous Doctor Octopus (or Doc Ock), first appeared in *The Amazing Spider-Man* #3 in 1963, becoming one of the web-slinger's first and most iconic enemies. The mad scientist is a genius in atomic physics, with a Ph. D. in nuclear science, making him one of the foremost experts in the field in the Marvel comics universe. After exposure to atomic radiation, Otto gained psychokinetic control over the four metal arms that extend from a harness he wears on his torso. Stronger and faster than human arms, he can easily go toe-to-toe with Spider-Man, even controlling them over far distances.

Originally a male character, Doctor Octo was created by the same legends behind Spider-Man: Stan Lee and Steve Ditko.



01. Doc Ock
finds victory
within her reach.
Production art
by Wendell Dalit.





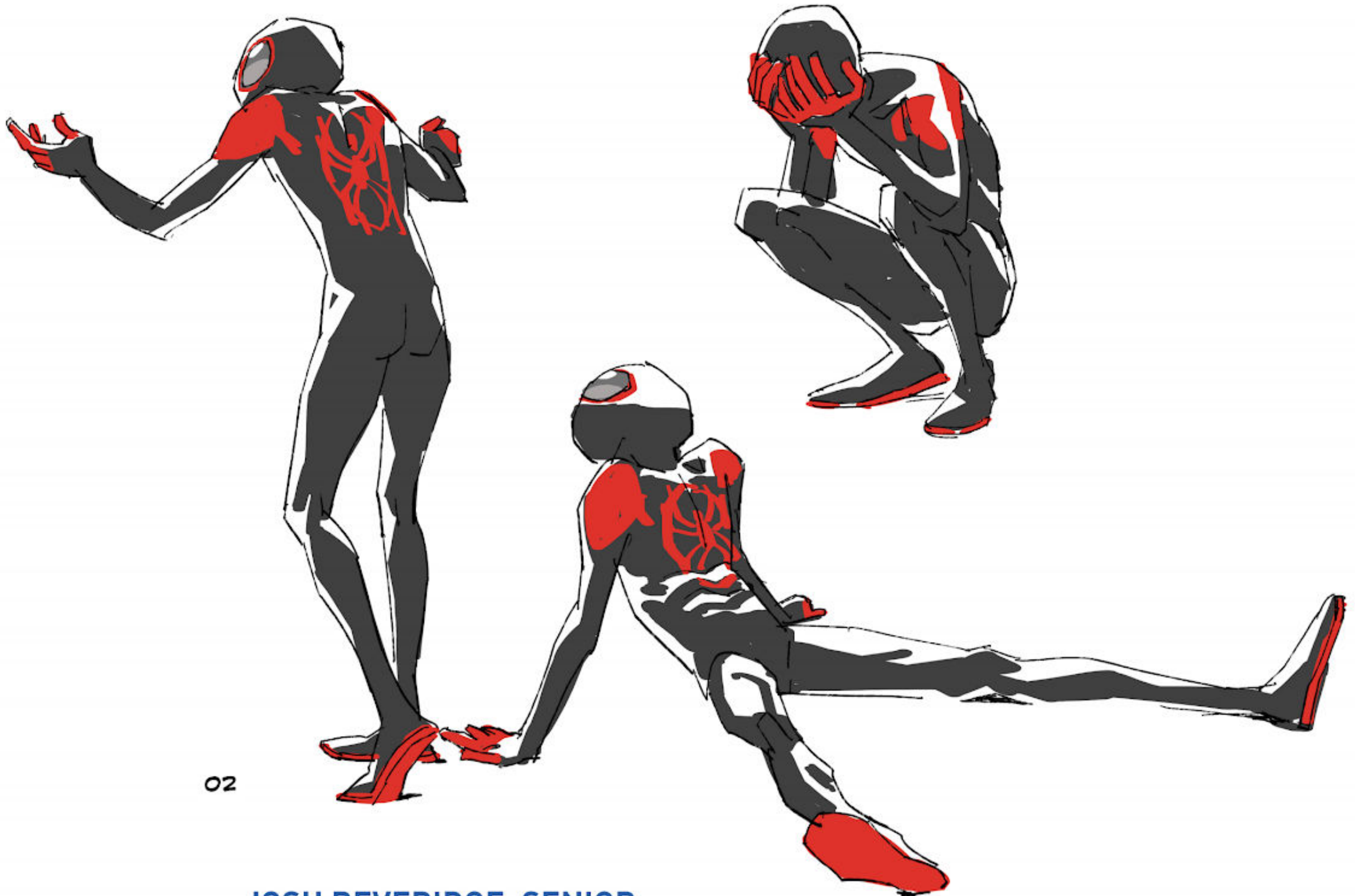
ANIMATING THE SPIDER-VERSE





BRINGING ONE SPIDER-MAN AND HIS WORLD TO LIFE IS A DAUNTING ENOUGH CHALLENGE. THE TEAM BEHIND THE MOVIE REFLECT ON HOW THEY ROSE TO THE OCCASION AND BROKE NEW GROUND.





02

JOSH BEVERIDGE, SENIOR ANIMATION SUPERVISOR

Can you tell us about your responsibilities as animation supervisor on *Spider-Man: Into the Spider-Verse*?

JOSH BEVERIDGE: The responsibilities shift depending on where we are at in production, but the overriding aim of my job is to push the character animation to be the best it can be. My day-to-day challenges include making sure the characters are consistent and helping to ensure the performances match the director's vision. I'm basically a cheerleader for animation. I've been working on the film since 2016 helping to interpret the designs and paintings into animation. We have a bold, different visual style to this movie. It took over a year for us to develop that technology. We wanted to try something fresh. This has been a tough project, but we're hoping it will be a new frontier.

How big was this project for you?

This has been a pretty all consuming job for the last two years, but I wouldn't have it any other way. It's a dream job - the ten year old me is out of his mind with excitement right now.

How do you coordinate a team of that size?

We have an amazing team. They all care and they're all hard-working. A lot of these folks relocated to be a part of this project. When folks are inspired it makes hard work easier.

What are your favorite elements of animation that have been developed for this movie?

One of the things I really love is that we're animating on twos [Editor's note: Ones, twos, and threes refer to how long a single image holds on camera for in relationship to frames per second. Ones mean every single frame is different, so at 24 frames per second you'll have 24 individual and unique drawings with that second. Twos means that something holds for two frames, rather than one]. There's something pretty great about being on twos - it's crisper, it's pop art and every decision made on this project is based on the look of the comic books. Pop art graphic clarity is one of those things that we felt was critical. Getting two to work for more complicated things like hair or cloth simulations as well as camera operation was quite a collaborative feat. Once we got to a process where twos could be a thing we could modulate within a shot it became strictly a creative call for how and when to do it. Every single department in this movie rolled up their sleeves and just took it apart to figure out how to make it all work.

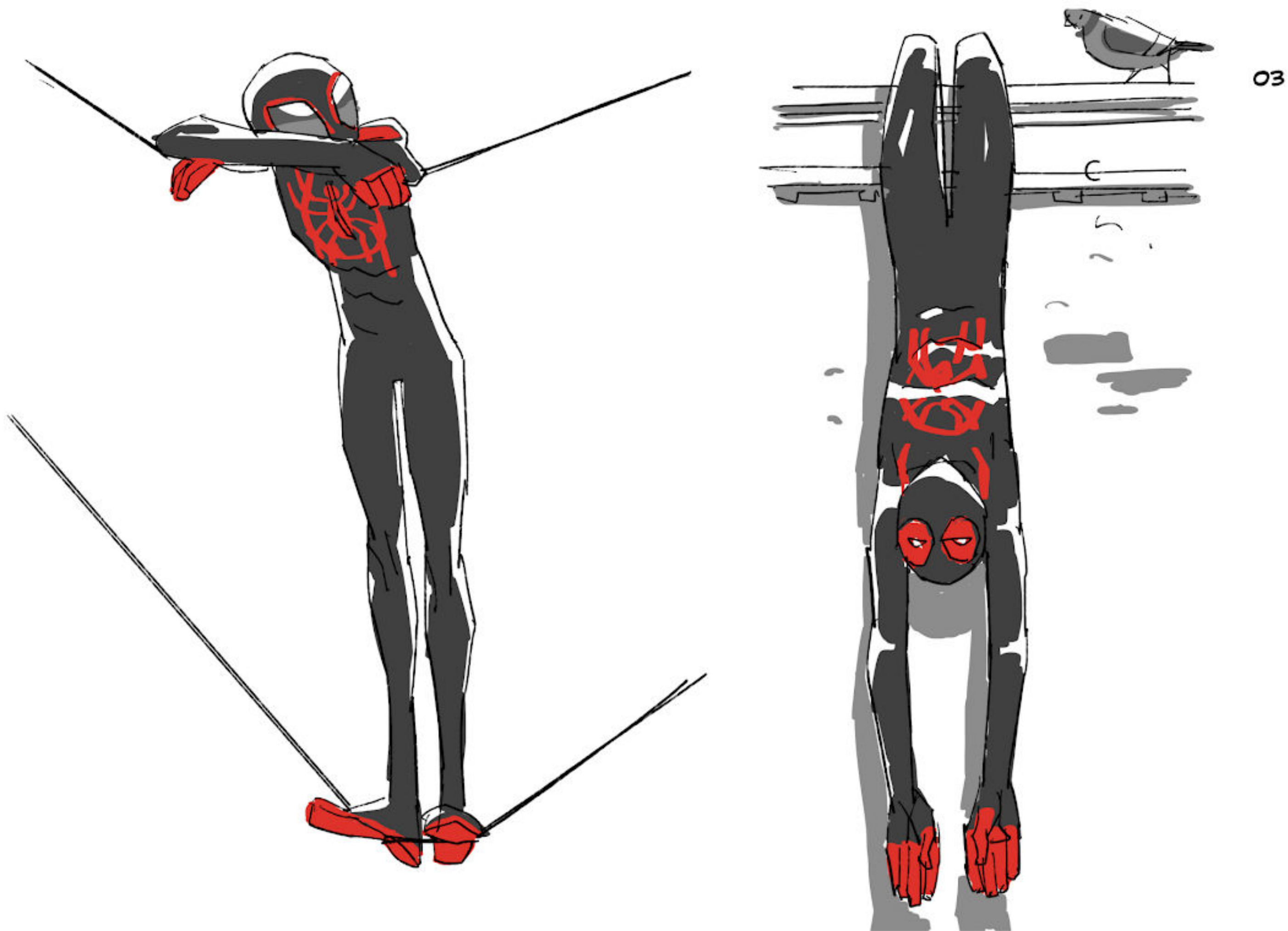
Is there anything new that you get to do with the characters that you wouldn't have been able to without the new animation technology?

Our new "Inkline" tools would be a huge one. To make things feel even more like a comic book we knew we

01. Character turnarounds show the variety of different costume changes Miles has in the movie. (See previous spread)

02. Sketches showing some of the poses Miles might adopt as Spider-Man. Production art by Jesús Alonso Iglesias.

03. Miles takes a break. Production art by Jesús Alonso Iglesias.



**"NO NO NO NO! THIS CAN'T BE HAPPENING.
IT'S JUST PUBERTY."
- MILES MORALES**

wanted inclines. We built several different ways to make a drawn line exist in 3D space with and around our characters and pandoras box has really opened up to all kinds of expressive possibilities we never had before. The power of the drawn line is incredible. A simple line can exaggerate an emotion, clarify an action, or describe a form. Having this tool in the hands of each animator has proven to be incredibly powerful.

Do you ever piece roughs together with storyboards or even clips from other animated films or shows to give the directors a general idea of what it will look like?

Absolutely. I do not waste time, so we use any technique we can to get ideas out there, to throw those ideas out. We have some people who sketch out ideas and take photos with their phones and submit those so we can look at them in the context of the shots. Other people talk through what they are designing. And some people take primitive balls or blocks and animate those just to give us a sense of how energy passes through the scenes, and what kind of movement we will be doing.

Some of the animators even film themselves acting out scenes as a reference. There's some really good ones that I want to put into a second version of the film that is just made up of those! I look at influences from all over the place. It also helps rule out ideas, which is just as helpful as finding the answers.

Are there times when the voice-acting changes and shifts direction for your team?

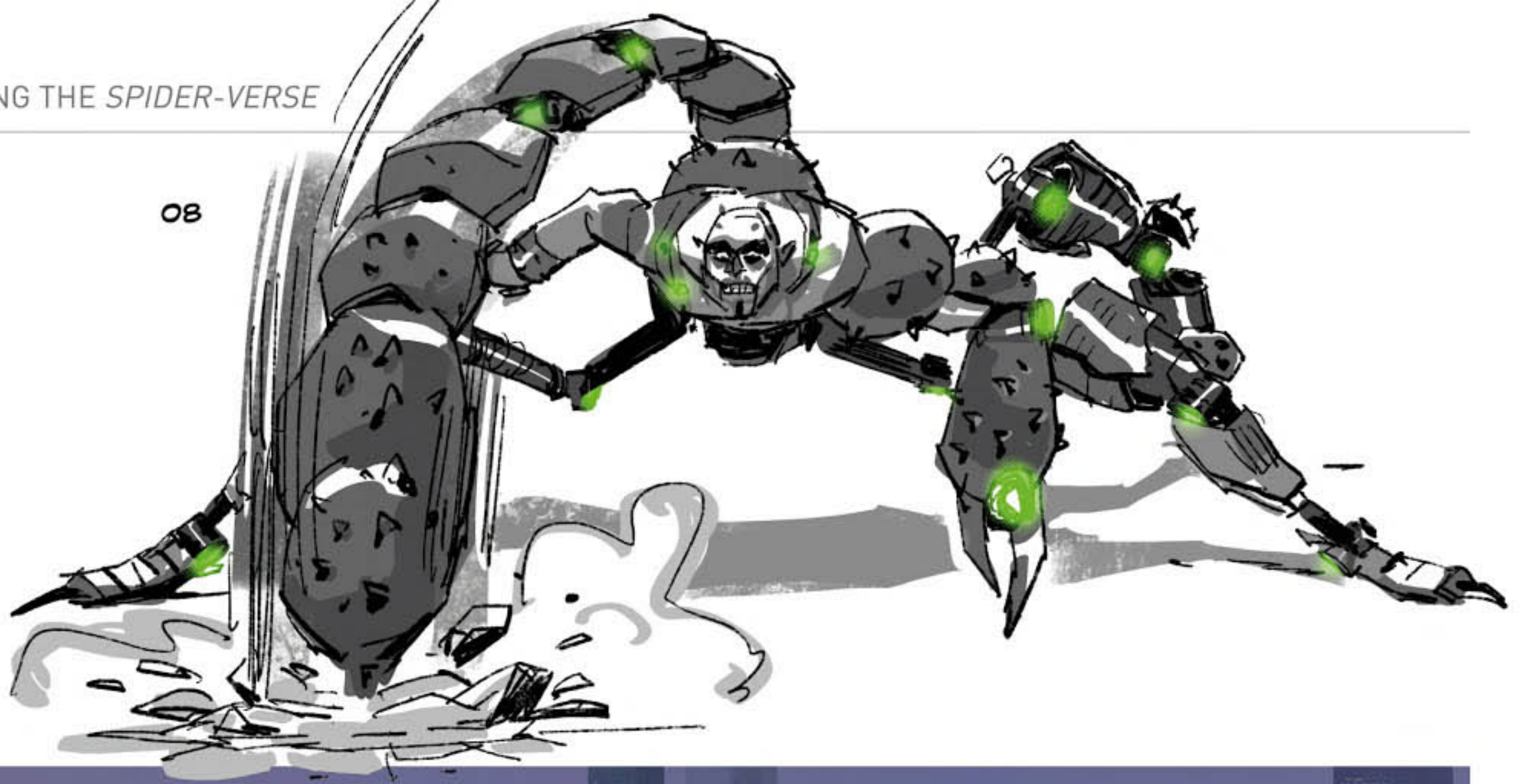
A lot of performances are workshopped and they improve as we go, but ideally when animation starts it's with a final version of the reads. That is the most straight-forward way to do it. Most of the time that is the case, but sometimes because of schedule constraints we start animation to a temp track and potentially adjust one way or another afterwards. These things get built up as we go along.

Does the concept art help you to build up the animation?

That art is incredibly informative. We often have to see past the animation while we're working on lighting and



08



09



BOB PERSICHETTI, DIRECTOR

Which character in the film is your favorite?

BOB PERSICHETTI: I'm going to veer away from the obvious answers of Miles, Peter or Gwen here and choose Miles' Uncle, Aaron Davis, the younger brother of Miles' father, Jefferson Davis. Uncle Aaron is voiced by Oscar winner Mahershala Ali and he has a hugely important role in Miles' ascension as Spider-Man.

Aunt May is so kick ass in this version! What inspired this distinctive take on the character?

From the very first drafts of the script Aunt May had a unique strength that could only come from being a long time resident of Queens, the widow of uncle Ben and the confidant of her nephew, Spider-Man. We were lucky enough to cast Lily Tomlin and May's strength was solidified.

What would you say Scorpion is like as a character?

Scorpion is just nasty, really charming nastiness. He is voiced by a fantastic Mexican voice actor, Joaquin Cosio, and just has the most amazing mix of brute strength, mechanized bits and fighting chops to make Miles, Peter and Gwen sweat the guy.

How would you describe the movie's style?

Our animation style is another piece of our visual puzzle, we pushed hard against the norms of Sony Pictures Animation and Sony Pictures Imageworks' animation pipeline to try and create the moving equivalent of a comic book drawing, dynamic in pose, crisp in storytelling and bold with inkline work.

How did the animation team push this film's boundaries?

Our team is huge. And fearless. They were willing to fail repeatedly to try and make something look and feel different. Abandon the comfort zone. It's a giant risk for these professionals because the work still had to be good enough to carry the subtleties in performance we need for emotional resonance and daring enough to deliver a scope that a Spider-Man movie demands.

Do you feel you have achieved what you set out to do with this film?

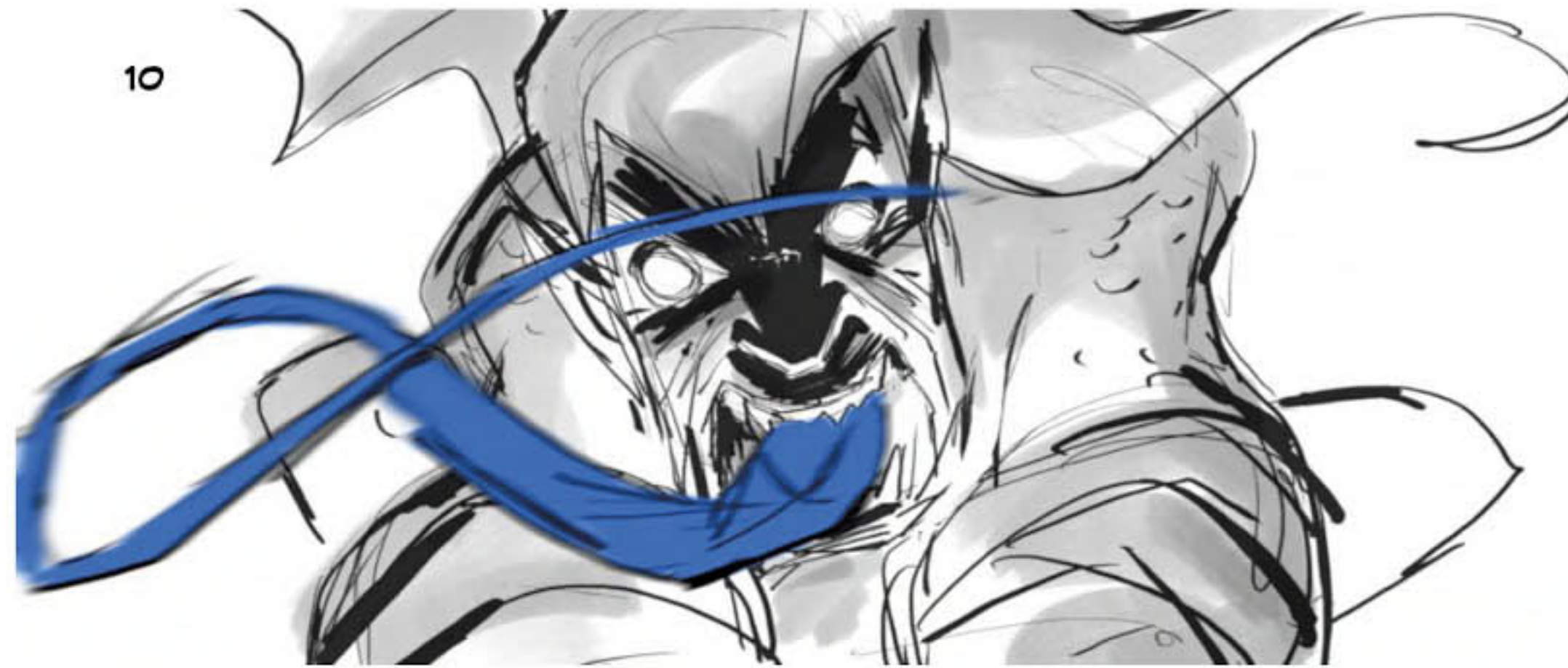
I'm feeling very proud of what we accomplished, both narratively and visually. I really feel those two aspects of our film surprise, support and strengthen each other in a way we couldn't have predicted.

08. The Scorpion is another formidable opponent for the heroes to overcome. Production art by Jesús Alonso Iglesias.

09. New York City. Production art by Patrick O'Keefe.

10. The Green Goblin strikes out. Production art by Shiyoon Kim.

11. Kingpin up close. Production art by Shiyoon Kim



**"WHEREVER I GO, THE WIND FOLLOWS. AND THE WIND, IT SMELLS LIKE RAIN."
- SPIDER-MAN NOIR**

PETER RAMSEY, DIRECTOR

When you joined the *Spider-Man: Into the Spider-Verse* team, did you have any idea of the scope of this project?

PETER RAMSEY: When I first came on board, I definitely knew of the ambitions everyone had for the project, but those ambitions and ideas hadn't coalesced into a style or look at that point. A lot of the questions we were asking had to do with how to make this movie different from anything that's been seen before. We wanted to make something that was truly inspired by the comics.

What specific ideas did you have to make the film look different?

We knew pretty early on that we wanted to have a more graphic look instead of the CG soft-shaded look that has pretty much been the standard. We knew we wanted to go with something with a harder edge to it, but that was still a 3D animated movie. Things like using half-tone screen patterns to represent lighting were ideas that came about fairly early, but it took a lot of time to evolve that language. We decided that our visual language would be from the printing techniques behind comics, and we wanted to find ways to represent that in our cinematography to show motion, or space, or rendering light and textures.

We discovered, with our production designer Justin K. Thompson, what we wanted to do with the movie aesthetically bit by bit. That all went hand in hand with the team at Sony Pictures Animation and Imageworks developing new rendering techniques artificial intelligence programs to achieve certain looks. The best example of that is the A.I. that allowed us to create graphic ink lines on the characters' faces, which is a really clear and bold way to embrace the comic book aesthetic and the accentuate the look of the characters. You can do all kinds of cool stuff with the look, but if you lose the emotional connection with the characters and you're not making that your central focus, then none of

the technology is worth anything. It was a sort of hand-in-hand one-step-at-a-time discovery of all of these elements that led up to the film's style.

Were there any major problems in figuring out the technology?

It took a long time to figure certain things out. There was a point early on where Bob Persichetti and I just wanted to see what a normal person in normal daylight looked like saying their lines. For months that was the biggest thing. With the look, the backgrounds came in first. With inanimate or inorganic objects it is easier to come up with an extreme look, rather than putting that on a human character and still making them emote and be relatable. Some of the biggest challenges for a long time were questions like: "What does Miles' skin look like or what does anyone's skin look like for that matter?"

At a certain point there was a breakthrough. Part of it had to do with the introduction of graphic lines. I remember hitting on what we wanted to do with the eyes, and how that was a real break from any computer-generated eyes we had done before because we were incorporating the line work into the eyes. That felt like a moment where we locked into the aesthetic of how we were going to represent people. Because it was so different it also showed how we could look at absolutely everything. It became one of the keys to the aesthetic philosophy of the movie. There was the idea of adding a hand-drawn style ink line around the pupil – this gave the eyes a real life and unpredictability that became the cornerstone of how we were going to approach a lot of other things.

Where did you take things from there?

Once we had the language of knowing what it would look like when light hits any characters' skin, then we knew how it was going to look when we used our deconstructive language, which is another thing that



12



**"WELL I GUESS THIS IS GOODBYE MILES.
I'LL MISS YOU."
- GWEN STACY**



12. Explorations of sassy heroine Gwen Stacy. Production art by Shiyoon Kim.

13. Front and back views of Miles Morales' distinctive spider-suit. Production art by Yashar Kassai.

we thought was interesting to try. That means that not all forms are constrained into traditionally bound CG shapes. Sometimes you'll see lines pop off a character or a building, giving it just a bit more of the hand-drawn feeling we were looking for. We added a little more life and unpredictability. We used asymmetry with the characters, so you might notice where an eye is a millimeter lower than the other, and a nose is a bit off-center. We tried all of those tiny little things that make it feel less like a computer made it. The idea was to take it back to looking like it came from someone's hand or from a traditional comic book. That became a real byword for the project; "If someone was going to draw this, what would it be?"

Do you feel you have achieved what you set out to do with this film?

This has been a great opportunity to do a mainstream studio CG movie that has a totally different look from what's been established over the last 20 years of CG movies. The film that I did over at DreamWorks Animation, *Rise of the Guardians*, was something that we were trying to push for in a slightly different way.

There have been a lot of games and other visual mediums that have been pushing the aesthetic forward in different ways with more abstract styles and treatments. So it finally felt like the time was right to unleash that on a studio movie.

How did you add comic book influences into *Spider-Man: Into the Spider-Verse*?

I've always been a big comic book fan, as are a lot of the people we have working on this movie. It was also refreshing to take a comic book property, and embrace an aesthetic of what it feels like to read comics as a teenager. With our character and environment designs – which don't have to defer to animation and preconceived styles 100 percent just because this is an animated movie – we wanted to find a new way to really convey comic book language and still do what animation does best. That is to create stylized characters what can give you a broad, stylized range of emotions.

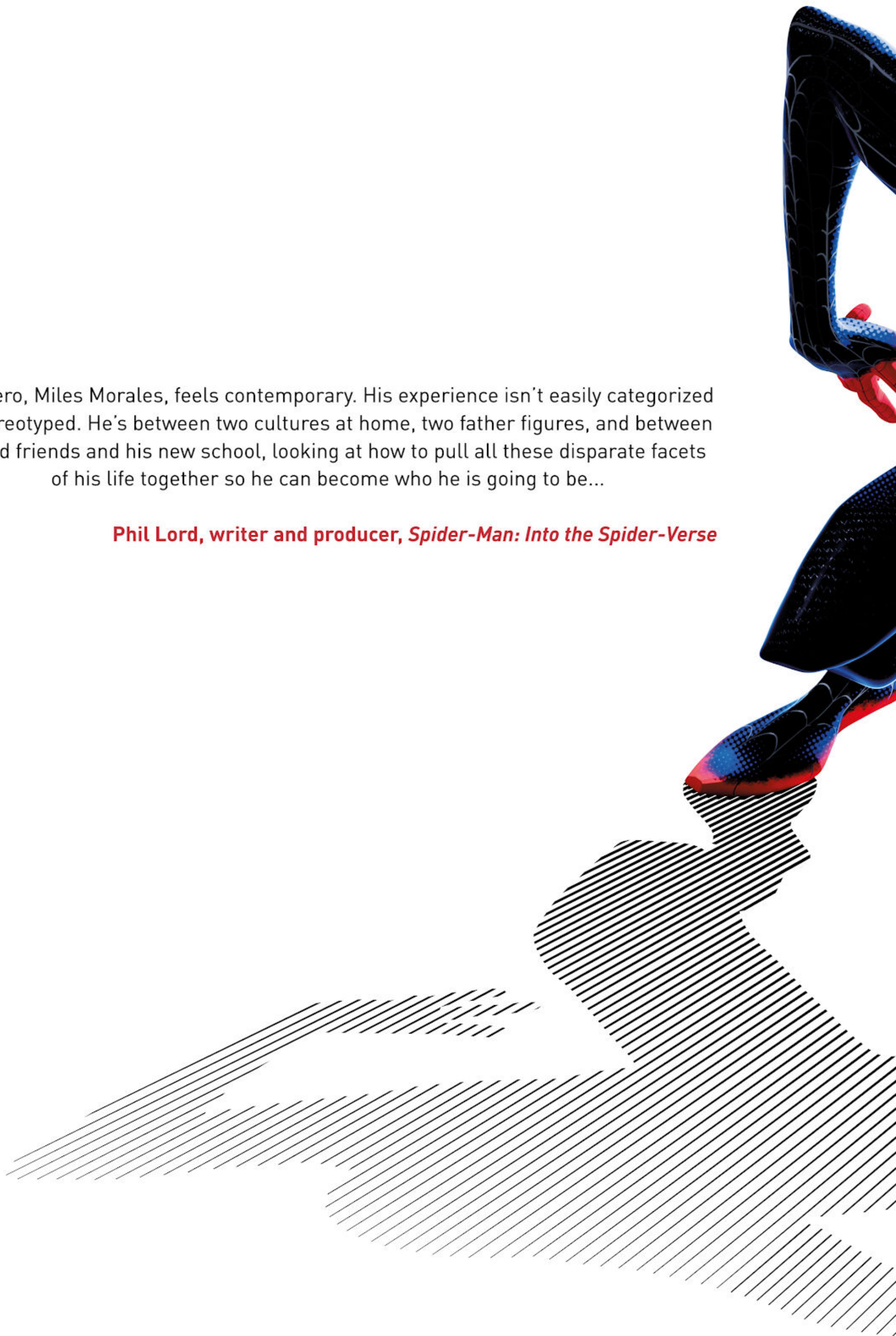
For me, as people will see in the movie, there are environments that feel really real and relatable, which works for Miles being a half African-American half Puerto Rican kid in Brooklyn in 2018. There's a realistic depiction of his life with his family and his relationship with his uncle. When people see that, they are going to be seeing things that have never appeared in an animated movie before. Some of the stuff in the movie is really surprising and really different, and some of it is stuff we're just getting to see when it comes to live action movies. Characters of color as normal people with ambitions and lives; that's the really refreshing thing to me. To see a kid like Miles have an adventure that is every bit as transporting, big, and epic as so many other movies we've seen is really meaningful and fresh. I've seen stories like this told in the movies before, but I've never really felt they were told in this way before. It's going to be very interesting to see how people embrace or react to that. 🕷️



**"NO
MATTER
HOW MANY
HITS I
TAKE,
I ALWAYS
FIND A WAY
TO COME
BACK."
- MILES
MORALES**

Our hero, Miles Morales, feels contemporary. His experience isn't easily categorized or stereotyped. He's between two cultures at home, two father figures, and between his old friends and his new school, looking at how to pull all these disparate facets of his life together so he can become who he is going to be...

Phil Lord, writer and producer, *Spider-Man: Into the Spider-Verse*





“IT WAS REFRESHING TO TAKE A COMIC BOOK PROPERTY AND EMBRACE AN AESTHETIC OF WHAT IT FEELS LIKE TO READ COMICS AS A TEENAGER.”

- PETER RAMSEY, DIRECTOR



In *Spider-Man: Into the Spider-Verse*, Miles Morales must confront a plot that could mean the end for New York City as he comes to terms with his destiny as the new Spider-Man. But he's not alone, as a tear in the fabric of the universe unleashes a slew of alternative Spider-Heroes...

Features stunning art and in-depth interviews with the team behind the film as they discuss the processes of creating this unique and groundbreaking animated movie.

OFFICIAL MARVEL MOVIE SPECIALS!



Marvel Studios' *Thor: Ragnarok*
The Official Movie Special
ISBN 9781785866371



Marvel Studios' *Black Panther*
The Official Movie Special
ISBN 9781785866531



Marvel Studios' *Avengers: Infinity War*
The Official Movie Special
ISBN 9781785868054



Marvel Studios' *Ant-Man and the Wasp*
The Official Movie Special
ISBN 9781785868092



Marvel Studios' *Black Panther*
The Official Movie Companion
ISBN 9781785869242



Marvel Studios: *The First Ten Years*
The Official Collector's Edition
ISBN 9781787730915

THRILLING NOVELS FROM THE MARVEL UNIVERSE IN PAGE-TURNING PAPERBACKS - OUT NOW!



*Black Panther:
Who is the
Black Panther?*
ISBN 9781785659478



*The Avengers:
Everybody Wants to
Rule the World*
ISBN 9781785659560



Civil War
ISBN 9781785659584



*Deadpool:
Paws*
ISBN 9781785659607



*Ant-Man:
Natural Enemy*
ISBN 9781785659881



*Spider-Man:
Forever Young*
ISBN 9781785659867



*Venom:
Lethal Protector*
ISBN 9781789090468



*X-Men: The Dark
Phoenix Saga*
ISBN 9781789090628

AVAILABLE
NOW IN
HARDCOVER!

AVAILABLE
JANUARY
2019!

© 2018 MARVEL

AMAZING TIE-INS TO THE BLOCKBUSTER VIDEO GAME OUT NOW!



Marvel's *Spider-Man:
Hostile Takeover*
ISBN 9781785659751



Marvel's *Spider-Man:
The Art of the Game*
ISBN 9781785657962

© 2018 Sony Interactive Entertainment LLC Developed by Insomniac Games

FOR MORE INFORMATION, VISIT:
TITAN-COMICS.COM



FOR MORE INFORMATION, VISIT:
TITANBOOKS.COM