



MARVEL STUDIOS
She-HULK
ATTORNEY AT LAW



AARONSOWD.COM



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CUT TO

Scene 1 Shot 53



BOOM!!

Storyboarding *She-Hulk: Attorney at Law* WHOSE SHOW IS THIS?

BY AARON SOWD, SENIOR ILLUSTRATOR

Growing up, I loved the comic book work of writer/artist John Byrne and his take on *She-Hulk* in the late '80s and early '90s. He didn't take it too seriously and he played it for laughs. She was smart, she was funny and she knew that she was in a comic book. She knew how ridiculous it all was, she was in on the joke and she broke the fourth wall in hilarious ways before *Deadpool* even existed. She was ahead of her time in more ways than one. So when I got the call to storyboard *She-Hulk: Attorney at Law*, it really was a dream come true for me and my teenage fanboy self in more ways than one: both as a storyboard artist and life-long comic book fan.

But it gets better: I got to work with some of the absolute best storyboard artists in the business like Richard Bennett, Danielle Davenport, Frank Forte, Jeremy Simser and Marc Vena, among others. It's always great to work with people you know and respect. They inspire you to do your best work. *She-Hulk: Attorney at Law* was originally conceived

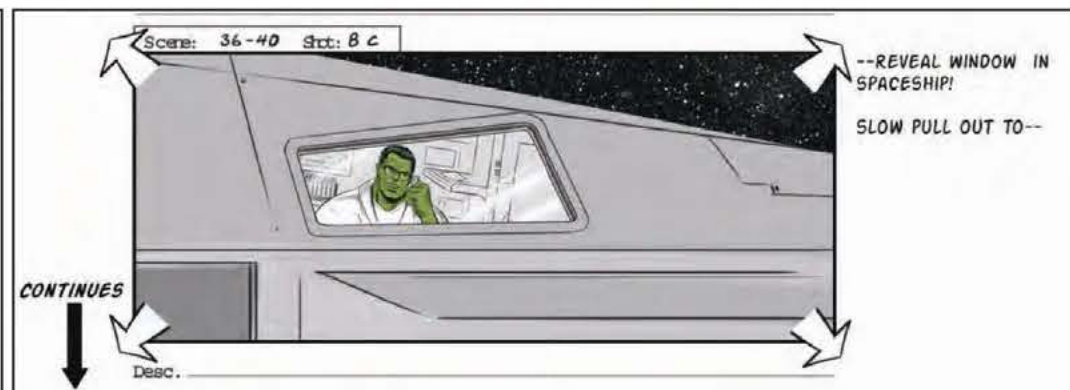
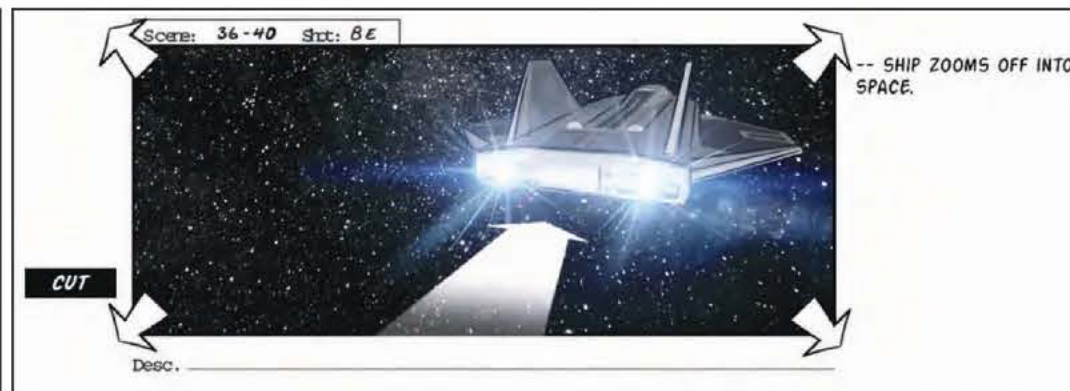
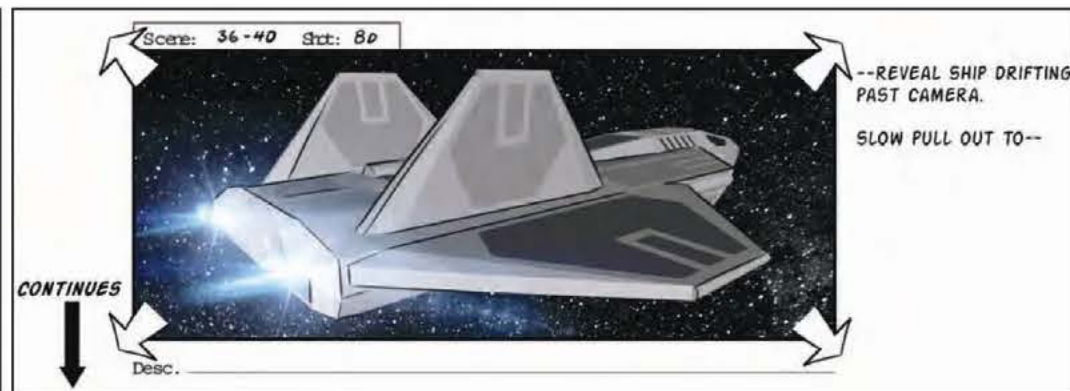
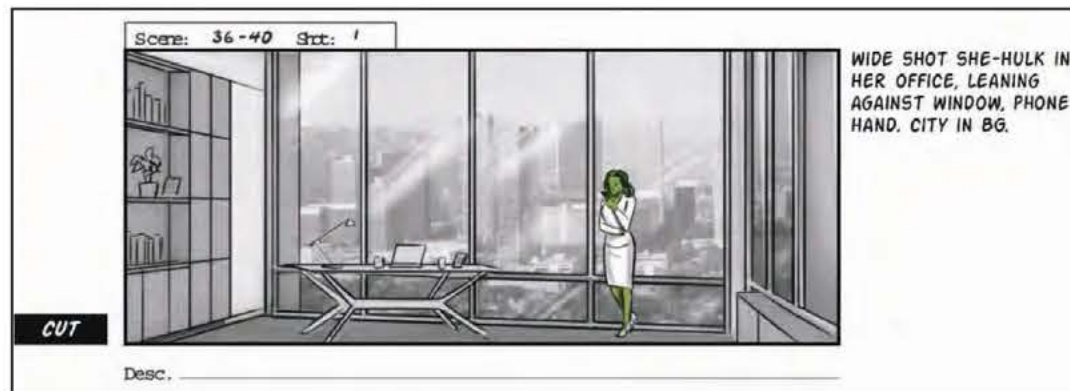
as a 10-episode streaming series on Disney+ by showrunner/creator/writer Jessica Gao, but it was eventually condensed down into nine episodes. We definitely had a Hulk-sized hunk of work cut out for us as storyboard artists. Luckily, we had directors Kat Coiro and Anu Valia to provide their cohesive vision and guide us along the way. But don't take my word for it, let's call our first witness to the stand. Cue the *Law & Order* theme music.

Director Kat Coiro:

"I am an avid storyboarder. Even before I started working in the MCU (Marvel Cinematic Universe), storyboarding was a huge part of my process. I've made storyboards for pretty much everything I've ever worked on and it's as essential to me as having a great script! On the day I like to devote my attention to the actors one hundred percent (rather than VFX or camera moves or stunts) and to do this I need to be able to have WATCHED the movie or show before I've even shot it.

LEFT: STORYBOARDS BY AARON SOWD WITH PRODUCTION STILLS OF THE FINAL SHOTS.

ABOVE: STORYBOARD BY JEREMY SIMSER FOR EPISODE 107.



“One of the things that was most exciting about moving from straight comedy to Marvel was access to the very best storyboard artists around. I got to work with a ton of people and then I narrowed it down to two artists who really shared my sensibilities, had a great background in understanding comic books and Marvel movies and were open to exploring the material and thinking outside of the box.

“I start by having a detailed conversation with the board artist and cinematographer Florian Ballhaus about tone and references. In the case of Marvel, it’s great to have artists who understand comic books and past MCU projects.

“After the preliminary conversations, I begin breaking down scenes with my cinematographer. Once Florian and I have a shot list we send that off to the artist. Sometimes our shot lists are incredibly detailed with every transition, shot and blocking—move worked out. When we do this, we also include reference/location photos, photo boards, overhead diagrams and terrible sketches of our own. With artists like Aaron Sowd and Jeremy Simser, we begin to feel comfortable with sharing initial, looser plans that contain more of the overall feeling we want to capture because we know that they are filmmakers in their own right who will bring fantastic ideas to the table. Trusting them to play around and experiment

is a great feeling because they have the ability to bring unexpected moments and creative flourishes.

“In the case of *She-Hulk: Attorney at Law*, because it is first and foremost a comedy and a human story rather than an action show, many of the bigger action sequences were written without much detail. For example, it might say: “They fight” on the page, so it was up to me and the cinematographer and the board artists to build these sequences out and fill. I love their input and, even when I want to go in a different direction than the one they’ve posited, it’s always great to see someone else’s ideas.

“My favorite thing about boarding is that although something might work on the page, sometimes when you start to bring it to life visually, you can see flaws that you might have overlooked and it is a helluva lot easier to fix problems during prep than it is on the day when the train has already left the station!

“Finally, I feel the storyboards are the ultimate communicator. By making fully fleshed out boards, I bring every department/my entire crew together to execute a seamless vision. Storyboarding is the best and probably my favorite preparatory tool!”



1A

Storyboard Artist Richard Bennett:

"My favorite scene I storyboarded for *She-Hulk: Attorney at Law* was the Luke Jacobson Tailor scene with the Daredevil uniform reveal. Working with director Anu Valia was great! It was a good opportunity to block the scene in such a way that each beat would tell the story about her suit, building up to the other character's suit reveal in the end. I got the set 3D model from the Art Department so that helped a lot while staging the sequence."



1C



2



3



4A



4C



6B



7B



9F



9H

Storyboard Artist Frank Forte:

"Working on *She-Hulk: Attorney at Law* was a challenging thrill. I remember buying *She-Hulk* #1 off the newsstands in the '80s—it was the first appearance of the character, and drawn by Sal Buscema, one of my favorite Marvel artists. So to be able to work on the live-action show felt somehow full circle. My storyboards were used to help the director and the VFX crew see how they could maximize the shots where the green She-Hulk was used. She-Hulk appeared in many scenes with just simple dialogue, but the VFX team still needed to categorize and count the shots to send to the VFX company for time and budget."



CUT

SC. 22 SHOT 02A

CAM: ON SHE HULK--THEN PULL BACK TO REVEAL EVERYONE
ACTION: SHE HULK LOOKS BACK AT TITANIA AS SHE WALKS TO HER SEAT
DIALOGUE:
SFX:



CUT

SC. 22 SHOT 02B

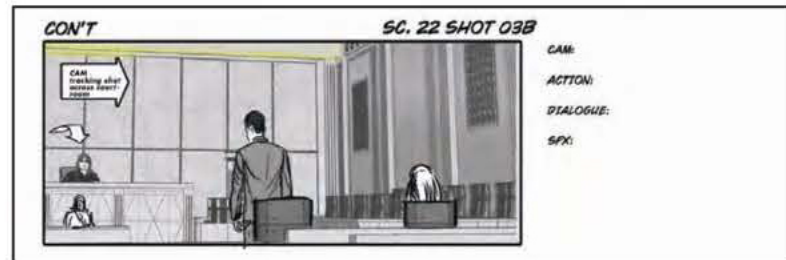
CAM: ON SHE HULK--THEN PULL BACK TO REVEAL EVERYONE
ACTION: ON SHE HULK WALKS AROUND--SITS--THEN STAND FOR JUDGE
DIALOGUE:
SFX:



CUT

SC. 22 SHOT 03A

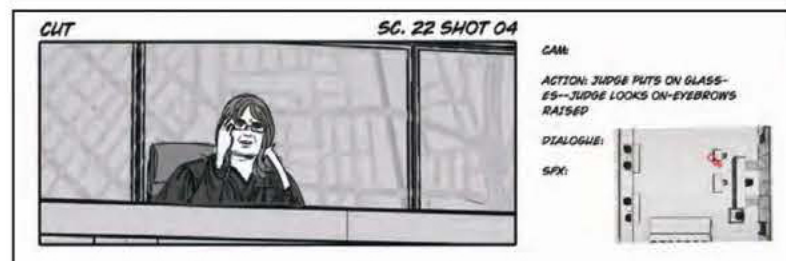
CAM:
ACTION:
DIALOGUE:
SFX:



CON'T

SC. 22 SHOT 03B

CAM:
ACTION:
DIALOGUE:
SFX:



CUT

SC. 22 SHOT 04

CAM:
ACTION: JUDGE PUTS ON GLASSES--JUDGE LOOKS ON-EYEBROWS RAISED
DIALOGUE:
SFX:



CUT

SC. 22 SHOT 04 ALTERNATE ANGLE

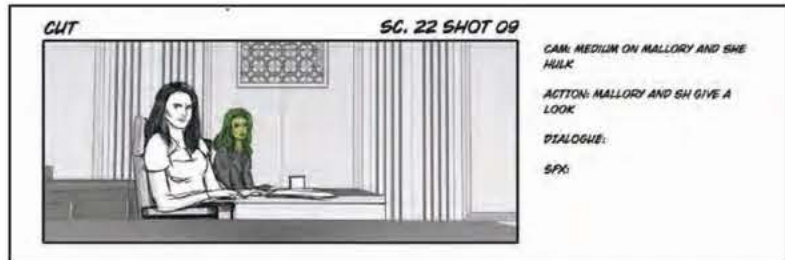
CAM:
ACTION: JUDGE PUTS ON GLASSES--JUDGE LOOKS ON-EYEBROWS RAISED
DIALOGUE: JUDGE (CASUAL) "ALRIGHT LET'S HEAR IT."
SFX:



CON'T

SC. 22 SHOT 07B

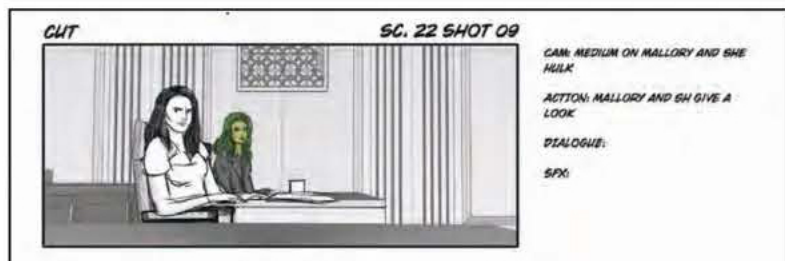
CAM: MEDIUM LOW EYE LINE SHOT
ACTION:
DIALOGUE:
ROBERT WALLIS--"MY CLIENT OWNS THE TRADEMARK FOR SHE-HULK..."
SFX:



CUT

SC. 22 SHOT 08

CAM: MEDIUM ON MALLORY AND SHE HULK
ACTION: MALLORY AND SH GIVE A LOOK
DIALOGUE:
SFX:



CUT

SC. 22 SHOT 09

CAM: MEDIUM ON MALLORY AND SHE HULK
ACTION: MALLORY AND SH GIVE A LOOK
DIALOGUE:
SFX:



CUT

SC. 22 SHOT 11A

CAM: MEDIUM ON MALLORY--CAM PULLS BACK TO SHE HULK
ACTION: MALLORY POPS A BREATH MINT
DIALOGUE:
SFX:



CON'T

SC. 22 SHOT 11B

CAM: PULL BACK TO SHE HULK
ACTION: SHE HULK LOOKS TO CAM--GIVES AN "APPROVAL SMIRK"
DIALOGUE:
SFX:



CUT

SC. 22 SHOT 07A

CAM: MEDIUM--LOW EYE LINE SHOT
ACTION:
DIALOGUE:
ROBERT WALLIS--"YOUR HONOR WE MOVE TO DISMISS THIS ENTIRELY FRIVOLOUS LAWSUIT..."
SFX:

CUT TO Scene 1 Shot 30



Storyboard Artist Jeremy Simser:

"For me, *She-Hulk: Attorney at Law* was a real career high. The working relationship I had with director Kat Coiro was extremely fluid, with ideas flowing and forming easily. Kat allowed me to express my artistic creativity as we crafted the scenes through our storyboarding process and the results are obvious when you watch the final show. A lot of my ideas made the final cut and that is very gratifying as a storyboard artist.

Storyboard Artist Marc Vena:

"Working for Marvel/Disney is always a treat for me because of the amazingly talented teams the studio is able to bring together on a production and working for Kat Coiro on *She-Hulk: Attorney at Law* was no exception. I really loved the comedic vibe that Kat wanted to bring to the character and storyline. I think with so many of the 'heavily serious' storylines of the superhero genre, *She-Hulk* was a great romp into that world with a fun sensibility. It pushed the boundaries of an already rich cadre of familiar characters."

No further questions for these witnesses, Your Honor. In the immortal words of Stan Lee himself, "Nuff said!"

Court is adjourned! **ADG**

CUT TO Scene 1 Shot 31



"By the end of my time on the show, I had done boards for every episode, as well as playing around with some concepts for additional photography. *She-Hulk* was one of those shows where you just know you will spend the rest of your career working with these people. In fact, I have already worked with Kat and DP Florian Ballhaus again on *Spiderwick Chronicles*."



007C CONT'D - PUSH TO JEN: "What did you do to me?"



007D CONT'D - HER EYES START TURNING GREEN -

CUT TO Scene 1 Shot 32



SAME Scene 1 Shot 32A



SAME Scene 1 Shot 32A



CUT TO Scene 1 Shot 35



CUT TO Scene 1 Shot 33



SAME Scene 1 Shot 37A



010 JEN'S REFLECTION IN GLASS DIVIDER - HER TV TAPE BREAKS - MUSCLES EXPAND - SKIN TURNS GREEN -



015B CONT'D - SHE-HULK IS DISTRACTED, SHE TURNS RIGHT - PAN RIGHT -



011 THE DOCTORS AND NURSES ARE STUNNED - DOCTOR: "She's turning! Get security in here now!"



015C CONT'D - SHE-HULK SEES HER REFLECTION IN THE GLASS -



012 JEN'S POV AS SHE RIPS OFF HER SENSORS -



015D CONT'D - SHE-HULK SMASHES THROUGH THE GLASS -

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD

CONTRIBUTORS

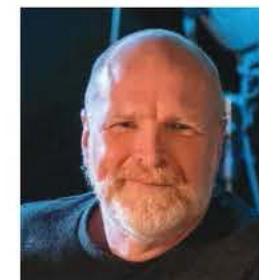


GUY DAVIS is a self-taught creature/concept designer and Production Designer from Michigan providing concept work in film, television and video game productions.

A frequent collaborator of Guillermo del Toro and Production Designer

on *Pinocchio*, his concept designs have appeared in *Shape of Water*, *Nightmare Alley*, *Crimson Peak*, *Pacific Rim*, *The Strain*, *The Simpsons: Treehouse of Horror XXIV* and recently worked as creature concept designer on the anthology series Guillermo del Toro's *Cabinet of Curiosities*.

Other design work includes *Antlers*, *The Sea Beast*, *LOTR: The Rings of Power*, *Monster Hunter*, *Lost in Space*, *MST3K*, *Steven Universe*, *Diablo IV*, *Gears of War 4*, the upcoming *Alone in the Dark* and Production Designer on an unannounced Netflix feature.



CURT ENDERLE trained as a Set Designer for live theater and based in Portland, Oregon. Curt has had a role in generating over 13 hours of stop-motion animated content. Past film work includes art directing Wes Anderson's 2018 stop-motion animated film

Isle of Dogs and Laika's 2014 stop-motion hybrid release *The Boxtrolls*. He also served as one of the Set Designers for the studio's 2012 *ParaNorman*. Recent episodic includes the first series (sans pilot) of *The Shivering Truth*, written by PFFR's Vernon Chatman at ShadowMachine Portland for Adult Swim.

Prior to his longest-continuous-ever-since-grad-school employment with Laika, Curt split his time between design for live theater and opera and art direction for stop-motion animated commercials.

Recent projects include the world premiere of *Timmy Failure: Mistakes Were Made* for Oregon Children's Theatre, *Elixir of Love*, *La Calisto*, *Albert Herring*, *The Rape of Lucretia* and Philip Glass's *Galileo Galilei* for Portland Opera, *Middletown*, *The Beauty Queen of Leenane*, *The Gray Sisters*, *Fabuloso!*, *Nobody Here But Us Chickens* and *A Lesson From Aloes* for Third Rail, and *Noises Off* and *Skin of Our Teeth* for the American University in Cairo.

His animated commercials include clients such as Häagen-Dazs, Coca-Cola, Diet Dr Pepper, Samsung, Trident, and Hallmark for production houses House Special, Bent Image Lab and Laika. In 2001, Curt received a Primetime Emmy for Outstanding Individual Achievement in Animation for his art direction of the "Phish Phry" episode (which was set dressed by *Pinocchio*'s own Art Director, Rob DeSue) of *Gary & Mike*, a stop-motion animated TV show and in 2018 was honored by the Art Directors Guild as part of the team responsible for *Isle of Dogs*.



AARON SOWD is a renowned illustrator, storyboard artist and creative director based in Los Angeles. He has worked in the entertainment industry for over 20 years, bringing his versatility and expertise to feature films, TV, animation, video games, advertising

and online media.

A firm believer in sharing his craft and giving back to the creative community, Aaron has taught his storyboarding for filmmakers class at the Art Center College of Design in Pasadena and Otis College of Art and Design, as well as being a guest speaker at both SIGGRAPH and Comic-Con.

He has worked with directors such as Steven Spielberg, Sam Raimi, Akiva Goldsman, Michel Gondry, Doug Liman, Michael Bay, John Watts and Kat Coiro among others. His work on *Maleficent: Mistress of Evil* with director Joachim Ronning and acclaimed Production Designer Patrick Tatopoulos was nominated for an ADG Award for Excellence in Production Design for a Fantasy Feature Film.

A few of his recent credits include *Black Adam*, *Spider-Man: Far From Home*, *Godzilla vs. Kong*, *Ms. Marvel*, *Star Trek: Picard*, *Fear the Walking Dead*, *She-Hulk: Attorney at Law* and the upcoming *Secret Invasion*. Aaron recently storyboarded the pilot episode of *The Sex Lives of College Girls* which received a GLAAD Media Award nomination.

Aaron works extensively in film, commercials, theme park design and comic books, with clients as diverse as Bad Robot, Disney, DreamWorks, Apple, Coca-Cola, Lexus, Ferrari World Abu Dhabi, Top Cow and Upper Deck.

Aaron currently lives by the beach in Marina del Rey and resents the fact that he has no free time with which to enjoy it.