

REWRITING MCU PHASE 4

NOTES

- **Diagnosis:** Marvel's Phase 4 is a mixed bag that is filled with more underwhelming and mediocre films and shows than any other phase in the MCU. There are some diamonds in the rough, such as *Spider-Man: No Way Home*, but at the end of the day, Phase 4 as a whole lacks focus and is not as refined and structured as the previous 3 phases. Ultimately, greed is what drove the MCU to the ground. Especially with Phase 4. After *Endgame*, Marvel Studios just finished running a marathon and broke world records. And rather than do the logical and smart thing and take a break or at the very least slow down the pace to a walk, corporate execs kept on slave driving the MCU to pump out more content. So no amount of rewriting could salvage Phase 4 from being a trainwreck. Realistically, at least. If we were to use the metaphor of the domino effect for the drop in the MCU's quality during Phase 4, then greed would be the first domino. The second would be quality control. Kevin Feige said in a 2019 interview at the New York Academy that Marvel Studios would give test audience members surveys after screening the respective MCU film. These surveys had questions like, "have you watched any other MCU content?", and "how familiar are you with the comic books?". Clearly Marvel Studios cared about the fact that their audiences were able to enjoy the singular experience that was a Marvel movie regardless if it was the audience's first MCU movie, their second, or even their tenth. But with the release of Disney Plus and the greedy corporate mindset dominating the studio, there was an insane push for content and with these rushed deadlines, the amount of care and quality control that once went into the MCU just wasn't there anymore. And audiences new and old suffered for it. The third domino to fall was the COVID-19 pandemic. We'll go more into that in a bit, but for now, those are the big three weaknesses behind Phase 4 that we want to address in this rewrite.
- **Our Treatment:** Now even though realistically, our proposed and hypothetical version of Phase 4 could have never existed due to the circumstances that were even outside of Kevin Feige's control - such as the pandemic and the fact that Feige still answers to Disney's CEO, Bob Iger - we still want to propose how we would have gone about rewriting Phase 4. Not because we believe we are better writers, directors or producers than anyone working at Marvel Studios or Disney. But because we want to try to provide a service to our fellow fans within the community who were for one reason or another disappointed with Phase 4 and walked away from those movies - eager to fall in love with them - only to feel emotionally and creatively unfulfilled and unsatisfied. Basically, we want to provide a head canon for the fans. Again, not to spite Disney or Marvel. But to bring a sense of closure for not only us on a personal and subjective level, but our peers and fellow Marvel fans in the community as well. Plus, we also have the unfair advantage of having the benefit of hindsight, so there's that too.
 - o **1)** Our first big change would be to delay the MCU release schedule by a year. We understand Disney didn't want to lose out on any money during the pandemic, and so they tried to push for more

subscriptions to Disney Plus to make up for the lack of box office they were going to lose from not releasing their Phase 4 films in theaters. But that clearly didn't work. There is a worldwide pandemic going on. Everyone is hurting, but Disney's greed and impatience prevented them from making the more strategic choice to patiently hold off on releasing any MCU content in the year of 2021. Postpone all of the slated 2021 releases for 2022 instead. Which again, not only gives the VFX department more time to refine the effects, but it also gives the writers of the MCU more time to refine the scripts for the Phase 4 films and shows, as well as more time to brainstorm and plan ahead for Phases 5 and 6. They needed to just bite the bullet like everyone else when it came to the pandemic. With that in mind, we would start off Phase 4 with the production line of releasing one-two movies a year, with the addition of 1-2 seasons of a show per year, along with a handful of one-hour specials. That's at least 6 MCU installments coming out per year across 2-3 different platforms, which if the quality is well-maintained, that should be more than substantial to keep the MCU relevant in the current zeitgeist and as a result, hopefully maintain high numbers for audience box office numbers and viewer/subscription numbers. After the pandemic, the world is still recovering and people are more reluctant to go back to the theaters, especially after the huge cultural event that was *Endgame*. Not to mention they're afraid of getting sick and it's getting more and more expensive to go to the theaters to watch a movie. On top of that, *Endgame* brought a strong and poignant sense of closure to the Infinity Saga, a series that had spanned for 11 years and 23 films. So the days of moviegoers going to see 3 MCU films a year just to keep up with what is going on is gone now. Audiences are going to see Phase 4 being released and they're going to be asking themselves, "what's the point now?", "why do we need to go see this next movie? Does it even matter?". So, Marvel has to earn getting those audiences *back* into the theaters. Each movie in Phase 4 needs to feel like a big event. A cultural moment worth participating in. There needs to be some build up beyond just general internet hype. In a nutshell, the MCU films of Phase 4 need to feel special, engaging, and too important to miss or skip over. Not like a standard TV show episode, which is what the MCU films of late have been feeling nowadays. Having just one film – mind you, not a mediocre film but a really good film, if not a great film – only come out once a year will really help with that.

- **2)** Our second decision on how to rewrite Phase 4 will be to pick an overarching theme for the entire phase and stick with it. This new theme will revolve around the idea of grief and dealing with loss. The theme of grief can help develop Phase 4 into an extended epilogue for *Endgame*, as well as even provide audiences with a deeply relevant cultural value as having Phase 4 be themed off of grief would demonstrate to audiences recovering from the COVID-19 pandemic that their favorite superheroes and characters are experiencing a similar scenario of suffering, loss, healing, and recovery just like they are. Having the audience (ideally) heal, if not just simply grieve, with the characters would hopefully be an extremely cathartic and powerful experience that would win over the loyalty of audiences worldwide. Ideally, anyways. Now, because Phase 4 is going to be the recovery period for the MCU – the phase where the franchise gets to catch its breath after running that metaphorical marathon – that means the MCU doesn't have to put any kind of pressure on itself by immediately choosing a new big bad villain to build up to and replace Thanos right away. Once Phase 4 is over, the MCU can switch back to a more focused plotline for whatever the new saga will be in Phases 5 and 6. Remember, for the majority of

Phase 1, fans and audiences alike had no idea *if* there was going to be a big bad for the entire MCU saga, let alone, *who* the big bad was going to be. We understand the audience's need to be aware of who is going to succeed Thanos as a huge source of motivation to keep watching MCU content. We're not ignoring that. We know that the next big bad needs to be announced to generate some more hype and relevancy, but we think having the cast and crew of the MCU confirm the presence of a future big bad but purposely keep the identity of the said big bad a mystery for now would be even more enticing for the fans. Forcing them to keep coming back to watch more Phase 4 films until the new big bad for Phases 5 and 6 is revealed in a post-credit for one of the very last Phase 4 films. Only for the identity of said big bad to be later confirmed officially by Marvel Studios at a large PR event like Comic Con or something like that. You could even build up hype by having Marvel cast and crew members refuse to answer any questions about the identity of the next big bad but promise the fans that it is going to be someone that they will really like. It would be a great promotional campaign as audiences would get to play "Guess Who?" for the new big bad MCU villain. Not to mention, keeping the identity of the new big bad a secret for several years also gives the MCU writers multiple films and years to not only brainstorm on a new big bad, but also how to apply said big bad to Phases 5 and 6. You could even do one or two red herrings for the big bad in Phase 4 if you really wanted to, although that is a bit of a risky move. Regardless if Marvel included red herrings in Phase 4 or not, using this mystery box approach to revealing the big bad for Phases 5 and 6 is a win-win for both sides. The studios, the creative team and the audience all get what they want since audiences will still be tuning in to post-*Endgame* MCU content because 1) the MCU movies and shows are still really good and 2) they want to find out who the next villain is. With this new approach, everyone wins. The studio gets money, the creative team gets more love from the fanbase, and the audience keeps getting quality films and shows about their favorite characters.

- **2 ½)** Our third decision for rewriting Phase 4 (which is honestly branching off from our second decision so it's more like our second and a half decision) is to simultaneously use Phase 4 – our cooldown period – as the time to set up some smaller teams of characters, and one major team of big name superheroes, that will emerge in Phases 5 and 6. Kinda like how Phase 1 set up the individual Avengers before assembling them together for their first team up movie. The smaller teams that we would want to start setting up in Phase 4 would be the Midnight Suns, the Young Avengers, the Thunderbolts, and our one major team of big-name superheroes will be the X-Men. Who, along with the Fantastic Four, will inevitably be introduced into Phases 5 or 6 thanks to the Fox merger.
 - The Midnight Suns will be set up by *Werewolf by Night*, *Moon Knight*, and *Dr. Strange 2*, (as well as a few other original pitches. More on that later) as we would introduce potential members such as Moon Knight, Jack Russell, Elsa Bloodstone, and Man-Thing into those films. Not to mention we already have existing characters in the MCU who could potentially be in the Midnight Suns, such as Dr. Strange and Wong. We could even mix it up a bit and throw Scarlet Witch into the roster if we wanted to, or even reintroduce Ghost Rider from *Agents of SHIELD* into the team once the Midnight Suns movie is in development.

- For the Young Avengers, we would set up that team roster through *Hawkeye* and *Falcon and the Winter Soldier*, as we introduce potential members such as Kate Bishop and Elijah Bradeley. The latter only had a cameo in *FATWS* but could officially assume the identity of Patriot in the *Young Avengers* film after being inspired by Sam's actions in *FATWS*. These last two potential recruits feel more like we're grasping at straws, but in *WandaVision*, you do meet Wanda and Vision's mutant twin boys, who will eventually grow up down the line and become the superheroes Wiccan and Speed. Perhaps through some multiverse or otherwise supernatural shenanigans, we can get teenage versions of Wiccan and Speed introduced to the Earth-616 universe to join Kate Bishop and Patriot as Young Avengers. The reality is the majority of the Young Avengers roster will be introduced in Phases 5 and 6 but we can already start laying the groundwork here in Phase 4.
 - These same two entries in Phase 4 would simultaneously set up the Thunderbolts since even though the Thunderbolts in Marvel comics have ranged from being a team of supervillains to a ragtag team of rough-around-the-edges antiheroes, we imagined that the MCU would go for more of an anti-hero approach to the Thunderbolts just based off of the studio's track record for somewhat family-friendly content. Through *Hawkeye*, you would get Taskmaster introduced as a potential team member since for our rewrite of Phase 4, we reimagined the *Hawkeye* show as a one-hour special and that is where we would feature a rewritten version of Taskmaster as the main antagonist since the character won't be appearing in the *Black Widow* movie we scrapped. Not to mention, you would also get Ghost from the already existing *Ant-Man and the Wasp* film from Phase 3 of the MCU. *Falcon and the Winter Soldier* would offer the most potential recruits for the Thunderbolts team, as in that entry alone, you get the team's benefactor Valentina Allegra de Fontaine, as well as Bucky Barnes aka the Winter Soldier, John Walker aka U.S. Agent, and Baron Zemo, who has occasionally been portrayed as the leader of the Thunderbolts from time-to-time. I also feel like Sharon Carter has a role yet to play within the Thunderbolts just based on her actions in *FATWS* as the Power Broker.
 - Finally, for the X-Men team that will inevitably come to the MCU, you can get some set up there just by officially introducing Wolverine and Deadpool into the Earth-616 universe through the *Deadpool & Wolverine* film. As well as unofficially through the *X-Men '97* show since even though that show takes place within a different continuity from the MCU, it's still a win to have X-Men content being released on Disney Plus. Demonstrating that the X-Men are finally back home into the mainstream Marvel films.
- **3)** Our third – or I guess fourth – decision for rewriting Phase 4 is to cancel all of the unnecessary movies and shows and rewrite the existing installments to fit into this new overarching theme that we want for Phase 4. There is way too much content for Phase 4. If you were to look at each MCU Phase as a season of a TV show, then Phase 4 as it stands right now has the most filler episodes. A lot of the content needs to go. We know that corporations don't like wasting money by cancelling projects that are well into production, but ideally, if we applied this new creative approach to Phase 4 *before* anything from Phase 4 was released, and all of this planning took place during the break Marvel hypothetically

took during the Pandemic, then there wouldn't be any money wasted. These unnecessary filler installments in Phase 4 have to be sacrificed in order to protect the reputation of the MCU brand, just like how DC cancelled the *Batgirl* movie before announcing that they were going to reboot the entire DCEU in an attempt to save the reputation of their brand. So, we're going to show you two slates of MCU movies and projects. The first slate will cover which projects are going to be cancelled and our justifications for why we are cancelling them. And the second slate will cover which projects are staying and how they are going to be rewritten to fulfill this new theme of grief and legacy for Phase 4.

- **MCU Writing Room:** Also, as a quick aside, this is more of a real-world structural change that I would suggest absolutely *has* to take place within the company of Marvel Studios in order for future MCU films to avoid encountering any kind of self-contradicting debacles and mistakes like accidental retcons and repetitive character arcs again. The MCU needs to have some kind of organized team of writers, scholars and historians working for them as a sort of story group. Similar to what Lucasfilm has so that no matter how many projects are currently in development within the company, each of the different writers and directors on every project is aware of what the other team is doing and can stay on the same page without accidentally repeating similar character arcs and plot points. This kind of cooperative workflow and open communication would prevent accidental retcons and contradictions from happening within the company's storytelling. Pablo Hidalgo, who is just one member of Lucasfilm's Story Group, has described the team's job as, "*We work with any creative who is wanting to tell a story of Star Wars, and we help them find the story that they want to tell, while also make sure that story fits within the framework of Star Wars. So it's not just about making sure the number of moons over a planet is correct, it's more about, you know, thematically what are you going for and what's the best way to achieve that with Star Wars? And also, is the story that you're telling—is it something we've done before? Or is it something that's also actually in development somewhere else in the company? So we become this sort of—this point that coordinates all storytelling across the board so that we don't inadvertently tell something that is contradictory, not only from a continuity point of view but from a thematic point of view. Or if we are departing thematically for whatever reason, we understand the artistic decision behind it and it's never because 'Oh we didn't know that was the right way to do it' or 'We didn't know—we did "Y" because we didn't know that "X" was an option.'*" So for the MCU, I'm of the opinion that their Story Group should consist of previous and/or recurring storytellers – whether they be screenwriters, producers, or directors – who have a good track record with the company and have consistently created quality onscreen Marvel adaptations, as well as have a few comic book writers, scholars and historians to serve as lore advisors and consultants, while also obviously including Marvel President Kevin Fiege. I think it would be great if certain members of the Story Group were assigned specific characters and IPs to be the stewards of whenever it comes to their onscreen appearances in the MCU, but nonetheless, the studio would still be open to new talent coming and temporarily "borrowing" the character for a film. Here's an example of what I mean by that. I think it would be great if

Jon Favreau – as the *Iron Man* expert for the MCU who has directed the most *Iron Man* films out of everyone in the company – resided within the Story Group as a writing consultant for pretty much any and all characters, locations and stories related to the *Iron Man* IP such as Pepper Potts, Rhodey, Riri Williams, the Mandarin, etc. Since the comic book industry, like the film industry, often has a rotating door of writers, Favreau would work with specific writers of *Iron Man* comics whenever the MCU wanted to adapt certain storylines that were created by those comic writers, who would be brought onboard for the individual project as consultants and “lore advisors”. But, despite Favreau being the resident *Iron Man* steward, he wouldn’t be in complete control of the IP and have the final say in the future of the character or the series. Like I said, these experts would be humble stewards, not owners or overlords. The definition of steward is “a person who is responsible for managing and looking after another’s property”. These stewards for the MCU Story Group would be respectful caretakers and temporary shepherds, not tyrants or landlords. So for instance, if Favreau is willing to return to the director’s chair for another *Iron Man* or *Avengers* movie after *Iron Man 2*, that’s great! Go ahead! But if not, then he has to be cool enough to play well with the new talent that would be hired to come in and make a new *Iron Man* sequel. Which is exactly what happened with *Iron Man 3* when Shane Black was hired to direct the film after Favreau didn’t return to direct the film. Favreau remained onboard as a consultant to help out Black whenever he needed it, and it was a very healthy collaboration. That’s how it should be for every IP and onscreen adaptation within the MCU that is handled by the Story Group. It needs to be a very open, collaborative and supportive process. If I had to assemble this Story Group, I’d probably pick Favreau as the main *Iron Man* IP steward, Stephen McFeely, Christopher Markus and the Russos Brothers would collectively serve as the *Captain America* and *Black Widow* IP stewards, Ryan Coogler and Joe Robert Cole would both be stewards of the *Black Panther* IP, Scott Derrickson for the *Dr. Strange* IP, etc. (It would be great to have James Gunn be the *Guardians of the Galaxy* IP steward but considering that he is now the full-time co-Chairman and Chief Executive Officer of the DCU, it would probably be way too hard for him to return as a consultant like he did with *Avengers: Infinity War* but I still think as a show of good faith, every script containing the *Guardians* characters would still be sent his way just so he could provide some kind of feedback in case he *did* have the time to read it.)

Cancelled Phase 4 Movies & Shows

Black Widow



Reason for Removal:

The reason why we are cancelling the only solo film to exist for Natasha Romanoff is because the time window to make a *Black Widow* movie has long passed. Marvel Studios missed their chance, and they need to bite the bullet on that. A solo *Black Widow* film should have been released in Phase 1 or 2. Ideally somewhere in between *Captain America: Winter Soldier* and *Captain America: Civil War*, since that is when the character was at her most compelling stage of development and likewise, at the peak of her popularity with fans. Back when there was a much greater interest in the character. At the latest, this film should have been released before the character of Natasha Romanoff died in *Endgame*. But between the pandemic and the disastrous Disney Plus release (which led to Scarlett Johansson suing Disney and by extension, the studio burning the bridge with her), this Phase 4 *Black Widow* solo movie should have clearly never been made.

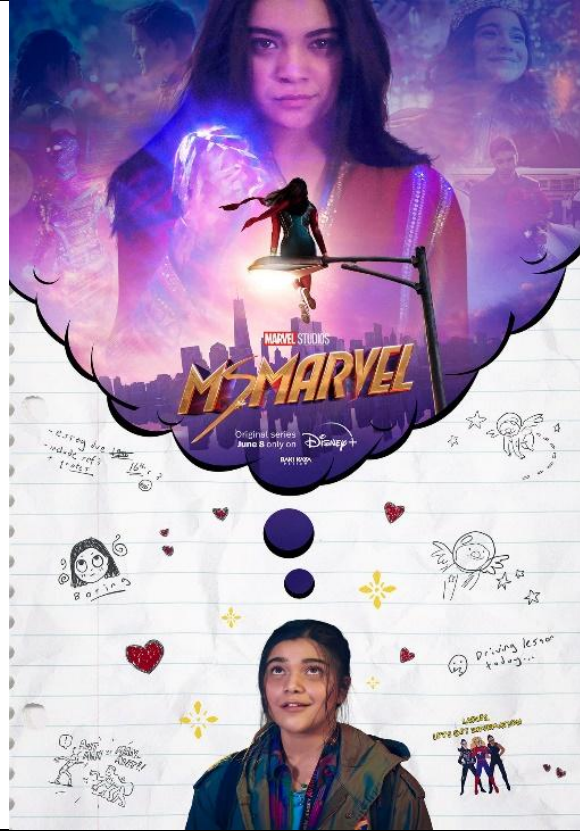
Eternals



Reason for Removal:

Another disaster. Many people online have referred to *Eternals* as the worst superhero movie they have ever seen in recent years. Despite the amazing cast in the film, *Eternals* as a standalone story narratively introduced a ton of plot holes into the Infinity Saga. At its best, *Eternals* is filler. At its worst, it is a boring, lackluster cluster of inconsistent lore.

Ms. Marvel



Reason for Removal:

While Kamala Khan is a vastly better character than the MCU's portrayal of Carol Danvers' Captain Marvel (which isn't saying much), most of the MCU characters are better characters than the MCU's Carol Danvers. As a result of that and the amount of negativity surrounding MCU's Captain Marvel, the sooner the MCU distances themselves from Captain Marvel the better. And unfortunately, that means cancelling the *Ms. Marvel* show and saving her introduction for Phase 5. Perhaps by giving her a solo film or bringing her into an *Avengers* film by giving her the same treatment as Peter Parker from *Civil War* would be a better intro for the character.

She-Hulk: Attorney at Law



Reason for Removal:

Twerking aside, *She-Hulk* didn't just do MCU's Bruce Banner a disservice, it also did its main character – Jennifer Walters – a disservice. She-Hulk is a fun character in the comics, but the show lost all of that charm by bogging its own narrative down with toxic representations of feminism. Male characters – and by extension, men in real life – do not need to be torn down by female characters – and by extension, women in real life – to be uplifted. Just look at *Avatar: The Last Airbender* as proof of that. Aside from the socially degrading messages found in *She-Hulk*, the character of Jennifer Walters, like Kamala Khan, would be better written as a main character in Phase 5 who gets her with her own solo movie rather than being introduced with a TV show.

Ant-Man: Quantumania

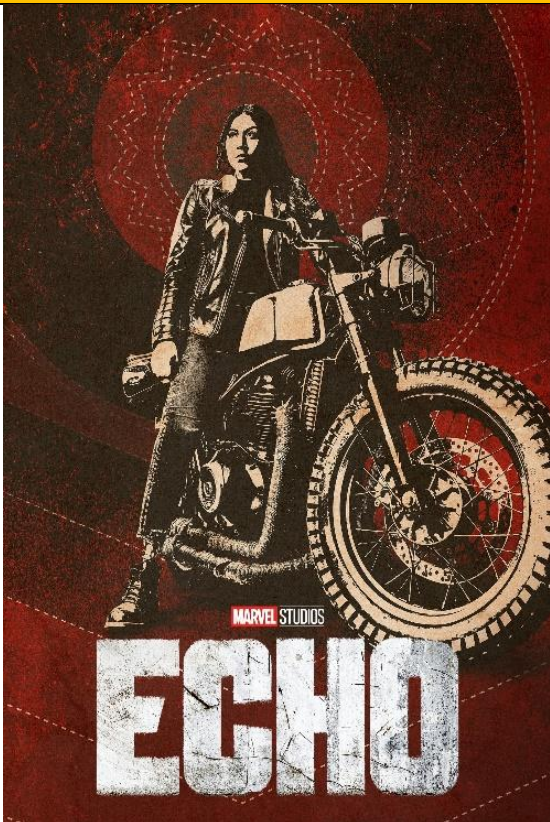


Reason for Removal:

This movie was such a blatant rip-off of *Fantastic Four* that we feel like this plot needs to be recycled and saved for the actual *Fantastic Four* film that will come out in Phase 5 or 6. Ant-Man does not need a third film, but if audience demand was high enough for a third film to be greenlit, then we think the best option for *Ant-Man 3* would be to adapt Nando v Movie's pitch for the film. But even then, if you were to adapt that pitch for *Ant-Man 3*, that story shouldn't take place until Phase 5. Here is the link to that pitch:

<https://www.youtube.com/watch?v=deblQWInG-Y&t=680s>

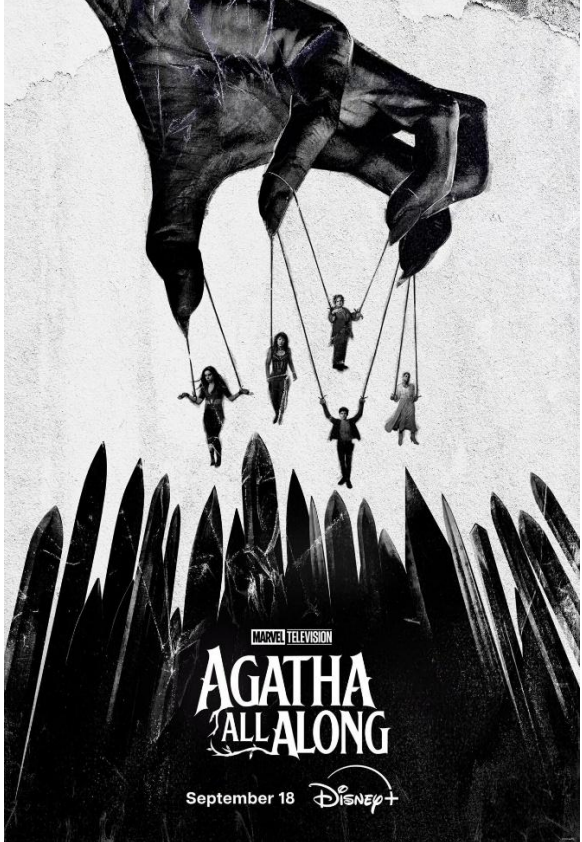
Echo



Reason for Removal:

Echo and Kingpin are not overly relevant to the main plotline of the MCU. They are street-level characters that operate within one isolated corner of the MCU and the few crossovers they have in the comics are only with other NYC-based heroes like Spider-Man, Fantastic Four, or the Defenders. So there really is no justification for Echo to get her own show when there is already a new *Daredevil* series in the works. Echo is more compelling as a supporting character, and she honestly wasn't popular enough with audiences to justify getting her own show.

<p>The Marvels</p> 	<p>Reason for Removal:</p> <p>For the same reason why <i>Ms. Marvel</i> was cancelled, <i>The Marvels</i> would likewise be removed from the MCU.</p>
<p>Loki</p> 	<p>Reason for Removal:</p> <p>Now I know this is going to upset a lot of people but hear me out. Give me a chance to explain myself before you burn me at the stake. The <i>Loki</i> show did more harm than good for Tom Hiddleston's character and instead of being resurrected in <i>Endgame</i>, Loki should have remained killed off in <i>Infinity War</i>. Now I know that this character is extremely popular with fans, but you cannot justify the existence of this show in the MCU beyond the reason of, "Tom Hiddleston is too popular to kill off". That's a cowardly creative decision and all it does is open the door for an unhealthy trend of bad writing habits within the MCU. Which the MCU already has a very bad habit of killing characters off only to revive them later, so we don't want to encourage that bad habit or make it any worse than it already is. The <i>Loki</i> show did not contribute anything meaningful to Phase 4, in real life or in this rewritten version, because Kang the Conqueror is no longer going to be the big bad of Phases 5 and 6, and spoiler warning, he wouldn't be our pick for the big bad to replace Thanos anyways. The only interesting things that happened in the show already happened in previous MCU installments, like Loki's conversion</p>

<i>Agatha All Along</i>	Reason for Removal:
 The poster for the Marvel TV series 'Agatha All Along' features a large, dark, gnarled hand reaching down from the top, holding several thin ropes. Five small figures are hanging from these ropes, suspended in the air. Below them, a dense field of dark, pointed, leaf-like structures grows upwards. The title 'AGATHA ALL ALONG' is prominently displayed in a stylized font, with 'MARVEL TELEVISION' above it. At the bottom, it says 'September 18' and the Disney+ logo.	<p>Why Marvel Studios thought it would be a good idea to give a side character like Agatha her own show is beyond us. Agatha is not that popular of a character, nobody asked for this show and it's not going to contribute anything meaningful to the MCU, so we are removing it from the docket.</p>



NEW PHASE 4 RELEASE SCHEDULE

(Red = Film, Blue = TV Show, Green = One-Hour Special, Purple = Disney Collab w/ Outside Studio)



2022


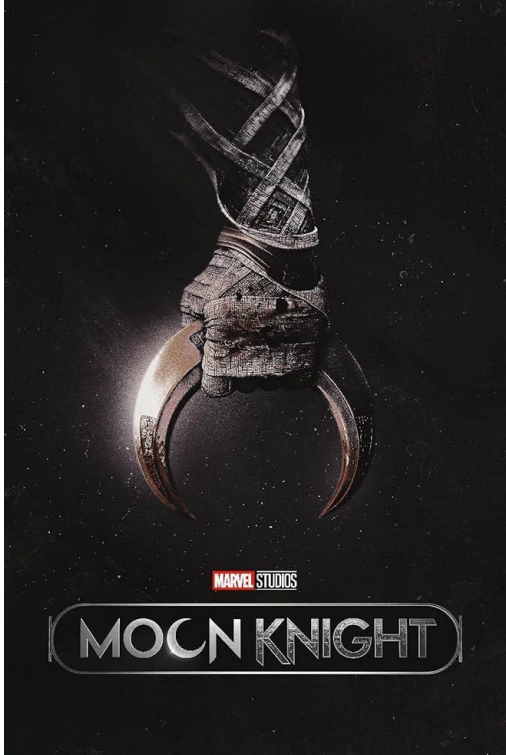
<i>Shang-Chi and the Legend of the Ten Rings</i>	New Release Date:	Edits to Original Story:
	January – March 2022	Rewritten as strictly just a martial arts action film. There is no hidden fantasy world. The only magic present in the film are the Ten Rings artifacts themselves. The rest of the film is a fast-paced and realistic action flick along the lines of Bruce Lee or Jackie Chan's filmography. A nice breath of fresh air for the MCU and a healthy yet creative way for the franchise to make a comeback after a one-year hiatus from the pandemic.
<i>WandaVision</i>	New Release Date:	Edits to Original Story:
	Spring 2022	Untouched and remains the same.



<i>Spider-Man: Now Way Home</i>	New Release Date: Summer 2022	Edits to Original Story:
		Untouched and remains the same.
<i>What If?... (Season 1)</i>	New Release Date: Fall 2022	Edits to Original Story:
		Untouched and remains the same.
<i>Werewolf by Night</i>	New Release Date: Halloween 2022	Edits to Original Story:
		Untouched and remains the same. In a world where Phase 4 had more planning and organization put into it, there would have been an intentional strategy to start building up a <i>Midnight Suns</i> film in Phase 4 by introducing various spooky/Horror adjacent-Marvel characters to the MCU. The more popular Midnight Suns characters like Blade and Moon Knight will get their own theatrical-release feature films. While the less popular characters would receive one-hour holiday specials through Disney Plus every Halloween. With <i>Werewolf by Night</i> being the first.


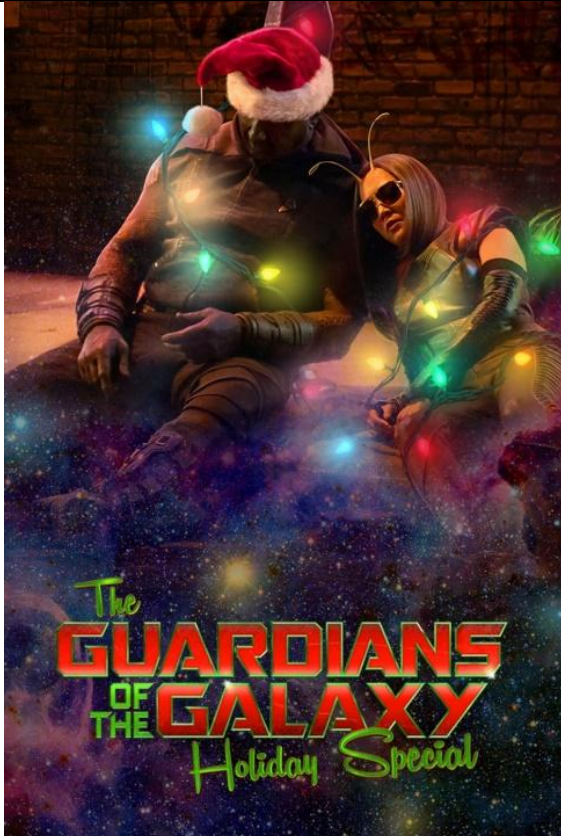
<i>Falcon and the Winter Soldier</i>	New Release Date:	Edits to Original Story:
	Winter 2022	Converted as a feature-length film to help trim down any filler from the original show. Ideally, the Russo Bros, McFeely and Markus would've acted as consultants on this film if the MCU Story Group was a real division of Marvel Studios in this alternate version.
<i>Black Panther: Wakanda Forever</i>	New Release Date:	Edits to Original Story:
	December 2022	Converted into a one-hour special that serves as a tribute to Chadwick Boseman. If none of the other shows or specials have met the subscription quota for Disney Plus by this point, then hopefully this special will be the one to do the trick. At the very least it can garner temporary subscriptions before people cancel them again.

2023



<i>Thor: God of Thunder</i>	New Release Date:	Edits to Original Story:
	January - March 2023	Rewritten as a darker and more focused film on what it means to be a god. This film would introduce the Greek pantheon, the God Squad, and New Olympus as they replace Omnipotence City from the original film. Beta Ray Bill would be introduced into this film. Click here to read our rewrite for <i>Thor: Love and Thunder</i> .
<i>Hawkeye</i>	New Release Date:	Edits to Original Story:
	March 2023	Converted into a one-hour holiday special with Taskmaster serving as the main antagonist. This special will be Taskmaster's official intro into the MCU since we removed the <i>Black Widow</i> film from Phase 4. Taskmaster will be rewritten to be accurate to his comic book counterpart, being a loudmouth mercenary lord and crime boss.

<i>Your Friendly Neighborhood Spider-Man</i>	New Release Date:	Edits to Original Story:
	Spring 2023	<p>This show would have ideally been released in 2023 as a pre-planned sequel for <i>No Way Home</i>. If <i>Wakanda Forever</i> still failed to help the MCU meet their Disney Plus subscription quota, then this series - if properly marketed - should be the one to do it. It's Spider-Man. The popularity behind the character makes this show a guaranteed success.</p>
<i>Moon Knight</i>	New Release Date:	Edits to Original Story:
	Summer 2023	<p>Same fate as <i>Falcon and the Winter Soldier</i> where the show is converted into a feature-length film that removes any of the filler from the original show. It also allows for more promotion of a new Marvel hero that already has some level of popularity amongst fans. It also continues our plan to build up towards a <i>Midnight Sun</i> film in Phase 5.</p>

<i>Marvel Zombies</i>	New Release Date:	Edits to Original Story:
	Fall 2023	This show would have premiered as a sequel to Season 1 of <i>What If...?</i>
<i>Brother Voodoo</i>	New Release Date:	Edits to Original Story:
	Halloween 2023	Released as our Halloween holiday special for the year, <i>Brother Voodoo</i> will be a one-hour zombie survival thriller that introduces the character of Jericho Drum a.k.a. Brother Voodoo. Our idea for this holiday special was taken from Nando V Movies' video where he pitched 10 potential MCU one-hour specials. Here is the link to the video: https://www.youtube.com/watch?v=qJNDLePC0Ik

<i>Dr. Strange II</i>	New Release Date:	Edits to Original Story:
	November 2023	<p>Rewritten to strictly be a sequel to Dr. Strange and not as a "multiverse" movie. Being released soon after Halloween, this film will continue our spooky streak from <i>Brother Voodoo</i>, and it will have a Horror movie feel to it. Click here to read our rewrite for <i>Doctor Strange and the Multiverse of Madness</i>.</p>
<i>Guardians of the Galaxy Holiday Special</i>	New Release Date:	Edits to Original Story:
	December 2023	Untouched and remains the same.

2024

<i>Rocket & Groot</i>	New Release Date:	Edits to Original Story:
 <p>ROCKET AND GROOT</p> <p>relationship name N/A type of relationship FRIENDSHIP first appearance GUARDIANS OF THE GALAXY</p> <p>characters ROCKET GROOT</p> <p>actors BRADLEY COOPER VIN DIESEL</p>	March 2024	Spliced from all of the Rocket flashback scenes in the original <i>GOTG Vol. 3</i> and released as its own story. This special will be released in its original format, where it was intended to be a buddy action film that served as the backstory for how Rocket and Groot met and became partners. Doesn't have to be a full-length feature film but can still be a very heartwarming and powerful one-hour special.
<i>X-Men '97</i>	New Release Date:	Edits to Original Story:
	Spring 2024	This series would just come out as it did in real life since legally it wouldn't have been possible until the Fox merger.

<i>Guardians of the Galaxy Vol. 3</i>	New Release Date:	Edits to Original Story:
	April 2024	Moved to April to avoid overlapping in the box office with <i>Deadpool & Wolverine</i> .
<i>Deadpool & Wolverine</i>	New Release Date:	Edits to Original Story:
	July 2024	Same details from <i>X-MEN '97</i> apply here as well. Plus, this movie could count as the "studio collab" movie since Fox is in that weird state where it is a part of Disney but at the same time it's not.

<i>Daredevil: Born Again</i> <i>What If...?(Season 2)</i>	New Release Date:	Edits to Original Story:
 <p>The image shows two posters. The top poster is for 'Daredevil: Born Again', featuring the red devil mask with blood dripping from it. The bottom poster is for 'What If...? Season 2', featuring a collage of characters from the series, including Iron Man, Spider-Man, and others, with the title 'WHAT IF...? SEASON 2' prominently displayed.</p>	Fall 2024	Hopefully <i>Daredevil: Born Again</i> is good. If for some reason, audience reception towards the announcement of a new Daredevil show is not well-received, season 2 of <i>What If...?</i> can act as a sort of Plan B. <i>Daredevil</i> can be dropped and <i>What If...?</i> can be inserted in for this Fall 2024 TV slot.
<i>Black Knight</i>	New Release Date:	Edits to Original Story:
 <p>The image is a movie poster for 'Black Knight', featuring a knight in dark armor with a sword, set against a dark, atmospheric background.</p>	Halloween 2024	Released as our Halloween holiday special for the year, <i>Black Knight</i> will be a medieval action film that serves as an origin story for the Ebony Blade and all of its various wielders throughout the ages of history. Our idea for this holiday special was taken from Nando V Movies' video where he pitched 10 potential MCU one-hour specials. Here is the link to the video: https://www.youtube.com/watch?v=qJNDLePC0Ik

<i>Secret Invasion</i>	New Release Date:	Edits to Original Story:
	Winter 2024	<p>Rewritten as a film and as the climax of Phase 4, meant to be the final chapter in this extended epilogue of grief and legacy that is Phase 4 of the MCU. <i>Secret Invasion</i> will serve as the final transition from the Infinity Saga to whatever saga Phases 5 and 6 will be based off. (We removed the title "Multiverse Saga" from our version of the MCU). Here we would set up future Phase 5 - 6 films revolving around subgroups of the Avengers team, such as the Thunderbolts and Young Avengers. By this point, Marvel should be ready to finish their warm-up and get back into the blockbuster race with a full-on sprint, ready to make a comeback with Phases 5 and 6. <i>(Our script for this rewrite is still a work-in-progress and is currently unavailable until further development has been complete.)</i></p>