

# REWRITING *AVENGERS: AGE OF ULTRON* SCRIPT



## INTRO:

What's up guys! Welcome to my rewrite for *Avengers: Age of Ultron*! This video marks the first *Marvel* film to get a rewrite here on my channel, so I want to preface this by saying that I am *not* going to do a full-blown rewrite series on the MCU like I am with the DCEU. Because like Patrick H. Willems, I'm of the mind that most of the Infinity Saga films are good and that some of them are even great. There's only a small handful of Infinity Saga films that I think could benefit from a rewrite, and *Age of Ultron* is one of them. So please don't expect me to go crazy and start rewriting every single *Marvel* film because that's not what I want to do.

Because to be clear, I don't think *Age of Ultron* is a bad movie. From *Buffy* to *Avengers*, I think Joss Whedon – for all of his faults as a human being – is an excellent writer. He knows how to perfectly pace his story, when it's appropriate to inject humor, when it's time to spice up a scene with some action, and how to cleverly deliver exposition without it being boring. So *Age of Ultron* is no different. It's perfectly enjoyable, it does its job well and it does everything that a good movie should do. But...I think it has a lot of room to grow. It's good...



So, what I want to do with this rewrite is elevate a *good* film into a *great* film. And again, if you're new to this channel, please don't see this video as a hate letter towards Joss Whedon, Kevin Fiege or *Marvel Studios*. I don't make rewrites here on YouTube because I think I'm a better

writer than any of the original filmmakers and creators. I do them because they're really fun writing exercises, it gives me a chance to homage Marvel stories that I really love, and in the process, I can hopefully help these films reach their full creative potential that the original filmmakers were unable to do because of studio interference, budget, deadlines, and also because they simply didn't have the benefit of hindsight. But that's honestly all subjective, so if you think *Age of Ultron* is perfect and that I suck, that's ok too. Don't let a guy on YouTube stop you from enjoying a film that you like. This is all just subjective fan fiction.

Plus, I have three major advantages that Joss Whedon didn't...and that's the benefit of hindsight, the lack of studio interference and no deadlines. Those 3 key differences are *HUGE* factors to consider. So, keep those advantages in mind while reading my version of *Age of Ultron*.

### MY DIAGNOSIS:

So, from what I could personally tell, there are three major complaints that audiences had with *Avengers: Age of Ultron*:

- 1) **Marketing:** The film was marketed to be a dark and gritty take on the *Avengers*...and tonally speaking, the film was not like that at all. The actual film only half-delivered on the dark and forbidding story that the trailer promised. (If you by chance haven't seen the trailer or it's just been a while since the movie came out in 2015, here's a link to said trailer <https://www.youtube.com/watch?v=tmeOjFno6Do>).
- 2) **Ultron's Characterization:** The second biggest complaint came with Ultron and the amount of comedy that the character had. To sum it all up as best as I can, Ultron was way too humorous for audiences to take him seriously as the film's villain.



- 3) **Overreliance on Status Quo:** And the third and final complaint that people had with *Age of Ultron* was that the entire film felt very episodic, and that the movie tried too hard to adhere to the status quo that the previous *Avengers* film established. In *Age of Ultron*, the stakes didn't feel real and never at any time did the audience feel like the heroes were in *actual* danger. They were never left wondering whether their favorite character would survive the end of this story or not. So basically, plot armor...plot armor mixed with an obsession to the status quo really stunted the growth of the characters and the narrative potential of this *Avengers* sequel.

And to be fair, all three of these complaints can be attributed to the three disadvantages that Whedon had while working on this film. The absence of hindsight, the amount of studio

interference and the stressful deadlines were all burdens that contributed to *Age of Ultron* dropping in quality and Whedon himself having multiple meltdowns while working on this film. Like *Iron Man 2*, *Age of Ultron* ultimately suffered because executive producers felt the need to dip their fingers into the pot and force the writers to promote sequels rather than focus on the story that they're telling at hand. So, as much as some may want to – we can't blame Joss Whedon for that.

And so, in this rewrite, we're going to try to fix all three of those issues that I listed, along with a few other inconsistencies. Solely for the sake of head canon.

### **MY TREATMENT:**

So, starting with issue #1, the false advertisement of the film's dark tone. The easiest way to remedy this would be to maintain the dark and desperate tone that the original trailer promised us. And realistically this is the marketing department's fault rather than the writing department's, but it was still an issue nonetheless. And this false advertisement was the biggest disappointment audiences – myself included – had with this film. This is actually quite common in the film industry as studios will often not edit their own trailers in-house, but rather hire smaller editing houses to edit the trailers for their movies and shows. But the issue with that is that there is often miscommunication between the two companies that leads to issues with the marketing, the tonal consistency, and overall advertising of the product.

The official *Age of Ultron* trailer promised us a very brooding, dramatic, and desolate movie...but the movie that we actually got was more or less a clone of the first *Avengers* movie. We got an energetic, action-packed summer blockbuster filled with wisecracks and clever quips. Which isn't a bad thing. But it's still a disappointment because it wasn't what we were expecting. It's kinda like ordering a pizza, and you got a cheeseburger instead. Both are good, and you don't have a problem with either one, but you ultimately got something that you weren't originally anticipating. Therefore, you're inevitably going to be let down...even if it's just a little bit. But if the trailer had been more accurate to the film's true comedic nature, then I guarantee there wouldn't have been any complaints about *Age of Ultron*'s lighthearted tone. It's a marketing issue. Audiences would've known what kind of movie they were getting themselves into and this solution to restore the film's dark tone transitions us into our solution for problem number two...Ultron himself.



The biggest grievance people had with Ultron as a character was that he was far too humorous of a villain to be taken as a serious and valid threat. His wisecracks not only contradicted his comic book counterpart, but they contradicted the film's tone as well. I know that the sense of humor that MCU Ultron had is validated by him being created and programmed by Tony Stark, who has a snarky sense of humor himself. So, his snarky personality has inevitably found its way into Ultron. "Like father, like son", as the saying goes. But the only type of humor that would be appropriate for a serious supervillain is dark humor...similar to Bane from the *Dark Knight Rises*, like when Bane tells his hostages, "now is not the time for fear...that comes later". So even though Ultron's jokes were genuinely funny, and they *did* get a laugh out of audiences (myself included), his sense of humor ultimately doesn't gel with the rest of the film's attempts at achieving a darker tone. So, jokes and quippy comebacks like, "and also...yeah", "clearly you never made an omelet", and "Oh, for God's sake!", are going to be removed from the film.

Now for the solution to our third and final critique, the status quo of the world of the Avengers. Now I don't know if this can be accredited to Joss Whedon or to the studio overlords, but somebody within Marvel was *really* afraid to step out of the box and venture into new territory. It was almost like they were too scared to use any of the sidekicks for the Avengers team, so they waited until the very end to change up the roster. They were so fixated on having the same exact superheroes from the last Avengers film be the stars of this movie as well. They really went out of their way to be exclusive rather than inclusive, which really robs said superheroes of some interesting character development. Forcing your characters to remain in the same exact spot for multiple films really hinders their growth and that kind of static movement really prevents them from continuing to evolve into compelling protagonists. So, here's what I want to do.

I want to show some of our MCU sidekicks some love and include them in the team's roster at the very beginning of the film. So that will include characters like Falcon and War Machine. Because in this rewrite, I think it would have only been natural for the first generation of Avengers to bring along their sidekicks for the sequel when the team got back together to clean up what was left of H.Y.D.R.A.



And to be honest, I think Rhodey should've been in the very first Avengers movie anyways and his inclusion into the team was way overdue. Because he's been around in the MCU since the very beginning. We've seen him be a sincere friend, colleague, and partner to Iron Man for two whole films prior to the first Avengers film. We're talking about a guy who suited up alongside Iron Man to take down a supervillain and his army of robots, and who was an Avenger in his own right back in the comics. I'd say he's more than earned a spot on the team. If you ask me, the MCU version of Rhodey had more of a right to be a first-generation Avenger than MCU Hawkeye or Black Widow. But that's just me. So, we're going to give War Machine the credit he deserves and let him join the squad at the *beginning* of the film, and not the end. After all, the Avengers in the comics were always being inclusive and constantly recruiting new teammates to help balance out



the growing threats of new supervillains, so it would only be fitting for their onscreen counterparts to follow that same philosophy of inclusion rather exclusion.

(FYI, I'm aware that there was supposed to be a humorous post-credit scene in *Avengers 1* featuring War Machine arriving late to help the Avengers protect New York, only to find that the battle has already been won. But unfortunately, that scene never made it into the final cut of the film so this rewrite would help compensate for Rhodey's lack of inclusion in *Avengers 1*.)



Another way we can fix the status quo is to adjust some of the character development, let S.H.I.E.L.D. stay dead, and kill off some supporting characters but we'll get to all of that later in the rewrite. Right now, I want to get started on the opening scene. But before we do that, let's change the title of this rewrite to something more appropriate. So, I know that Joss Whedon really wanted to reference a famous *Ultron* comic by using the title "Age of Ultron" for his *Avengers* sequel. I mean, don't get me wrong. *Age of Ultron* sounds catchy. This method of choosing a title isn't something new to comic book films at all. It's just a part of the adaptation process. But...the problem with specifically using the *Age of Ultron* title is that it is incredibly inaccurate to the story being told in *Avengers 2*. The *Age of Ultron* comic was about Ultron conquering Earth and being its overlord for decades. In this film, Ultron is only alive for roughly a week or so. And it's not like he conquered Earth or anything like that within that one week of existing, so nobody *really* had to experience his wrath for an extended period of time. I think we could've found a more accurate title for this film in *another* Marvel comic featuring Ultron, this one being "The Ultron Initiative".



*The Ultron Initiative* would have been a much more relevant title to the plot of *Avengers 2* considering Ultron's origin as a computer program. You could argue that *The Ultron Initiative* isn't as catchy as *Age of Ultron*, and that it's potentially a mouthful, but it's at least more accurate and relevant. So, from here on out, this rewrite will have the alternate title, *Avengers: The Ultron Initiative*.

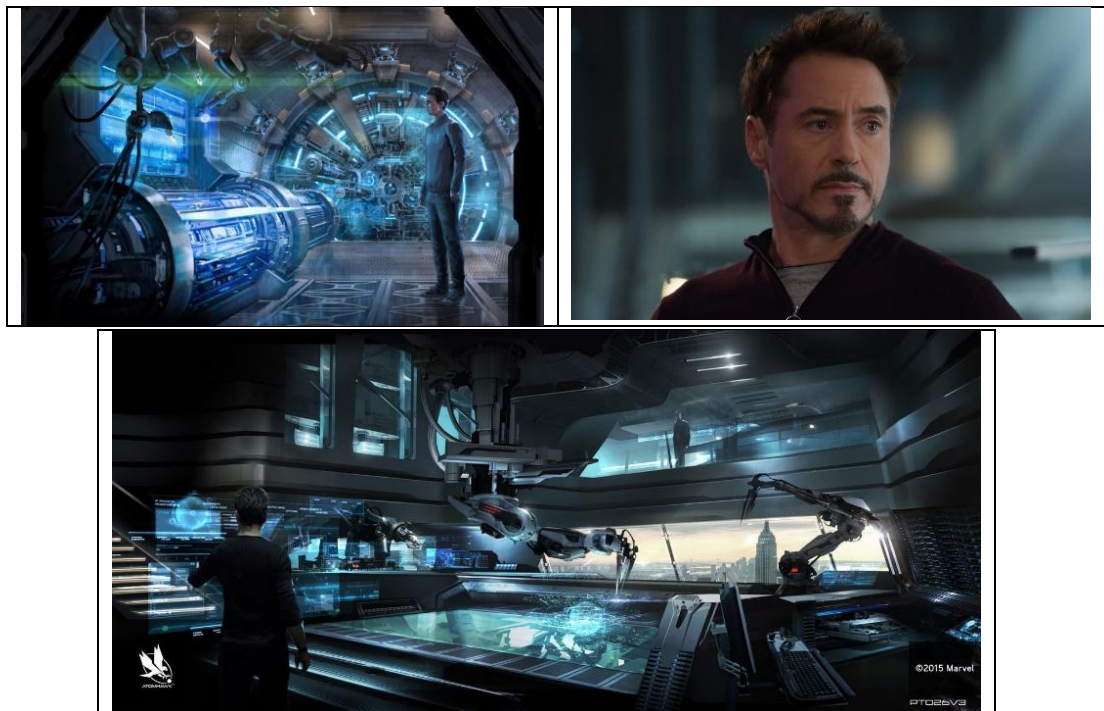
### ACT 1:

Let's move on to Act 1 of our rewrite and start with the opening battle of Sokovia...and here's who we have on the battlefield. You got Cap, Hulk, Thor, Hawkeye, Black Widow, Falcon and War Machine. Everyone is there except for Iron Man, and here's why. Do you guys remember how in *Iron Man 3*, Tony went through this entire character arc where he was finally able to let go of his obsession with his Iron Man suits and he retired from being a superhero? Well, that all got thrown out the window as soon as *Avengers 2* came around. Tony was right back in the suit fighting bad guys as Iron Man like nothing ever happened. It's not until *Civil War* that Tony acknowledges his relapse. Regardless, having Tony come out of retirement in the blink of an eye completely undermines his character arc from *Iron Man 3* and it really stunts his growth



as a character. So, in order to fix that, we're going to be reassigning Tony. He is still going to be helping out the Avengers in this rewrite, but he'll be doing it as someone who is semi-retired. He's just a part-timer. He's not a full-time hero anymore.

We can find out in a later dialogue scene between Tony and Steve that after S.H.I.E.L.D. fell, Tony – as the private owner of the Avengers organization – reassembled the team to clean up what was left of H.Y.D.R.A. He was perfectly fine with *funding* the return of the Avengers, but he didn't want to be directly involved because of the strain it would put on his personal life. But nonetheless, Cap asked Tony to come back into active duty, telling him that the Avengers can't pull this off without Iron Man. Tony agreed to come back under the condition that he gets to remain behind-the-scenes, and he doesn't have to assume the mantle of Iron Man again. Tony doesn't want to risk jeopardizing what he has with Pepper by relapsing into a superhero again. Steve agrees to this compromise and so Tony now works as the Avengers' coordinator and engineer. He pretty much designs and repairs all of the team's equipment, and he'll serve as mission control whenever the team is out on in the field, but that's it. He stays away from the battlefield, he doesn't get involved in the fighting, and he just sticks to his lab in the Avengers Tower where it's safe. Tony has basically become the "Alfred Pennyworth" of the Avengers.



So, for the opening battle scene in Sokovia, War Machine will replace Tony as the "Iron Man" of the group. This way, when Tony is forced to don the Iron Man suit to defeat Ultron later on in the rewrite, the decision really carries some weight because we know the risk that Iron Man is taking exposing himself to superhero antics again. Not only is he risking a relapse into being a superhero again, but he's also risking the already fragile relationship he has with Pepper, the love of his life. And the fact that Tony is left with no other option to defeat Ultron than to suit up in his old armor really shows how desperate the stakes are. The only way Tony can beat the bad guy is to relapse. These are the extremes Tony has to take to clean up the mess that he made. Tony has to risk losing both his emotional health *and* his mental stability in order to stop Ultron. And the consequences of this decision to fully come out of retirement will come back to bite Tony when he tells Cap in *Civil War* that Pepper broke up with him because of his relapse.

But now if Tony *isn't* at Sokovia in the beginning of the film, then how does he receive the vision from Scarlet Witch that kickstarts the entire plot? Well, I figured Scarlet Witch can pull a latch-ditch effort once the H.Y.D.R.A. base falls and before she escapes with Quicksilver, she infuses some of her power into Loki's staff, infusing the blue gem with a tint of red power as a sort of booby trap. So that whoever claims it will become haunted with their worst nightmares. Call it a hex, if you will. So once the Avengers bring the staff back to the tower and Tony begins to analyze it and become exposed to it for a prolonged period of time, that's when Tony will experience the vision, and he still gets the same character arc from the original film.

Now going back to the first battle of Sokovia. There's one thing about the Avengers team that I want to change. I want to give the whole team redesigns. Now, I know that these are just nitpicks and they're really more of a costume thing rather than a writing thing. But hear me out because I think these character redesigns can tie in with the original film's main theme really well.

So, the moral message of *Age of Ultron* is really just one big warning to society. It's showing how technology has dominated modern society and not the other way around. This is made evident by Tony's overreliance on technology and placing his trust in artificial intelligence rather than in his teammates. He underappreciates the value of humanity over technology, and this is what leads to the hubris of Ultron's birth. So...what if we help enhance that theme by giving all of the Avengers technology-based upgrades and Stark Industries issued-suits of armor? That way we can provide Marvel Studio with more merchandise and toys to sell while also providing the film with some social commentary?

In the original film, the Avengers got extra helpers in the form of the Iron Legion. But what if the team got even more support by giving each individual hero Stark-level armor and weaponry? All of the Avengers can add layers of Iron Man-esque armor to their uniforms with a few modifications to their weapons as well. War Machine can have the taser baton that he carries in *Civil War*.

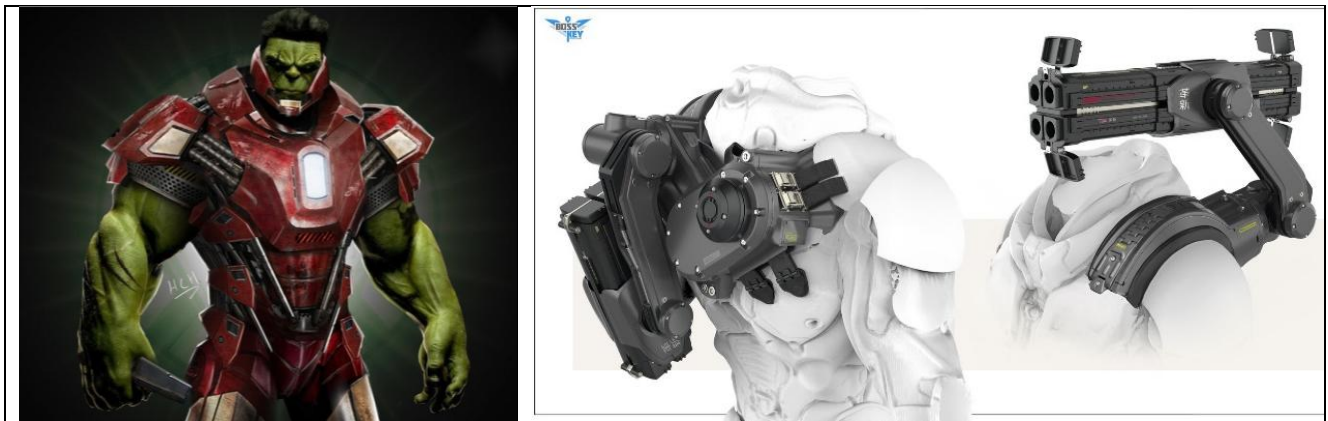


Cap will have new armor as well as a magnet for his shield, Black Widow will have a power suit with taser batons, Falcon will have a new suit with a set of wrist guns and Redwing strapped to his back.

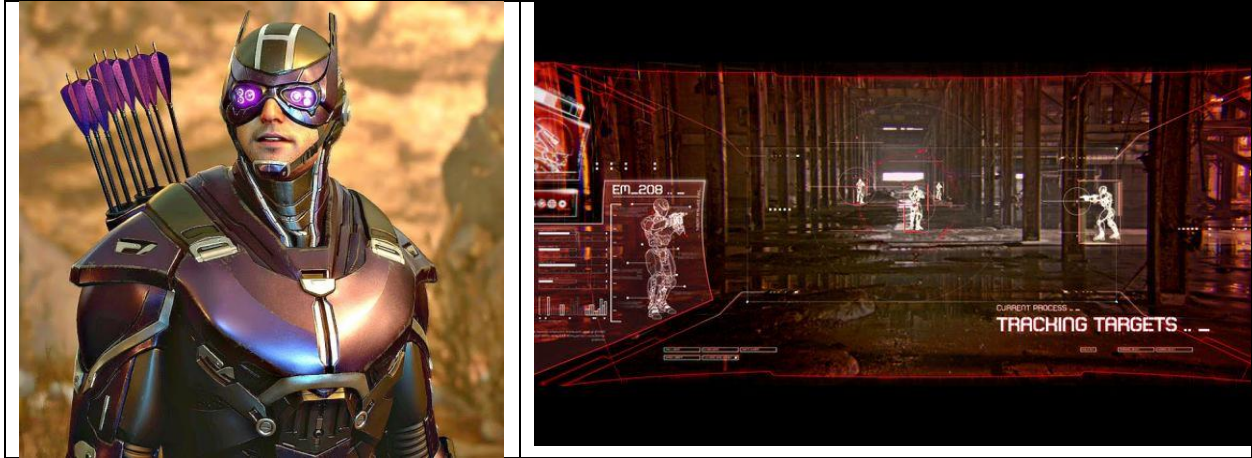




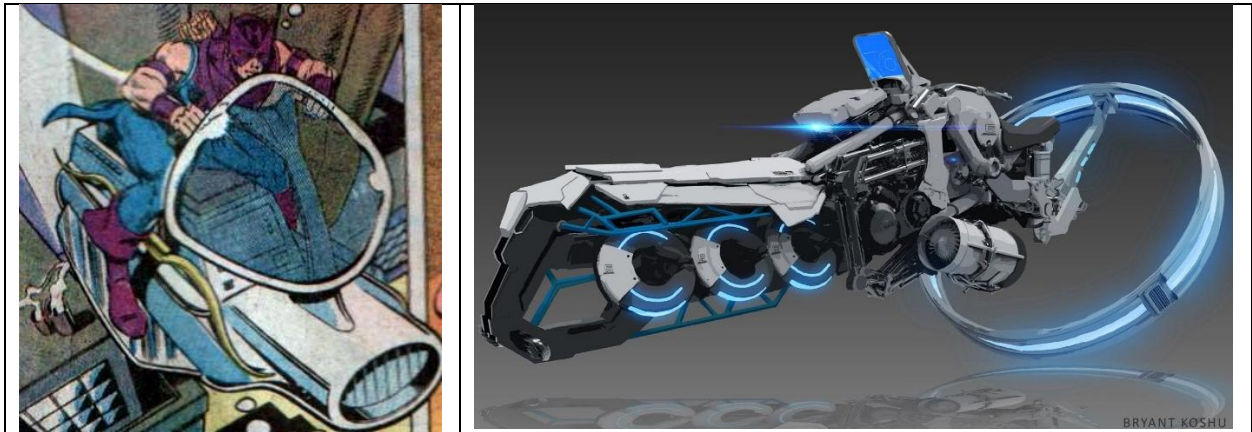
Hulk will have an automated shoulder cannon that's attached to a harness on his chest along with some giant repulsor cannons strapped to his arms.



Hawkeye will wear an outfit similar to his Iron Eye skin from the *Avengers* PS4 game. Also, in the comics, Hawkeye owned a hoverbike that was voice-activated and was called a Sky-Cycle, but Hawkeye just took to calling it, "Lightning". So, we'll bring Lightning along for this rewrite.

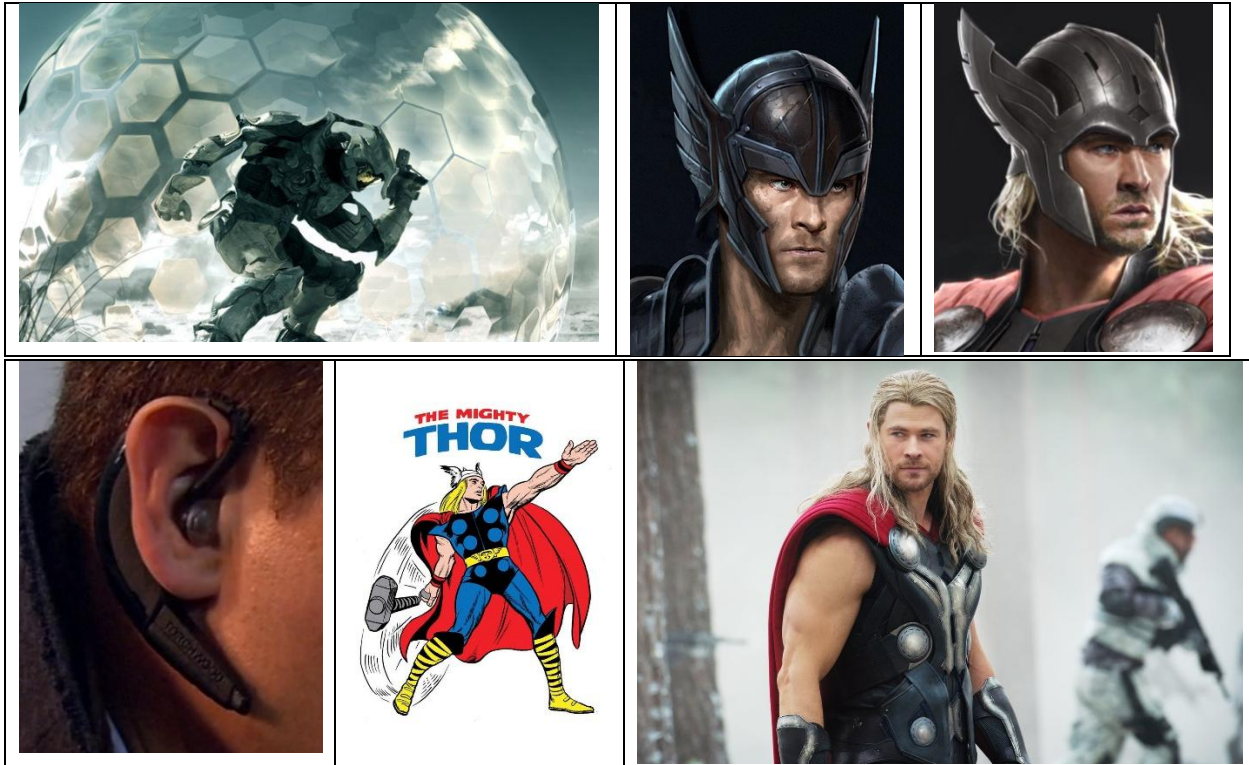


We'll also give Hawkeye some goggles that will be digitally linked to his bow, providing him with an automated targeting system that will help calculate potential stunts and suggest a few tricks for Hawkeye to execute in a fight. We can see how well this works for Hawkeye when he rides Lightning into the first battle of Sokovia, and while the bike is on autopilot, Clint will be picking off H.Y.D.R.A. soldiers with his bow before leaping off his bike, climbing a watchtower with his parkour circus skills and taking out the sentries on the tower with his acrobatic close-quarter archery. Then once the watchtower is cleared, Clint will jump off and land on his hoverbike, soaring triumphantly through the forest.

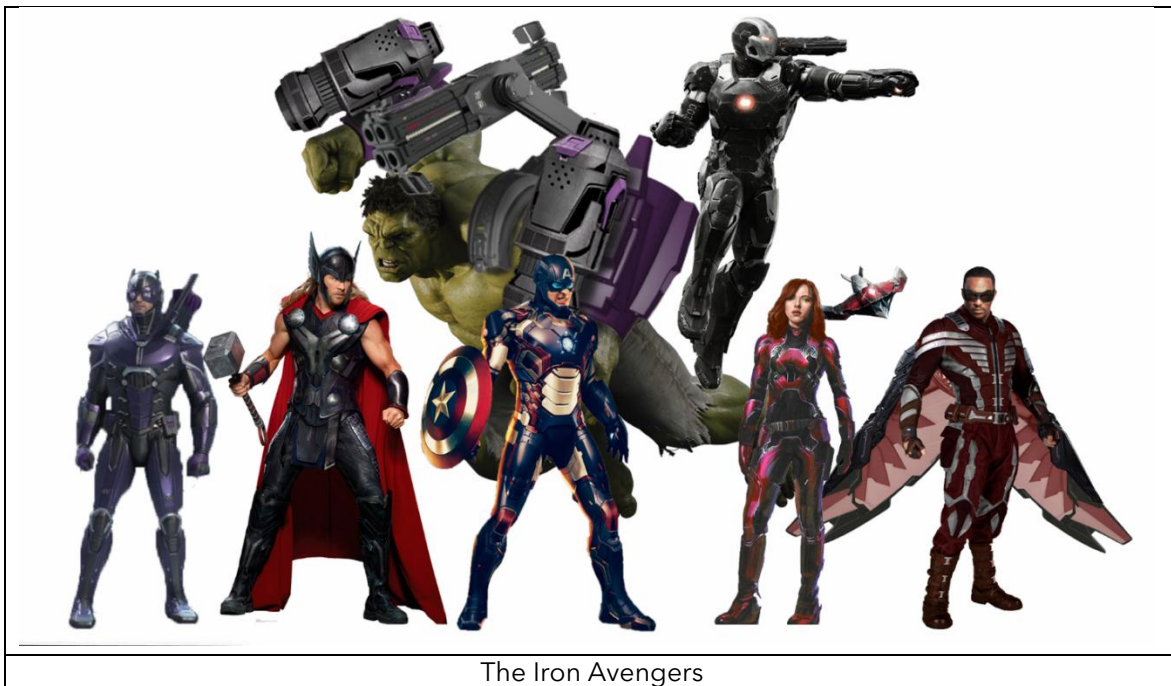


Now what about Thor? What possible upgrade could a mere mortal give the God of Thunder? Honestly, the only thing that I could think of would be a force field that's activated by a control pad on his gauntlet, and a new Norse-style helmet that has a comm link installed in it so that Thor can keep in contact with the rest of the team. Also, as a little bonus, since Whedon chose to go with a sleeveless look for Thor in this film, adding this helmet to his costume would be a nice piece of nostalgia since this would be the only movie in the MCU where Thor looks 100% identical to his iconic comic book counterpart.





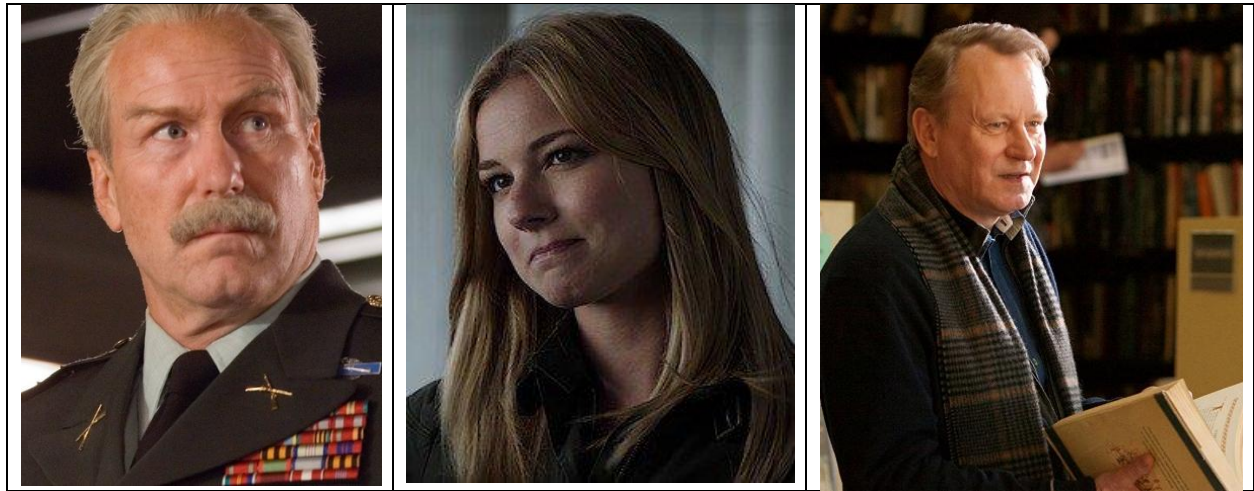
So now, each of the Avengers has a new suit or gadget that forces them to heavily rely on technology, and this will help reinforce the film's main theme of society's overreliance on modern machinery. In my head, I've taken to calling this specific iteration of the Avengers the "Iron Avengers". That's not the official name or anything, it's just a mental note and reference for myself.





Ok so the rest of Act 1 plays out mostly the same. The Avengers return home from Sokovia with Loki's scepter and celebrate the end of H.Y.D.R.A. with a party. A handful of people from previous Marvel movies will make an appearance here such as Sharon Carter, Erik Selvig and General Ross. Sharon will replace Falcon in this scene as the agent that Cap assigns to track down Bucky. Like Sam, Sharon will tell Cap that she hasn't had any luck in pinpointing Bucky's location since he's always on the move, but she promises not to give up.

Erik Selvig will be at the party because he now works for the Avengers as the head of their science department. I know in the original film, Erik gets hired to work for the New Avengers at the end of the climax, but I want Tony to hire Erik when he reassembles the Avengers team because that's going to provide us with some nice payoff later on in the rewrite.



As for General Ross, Tony and Rhodey will briefly chat with the general and they'll thank him for all the intel and support he's given to the Avengers in their campaign against H.Y.D.R.A. Ross will notice Banner hanging out in the background and he'll make a comment to Tony about Banner being a fugitive. But Tony immediately defends Bruce and makes it clear that he is one of the Avengers, and as result, he's off-limits. General Ross reluctantly backs down, but he warns Tony that he's playing with fire, and that he's underestimating how unpredictable and dangerous the Hulk can be. General Ross will then take his leave from the party. This short conversation will serve as foreshadowing for the Hulk's rampage in South Africa later on in the rewrite.

The rest of the party will remain the same way, with the exception of Sam Wilson being added to the group that sticks around for the afterparty and fights back against Ultron's Iron Legion. So even though we provided some fanservice by showing our superhero sidekicks some love, we unfortunately can't have a roster this large and give each character their just amount of screen time. So, I'm choosing to have Falcon get benched after he is wounded during the Avengers afterparty, and this will come in the form of one of the Iron Legion drones breaking Sam's leg. That way, Falcon will be M.I.A. for Act 2, but he'll come back for Act 3 when he takes War Machine's place in the final Battle of Sokovia as the cavalry that comes with reinforcements. That way, that leaves us with seven Avengers for the majority of the movie and we can fulfill the Magnificent Seven Samurai archetype.



Once Ultron escapes through the internet like he does in the original film, the Avengers very quickly realize how much they are at a disadvantage with this new technological foe. Ultron not only copies and deletes all of the Avengers' files, but he also plants dozens of viruses into the tower's mainframe, preventing everyone from accessing *any* of the technology within the building. Both Iron Man and War Machine will try to summon their suits, but to no avail. Bruce tries logging into the computers, but they're fried. Some of the Avengers try using their phones, but those are disconnected too. In a matter of seconds, all of the power within the building goes off, leaving the team in total darkness, prompting Thor to use lightning as a source of light until they can retrieve some flashlights from the basement.

Now, without the Quinjets, the Iron Legion, Tony's backup A.I.s, or any of their advanced vehicles and equipment, the Avengers are forced to resolve to old school methods of survival. The Avengers leave behind all of their upgrades, with Hawkeye picking up a regular compound bow and quiver while Thor flies Falcon to the hospital to get his broken leg treated. On foot, Tony goes outside and borrows a random person's phone and begins making calls left and right. He calls the bank and has them put a hold on his account to keep Ultron from accessing Stark Industries' finances. He then calls General Ross and informs him of the situation, and requests access to some military resources like their vehicles and weapons. After yelling at Stark and chewing him out over the phone, Ross grants his request. After commanding Tony to quickly clean his mess up, Ross dispatches a few jeeps and choppers over to the Avengers tower, along with some generators and a few crates filled with firearms. All of the equipment is electronic-free and safe from Ultron's influence. Tony and Rhodey will suit up in ballistic armor and arm themselves with some guns and grenades.



Without their commlink, the Avengers have no way of communicating with each other over long distances, but Thor will rummage through his belongings in his quarters and return with a Draupnir. He'll explain to his teammates that a Draupnir is a magical Asgardian ring that has the ability to multiply itself and allow all of its wearers to be in communication with one another. He originally used the Draupnir to communicate with Sif and the Warriors Three during battle. He also used it to keep in touch with Jane, but he figures now is a good time to use it again. Thor

shares that his Draupnir will help him track down each of the wearer's own rings, therefore if they ever get split up, it'll be easy for Thor to track everyone down again. All he has to do is follow the power of the ring.

And with that, Thor will make duplicates of the Draupnir ring for each of the Avengers before Tony makes a quippy reference to *the Lord of the Rings*. The screens in the tower suddenly turn back on, only to show the image of Baron Strucker's corpse like we saw in the original film. The rest of the scene will play out the same way, where the Avengers have to get resourceful and dig through their old hard paper copies of their database to connect the dots between Klaw and Strucker.

### ACT 2A:

Fast forward to Act 2 where Ultron recruits the Maximoffs and meets Klaw. That will remain exactly the same, as will the fight between the Avengers and the Maximoff twins at the salvage yard. Except, we're going to cut out the hallucinations that each of the Avengers experience. Those visions are probably the messiest part of this entire film because that's when the pacing really gets thrown off. Plus, we as an audience already know what Scarlet Witch is doing inside each of their heads because we saw what she did to Tony in the opening scene, so we don't need to see her nightmare visions all over again.

Just keep the shots where she casts her spells on the Avengers and the stress that each of them is put under is enough to take them out of the fight. Quicksilver takes advantage of the Avengers letting their guard down and he repeatedly zips back and forth, punching and kicking each of the effected Avengers and hitting them in the face with crowbars and pipes until they are all knocked unconscious. Hawkeye will be the last one standing, and he forces the twins to retreat after he tazes Scarlet Witch, just like in the original movie.

Tony and Rhodey will do their best to bring down Ultron with their regular military gear, but Ultron's tech is too advanced, and he just uses his jetpack to simply fly away from their line of fire. While Tony and Rhodey are keeping Ultron occupied with automatic rifles and RPGs, Hawkeye comes up behind Ultron and fires an explosive arrow that knocks Ultron out of the sky. This is where Hawkeye really gets to shine in the spotlight and proves why a regular human being like him is useful to a team of superheroes. Once the damaged Ultron unit crashes, Ultron will taunt Tony like he does in the original film about needing to catch Dr. Banner before Tony shoots Ultron in the face with a shotgun.



Once the Hulk is unleashed on South Africa, Tony will suddenly realize that he has access to his A.I. Veronica. He realizes that Ultron relinquished his hold on Veronica because he *wants* Iron Man to use her. Specifically, Ultron wants Tony to use Veronica so that he can further demonize the Avengers by using *only* the Hulkbuster suit, knowing full well that the Hulkbuster will



add even more collateral damage to the Hulk's rampage and cause the public to turn on the Avengers. Anticipating Ultron's play, Iron Man will suit up into the Hulkbuster but will do everything in his power to transport the raging Hulk away from the city. I know in the original version, Iron Man does try to do this, but it's not until *after* they've destroyed a bunch of buildings and harmed a bunch of innocent people that Iron Man *actively* tries to minimize the collateral damage.

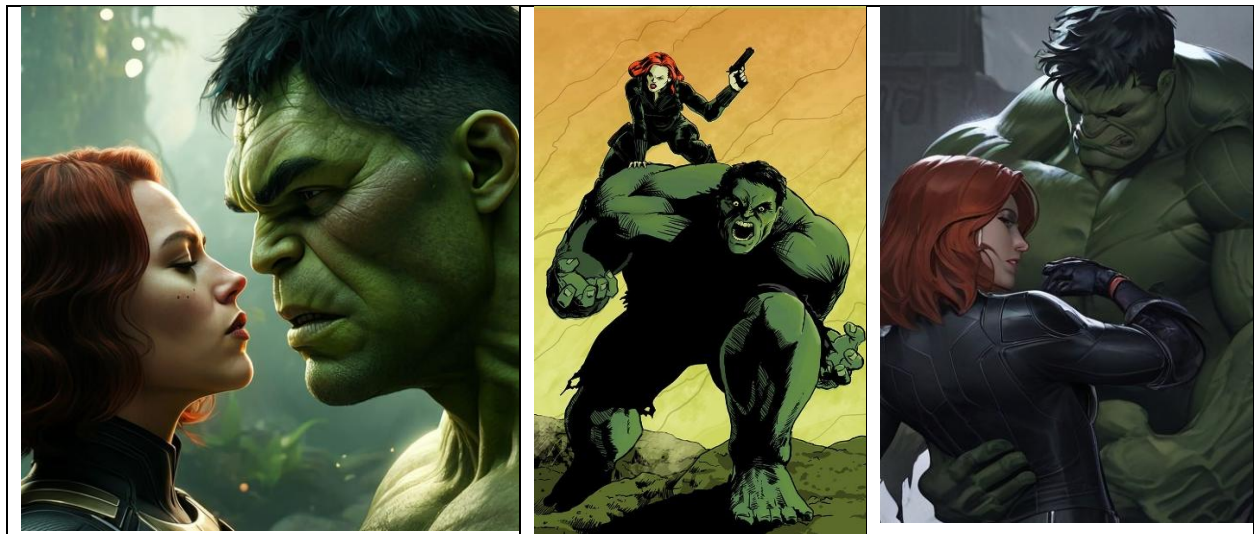


So, I think Iron Man should immediately trap the Hulk's arm within the Hulkbuster at the very beginning of the fight and then fly off with him to the salvage yard, where they can have just as much of a destructive fight on the shores of the jungle as they do in the streets of South Africa. Both the Hulk and Iron Man could rip out palm trees and use them as weapons, as well as crates and hooked chains from the supply caches that Klaw and his men stashed away. But I don't think Tony should've been able to defeat Hulk because he is such an unrelenting force of nature that the Hulkbuster – even though it's designed to specifically counteract the Hulk – it can only hold the beast at bay. It's basically just a distraction meant to keep the Hulk busy until Banner is able to resume control of Hulk again.

And that's how the fight is resolved in this rewrite, with Banner barely wrestling control away from the Hulk and reverting back to his former self. Not by Tony beating the Hulk in a fistfight. Which is something that just seems unrealistic, even for the Hulkbuster suit. Meanwhile, Rhodey and Hawkeye will help carry the rest of the incapacitated Avengers back to the choppers. But Banner will still be scared like he is in the original film because he realizes that this time around, he got lucky in subduing the Hulk. Banner will tell the team that lately he's been under so much stress that he doesn't know if he has the mental and emotional strength to contain Hulk anymore. He warns the team that there's a high chance that if the Hulk comes out again, Banner will be too weak to stop him and who knows how long Hulk will stay before he surrenders the body back to Bruce. With Rhodey and Hawkeye piloting the choppers, Hawkeye will lead everyone to his safehouse. Which is really just his farm.

The Avengers should be looking pretty banged up throughout the film, but especially after their defeat at the salvage yard. They should be a sorry mess when they arrive at Hawkeye's farm. Some characters will be limping and holding on to each other for support, while others will be nursing wounds and holding on to their sides as they slowly make their way towards the homestead to sit down and rest. Even after the Avengers get some medical treatment at the farm, they should still have black eyes, cuts, and scratches on their faces throughout the rest of the rewrite. These wounds would help visually emphasize just how much of a challenge Ultron poses to the Avengers and how he's running them ragged. Further emphasizing how much the team is struggling without access to their technology.

Ok, so even though I was a part of the minority that actually enjoyed the sweet little romance that Hulk and Black Widow had with each other in the MCU, a lot of people were not a fan of it. If you watch Cinema Therapy's video on it, I think you'll understand where I'm coming from. Here is the link to the video: <https://www.youtube.com/watch?v=EEJfnuqZFQU>



But I think that a lot of people didn't like the Hulk and Black Widow romance mostly because the relationship between the two was underdeveloped. It's a relationship that I sincerely believe could've and *should've* worked had there been a few small changes that would've ultimately made a huge difference in the end. So up until now, everything will stay the same between Nat and Bruce. Natasha calms Bruce down in Sokovia, she flirts with him at the afterparty, and now when Bruce and Natasha have that vulnerable conversation in Hawkeye's guestroom, it's going to go down slightly differently than it did in the original film.

Bruce will look around the children's bedroom and sadly mention that he wishes he could have kids one day but physically can't reproduce thanks to the gamma radiation in his body. In a way, Bruce thinks his sterilization is a mercy because it would prevent him from passing the gamma radiation on to anyone else and turning his innocent kids into monsters too.

Natasha holds Bruce's hand and reaffirms that he's not a monster. "Try telling that to all the people I hurt", responds Bruce. Bruce will then tell Natasha that she reminds him of his ex-girlfriend Betty, how she always cared for him and was there for moral support. Natasha shrugs it off and says that she does her best to support her team so that she doesn't feel like a monster herself. Natasha will inquire about Bruce's loneliness and his hesitation to be intimate with her, and Bruce will admit that after being away from Betty, Bruce has let his self-esteem weaken and he's become somewhat desperate. Bruce will inquire about Natasha's relationship with Hawkeye, since all this time, he and the rest of the team speculated that Barton and Romanoff were a couple. Natasha will clear the air and explain to Bruce that back in the day, she and Clint did have feelings for each other, but Natasha ultimately felt like she wasn't good enough for Clint because she couldn't provide him with children. So, she encouraged Clint to forget about her and move on with Laura, and ever since then, Clint and Natasha have been like brother and sister.

Hulk: "So that means you're not seeing anyone, then?"

Black Widow: "I'm all yours, big guy".

The two then share a kiss that turns into a passionate make out session. Nat begins to pull Bruce's shirt off, but Bruce stops as his heart rate goes up and his veins start to pulse green.

Black Widow: "What's wrong?"

Hulk: "I'm sorry, Nat...I like you...but the other guy, he gets too...excited..."

Black Widow looks at Bruce from the waist down, "sounds interesting".

Hulk: "No, it's not...trust me, I don't want to hurt you..."

Black Widow smiles: "We'll just have to work on that"

She gives Bruce a gentle kiss that is humorously interrupted by Cap – the most innocent and wholesome of the Avengers – accidentally walking in on them because he was looking for the bathroom.

### **MIDPOINT:**

Right after this conversation between Bruce and Natasha, we cut to Thor making his abrupt exit from Hawkeye's homestead. I want to keep the deleted scene where the Norns possess Thor and provide a better setup for *Avengers: Infinity War* than the real *Age of Ultron* did. This revised version of the deleted scene offers a more thematic portrayal of the Infinity Stones exposition than the original dream sequence we got. That scene felt like the movie slammed the breaks on the Ultron story to take a commercial break and promote future MCU movies, before letting up off the brakes and resuming the Ultron story all the way to the end of the film. It totally threw off the pace of the movie and it jarred a lot of audiences. This is one of the many pitfalls that cinematic universes have to be careful with. Because if they can't figure out how to organically set up their next sequel through proper worldbuilding, then the pacing and relevancy of their story is going to take a toll. Yes, it's absolutely true that when writing a series...you have to provide setup for future events that will take place in the sequels... that's a given. But it's how you deliver that setup that's critical. You can either find a way to weave that setup organically into your story, or you can choose to jam it into the narrative and force feed the audience the exposition at the cost of said story's pacing.

Again, this is where *Age of Ultron* suffered from studio interference by not trusting their director to tell the story he wanted to tell. They had to force their two cents upon Whedon's work, which ultimately accomplished the opposite of what the studio was aiming for. Instead of elevating Whedon's work, their interference damaged it even further. Keeping this deleted scene with the Norns and tweaking it slightly will accomplish two things; one, it will organically weave the Infinity Stone exposition into *The Ultron Initiative's* narrative. Two, it will help maintain the dark tone that was promised in the original trailer. Here's how this scene will deliver on its bleak and forbidding promise.

Thor will leave Hawkeye's farm and return to the Avengers Tower to ask Erik for his help in searching for Ultron's weakness. He turns to Erik because at the current moment, he doesn't feel like he can trust any of the other Avengers. Tony and Bruce went behind his back and created Ultron, and Clint has been lying about his personal life the entire time. Natasha has always been a secretive person, and Thor doesn't trust her. And Cap, like Thor, is a man of action. Not a man of science. So, the straightforward and honest Thor doesn't feel like he can *truly* rely on his teammates. So that's why he goes to his old friend Erik instead. Erik agrees to help Thor but acknowledges that they can't travel anywhere because Ultron disabled all of their vehicles and equipment. Thor says that they're going to be journeying well outside of Midgard, where they'll be beyond Ultron's reach. Using the Bifrost, Heimdall with answer Thor's summons and teleport the God of Thunder, along with Erik, to one of the other Nine Realms. This Realm is Nornheim, the home of the Rock Trolls.





They arrive at a creepy-looking swamp and there's a shabby-looking harbor nearby. Thor tells the Rock Trolls stationed at the ferry that he has come to speak with the Norns, and the Rock Trolls will lead the visitors to a boat and begin rowing the travelers across the swamp and into a dark cave that is nestled inside a giant tree. As they sail across the murky wetlands, Thor explains to Erik that the Norns are three ancient sisters with the power to see past, present and future, and that many people come to seek out the Norns for their secrets, but very few ever survive the trip. Thor will explain that when he was younger, he witnessed a member of Asgard's court seek out the council of the Norns. The Asgardian received the answers she sought, but she ultimately could not handle the raw power of the Norns. Their celestial wisdom had overwhelmed her and killed her. But since then, the Asgardians were able to come up with a potion that sustains the user and saves them from being overwhelmed by the Norns' wisdom. That is why Thor brought Erik along for this trip, so that he can provide Thor with the Asgardian potion that will save him in case he is unable to break the Norn's influence by himself.



Once our heroes are in the giant tree cave, all three of the Norns will be standing around a pool, chanting ominously. So in pop culture and mythology, there's been a bunch of different interpretations of the Norns and their foreign equivalents like the Fates, the Weird Sisters and the Moira. And in each of those interpretations, the three oracles are portrayed differently depending on what culture the story originates from. In Marvel comics, the Norns look like three young hotties with robes. But I think having them look like the original concept art for this film would take another step in maintaining the *Ultron Initiative's* grim atmosphere.



So, the Norns will agree to provide Thor with the foresight he seeks, but not for free. Just to enter their lair, Thor had given up his Draupnir ring as an admittance fee, and we can show with a quick cutaway that all of the other Avengers' Draupnir rings suddenly faded away and disappear from their fingers, since they were cut off from Thor's main ring. The Avengers nervously share looks of anxiety with one another as we cut back to Nornheim.

The Norns tell Thor that knowledge comes with a price. A sacrifice. This is their policy. The cost of such valuable information regarding Ultron's weakness requires something that is equally valuable to the buyer. The buyer in this case being Thor. Thor must give up something dear to him if he is to be granted the answers he seeks. The Norns instruct Thor to sit in the pool, and they will enter his mind and enlighten him. Just like in the deleted scene, the Norns will speak to Erik through Thor. Once Thor has delivered a cryptic statement regarding the Infinity Stones, Erik will ask, "how do we stop Ultron?". With the Norns' voice, Thor will say, "his downfall...will be his vision". Thor's body starts to convulse like he's having a seizure. Erik rushes over and force feeds Thor the Asgardian potion in order to heal him.

Once Thor comes around, the Norns demand their payment. Thor agrees to give the Norns Mjolnir in exchange for the information. Except, they don't accept Mjolnir as a valid form of payment. They tell Thor that Mjolnir isn't worth that much to him if he was so eager and willing to part with it. They want something juicier and more meaningful to the God of Thunder. Erik suddenly stumbles and falls down to his knees, gasping weakly as he clutches at his chest. Thor is horrified as he realizes what is happening. He begs the Norns to stop, but they repeat their policy to the Asgardian prince before claiming Erik's life. In a few seconds, Erik goes from being perfectly healthy to lying dead on the ground, his corpse being cradled by Thor as he silently cries over his deceased friend.



Killing off Erik not only maintains the consistency of the original film's dark tone, but it also trims off some of the fat within the MCU's cast. I'm a firm believer that once a character has served their purpose to a story, they should either be killed off or written off. You can see this technique pulled off in other epic sagas like *Harry Potter* and *Game of Thrones*. It helps avoid clutter by having an overly large cast, which is something the MCU suffers from on occasion. Also, as a bonus, MCU deaths and risks will actually hold more meaning to the audience now because now that a character actually died and stayed dead, that means the audience will be more inclined to take future threats seriously. And they won't instantly disregard a death scene because they know sooner or later that the character will be revived in some way, shape or form. Just like with Groot and Nick Fury. Erik Selvig had no purpose in the MCU after *The Dark World*, so I think now would be a good time to give his character a proper sendoff.

Plus, Erik's death can provide this rewrite with a story beat that was missing from the original film. The Midpoint. I know I've mentioned it a bunch of times in other videos, but just in case you guys don't know, the Midpoint is the halfway mark in a story and it's the part where the protagonists' circumstances will change from either good to bad, or bad to worse. And the original *Age of Ultron* didn't really have a Midpoint. It just had an Act 2A and an Act 2B, but nothing really in the middle to mark the tonal shift of the film. So having the Avengers suffer a real casualty can help provide this story with the Midpoint it needs.



## ACT 2B:

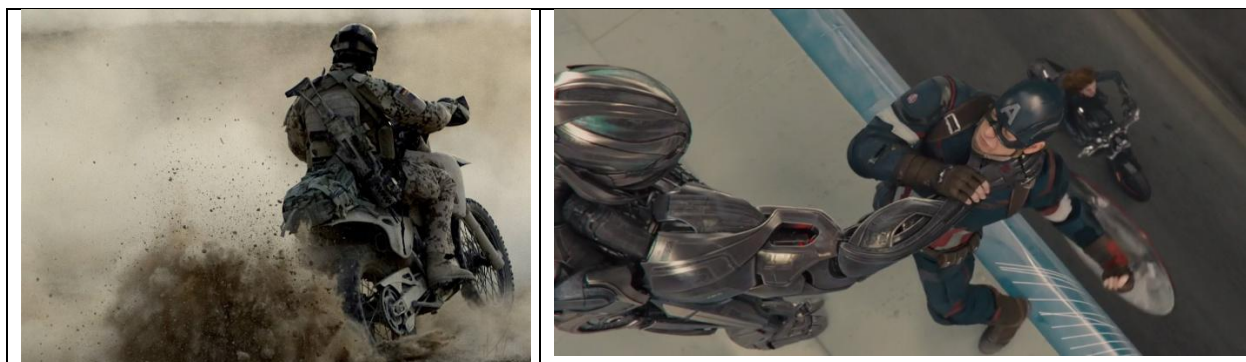
Everything at the Hawkeye homestead will remain the same as it is in the film. Tony still has that conversation with Nick Fury, the argument with Cap, and the dinner table debate over the Avengers' next move. But when it comes to finding out who the Avenger's secret ally is, I'm going to shake things up a bit. Instead of having Tony go to Oslo to find out who their secret admirer is, I'm going to send Bruce and Natasha instead. They'll be the ones to find out that JARVIS is still alive and that he's the one who's been keeping Ultron's hands off the nuclear codes.

While everyone flies off for South Korea, Bruce and Nat will take a walk in the woods together before leaving the homestead. Appreciating this chance to be alone and have quality time with one another in the midst of this chaos, Bruce and Nat chat for a bit. Nat starts making out with Bruce and within seconds, Bruce's heart rate goes up and it causes him to transform into the Hulk. But he's not in a rage...He's excited, but he's not acting aggressive or violent...Natasha will then caress the Hulk's face, she's slightly hesitant but still interested.

Natasha: "Remember, big guy...soft and slow".

The Hulk nods affectionately, gently holding her tiny hand in his own massive palm. Natasha has done it. She's tamed the Hulk. With a smile, Natasha will gently push the Hulk onto his back and then climb on top of him, and we pan up towards the trees of the forest as we hear romantic music in the background.

But while Bruce and Natasha are getting intimate offscreen, the rest of the team will go to South Korea to secure the Cradle just like they do in the original film. For this mission, Rhodey will be Black Widow's stand-in. The reason for that is because I think that whenever you have an ensemble team movie, you need to let each teammate have time to shine. They need to have at least one memorable scene that reminds the audience why this character is awesome and is a part of this team. So, seeing how resourceful Rhodey can be as a man and not as a superhero will be his time to shine. He'll be the one riding around on the motorcycle, using his military training, and helping Cap in his fight against Ultron by picking up his shield and throwing it back to him before hopping onto the semi-trailer holding the Cradle.



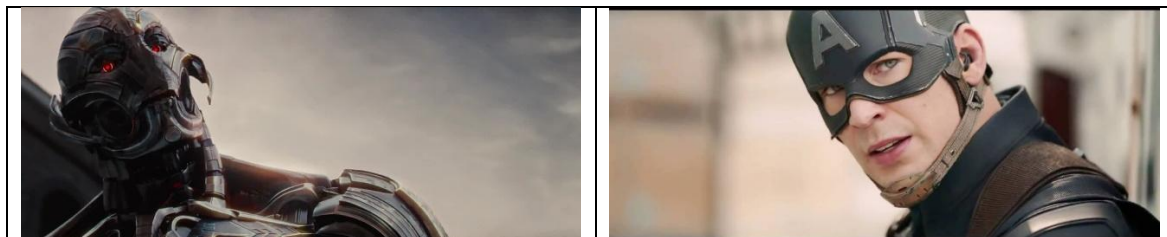
Also, right before this mission, we can have some banter between Rhodey and Tony as they argue over who gets to wear the Hulkbuster suit for the mission, with the matter finally being settled when Tony beats Rhodey at a quick game of rock, paper, scissors.

And speaking of times to shine, I want to take this moment to address that Captain America was one of the characters in this *Avengers* sequel who didn't get as much as screen time or character development because he already got to sit in the spotlight in the first *Avengers* film. Now in *Age of Ultron*, it was Black Widow, Hawkeye, and the Hulk's turn to sit in that spotlight.

But there is something that I think we can do with Cap in this rewrite that makes him a little more relevant to this film while not completely stealing the thunder from the other Avengers.

While he's fighting Ultron on top of the semi-truck in South Korea, Ultron makes a comment about how irredeemable the human species is, and Cap will stop fighting to look Ultron dead in the eyes. He'll tell Ultron that he's seen firsthand the unimaginable horrors and atrocities that the human species has committed during their existence. And while the human race is responsible for all of the evil in the world, they're also responsible for all of the good as well. The human soul is not something that is a fixed entity. It's constantly changing. It adapts. Sometimes for the better, and sometimes for the worse. But the soul has more value than an artificial creature like Ultron will ever know. Just as there are a handful of tyrants who will commit genocide in the name of hatred, there are also millions of average, everyday people who will counteract that evil with daily acts of kindness and love. It's in those people, and in the power of the human spirit, that the human species place their hopes on for a better future. A future where human beings can evolve and become less violent and enjoy a more peaceful existence.

Ultron cynically denies that such a reality is impossible with humankind. History has proven it. And that is why he needs to destroy them if there is to be true peace. Cap points out that if Ultron does that, he won't be any better than those historical figures who gave humanity a bad reputation, he wouldn't be any better than Hitler, Stalin, or Mao Zedong. He'd be ten times worse than them. Whether Ultron can see it or not, humanity still has value. Ultron points out that humans collectively don't have enough virtues to balance out their sins. But Cap swears that the Avengers will fight to their last breath to maintain what little good humanity still possesses. And they'll do it for no other reason than because it's the right thing to do. This inspirational speech from Cap will help elevate the original film's theme of how underappreciated the human spirit is. This speech will also help add even more payoff to the later scenes where Tony says, "like the old man said...together", and when Vision tells Ultron, "there is grace in their failures...I think you missed that", as well as "a thing isn't beautiful because it lasts. It's a privilege to be among them".



Once Cap and Ultron are separated from the truck, Rhodey will call out for an assist and that's when Iron Man – dressed in the Hulkbuster suit – will swoop in, crush the Ultron drones, and deliver both Rhodey and the Cradle to Hawkeye's chopper. But right as he does this, Ultron will look up and say, "ah...I forgot I let you play with your little toy". The Hulkbuster suit will suddenly go offline in midair and begin tumbling lifelessly to the ground. "I giveth and taketh away", utters Ultron as the Hulkbuster suit crash lands into a highway. The impact knocks Tony unconscious and Ultron rips apart the chest piece of the Hulkbuster suit, snatching Tony up with one hand and declaring, "you're mine now, Stark". Ultron will fly away with his prize while the Avengers fly away with theirs. The Avengers got the Cradle, but lost Tony in the process.



So, I had Tony be the Avenger who gets captured by Ultron instead of Black Widow because I think it provides us with an opportunity to really flesh out the relationship between Iron Man and Ultron that seemed to have been really half-assed and underdeveloped in the original film.

The rest of the South Korea sequence will remain the same, with the Maximoff twins defecting to the Avengers and helping Cap save a train full of innocent civilians.

On their way back from Oslo, Bruce and Natasha will walk out onto the helicopter pad when Bruce stops Natasha, and he pulls out a ring from his pocket. He bashfully explains to Nat that it's not an engagement ring, but it's a promise ring. Bruce will express his feelings for Natasha, and she'll completely seize up. Bruce will try to go in for a kiss, but Nat dodges him, surprising Bruce. Nat will nervously explain that she can't accept the ring. Things are moving too fast, and Natasha thought that what she and Bruce had was casual. She didn't think it was serious...and this *crushes* Bruce. She tries to apologize to Bruce, telling him that she's not cut out for long-term relationships and that he deserves someone better, but Bruce doesn't buy it. He looks at Nat with painful eyes and says:

"Now I know why they call you Black Widow...because once you get what you want...you just throw them away..."

Natasha: "Bruce, no! That's not..."

Bruce will throw the ring on the ground and stomp into the chopper, while Nat stares uncomfortably at the ground, looking at the discarded ring and back at Bruce before exhaling with frustration and taking off in the aircraft.



### ACT 3:

We then transition into Act 3. When the Avengers return to the Tower with both the twins and the Cradle, Bruce and Natasha will return and reveal the survival of J.A.R.V.I.S. and Bruce's

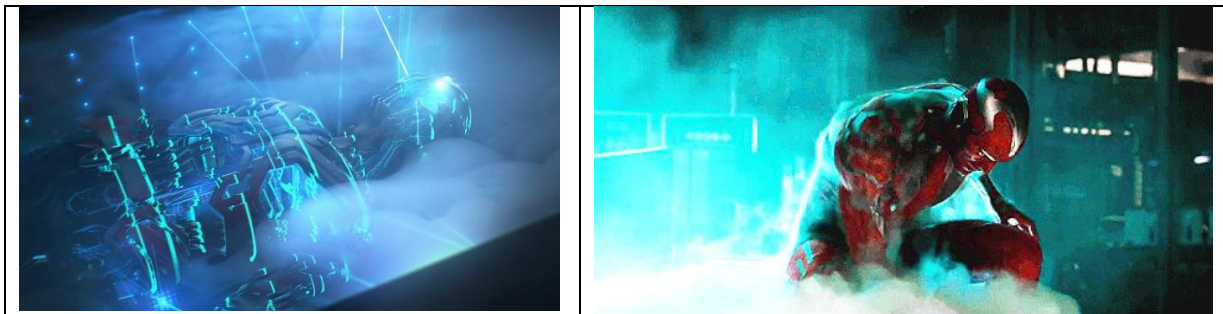


proposed plan to create Vision. We'll still get the same skirmish between the team that we get in the original version, except for the minor difference of swapping out a couple of characters.

Like in the original film, the fight will be broken up by Thor's return. Except, Thor doesn't automatically activate Vision with lightning. He'll arrive through the Bifrost, carrying a deceased Erik in his arms, and everyone will stop fighting when they see their fallen comrade. The Avengers will ask Thor what happened, but he won't answer them. He just quietly lays Erik's corpse down on a couch and silently walks over to the Cradle. He stares at it with intensity. Cap gets anxious and tries to stop Thor, but the God of Thunder swats Steve away like an annoying fly before he lights up his hammer and strikes the Cradle, bringing Vision to life. Thor then explains to the rest of the Avengers that the Norns told him that Ultron's weakness is his "vision".



Vision will get the same introduction that he has in the original film, and he'll prove that he is Ultron's equal by restoring power to the Avengers Tower, unshackling the A.I. Veronica, restoring communications, and granting Rhodey access to his War Machine suit again. But now that the Avengers are able to use their high-tech gear again, Cap stops everyone. He asks Thor how Erik died, and Thor will briefly explain that Erik died learning how to stop Ultron. Steve will look at the rest of the Avengers and preach that the team's overreliance on technology has resulted in not only the team's dysfunctionality, but also the creation of Ultron and the death of Erik. Yet, it also created Vision. So there's no denying that technology comes with pros and cons. Nonetheless, Cap insists that the Avengers can't go back to the way things were. It's not healthy. They've been relying on lifeless machines instead of trusting in each other...and that's what got them in this mess in the first place. Their greatest asset against Ultron is their humanity. Their spirit. Where Ultron only has machines, the Avengers have each other. They have a family, a team, and they need to start acting like one.



Rhodey asks Cap if he suggests they leave behind *all* of their tech, but Cap says no. They don't need to throw technology away completely, because modern science *can* benefit mankind, but they can't keep using it as a crutch and as a substitute for teamwork. It compromises what makes humans special. So Rhodey will still take his suit to Sokovia, but Hawkeye will relinquish his

hoverbike Lightning and the rest of the team will leave behind their Stark armor upgrades and go out with their regular superhero uniforms that we see them wear in *Civil War*.



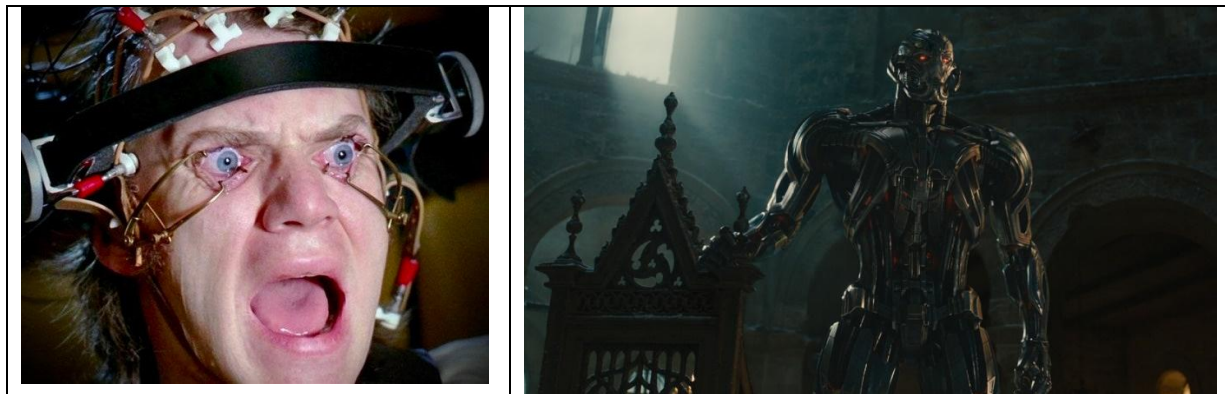
We cut back to the Novi Grad Church in Sokovia, where Ultron is making preparations for the final phase in his master plan. If you replace Natasha with Tony in the scene where Ultron talks about his loneliness and reveals his new body, it provides a whole new context to Ultron as a character. It's here that we can have a humanizing conversation between Tony and Ultron that could mirror the humanizing conversation Gamora had with Thanos in *Infinity War*. Like Gamora, Tony will call out the film's antagonist on his flawed ideology and they'll argue back and forth over each other's methods of saving the world. Both Iron Man and Ultron are trying to accomplish the same thing. They want to save the world. They just have different approaches. And Ultron calls Tony a hypocrite for criticizing *his* way of doing things, especially since Tony is the one who assigned Ultron with that very purpose to begin with. Ultron is frustrated because he feels like he's being judged and persecuted by his creator for doing exactly what he was created to do. Like he was set up to fail and was never going to be worthy enough to receive his creator's approval. It's Tony's fault that Ultron is the way he is, and Ultron refuses to apologize for his existence since he didn't ask to be made. But now that he's here, Ultron is going to fulfill his purpose, regardless of what the world or his creator thinks of him. During this conversation, we can really show that the dynamic between Tony and Ultron is less like a father and son, and more like the dynamic between a monster and its creator. I want Tony and Ultron's relationship to echo the relationship Dr. Frankenstein had with his monster.

But when Ultron kills his old body to reveal his new one, I want to take this time to redesign Ultron's final form. Because artistically speaking, there was really nothing special about the design of Ultron's final form that automatically conveyed to the audience that this particular body was superior to the last one. Because it literally looks just like his regular body. It's not until Ultron himself says that the body is made out of Vibranium that the audience realizes the distinction. So, to help remedy that, I want to redesign Ultron's final form to look more like the original film's concept art. Which I also like because it pulled inspiration from the many different bodies and designs that Ultron had in the comics. In this rewrite, I want Ultron's final form to have multiple arms and maybe several more eyes on his head. I'd also like for his chest plate and shoulder pads to have more spikes and harder edges to convey Ultron's jaded outlook on life.

I know in the original film; they never gave distinct names for the different models and bodies that Ultron adapts into. So, for reference's sake, I'm going to call Ultron's final body "Ultron Prime".



So, before Ultron Prime leaves to finish his plan, he'll stomp on Tony's leg and dislocate his knee to keep him from escaping. Ultron Prime will then strap Tony to one of the experiment chairs that H.Y.D.R.A. had used on the twins, and he'll set up a bunch of screens around Tony. Each of the screens will be playing live footage from cameras all around Sokovia. Ultron is going to force Tony to watch Sokovia die just to rub his failure into Tony's face, and to make sure that Tony does bear witness to his greatest failure, Ultron will force Tony's eyes wide open with eyelid speculums.

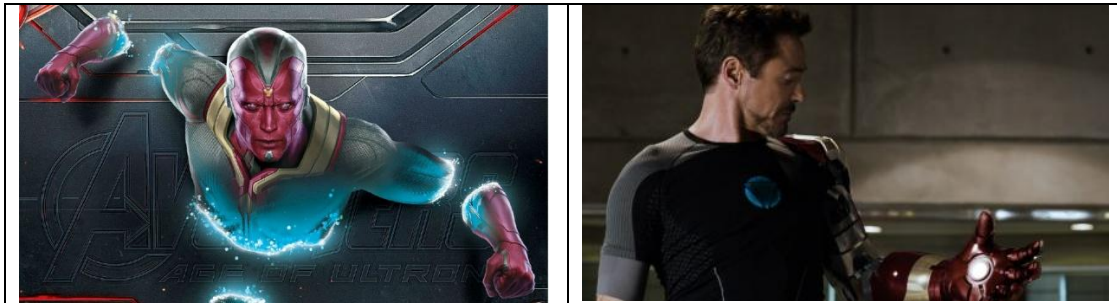


At the Avengers Tower, Vision will reveal his theory that Tony is being held prisoner at Ultron's base, Sokovia's Novi Grad Church. The team hopes that if Tony is still alive, he'll be held hostage there. Praying for the best, Vision will then take the Mark 45 suit and fly to Sokovia with it. Using his phasing abilities, Vision will infiltrate the church and free Tony from his torture. Tony is a little surprised to see this brand-new android in front of him.

"Jarvis?", Tony asks. "Not quite. I'll explain later. Now is not the time. I'm sorry", replies Vision. "For what?", asks Tony. Vision will then grab Tony's knee and relocate it without warning. Once Tony recovers from that shock of pain, he'll look at the Mark 45 suit and shake his head, saying "I can't...I made a promise". Vision will earnestly look at Tony, "the world needs you, Stark. You couldn't stop Ultron alone, but the Avengers can...And the Avengers need Iron Man". Tony will reluctantly give in and agree to join the fight, declaring resolutely, "I have to make this right". Vision will then help Tony back onto his feet and use his phasing power to place Tony inside the Mark 45. "That felt weird", Tony will remark after being phased into the suit. From here, Vision will update Iron Man on the status of their mission, and we'll get this dialogue from the original



film where Tony says, “I want a shot at the big guy. Iron Man is the one he wants.” To which Vision replies, “that’s true, he hates you the most”.



So even though I like the fact that Nick Fury arrives with the cavalry to evacuate the citizens of Sokovia, it brings up two problems:

1) Nick Fury showing up with S.H.I.E.L.D. at the end of *Age of Ultron* ultimately undermines the consequences of S.H.I.E.L.D.’s disbandment from *The Winter Soldier*. There shouldn’t be any Helicarriers left.

2) Nick Fury is supposed to be in hiding. He’s supposed to be off the grid. Legally speaking, he’s a dead man. What’s he doing flying a Helicarrier and leading rescue missions? Why is he working with a bunch of people who get to see his face? Why expose himself like that?

So, in order to fix both of those problems we’re going to replace Nick Fury with General Ross, and we’re going to replace the Helicarrier with a fleet of C-5M Super Galaxy ships. Once Vision had restored power to the Avengers Tower, Sam called up General Ross and asked him for his assistance in the evacuation of Sokovia. Falcon is going to replace War Machine as the superhero who joins the cavalry in this Deus Ex Machina scene and Falcon is also going to wear a mechanized leg brace that he got from the Avengers’ science department so that he can participate in the rescue mission despite his injury.



So, there's a piece of concept art that shows us that instead of the Avengers fighting off an army of robots in the climax of this film, it was originally planned to have the Avengers fight a giant version of Ultron. All of the Ultron Sentinels would have combined like Transformers until they formed a gargantuan version of Ultron whose sole purpose would have been to distract the Avengers while Ultron Prime activated the meteor bomb. I think this adds a breath of fresh air to these Avengers films since already in the final act of the last Avengers film, we saw the Avengers fight off an army of faceless, mindless drones and we don't want to do the same thing again for this film. This new version of the final battle would've also helped *Age of Ultron* stand out as a more unique addition to the MCU because it'd be the only movie where we see a team of superheroes fighting off a giant Kaiju-sized monster. Which is a very common trope from the comic book genre that we never saw at all in the MCU.

So, for this rewrite, the Avengers will at first have to hold off several waves of Sentinels while evacuating Sokovia, just like how they do in the original film.



And once the entire team makes it to the detonator, Ultron Prime will arrive with his army and when Thor asks, "is that the best you can do?", Ultron responds, "this is exactly what I wanted...all of you...against all of me", the army of robots will assimilate into a giant Ultron behind him. Once Kaiju Ultron is assembled, Cap turns to Thor and says, "you had to ask".

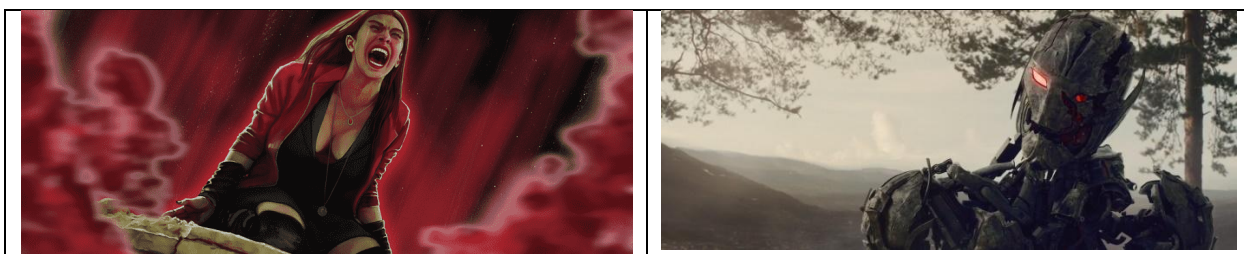






Now, we can have the entire Avengers roster face off against a giant monster. While the Avengers are battling the Kaiju Ultron, Ultron Prime will swoop past them and trigger the detonator, and the island begins to drop. But Vision will swoop in and use his phasing abilities to pass through Ultron and switch off the detonator, halting the island's descent. Throughout the fight, we can have a back-and-forth battle between the Ultrons and the Avengers as they take turns deactivating and reactivating the detonator and the island continues falling closer and closer to the ground. This will help raise the stakes of the fight and help keep the audience on the edge of their seats as the island keeps on getting dangerously closer and closer to impact.

The Avengers will eventually defeat Ultron Prime and destroy the meteor bomb like they do in the original film, with Vision being the one to give the final blow that ends Ultron once and for all. Quicksilver will die too, except this time his sacrifice will be made while fighting against Kaiju Ultron, and he'll do it by using his super speed to pick up Wanda and carry her out of the way of Kaiju Ultron's foot coming down to stomp on them, but he trips and as he falls, he throws Wanda out of danger just as the giant robot's foot comes crashing down on top of him. Scarlet Witch's powerful reaction to his death will be the final blow that devastates the Kaiju Ultron and destroys it. Which results in the rest of the Avengers looking at Wanda with a mixture of surprise and fear as she single-handedly dismantled the giant monster.



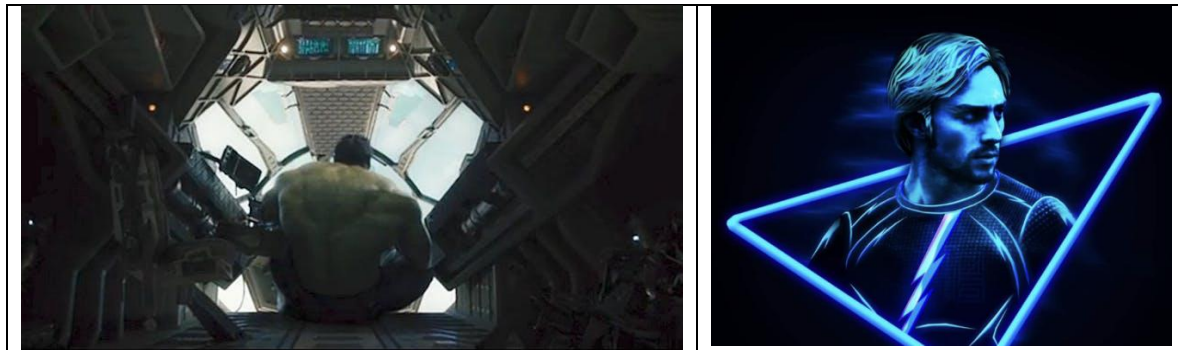
### **RESOLUTION:**

The resolution of the film will pretty much be exactly the same. Except, there will be funerals for Quicksilver and Erik Selvig as they're buried by the rest of the surviving Avengers at a cemetery located near their new facility. I'll admit that I had some trouble making Quicksilver more prominent in this rewrite. But one way that I thought I could improve on his character is to contradict his comic book counterpart by having Quicksilver be even more mature and rational



than Wanda in the original film since he is her older brother. He'll be the one to suggest the idea of sabotaging Loki's scepter to Wanda, and he'll be more cautious and unsure of trusting Ultron when they first meet him at the Novi Grad Church, feeling a bit protective of his little sister. He'll also be the one to take the initiative and help Wanda make up her mind on betraying Ultron after she discovers his secret plan and is conflicted on how to respond. Basically, Quicksilver is Wanda's voice of reason, so when he dies it's that much more devastating to Wanda. Quicksilver was her rock, and he's gone now.

If you have any ideas or suggestions on how Quicksilver could've been rewritten to be a more compelling character without detracting to the film's runtime, please let us know in the comment section of the announcement video or send your thoughts in an email through the website's contact page!



At the New Avengers base, Thor will leave to investigate Thanos and the Infinity Stones. The Hulk, as Banner warned, has taken full control and refuses to relinquish control to Bruce, and he will still go into self-exile aboard the Quinjet like he does in the original film. Natasha will try to bring him back, but the Hulk ignores her because he's still heartbroken, which saddens Natasha as she realizes she unintentionally hurt both Bruce and the Hulk. She tells Steve that because of her training as a spy and saboteur, Nat can only see romance as a form of manipulation and seduction. She's wired to believe it's a means to an end, and that is why she is incapable of feeling genuine love for others. Everything for her is casual, and that's why her personal relationships have always been a mess. Steve comforts her, reassuring Natasha that she is not a horrible person, but that it would probably be best if Natasha took a break from dating to work on herself some more. Natasha thanks Cap and they share a hug.

So even though the Hulk and Black Widow subplot wasn't directly relevant to the main plot, the reason why I kept it was because it still tied to the original film's main theme of the underappreciation of the human spirit, which manifests itself in the natural selfishness that Natasha carries into her relationship with Bruce. Which also helps add more set up for the payoff we see in *Endgame* with Black Widow's character growth and selfless sacrifice, as well as Bruce's reaction to it.

Having Steve give Natasha dating advice would also be a wholesome reversal of their roles in *The Winter Soldier*, where Nat was the one helping Steve with his love life.



Cap and Black Widow will stay on board the Avengers team to lead War Machine, Falcon, Wanda, and Vision as the New Avengers roster. And Tony and Clint will go into retirement as normal, except, in his farewell conversation with Cap, Tony will explain that he hopes this time around he can stick to his promise to Pepper and stay in retirement, before taking off in his Audi.

#### **OUTRO:**

And that concludes my rewrite for *Avengers: Age of Ultron*, or as it was called in this version, *Avengers: The Ultron Initiative*! If you liked this rewrite and you want to see more then please be sure to check out the rest of the MCU rewrites on the Phoenix Studios website here on this link <https://www.phoenixstudios.org/s-projects-side-by-side-2>.

Also, if you're interested in seeing an alternative take on an *Age of Ultron* rewrite that I think was well-done, check out Nando V Movies' rewrite on the film! Here is the link: <https://www.youtube.com/watch?v=WV8W1eSOZHk>.



That's all I got for you guys today and I will see all of you true believers next time! Excelsior!

(P.S. Just for fun, here are some killer posters – some fan-made and others official – I found online for the movie! Enjoy!)



**CONTINUE TO THE NEXT PAGE**





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