

NOTE: Here are 2 Legion of Super-Heroes scripts, issues 43 and 44 or the 7th and 8th installment in the 2008 series. One small story note... the "Peril Men" and the "Ikonns" are fighting over "VELMAR V." Clue: Velmar is Marvel spelled sideways.

LEGION OF SUPER-HEROES

ISSUE #43

**Enemy Rising
Part 4**

**“The Leader Who Lost
the Legion”**

**Script for 23 pages by
Jim Shooter**

**Michael Marts
Editor**

DC COMICS

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PAGE ONE:

Panel 1 (FULL PAGE SPLASH):

Scene: One second after the last panel of issue #42. SATURN GIRL, ULTRA BOY, ATOM GIRL, COLOSSAL BOY CHAMELEON and STAR BOY had been accosted by a large squadron of SCIENCE POLICE in several HOVERCRAFT (Hovercraft established last issue and in issue #38, I believe), intent upon arresting Ultra Boy. Here, Star Boy is sending all the hovercraft crashing to the ground by making them super heavy. Star Boy's hands are down, palms down, as if gesturing "sit," or "down." His hands are glowing with his gravity-increasing power effect. The other Legionnaires react, surprised and awed by Star Boy's rash move, and Saturn Girl is especially taken aback. This shot needs a fair amount of scope to succeed. Show all of the Legionnaires, full figure to establish them, and at least one hovercraft in its entirety, uncropped.

CAPTION

The 31st Century.

CAPTION (2nd)

The city of **Ta Rshish**, planet **Rimbor**.

SFX

(from the crashing hovercraft)

THKRRMM

CAPTION (3rd)

(near Star Boy)

Star Boy

Homeworld: Zanthu

Increases gravity

SATURN GIRL

(telepathic balloon)

Star Boy...! What are you **doing?!**

CAPTION (4th)

(near Chameleon)

Chameleon

Homeworld: Durla

Shape-shifter

CAPTION (5th)
(near Saturn Girl)

Saturn Girl, Team Leader

Home moon: Titan

Telepath

CAPTION (6th)
(near Colossal Boy)

Colossal Boy

Homeworld: Earth

Grows to giant size

LOGO

The Legion of Super-Heroes

TITLE

Enemy Rising

Part 4

The Leader Who Lost the Legion

CREDITS

Jim Shooter – writer

Francis Manapul – penciler

Livesay – inker

X – colorist

X – letterer

Jeanine Schaefer – associate editor

Mike Marts – editor

Cover by Francis Manapul, Livesay and X

PAGE TWO:

Panel 1:

Scene: Page-wide panel, bust shot depth on the Legionnaires—close enough to introduce them—arranged in a not-too-neat row. Star Boy is satisfied with his work. Ultra Boy is eager to get the heck away. The others are still a little awed.

STAR BOY

They were trying to arrest Ultra Boy. So I put them down.

SATURN GIRL
(telepathic balloon)

Will they be...?

CAPTION
(near Ultra Boy)

Ultra Boy
Homeworld: Rimbor
Man super powers, one at a time

CAPTION (2nd)
(near Atom Girl)

Atom Girl
Homeworld: Imsk
Shrinks to micro-size

Panel 2:

Scene: Feature the Science Police and their wrecked Hovercraft. Some, who were thrown out of the Hovercraft are helplessly pinned to the ground by their own immense weight. Others, still in the wrecked Hovercraft are similarly trapped there, unable to move. All of the S.P. are grimacing and gasping for breath—definitely not comfortable. In the background we see the Legionnaires. Make it absolutely clear what we're seeing.

STAR BOY

Okay? Yes. I only increased their weight tenfold. They can still breathe. When it wears off they'll be fine.

ULTRA BOY

Let's get **out** of here!

Panel 3:

Scene: Close up of Saturn Girl, conflicted, almost anguished—wanting to flee, but also aware of the potentially terrible consequences of flouting the law (*which, I believe, is a first in the history of super-hero comics!*).

SATURN GIRL
(telepathic balloon)

Wait.

SATURN GIRL (2nd)
(telepathic balloon)

Assaulting police officers...aiding and abetting a fugitive...!

SATURN GIRL (3rd)
(telepathic balloon)

We can't **do** this! The Legion's already in enough trouble with the law. Let's not make things any worse.

Panel 4:

Scene: Show all six Legionnaires. Saturn Girl is standing fast, though still conflicted about it. Standing with her is solid citizen Colossal Boy, who's also reluctant to flee the cops. Chameleon is his usual distracted self, not in a hurry to do anything—perhaps looking at a Rimborian bird flying by. Ultra Boy, Star Boy and especially Atom Girl are in SG's face arguing with her. AG is angry. Ultra Boy looks like he's about to zoom the florg out of there no matter what the Team Leader says.

ULTRA BOY

Are you **kidding**? Let's **zoom**! **C'mon**!

ATOM GIRL
(to Saturn Girl)

You're a **telepath**...! Wipe their minds! Make them forget they ever saw us!

SATURN GIRL
(telepathic balloon)

And throw **another** felony on the pile? Last time I mind-tampered I got in **big** trouble. I'm **never** doing that again.

Panel 5:

Scene: Another angle, close on and featuring Star Boy, Atom Girl and Saturn Girl. Star Boy speaks first, so put him at the left of the panel, please, and a little behind AG and SG, who should be featured. Starry, whose sense of justice is offended, is arguing with SG. AG is angrily gesturing to the Science Police, off-panel, here. SG, though struggling with the decision, is changing her mind.

STAR BOY

We just saved their **city**...! Maybe their whole florging **planet**!

ATOM GIRL

Mostly because **Ultra Boy** kicked butt. Some **thank-you** they're giving him.

SATURN GIRL (2nd)
(telepathic balloon)

Okay, **okay**! You're right!

Panel 6:

Scene: Focus on Saturn Girl and Ultra Boy, angle to favor SG's expression. SG is resolved now. One may wonder if the ultra-kiss UB gave her last issue influenced the decision, but...we'll get to that later. For now, her expression has softened and she's looking at UB with admiration, recalling his heroics (and, perhaps, the kiss). SG is touching—almost *caressing*—UB's arm/shoulder in a friendlier way than a girl who has a boyfriend ought to. And now, UB suddenly has mixed emotions—he's desperate to get

away, but...*what's with this caress and sudden warmth in the eyes of Saturn Girl?!*
Subtle stuff, but you can do it. No worries. It all gets explored and explained later.

SATURN GIRL
(telepathic balloon)

We'll deal with whatever consequences once we're safely back on Earth.

SATURN GIRL (2nd)
(telepathic balloon)

I sense more cops coming. Let's zoom.

PAGE THREE:

Panel 1:

Scene: Page-wide shot from a somewhat higher than eye-level angle, please, to clearly establish the FOYER, a new location. (The Living Room, established in issue #4, among other things, is just off the Foyer.) The Foyer is a big, high-ceilinged space, a suitably grand entrance hall for this big, wonderful Legion HQ complex. Contrive this shot to show, in the background somewhere, the main entrance, the front door of Legion HQ. This entrance will be important in future issues, so please give it some thought and make it distinctive, even though it is just background here. Featured, centered in this shot, full figures, please, are LIGHTNING LAD and INVESTIGATOR 1, who was established in Panel 1 of Page Twenty-one of last issue. Let's give him (or her—dunno what you drew) a name. Henceforth, Investigator 1 is COLONEL PISMO. Lightning Lad is cursorily, and with palpable irritation reading a holo-doc search warrant that was served by Colonel Pismo. Colonel Pismo is giving the order and the many Science Police troops introduced along with Colonel Pismo last issue—the SEARCHERS—are fanning out, headed deeper into the HQ, beginning their search. The S.W.A.T. TEAM escort, also introduced with Colonel Pismo last issue is standing by. Make it clear.

(NOTE: Like cops and military people today, S.P. troops wear name plates with their last names, usually over the left breast. Where these would logically be seen, please include them, especially in the case of named, speaking characters. If a non-speaker's name plate is seen, make up a name for it, please, or leave it blank and I'll come up with a name later.)

CAPTION

The city of **Metropolis**, planet **Earth**.

CAPTION (2nd)

The **Headquarters** of the **Legion of Super-Heroes**. The **Foyer**.

CAPTION (3rd)
(near Lightning Lad)

Lightning Lad, Legion Leader
Homeworld: Winath
Hurls thunderbolts

LIGHTNING LAD
(scowling)

Yes, Colonel Pismo, I see...it's a **search warrant**.

COLONEL PISMO
(to the Science Police troops)

All right, squadron, every nook and cranny...**move out!**

Panel 2:

Scene: Cut to a page-wide establishing shot of PHANTOM GIRL's DORMITORY BEDROOM, first established in Panel 3 of Page Seven in issue #37. Angle to show the door to the bathroom in the background, please. Closer to our POV are four Science Police Searchers—all male, human or very humanoid—who are rummaging through PG's stuff. They're not being neat about it—stuff is being tossed onto the floor, scattered around, etc. This being the future, a couple of the Searchers are equipped with various Geiger-counter-like detectors (that scan for who knows what) and anything else you can think of that futuristic CSI-type investigators might use. One of the Searchers, MILLER, has opened the display case that houses PG's prized 20th Century comics and is paging through the 1950's *Superman* issue that featured the first appearance of the original BRAINIAC.

(NOTE TO MIKE: Mike! I assume DC has the reference for the *Superman* issue in question. If not, I know I've seen images of the cover online.)

(NOTE TO FRANCIS: In issue #37, in the establishing shot of PG's bedroom, I asked for some 20th/21st Century Earth books and comics to be established in some kind of display-unit with shelves. What you drew was a rather 21st Century-looking low bookcase with two comics mounted in frames or holders sitting on top of it. What I was

picturing was more like a museum display case, but I didn't make that clear. Despite the previous presentation, here, please establish a museum-type glass display case, seven feet or so tall by, say, four feet wide, that (usually) displays PG's two dozen or so rare, ancient books and comics. I doubt that anyone will notice the discrepancy, and if they do the change can easily be explained away.)

Position Miller close enough to our POV and contrive the angle on him so that we get a pretty good look at the Superman/Brainiac comic's cover but not so close and blatant that the shot screams *Hey, look at this!*

Other rare, valuable, irreplaceable, 20th and 21st Century comics of PG's have been tossed on the floor or onto a table or chair—whatever—carelessly handled. Ideally, we can see enough of a few of these covers to identify them. Ideally, also, they would be one or two covers of things DC is currently promoting (not the LSH) and maybe some particularly memorable and identifiable past cover, like the cover of *Watchmen*. (← Mike?) Show enough of the display case, the comics remaining in it and environs around it/Miller so that there is no mistaking what's happening here. Set the stage.

Phantom Girl is coming out of the bathroom, having just taken a shower. She's startled to find the Science Police ransacking her bedroom. IMPORTANT: Let's do something new, here—for the first time in the history of comics, in a situation like this, the female in question is *not* wrapped in a skimpy towel that reveals enough skin to get the book banned in Boston! Please draw PG in a pretty, feminine, non-terry cloth robe that thoroughly covers her (and she may be clutching it even tighter, seeing strangers in her bedroom). Her hair might be wrapped in a towel turban, or merely be wet. Put a futuristic hairbrush or detangler comb in her hand, please.

(NOTE: I realize that in the 31st Century that a "shower" might be different—some type of non-water mist or vapor that leaves you dry and spring-fresh, or, if it was water, the same unit would probably also dry you off; and that hair care would be different, but, *a*) I figure that PG and many other girls are a bit old-fashioned about such things—they enjoy water showers and fussing with their hair—and, *b*) we don't have room to deal with all that now. Someday, we'll establish the future's solutions to ablutions.) :)

IMPORTANT, TOO: Place a piece of furniture—a low chair? or an ottoman? or the bed? in such a position that PG will have to phase through it to get to Miller directly.

CAPTION

Phantom Girl's apartment.

CAPTION (2nd)
(near Phantom Girl)

Phantom Girl

Home dimension: Bgztl

Ghostlike intangibility

PHANTOM GIRL

(startled)

Oh...!

PHANTOM GIRL (2nd)

What are you **doing**!?

PHANTOM GIRL (3rd)

What are you doing in my **room**!?

Panel 3:

Scene: Cut to a definitive establishing shot of ELEMENT LAD'S DORMITORY BEDROOM. It's architecturally similar to other dorm rooms we've seen, like Colossal Boy's last issue. The furniture is unusual, though—it's all stuff that a futuristic, fairly wealthy, hippy intellectual might have. Remember, EL isn't from Earth, so the stuff has to look a bit alien as well as futuristic as well as hippy-ish—easy for me to say. :) I picture a futuristic take on a beanbag chair, a futuristic incense burner, some kind of futuristic beaded curtains, and “found object” furniture, i.e., an étagère made from a gnarled, multi-branched section of an alien tree trunk with crystals, small, alien, aboriginal sculptures, candles and such on the shelves perched on its branches. EL's bed is an ascetic's mat, woven of reeds, situated, perhaps, atop a simple platform. His pillow is a thin bolster of rolled-up cloth, bound with reeds. On display here and there around the room are various pieces of weird, abstract, mostly alien art—light sculptures, animated paintings and esoteric 3-D installations. There are also a lot of plants. If there was something that resembled a *bong* in evidence somewhere, I wouldn't be upset, though M. Marts might be. A futuristic version of a lava lamp might be cool, too. And lots of futuristic candles. (Good luck.) :) All this stuff probably won't fit here, but there's a chance upcoming to use the leftovers in the Living Room, soon to be established.

Please angle this shot so that we see the door to the living room in the background. Element Lad is sitting up in bed, surprised to see two Science Police Searchers barging into the bedroom. One, the leader, is CROWLEY, a male. The other we'll call SEARCHER 1, a female. All full figures, please. Crowley is looking around in

amazement at EL's eclectic quarters and making a snippy remark to Searcher 1. EL looks way groggy. He's yawning, maybe rubbing his eyes. He doesn't quite believe what he's seeing—unsure whether or not it's a dream.

EL sleeps in the nude. Only the thin blanket that covers him from the waist down keeps him decent, here. If you can give the blanket a pattern that's a futuristic take on tie-dye, that would be a righteous stone groove, man. The ginchiest.

(NOTE TO FRANCIS: I know the tie-dye thing would have to be done in the color, but you would probably have to indicate it somehow so they get the perspective right, and so that it properly follows the blanket's contours.)

CAPTION

Element Lad's apartment.

CAPTION (2nd)
(near Element Lad)

Element Lad
Homeworld: Trom
Transmutes elements

CROWLEY

Look at this place! We may not find what we're looking for here...

CROWLEY (2nd)

...but I bet we find some interesting **pharmaceuticals**.

ELEMENT LAD

Whuh...? I **hope** this is just another lucid dream....

Panel 4:

Scene: Cut to the LAB COMPLEX. Page-wide establishing shot, please, of the same chamber established in Panel 3 of Page Nineteen in issue #41, and again in Panel 4 of Page Fifteen in issue #42. Feature BRAINIAC 5, full figure, who is seated in the same chair at the same desk or console we've seen before. He has some sort of complex-looking HEADGEAR on that looks as if it might be for inputting digital data directly into his mighty brain, which is exactly what it does. This is an important piece of equipment

that will play a *very* big role later, so make it cool. On the many screens and monitors in the room we see (statted) images from the dissection of the AD, which B-5 is staring at intently.

Angle this shot to include the door to the chamber previously established in issue #42. Science Police Searchers are pouring in through the door. B-5 is making no effort to hide the stuff on the screens and seems pretty calm about the Searchers coming in and seeing it. S.P. Sergeant STUHLDTREHER, a male, leads the Searchers. He's excitedly gesturing at the screens. Notable among the rest of the Searchers is Technician LAYDEN, also male, who is equipped with special devices to help him probe computer systems—some sort of futuristic mini-laptop that can plug into the Legion's computer system to analyze it.

CAPTION

The **Lab Complex**.

STUHLDTREHER

Son of a batwitch...! That's what we're **looking** for!

STUHLDTREHER (2nd)

Arrest him!

CAPTION (2nd)
(near Brainiac 5)

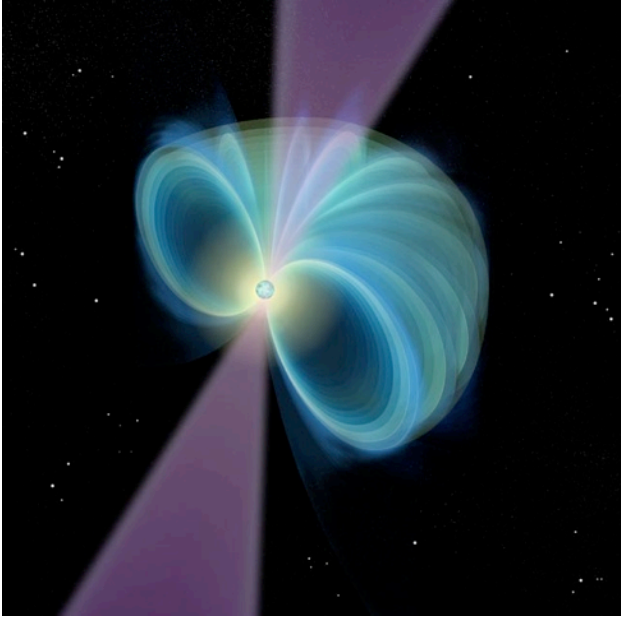
Brainiac 5
Homeworld: Colu
Super intelligence

PAGE FOUR:

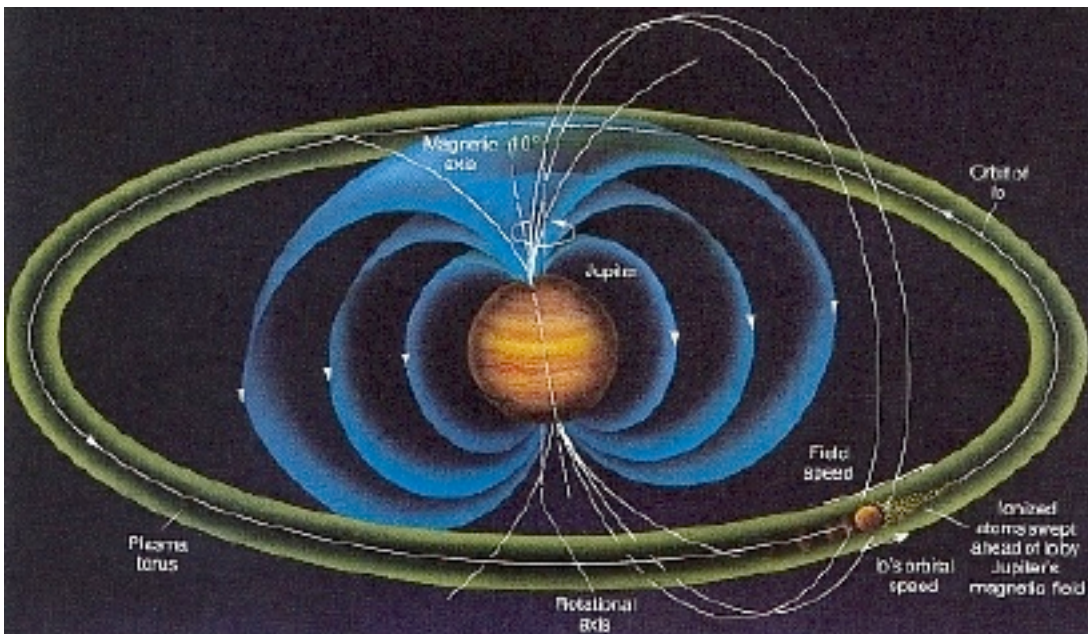
Panel 1:

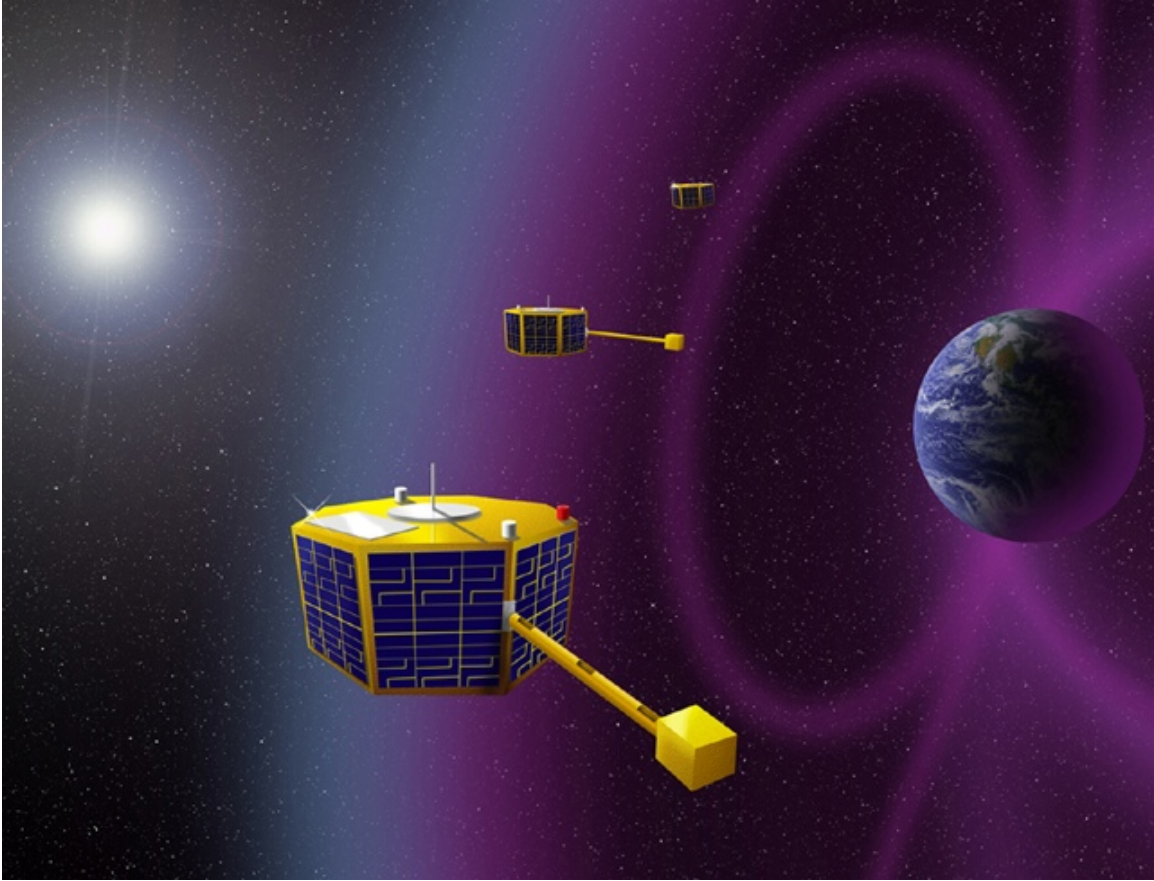
Scene: Cut to a shot from space of Planet VELMAR V, a page-wide flapjack—doesn't need to be very big. Show the whole planet and some space around it. Velmar V should look distinctly different from Rimbor and Earth, for that matter. One way Velmar V is different is this: it's *very* rich in minerals and metals. How that looks from space, I don't know—some rusty red desert areas, greenish, oxidized copper areas, blue bauxite mountains?—the colorist's problem, I guess (←Mike?!). Another way it's different, very

important, is that this planet has an AURA, due to its intense electromagnetic field. The Aura should be a haze, sort of—make that layers of hazy fields of energy and semi-luminescent charged particles. Here are some pictures that might be informative regarding the design of an intense planetary Aura:



This, of course, is a cross-section. The auras would be 360 degrees.





These are stars, but the aura/haze effects are cool.

The point is that Velmar V is somewhat hidden by the fields it generates. Please design to suggest that. I realize that the Auras will probably be mostly done in color, but I think you'll probably have to provide some indication or instructions.

Velmar V is a living planet. There's water, vegetation (albeit weird), and all the necessities for life—it just looks a little unusual. This, remember, is the site of the “turf war” between rival gangs of space pirates mentioned last issue.

CAPTION

Meanwhile.

CAPTION (2nd)

Planet **Velmar V** in the **Rigel System**...

CAPTION

...for years, the stronghold of the vicious, galactic marauders known as the **Peril Men**...

Panel 2:

Scene: A big-scope shot, though not necessarily a big panel. What we see here is the freshly battle-scourged remains of a small SPACEPORT on the surface of Velmar V. There are wrecked ships, damaged buildings, smoking craters and bodies strewn around. Fires still burn, columns of smoke rise. It might be good to have a foreground element or two—twisted, smoking wreckage, a dead space pirate's body, possibly in silhouette—but don't lose the scope. (NOTE: The general appearance of the two types of Space Pirates involved is examined in Panel 5 of this page and Panel 3 of Page Six.) We need to communicate that a big battle took place here, so contrive to show enough evidence to demonstrate that.

It's dusk, by the way.

(NOTE: What does a “spaceport” look like? I guess a little like a futurized airport, with a tower of sorts, buildings that house maintenance equipment, tender vehicles, guide beacons, fueling mechanisms [keeping in mind that the fuel is probably along the lines of Star Trek dilithium crystals and anti-matter plasma rather than a regular liquid], cranes for loading, etc.—all very futuristic. There are probably no hangars, since the vessels being served are spaceships, and presumably wouldn't need protection from the elements.)

CAPTION

...who were **attacked** twelve hours ago by their hated rivals, the **Ikonns**.

Panel 3:

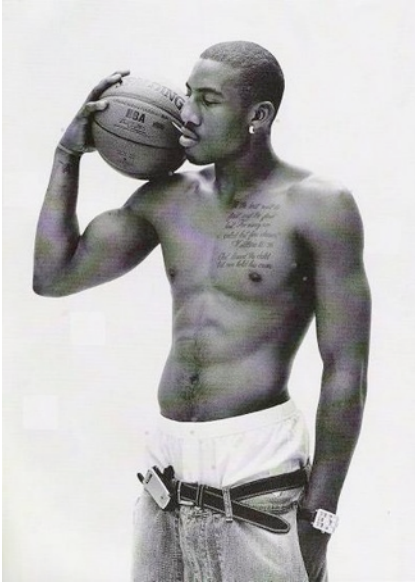
Scene: Another view of the battlefield, this time less scope, generally a little closer to what's seen. Besides the general evidence of battle, please show a Science Police spaceship, identifiable as such from its markings, crashed and burning. I don't think S.P. ships have been established (←Mike?), so make it interesting and distinctive (what's left of it).

CAPTION

A battalion of **Science Police** stealth-trailing the Ikonn flotilla attempted to take down and capture **both** pirate hordes.

Panel 4:

Scene: Another view of the battlefield, even less scope, closer still, focused on a few dead PERIL MEN—nothing too gory, please. The Peril Men are Space Pirates—so what do Space Pirates look like? I don't know, but I'd avoid anything reminiscent of *Pirates of the Caribbean*, even a futurized version. They wouldn't wear uniforms, but would wear combat-suitable clothes. Some may wear various amounts of futuristic body armor. I figure that they each carry several weapons, including nasty, up close and personal things like electro-whips and big, monomolecular-edged knives. IMPORTANT: The Peril Men are HUMAN. They don't have to be average humans—I see them as mostly tall, lean and wiry-muscular like 6'10" Amare Stoudemire and 6'11" Kevin Garnett, and maybe they're golden-skinned or something. Maybe they have a hint of a Star Trek "brow," or pointed ears, or whatever—but they're 99% human-looking. Oh, and despite the name, some should be women, also extremely tall and slender.



Amare Stoudemire



Kevin Garnett

CAPTION

The brief, brutal three-way battle that followed went badly for the **Peril Men...**

Panel 5:

Scene: Another angle on the battlefield, this time focusing on a shot-down, wrecked and burning S.P. HOVERCRAFT, just like the ones seen at the beginning of this issue. Show a few dead bodies, please, close enough to identify them as Science Police.

CAPTION

...badly for the **Science Police**...

Panel 6:

Scene: This panel and the next one are set inside the ruined L’KAD TEMPLE COMPLEX described in Panel 4 of Page Seven, so please check out the description there.

Biggest shot on the page. Medium, full-figures (or nearly so) of UNITED PLANETS YOUNG HEROES SPY, SONAR and VOICE, each painfully, helplessly bound to a massive stele or other massive chunk of ruined Temple. They’re thoroughly tied down with MAGSTEEL VINES. Magsteel Vines are ropelike vines that are flexible but stronger than steel cables, described more fully in Panel 4 this page. Voice is gagged somehow—either with 31st Century duct tape or a makeshift, old-fashioned heavy cloth gag. She looks terrified. Sonar looks more terrified and is crying in huge sobs. Spy looks defiant—but his struggles are futile. They’re wearing their uniforms, which are tattered and dirty from the battle. Don’t be afraid to let the torn uniforms fetchingly reveal a little skin, but as always, be careful.

In the background, behind the three UPYH members, we see that there are also some surviving Science Police and Peril Men (and women) similarly bound, just to plant the idea that they’re not all dead. Yet. Make sure the UPYH members are featured prominently enough so that we know they’re who the caption is talking about.

CAPTION

...and badly for three members of the newly formed **United Planets Young Heroes**, sent along with the Science Police to **observe**.

PAGE FIVE:

Panel 1:

Scene: This is our first look at any of the IKONNS. The Ikonns are HUMAN, with *no* noticeable alien features except for distinctly reddish skin. They’re generally shorter, stockier and more muscular than the Peril Men, averaging 6’2.” Their clothing, like the Peril Men’s, is combat-functional, but they should have a distinctively different style. For one thing—just a suggestion—I’d have the Ikonns wear a lot *less* clothing than the Peril Men, showing a lot of skin, Conan-like. Like the Peril Men, each Ikonn is armed with several weapons, but, again, the motif should be different. If the PM have knives

and whips besides their blasters and such, the Ikonns should have futuristic energy-charged tomahawks and incendiary throwing stars. Or whatever. You pick.

This shot focuses on IKILLES, leader of the Ikonns and his squeeze, CAZHMIR, full figures please, with enough area visible around them to accommodate the other things needed in this panel. Ikillles is tall for an Ikonn—about 6’4”. He’s amazingly muscular and powerful-looking. Cazhmir is even taller, about 6’7”! She’s kind of an Amazon—a *very* strong-looking warrior-woman, but *unbelievably* curvy, sexy and beautiful. Think *Big Barda* or Byrne’s *She-Hulk*. Ikillles is lounging, sprawled on a throne-like chair. Cazhmir is half-sitting on the arm of the throne-chair, and Ikillles has one mighty arm wrapped around Cazhmir’s delicious thigh.

(IMPORTANT NOTE: Both Ikillles and Cazhmir will be recurring characters! I have big plans for these two. We should do some confabbing regarding the character designs.)

A non-Ikonn, humanoid-alien, attractive, futuristic SLAVE GIRL kneels and, head bowed, offers a bowl of alien fruit to Ikillles. The Slave Girl and fruit bowl are cliché enough, so let’s make her clothing not the usual slave-girl Leia or *Star Trek* Orion slave girl outfits. How about something simple and loose-fitting, like a muumuu, that covers her thoroughly (!). To make it a *little* sexy, maybe it could be slightly translucent? Whatever, you’re the costume designer. :) Maybe also, instead of the usual collar, chains or shackles, she has a tether-ring braided and clamped into her *hair*, and there’s a “leash” attached to it, the other end of which is held by a small, softball-sized, anti-grav robot slave-overseer hovering overhead. God, I’m giving this way too much thought. Hair bondage, now....

Anyway....

The Slave Girl is one of the few remaining denizens of the artists’ colony that once thrived on this world. She and others who didn’t escape and weren’t killed were enslaved by the Peril Men, and now find themselves subservient to the new masters. These people, henceforth the COLONISTS, are of all different species and races—but the common denominator is that none of them looks dangerous, violent, athletic, or capable of fighting much.

Three Ikonns besides Ikillles and Cazhmir are also seen in this panel (to establish the Ikonn look). One is sort of standing guard near Ikillles’ throne, but isn’t taking his business too seriously. He’s got his blaster-rifle in one hand and is guzzling a futuristic intoxicant from a bottle in the other hand. The other two, one woman and one man are in the background, making out—and she’s the aggressor, trying to get into his pants (figuratively), while he’s eying the slave girl.

CAPTION

Now, in the ruined **Temple Complex** that had been the headquarters of the Peril Men, the victorious **Ikonns** make themselves at home.

IKILLES

Not a bad nest, huh, Cazhmir? Comfy...got‘cher trained slaves...already-programmed tether-bot overseers....

CAZHMIR

Just keep your hands **off** the slave-girls and on **me**, love-pup.

SLAVE GIRL

Sweet-fruits, new-master Ikillles?

Panel 2:

Scene: Cut to a densely-vegetated jungle on Velmar V (not far from the Temple Complex—just on the other side of a ridge, in fact). Six Legionnaires—KARATE KID, TRIPPLICATE GIRL, SHADOW LASS, TIMBER WOLF, LIGHT LASS and INVISIBLE KID—are fighting their way on foot through the tangled undergrowth with great difficulty. This is no ordinary vegetation. Because this planet is heavily mineral/metal-laden, many of the plants that have evolved are high in metal content, giving them unique, metallic properties. Some of them can look a *little* mechanical—“robot plants,” sort of—but don’t go too silly or cartoony. Make sure they still look like vegetation, just weird and sort of metallic. Among the plants we see growing in abundance are ropelike vines called MAGSTEEL VINES that are flexible like regular rope but stronger than steel cables. They vary from twine-thickness to about an inch and a half in diameter.

Please shoot this diagrammatically, i.e., camera perpendicular to the direction the Legionnaires are traveling, all in a line, going LEFT to RIGHT; eye-level, please, full figures, or nearly so, though the underbrush might partially hide some of them. They’re going slightly UPHILL, by the way. It’s not a steep grade (yet), but the terrain is distinctly rising.

Karate Kid leads (rightmost), trailblazing through the jungle with great effort, chopping at thick-stemmed brush with a knife-edge hand as if it were a machete. Some of the brush is cut down and falls (clanging and clattering), but this stuff is tough! Some of the brush he and the rest are just pushing their way through. Triplicate Girl follows close behind KK—*almost* clinging to him. Shadow Lass and Timber Wolf are next, also fighting through the foliage, beating a path. TW is trying to break a Magsteel Vine

draped across the trail they're blazing, right in his path—but he *can't do it!* *Nobody* is able to break the Magsteel Vines! Light Lass is next, trailing along warily. Invisible Kid (leftmost) brings up the rear, looking around, marveling at the vegetation.

KK has a small, futuristic SACHEL on a strap over his shoulder (which, we'll learn, has a pair of high-tech, futuristic binoculars in it, and perhaps several other small items). Trips has an impressive-looking BLASTER strapped to her hip. Invisible Kid carries an ANALYSIS GADGET that looks like a tuning fork-probe-thing connected by a wire to a small unit sort of like one of those cell phones with a keyboard that deploys.

CAPTION

Nearby.

CAPTION (2nd)
(near Invisible Kid)

Invisible Kid
Homeworld: Earth
Invisibility and imperceptibility

CAPTION (5th)
(near Timber Wolf)

Timber Wolf
Homeworld: Zuun
Keen senses, prodigious physicality

CAPTION (7th)
(near Karate Kid)

Karate Kid, Team Leader
Homeworld: Earth
Super martial artist

INVISIBLE KID
(to himself, mostly—no one is listening)

...world is **incredibly** rich in minerals, especially metals, so the plants that evolved here have a **high metal content**.

KARATE KID

...because if we fly **over** the jungle, we risk being spotted.

TIMBER WOLF

...can't...break...these...florgin'...**vines!**

Panel 3:

Scene: Angle to show Invisible Kid, Timber Wolf and whoever would logically be seen in such an angle. I'd put TW close up, foreground and IK background to show the snarl on TW's face, but—you pick. If we get a sense of the terrain, it's steeper.

INVISIBLE KID

Ah! Those are **Magsteel Vines**, Wolf. Flexible but almost unbreakable. Only **Ultra Boy**, or maybe **Colossal Boy** could br....

TIMBER WOLF

Shut up, wuss.

Panel 4:

Scene: Focus on Invisible Kid, close, cropped. He's studying his Analysis Gadget. If you choose an angle in which we can see the screen, the image should be a stat of the shot from Panel 2 of Page Five—Velmar V and its auras. Again, if we get a sense of the terrain, it's steeper still.

INVISIBLE KID

Wow. This planet generates electro-mag fields strong enough to frazz any navigation system within half a light-year...

INVISIBLE KID (2nd)

...making it **very** hard to find if you don't know the vectors. No wonder space pirates use this as a hideout.

Panel 5:

Scene: Pull back, full figures to establish a change in the locale and terrain. The dense jungle is giving way to a nearly bare, steep, rocky slope. Karate Kid is well out of the jungle and arriving at the crest. We'll see exactly what it's the crest of next panel. All but Invisible Kid have emerged from the jungle and are scrambling up the rocks. IK, the last in line, is just pushing through the last of the dense brush.

INVISIBLE KID

I doubt that anyone but Brainiac 5 could have done the necessary calculations to transmatter us here.

SHADOW LASS

If he's so smart, why didn't he put us down closer?

KARATE KID

We're here.

CAPTION (3rd)
(near Light Lass)

Light Lass
Homeworld: Winath
Nullifies gravity

CAPTION (4th)
(near Shadow Lass)

Shadow Lass
Homeworld: Talok VIII
Nullifies light

CAPTION (6th)
(near Triplicate Girl)

Triplicate Girl
Homeworld: Cargg
Splits into triplets

PAGE SIX:

Panel 1:

Scene: Big panel, page wide. Huge scope. By now, the last dregs of daylight are fading. It's just light enough for us to get a fair look at what's described below.

The Legionnaires are on the edge of a cliff—the ridge of an escarpment, actually, looking down on ruins of the L'KAD TEMPLE COMPLEX. Invisible Kid, the last in line, is just scrambling to the cliff edge here—the others are already there. They're making a token effort to stay out of sight of the pirates in the Temple Complex, i.e., crouching down a bit, staying behind rocky outcroppings or scrubby brush but they're pretty sure no one is looking, so they're not terribly concerned. Karate Kid is pulling his futuristic, high-tech BINOCULARS out of his satchel. IK, by the way, is awed and excited to see the famous Temple Complex.

A great shot of an escarpment can be found at:

http://en.wikipedia.org/wiki/Image:Cuesta_-_Lookout_Mountain%2C_Georgia.png

Angle this and shoot from far enough away so we can clearly see and understand where the Legionnaires are, and so we can see the *entire* Temple Complex and a lot of the valley its situated in. We should be able to see at least some of the Spaceport, which is not far from the Temple Complex—enough so we can recognize it. The smoke, wrecked ships and buildings should help in that regard.

(NOTE: A lot of the following description isn't relevant to this panel, which is way too distant a shot for details of the Temple Complex to be seen, but it all will come into play later.)

The Temple Complex is what it sounds like, a dozen or so temples situated on a broad, sweeping esplanade. They could be arranged in a circle, around a quadrangle, whatever, but their placement is orderly. At the center of whatever geometric arrangement you choose there is a main, CENTRAL TEMPLE, larger and more impressive than the others. It sits upon a raised TERRACE or platform two or three meters above ground level. Stairs lead up to Terrace level from the “street” level. The Terrace is substantially bigger than the footprint of the Temple—I'm thinking it's about as much area as a football field, though not the same shape. Much of the action to come takes place on this expansive Terrace. Some other temples may rest upon lower, smaller Terraces—but none are as big and high as the Central Temple's.

(NOTE: FYI, the Terrace of the Central Temple is where the United Planets Young Heroes are tied up and where Ikillis is sitting on his throne-like chair. Most of the Ikonns and their prisoners are either on the Central Temple Terrace or on the “street level” nearby. We probably can't see the pirates and others, here, but we should see smoke and light from their torches, fires and other, futuristic illumination.)

Architecturally, the temples can have a bit of variety, but there should be enough similarities, a shared motif, so that they look like they were all made by the same people.

Almost everything in this complex is made of *metals* and fused blocks of *metal ores*, those things being what they have in abundance on this planet.

The Temple Complex is in “ruins” only because of abuse by its various Space Pirate raiders and conquerors—which started fairly recently. Only a few decades ago, this Temple Complex was whole, pristine and glorious, the centerpiece of a thriving colony. All of the temples were magnificent and impressive. Now, two or three of the temples are nearly destroyed, some are heavily damaged and some only a little damaged. The Central Temple is among the latter. Despite the damage, they’re still pretty magnificent and impressive.

Besides the temples themselves, there are huge, heroic statues, obelisks, steles, arches and other monuments/monumental items one might expect around the esplanade. There are some statues and steles on the Central Temple’s Terrace. Most of these items are damaged, many knocked down. NOTE: *Every* statue has been damaged. The few that are still standing have had their heads and or a limb or two blown off. Most have been toppled. Being that they’re made of metal rather than marble or other stone, they aren’t heaps of rubble, but they’re battered badly. They are (were) “heroic” figures in the sense that they were of futuristic, alien gods, goddesses, heroes of legend and even some mythic beasts or monsters. When I say “huge,” I mean ranging from the size of, say *Lincoln* in the Lincoln Memorial (19’ or so tall, not counting the base) to 40 or 50’. There may be huge busts or heads as well as figures.

IMPORTANT: There are two huge, toppled statues on street level very close to the Central Temple’s Terrace, one on either side. We’ll be using them as props later. Make them especially massive.

The jungle may have encroached upon the Temple Complex somewhat in several decades of neglect, and whatever trees, lawns and gardens that were incorporated into the Temple Complex long ago are now overgrown, untended messes.

NOTE TO FRANCIS: Not to influence your design at all—by all means use your super-design powers and make this rock your way—but for whatever it’s worth, here are some pictures of temple complexes that might be informative:



041110031 Angkor Wat Central Prasat © Dave Perkes 2005 - www.peaceofangkor.com





INVISIBLE KID
(to himself, mostly. No
one is paying attention)

That's the **L'kad Temple Complex**...!

INVISIBLE KID (2nd)

...built to glorify a **pantheon** of legends and gods by the colony of artists that settled here a long time ago. For ages, this place was a **hidden haven** for creators, dreamers, builders....

INVISIBLE KID (3rd)

Then, the **pirates** found it...plundered it...ravaged it...drove away most of the colonists. There are only few stragglers left, and some of the drudge-workers. Slaves, now. It's...tragic...you know?

SHADOW LASS
(pointing)

Hm. There was a big fight at the spaceport.

Panel 2:

Scene: Focus, close up—bust shot depth, maybe—on Timber Wolf and Karate Kid, camera facing them. They're both looking down at the Temple Complex, KK through his futuristic, high-tech Binoculars and TW unaided.

TIMBER WOLF

Looks like **Ikonns** rat-whipped everybody. They got some Peril Men, cops and three of those snot-nosed "Heroes" tied up....

TIMBER WOLF (2nd)

They're prepping to rape the pretty ones...then rip-flay all of them. It's **party** time.

KARATE KID

You can see that **bare-eyed**?

Panel 3:

Scene: Angle to include Light Lass, Timber Wolf and Karate Kid. Again, fairly close.

LIGHT LASS

What's the plan? What are we going to do?

TIMBER WOLF
(shrugging, unconcerned)

Let's **watch**.

KARATE KID

No, let's get down there and spoil the party.

Panel 4:

Scene: Another angle to include Timber Wolf, Karate Kid and Invisible Kid.

TIMBER WOLF

So...we're fighting the worst scum in the galaxy to save cops who hate us,
punks they want to replace us with and the **second** worst scum?

KARATE KID

Yep. Let's go.

INVISIBLE KID
(appalled)

Wait...! Your plan is **frontal assault**? That's **it**?

Panel 5:

Scene: Pull back to reset, show the whole group. Karate Kid is scratching his head, thinking, looking at his troops, revising his "plan." KK may be a great fighter, but he's not a great general.

IK doesn't think much of KK's revised plan either—and if you can show a little unease in his expression or body language, a little unspoken “grife, that's the best you can do?” cool. I don't ask much, do I?

Shadow Lass and Timber Wolf grumble to each other about what a wuss IK is. Shadow Lass is jerking a thumb in the direction of IK, or otherwise indicating it's him she's talking about. Light Lass and Triplicate Girl wait impatiently. They just want to get on with it, get it over with.

SHADOW LASS

What's he **doing** here anyway? This mission needs **warriors**, not wimps.

TIMBER WOLF

He's a florgin' **tour guide**.

KARATE KID

*Um...*all right, Wolf, Light Lass, Shady, go straight in. Trips and I will circle around and hit them from behind.

PAGE SEVEN:

Panel 1:

Scene: Another angle to feature Invisible Kid and Karate Kid. KK accidentally overlooked IK when handing out assignments. IK suggests a role for himself to slightly embarrassed KK. It's an awkward moment.

INVISIBLE KID

*Umm...*how about if I sneak in and see if I can free some of the prisoners...or...you know, disrupt things...?

KARATE KID

Oh...yeah...good idea.

KARATE KID (2nd)

Let's go.

Panel 2:

Scene: Pull back, full figures as the Legionnaires take off, flying toward the Temple Complex. All full figures, please. By now, it's pretty much dark, by the way.

The Legionnaires are distinctly in two groups: Timber Wolf, Shadow Lass and Light Lass are headed straight ahead while Karate Kid, Triplicate Girl and a little behind, Invisible Kid veer away to circle around the Temple Complex.

Triplicate Girl is splitting. Her blaster, drawn and in her hand, triplicates with her.

TRIPLICATE GIRL 1

Splitting...

TRIPLICATE GIRL 2

..and combat-ready...

TRIPLICATE GIRL 3

...all three of us, KK.

KARATE KID (2nd)

Invisible Kid, come along with me and Trips until we get close.

Panel 3:

Scene: Flying low above the treetops, Timber Wolf, Shadow Lass and Light Lass near the Temple Complex. Make it clear. Background, we see two or three Ikonn GUARDS stationed at a post on the nearest Temple being not too vigilant—drinking, slouched against a wall dozing, whatever. The last thing they expect is an attack—and after all, as TW observed, it's party time.

LIGHT LASS

Shouldn't we hold off for a minute and let KK and Trips get into position?

TIMBER WOLF

Florg that.

Panel 4:

Scene: Timber Wolf hurtles into the two or three Guards, utterly, viciously clobbering them with his tremendous strength—and please clearly demonstrate his strength by the impact and effect his blows. No overt gore, please, but make it seem apparent that the Guards are broken badly enough so that after they land, they'll stay down and out of the fight. They'll live—they're Ikonns, remember, and like most Ikonns, are muscular, exceptionally strong and sturdy. One of the Guards, GUARD 1, screams.

Depending on the angle you choose, Shadow Lass and Light Lass might be seen following close behind TW.

GUARD 1

ALARM! ALA-AAAGGH...!

Panel 5:

Scene: Shadow Lass, Timber Wolf and Light Lass (in order, left to right) streak toward the Terrace of the Central Temple. Big shot. Establish the Terrace clearly, please, plus a little bit of the Central Temple and the street level surroundings. This is one of those money shots—a lot of work, but worth doing well. Among the things seen (probably very small) are the three bound United Planets Young Heroes, enough bound Peril Men and Science Police to re-establish them, a *lot* of Ikonns disengaging themselves from their revelry, pointing, shouting, scrambling for their weapons, etc., the throne-like chair, Ikillies and Cazhmir, both now rising.

SHADOW LASS

I'll take out the left flank.

TIMBER WOLF

Center.

LIGHT LASS

You're both crazy.

PAGE EIGHT:

Panel 1:

Scene: Cut to and establish an area outside the Temple Complex where Karate Kid, Triplicate Girl and Invisible Kid are flying at treetop level along its perimeter. Show at least a little of a temple or two so we understand the locale. Full figures to make the action clear. IK has pulled up, planning on finding a way to sneak in at this point. KK and the three Triplicate Girls are flying on, headed for the other side of the Temple Complex.

INVISIBLE KID

This looks like a good place to sneak in.

TRIPLICATE GIRL 1
(smiling at her little joke)

See you inside, Invisible Kid.

TRIPLICATE GIRL 2

Or...maybe we **won't**. *Ha!*

Panel 2:

Scene: Focus on Karate Kid and the three Triplicate Girls flying toward our POV. KK has fallen a little behind Trips, having slowed down because he hears the sounds of battle from inside the Temple Complex. He's looking toward the Temple Complex, and if we can see his expression, he looks worried. Trips, all three of her, are reacting to a mysterious, brilliant light that's suddenly appearing ahead and a little to the *other* side of their flight path, the side away from the Temple Complex.

FYI, the light is caused by the KNIGHTS TEMPUS appearing, just as they did to Cosmic Boy at the end of issue #30—where you can find reference for the effects required for this sequence.

(NOTE: I think, actually, the effects used for the energy sphere and the shadowy Knights Tempus in issue #30 were a little weak. I'd recommend following them generally, close enough, but jazzing them up a bit. I'd make the light generated more extreme, the swirling energy in the sphere less bland and the figures more hazy and mysterious. Mike? Can we turn Francis Lad, the super-designer loose on this? A little?)

(NOTE TO MIKE: Since Cosmic Boy is now with the Knights Tempus, should there be *four* hazy figures in the sphere?)

KARATE KID

I hear **fighting** inside. **Florg!** Wolf and company must've started early!

TRIPLICATE GIRL 1

Aii! What...?

TRIPLICATE GIRL 2

What is that...?

TRIPLICATE GIRL 3

...**light**?!

Panel 3:

Scene: Establishing shot of a clearing where Karate Kid and The three Triplicate Girls are pulling up and landing before a brilliantly radiant SPHERE of coruscating energy with three (or four?) HAZY FIGURES—HAZY FIGURE 1, HAZY FIGURE 2 and HAZY FIGURE 3 inside. KK and Trips are wary, awed, amazed. Full figures, please, and show the whole sphere, please.

IMPORTANT: Establish in the clearing a fallen, mostly rotted-away (rusted out?) tree. The limbs are mostly broken off, the foliage is long gone. It's pretty much just a rotting LOG, albeit with high metallic content. The Log is about a foot and a half in diameter. Though it will be only vaguely visible in this shot, try to suggest that patches of this Log's BARK have been falling off during the long time it's been rotting. The bark, as we'll see later, is thick—about an inch thick—and very tough. Hint that some of these bark pieces are lying on the ground around the Log. There should also be some normal forest-floor "litter" around—twigs, leaves and such.

HAZY FIGURE 1

Val Armorr. Luornu Durgo.

HAZY FIGURE 2

We need you. Come with us. Now.

Panel 4:

Scene: Close up on Karate Kid, shielding his eyes, already starting to turn away to go to the aid of Timber Wolf and company.

KARATE KID

Sorry. Busy. Whoever you are...make an **appointment**.

KARATE KID (2nd)

Come on, Trips.

HAZY FIGURE 1
(probably off panel)

We pass this when but once...

HAZY FIGURE 1 (2nd)

...and our time here is fleeting.

Panel 5:

Scene: Close up of Karate Kid and all three of Triplicate Girl. They're facing the camera, and, by the way, the energy Sphere. As bright as the light from the Sphere is in general, brighter, stronger beams of light are striking their eyes. They look (are) transfixed.

HAZY FIGURE 1
(off panel)

I'll give you knowledge of the peril we face. Weigh it against your duty here. And decide.

PAGE NINE:

Panel 1:

Scene: Small, but page-wide flapjack, please. Cut to and establish a location not too far inside the perimeter of the Temple Complex. The area is dark. There's no one here except Invisible Kid. Invisible Kid, who had turned invisible, is becoming visible again—his head, arms and upper torso can be seen. He should look like he was headed, flying,

in the direction of the center of the complex, where the action is, but he's pulled up and is looking back. The reason is that the tremendous light (from the Knights Tempus's sphere) has caught his attention.

CAPTION

Not far away.

INVISIBLE KID

Whoa. That's weird.

Panel 2:

Scene: Big panel. Cut back to the location of the Sphere. Reset, re-establish the area. Don't forget our rotting Log.

The Sphere is vanishing! No sign of Karate Kid or the Triplicate Girls as the Sphere exits, its radiance is such that we *cannot* see any hint of any figures inside. Invisible Kid, full figure, is flying hell bent for leather toward the vanishing Sphere. I think this might work best as a $\frac{3}{4}$ overhead, but as you wish.

IMPORTANT: A small chunk of BARK from the Log, about 6" by 5" is *flying out of the Sphere* as it vanishes, and IK can see it from his POV. (FYI, it was thrown out at the last second by Karate Kid.) It won't be apparent here, because the Bark-chunk will be small, but its lengthwise sides are a little irregular and its widthwise sides are a little jagged. A VOICE comes from the vanishing Sphere.

VOICE

(small, maybe faded somewhat, indicate
that what's said is barely audible)

...faith in them. They're **heroes**.

Panel 3:

Scene: Invisible Kid stands in the clearing, looking, dumbfounded, at where the Sphere had been. It's totally gone. Full figure on IK, lots of environs to establish the emptiness.

(no copy)

Panel 4:

Scene: Pull in, focus on Invisible Kid picking up the Piece of Bark Karate Kid threw out of the Sphere.

(no copy)

Panel 5:

Scene: Cut back to Rimbor. Establishing shot, though it need not be a big panel, of a street in the half-destroyed DESTRUCTION-IN-PROGRESS ZONE, established last issue. Lots of wreckage and devastation. Saturn Girl, Ultra Boy, Colossal Boy, Atom Girl, Star Boy and Chameleon, all full figures, are flying, fairly fast, about two meters above street level. I figure they're not fully vertical, as they would be slow-flying, but not stretched out parallel to the ground, either, given that they can't go too fast through winding streets cluttered with wreckage—so I suggest having them leaning into it at about a 45° angle. Ultra Boy, who knows the city, is leading the way. Saturn girl is flying rather close to him. Star Boy and Chameleon are in the middle. Colossal Boy and Atom Girl are flying side by side at the back of the pack. Except for the Legionnaires, the area is deserted.

CAPTION

Rimbor.

STAR BOY

Where are you taking us, Ultra Boy? Our Transmatter Gate is the other direction.

ULTRA BOY

The boss-babe wants to avoid a confrontation with the cops...so we're going the sneaky way.

ATOM GIRL
(small, to herself)

Boss-babe?!

Panel 6:

Scene: Long medium, all full figures, please, establishing shot of a place where there's a substantial-sized crater that exposes below-ground infrastructure—pipes, energy-conduits, and, most importantly, ten meters or so below the surface, a MAIN SEWER

PIPE that's a good ten feet in diameter. It doesn't have to be a round sewer pipe—could be some other shape. We're on an alien world in the future, so any way you can make it seem un-Earthly/futuristic would be good. Ultra Boy is leading the Legionnaires into the Main Sewer Pipe. IMPORTANT: Establish on the surface, near where the Legionnaires are going underground a PARKLET, similar to the one Chameleon saw last issue in Panel 3 of Page Sixteen, and in it a Rimborian FRUIT TREE, heavy with ripe fruit.

ULTRA BOY

Ah! **Here's** a way in. C'mon!

PAGE TEN:

Panel 1:

Scene: Establishing shot inside the Main Sewer Pipe. The Legionnaires are proceeding down the Pipe, slow-flying—show them all, please. Ultra Boy leads the way. There are many other pipes connecting into the main pipe. It's a maze. The Legionnaires have just passed a SIDE PIPE that's about seven feet in diameter. IMPORTANT: This Side Pipe is distinctly different from the Main Pipe—a little smaller, but still navigable, darker (because the Main Sewer Pipe has gratings above) and a somewhat different shape.

STAR BOY

You know your way around down here?

ULTRA BOY

Yep. Back in my gang days, this was our favorite getaway route. The cops hated to chase us down here. Too many places to hide.

Panel 2:

Scene: Angle to include, close, cropped, Colossal Boy, Ultra Boy and Chameleon. IMPORTANT: Chameleon is looking back (in the direction of the Side Pipe) and cocking an ear that direction, as if he heard something. Maybe Cham's cupping his hand to the ear and even *growing* the ear a bit to hear better.

COLOSSAL BOY

So, Ultra Boy...why **are** the cops after you?

ULTRA BOY

Vehicular homicide.

GAZELLE

(off-panel, from the side pipe)

Help...please...please...!

Panel 3:

Scene: Chameleon, who has doubled back to check on the voice he thought he heard, peers into the Side Pipe and, as we will learn next panel, sees limp, weak, out-of-glyco GAZELLE. Don't show Gazelle here—just Cham peering into the side pipe in the foreground and the other Legionnaires, small, almost lost in darkness background, farther down the main pipe.

COLOSSAL BOY

Grife! Did you **do** it?

ULTRA BOY

I...don't want to talk about it, okay?

CHAMELEON

Hey, guys! Come here! Hurry!

Panel 4:

Scene: Make the locale and action clear. Ultra Boy has picked up unconscious Gazelle and has brought her out into the Main Sewer Pipe where there's more light (from gratings above). Gazelle is wearing her United Planets Young Heroes uniform—probably somewhat ripped up and battle-ravaged (as is she!). Though slightly tattered and very drained, Gazelle is amazingly gorgeous, a fact not lost on Ultra Boy, who's looking at her with, not lust so much, but that awed-by-beauty feeling that I get sometimes while walking in midtown Manhattan. :) If you can convey a little *jealousy* on Saturn Girl's face or in her body language, that would be wonderful. (SG has rarely gotten much libidinous attention from the boys, partially because she's "taken," partially because she's not as hot-figured/ pretty as the other girls and partially because she seems so straight-laced (in public). Today she's had a brief taste of being a babe and felt a little rush of

wickedly delicious, shameful, scandalous forbidden, cheatin' lust when UB kissed her. Now, that *Gazelle* has entered, bye-bye babe-ness for SG.)

(NOTE TO FRANCIS, VERY IMPORTANT: Here, and henceforth, Gazelle is basically *human looking*, if still a little exotic. Her body has completed its slow adaptation to much warmer climes and far more brilliant sunlight (as found on Earth, Rimbor, and most any U.P. world, compared to Triton). Her eyes are human, though possibly still a little slanted, her skin is clear and human, though possibly still a bit blue-ish. She looks like an Earth girl who's *slightly* exotic/alien, rather than an alien who's basically humanoid. And, of course, she's still super-sexy—the most amazingly beautiful girl in comics.)

ULTRA BOY

Wow! Look at **her**! Wowww....

STAR BOY

That's **Giselle**...! She helped us fight the alien destroyers on Triton! She's incredibly fast and strong because she can accelerate her metabolism. But...she looks a little **different**....

SATURN GIRL (telepathic balloon)

Tritonians are gen-engineered to adapt to any climate. Her skin and eyes have adjusted to Earth...and Rimbor conditions.

Panel 5:

Scene: Focus on Saturn Girl and Chameleon—an upshot on them as they look down at Giselle. Saturn Girl, despite whatever jealousy she might feel, is very concerned for Gazelle. Chameleon is starting to lengthen one arm, which is beginning to snake upwards toward a grating high above.

SATURN GIRL (2nd) (telepathic balloon)

Looks like she's used up all her energy. Same thing happened on Triton. She'll die unless she gets some easily absorbed carbs.

CHAMELEON

Leave it to me!

Panel 6:

Scene: Downshot along Chameleon's upward-snaking arm, so that his extended hand is close up. *The hand is sprouting an **eye** on a short stalk!* Below, we see Cham and whoever/whatever else we would logically see, but please show at least Star Boy. He's weirded out by the eye-on-the-hand thing. If we see other Legionnaires, they're gaping in amazement at what Cham is doing.

CHAMELEON

I saw a **fruit tree** up there....

STAR BOY

Chameleon, sometimes you just creep me out.

PAGE ELEVEN:

Panel 1:

Scene: Establishing shot of the surface, near where the Legionnaires went into the Sewer. Show the previously established Parklet and Fruit Tree. Chameleon's hand is snaking out of a futuristic, alien SEWER GRATING, guided by its eye-on-a-stalk, and progressing unerringly toward the Fruit Tree. A Science Police SCOUT is in view, riding an S.P. SKY-CYCLE (you established a Sky-Cycle in Panel 4 of Page Thirteen of issue #39—this one should be similar, but a police version). Don't crop the Scout or the Sky-Cycle. The Scout should *not* be in the line of sight of Cham's eye-on-a-stalk, that is, the Scout is coming from a direction such that he can see Cham's extended hand, but the hand can't see him. I picture this with the Scout slowly flying along, foreground, just a meter or so above the pavement, rounding a corner when he sees Cham's hand, but, as you wish.

SCOUT

(speaking into his communicator)

No, sir, no sign of the...wait a nik! What's **that**...?

Panel 2:

Scene: Back in the Sewer. Reset, re-establish. The Legionnaires are gathered around limp Gazelle. Ultra Boy has put her down—situating her as comfortably as possible on a

dry ledge in a sewer—and is kneeling beside her. Chameleon has retracted his hand, weird eyeball-on-a-stalk and all, almost all the way. The hand holds a ripe, unusual-but-yummy-looking fruit, plucked from the Tree, which he’s handing to Ultra Boy. Saturn Girl gives orders.

CHAMELEON

Here. A **Rimborian nectar-apple**.

STAR BOY

Nice work, Cham.

SATURN GIRL
(telepathic balloon)

We need to get some of the juice into her mouth.

Panel 3:

Scene: Focus on Ultra Boy and Gazelle. Also show at least Colossal Boy and Saturn Girl. Ultra Boy is squeezing/crushing the Nectar Apple in one mighty hand, allowing the juice to drizzle into Gazelle’s mouth. This being an inexact science, juice is dribbling down her face, running down onto her clothes—but it should seem apparent that she’s getting a fair taste of it.

COLOSSAL BOY

So...what’s a nice girl like her doing in a sewer like this?

SATURN GIRL
(telepathic balloon)

She’s one of the **United Planets Young Heroes**, the group they’re putting together to replace us. They call her **Gazelle**. She’s a huge **Legion-hater**...told me so herself...and...

GAZELLE

Ulhgh...kff.

Panel 4:

Scene: Focus on Saturn Girl and Gazelle. Saturn Girl has one hand to her own temple and is gently touching unconscious Gazelle's forehead with the fingers of her other hand—a classic mind-reading gesture. Show Ultra Boy, concerned about Gazelle, and whoever/whatever else would logically be seen.

SATURN GIRL (2nd)
(telepathic balloon)

...*hmm*...she was sent here to “observe” the Science Police...destroyers overran their position...she fought till she ran out of glycogen...then hid down here...

ULTRA BOY

Is she going to be okay?

SATURN GIRL
(telepathic balloon)

I **think** so....

Panel 5:

Scene: Another angle. Saturn Girl, standing now, is suddenly aware of Science Police approaching. Atom Girl is also seen.

SATURN GIRL (2nd)
(telepathic balloon)

Uh-oh.

ATOM GIRL

Uh-oh **what?**

SATURN GIRL
(telepathic balloon)

Science Police. **Lots** of them, armed with heavy weapons...forming up outside. They know we're here.

SATURN GIRL (2nd)

(telepathic balloon)

Let's go.

Panel 6:

Scene: Focus on Gazelle, who has regained consciousness thanks to the fruit juice, though she's still very weak. Angle to include Saturn Girl, starting to turn away and Star Boy, looking at Gazelle.

STAR BOY

What about Gazelle? Bring her?

SATURN GIRL
(telepathic balloon)

The S.P. are a lot better equipped to take care of her than we are. Besides, she might stab us in the back if she got the chance. Come on.

Panel 7:

Scene: Pull back into a long enough shot to clearly show that the Legionnaires are proceeding (flying) at slow/moderate speed down the main pipe, leaving Gazelle behind. Clearly show side pipes, especially the distinctive Side Pipe Gazelle was hiding in to re-establish it. Put Gazelle closer to the camera here, and have the Legionnaires in the background, flying away from our POV.

Gazelle *wants to go with the Legionnaires*, though they're oblivious to that fact. She's too weak to shout "Wait! Take me with you!" (or anything else), but that's what she's feeling. Please try to suggest this in her body language. I see her as weakly reaching out a hand toward the departing Legionnaires, unable to summon the strength to even speak.

COLOSSAL BOY

How come you sensed the cops, but you didn't notice Gazelle?

SATURN GIRL
(telepathic balloon)

I was **scanning** for cop-thoughts.

PAGE TWELVE:

Panel 1:

Scene: Reset the area where Gazelle is. Science Police are arriving, led by a COMMANDER. They've come in the same way the Legionnaires did. They're heavily armed and combat-equipped. Gazelle is where she was last panel, still limp and weak, now slumped against the wall. The Commander sees Gazelle. You'd think he'd show a little concern for her, but no, he's hell-bent on catching those darned Legionnaires.

CAPTION

Seconds later.

COMMANDER

Gazelle! Did the **Legionnaires** come through here?

Panel 2:

Scene: Close up of weak, limp Gazelle, pondering—deciding, actually, that she hates the Science Police.

(no copy)

Panel 3:

Scene: Gazelle points down the tunnel she had been hiding in—the wrong tunnel! Please make it unmistakable that she is giving the Commander a bum steer.

GAZELLE
(weakly)

They, *um*...went down this side pipe.

Panel 4:

Scene: Cut to Phantom Girl's bedroom. Page wide, reset, re-establish, please. PG stalks toward Miller, phantom-ing through the furniture item blocking her path and through the grasp of SEARCHER 3, who was trying to restrain her. This is our establishment of her power. Make it clear. SEARCHER 2 is examining some scanty lingerie of PG's, SEARCHER 4 is rifling a drawer or compartment.

CAPTION

Phantom Girl's bedroom.

PHANTOM GIRL

You have **no right** to barge into my private quarters!

SEARCHER 3
(shocked, amazed)

Whoa!

SEARCHER 4
(to Searcher 3, knowingly)

Tol'ja she goes **ghosty**.

MILLER
(to Phantom Girl, not looking up
from examining her comics)

We served your Leader with a comprehensive search warrant. Check with him.

Panel 5:

Scene: PG is angrily confronting Miller, the S.P. guy messing with her comics. In order to face him, she may be partially phantom-ing through the display case. He's ignoring her, looking at the comics. SEARCHER 2 and SEARCHER 3 are near the display case, having now joined Miller, examining the comics (which have been scattered around, remember). Searcher 3 is looking over Searcher 2's shoulder at some particularly interesting comic.

PHANTOM GIRL

Don't touch those!

MILLER

These must be hundreds of years old!

PHANTOM GIRL (2nd)

Try a **thousand**.

SEARCHER 2

These are **super-primo**!

Panel 6:

Scene: Searcher 4 holds open an empty futuristic satchel, offering the use of it to Miller. Show whatever/whoever else would logically be seen.

SEARCHER 4

Corporal Miller? Don't you think we should **impound** those comics...?
As **evidence**?

MILLER

Hm. **Yes.** Definitely.

PAGE THIRTEEN:

Panel 1:

Scene: Back to Element Lad's apartment, establishing shot, please, of EL's LIVING ROOM. The décor of EL's Living Room is of a kind with that of the bedroom. Anything you didn't manage to work in for the Bedroom shot, i.e., beads, beanbag, bong (!), whatever, please find room for here. Of course, there would also be "normal" (futuristic/wealthy hippy/alien) living room furniture, i.e., couch, futuristic TV-like viewer (you established one in Lightning Lad's Living Room in Panel 1 of Page Twenty-One in issue #41), more. Remember, furniture is all of the "found object" variety. **VERY IMPORTANT:** Show the door that leads to the bedroom, and a hint of bedroom, if possible, so we cannot misunderstand the locales. **EVEN MORE IMPORTANT:** In a prominent place is a large, plant filled, comfortable-looking, hermetically sealed glass terrarium that has a **VENUSIAN MUSKSHREW** in it. Yes, it's **TULIP** from issue #39!

Crowley and Searcher 1 are poking around, carelessly tossing/searching the place. Searcher 1 is triumphantly pulling a large-ish, futuristic, unlabeled vial or bottle full of what appear to be pills (they *are* pills) from a drawer or compartment. EL, who has by now gathered his wits is just entering the Living Room from the bedroom. EL is

absolutely naked and absolutely unconcerned about it—but be discreet. Here, and in subsequent panels in this sequence, contrive to hide parts of him that aren't G-rated. EL seems unconcerned, maybe still yawning and stretching.

CAPTION

Element Lad's living room.

CROWLEY

Gotta be some illegal recreational pharms here somewhere....

SEARCHER 1

Aha! Corporal Crowley! Check **this** out!

Panel 2:

Scene: Angle to show Element Lad opening Tulip's containment, starting to get her out.

ELEMENT LAD

Oh, those are food pellets for **Tulip**.

Panel 3:

Scene: Holding Tulip, apparently unperturbed by the stench, Element Lad faces Crowley and Searcher 1. They react bigtime to the overpowering stink. Searcher 1 is dropping the vial or bottle of pills in her eagerness to hold her nose. It doesn't break, being a futuristic bottle.

ELEMENT LAD

Tulip is a **Venusian muskshrew**. Isn't she **adorable**?

CROWLEY

Florg...! The **stench...!**

SEARCHER 1

Aughh! How can you **stand** it?

ELEMENT LAD (2nd)

One gets used to it.

Panel 4:

Scene: Crowley and Searcher 1 flee Element Lad's apartment, driven out by Tulip's stink. Lots of ways to shoot this. Make it clear.

ELEMENT LAD

Stop by anytime.

SEARCHER 1

Gahh! Ughh!

Panel 5:

Scene: Cut to Phantom Girl's LIVING ROOM. Establish the area near the door to her apartment. From what we see of the place, thanks to the Searchers, it's now a mess. Miller, Searcher 2, Searcher 3 and Searcher 4 are filing out of her apartment past Phantom Girl, who is standing by the door, leaning against the wall, arms crossed, angry—but...she has a plan. The Searchers, all, are very smug and full of themselves. Searcher 4, the last in line to leave, carries the satchel, now full of PG's comics. He looks *especially* smugly pleased with himself. Place the satchel, which I see as sort of a futuristic shoulder bag, on the side of Searcher 4 nearest to PG.

CAPTION

Phantom Girl's living room.

MILLER

All done. **Real** sorry about the mess.

PHANTOM GIRL
(icily)

I bet.

SEARCHER 4
(patting the satchel)

Thanks for the...“**evidence.**” *Heh.*

PAGE FOURTEEN:

Panel 1: (NOTE: I envision Panels 1-3 as a series of 1/9 page panels forming the top tier, but, whatever—make it work)

Scene: As Searcher 4 is just a step past Phantom Girl, but still in reach, PG surreptitiously *reaches into the satchel*, right through the side of it, with a phantom hand. Searcher 4 does not notice this! Show this from a depth and angle such that what is happening is very, very clear.

(no copy)

Panel 2:

Scene: Match the depth and angle of the previous panel. Phantom Girl has made the comics immaterial (though of course they are solid and grasp-able to her) and she’s pulling them out of the satchel, right through its side. I figure there are a dozen or so comics, a nice, grab-able stack. PG’s phantom hand holding the stack of comics is out of the satchel, here, but the stack of comics is only halfway phased out of the bag, so it is unmistakable what’s happening. Searcher 4 is oblivious, unaware.

(no copy)

Panel 3:

Scene: Angle on Phantom Girl, still leaning against the wall by the door. The Searchers are gone, the door is now closed. PG holds the stack of comics, and is perhaps gently paging through the one on top. It’s her turn to look a little smug and pleased with herself. This is probably best as a straight on, diagrammatic shot facing PG and the door, showing most of PG and the door. Clear, clear, clear.

PHANTOM GIRL

Dimclods.

Panel 4:

Scene: Group shot, full figures or nearly so. The S.P. Searchers are gathered around Brainiac 5, who is removing his Headgear. B-5 seems oblivious to the fact that most of

the S.P. Searchers have their weapons drawn and leveled them at him (I would be too, if I had an auto-activated force shield). Angle this so we can still see at least a part of one screen, on which we can clearly see enough of an AD that we can tell what it is. Stuhldreher is showing B-5 his holo-ID/badge with one hand and pointing at the screen with the other.

CAPTION

The **Lab Complex**.

STUHLDTREHER

Sergeant Stuhldreher, Science Police.

STUHLDTREHER (2nd)

That data was illegally obtained.

BRAINIAC 5
(ham-acting, feigning surprise)

Really? I had no idea...!

Panel 5:

Scene: Pull in, two shot, more or less, of Brainiac 5 and Stuhldreher. Stuhldreher is looming over B-5, looking snarly. B-5 is popping a DATAWAFER out of a drive bay on the console. I picture a DataWafer as a playing card-sized high-tech-looking thing—the floppy disk of the future that can contain immense amounts of information. B-5 is hamming it up, looking naïve and being super-cooperative. Here, and from this point on, if seen, the screens are blank.

STUHLDTREHER

Don't give me that. One of you Legionnaires who calls himself "Invisible Kid" was caught spying on a secret United Planets forensic exam.

BRAINIAC 5
(ham acting)

Sizzling satellites...! Then, I **insist** that you confiscate the contraband immediately!

Panel 6:

Scene: Another angle. Brainiac 5 cheerfully turns over the DataWafer. B-5 is rising from his chair, here. The Science Police computer forensic technician, Layden, is standing by, waiting to take B-5's seat once he vacates it.

BRAINIAC 5

Here's the DataWafer, Sergeant Stuhldreher. Sir!

STUHLDTREHER

As if you don't have copies...! Do you think I'm an idiot?

BRAINIAC 5 (2nd)

Certainly **not**...by this planet's standards...sir.

Panel 7:

Scene: Brainiac 5 stands aside as Layden, now seated in B-5's chair with his equipment plugged into the system, types intently on his little laptop. Stuhldreher looks on smugly.

STUHLDTREHER
(to Layden)

Search every bubble of memory on this network. Use of **brute-force protocols** to pierce firewalls and decrypt ciphertext is **authorized**.

BRAINIAC 5

Not necessary. The master access code is **E-N-B-31-87**. That'll get you any information you want.

PAGE FIFTEEN:

Panel 1:

Scene: Another angle to feature Brainiac 5, Stuhldreher and Layden. B-5 is being *extra* helpful. Stuhldreher looks on in disbelief as Layden shrugs.

BRAINIAC 5

Don't forget to scan for quantum memory reservoirs built into the molecules of the walls and furniture. A single hydrogen atom can be encoded with up to a megabyte of data, you know.

STUHLDTREHER
(to the Technician)

Anything, Layden?

TECHNICIAN

Nothing, sir.

Panel 2:

Scene: Frustrated, Stuhldreher is storming out. His troops trail along behind him, but sort of uncertainly, not knowing what to do. Layden is disconnecting his gear and hastily gathering it up. SEARCHER 5 still has his gun aimed at Brainiac 5, who is still utterly unconcerned (as I would be if I had an auto-activated force-shield). Searcher 5 is totally confused about what his orders are.

SEARCHER 5

Take him into custody, sir?

STUHLDTREHER

Move out. Just move out.

Panel 3:

Scene: Pull back, long medium on Brainiac 5, again seated at his console, but just sitting—maybe sideways, i.e., not facing the console, slumped in the chair, not doing anything. Lots of environs to demonstrate clearly that he's all alone again. He's breathing a sigh of relief, which you'll have to convey through body language. He knows he just dodged an arrest.

(no copy)

Panel 4:

Scene: Through the same door the Searchers entered and left through—show it again, please—M’RISSEY enters, a little tentatively. Brainiac 5 is way more startled to see this kid strolling in than he was the Science Police. I’d put M’rissey and the door background and B-5 foreground.

M’RISSEY

Um...hello.

BRAINIAC 5

Who are you and how did you get in here?

Panel 5:

Scene: M’rissey, bolder now, approaches Brainiac 5. Give us a good look at him. Brainiac 5 is standing, here.

M’RISSEY

My name is **M’rissey**. And you are Brainiac 5, creator of the Legion **Flight Ring!**

BRAINIAC 5

Yes, well...Invisible Kid made a **small** contribution, but....

Panel 6:

Scene: Close up of M’rissey, smiling—a little conspiratorially. Brainiac 5 could be off panel here, or you could make it a two shot favoring M’rissey.

M’RISSEY

I have a **business proposition** for you.

M’RISSEY (2nd)

First, let me give you a little **background** on our situation....

BRAINIAC 5
(possibly off panel)

Our situation?

PAGE SIXTEEN:

Panel 1:

Scene: Cut to the BRIDGE. Establishing shot, please, set the stage. Lightning Lad is on the Comlink, looking exasperated.

A REPO ROBOT, reminiscent of the DELIVERY MANAGER ROBOT from Page Four, Panel 2 of issue #37, is approaching LLad, accompanied by a burly LABORER ROBOT that looks capable of carrying a Mini-Magno-Ball table. LLad completely ignores these two throughout this sequence.

Two AUDITORS are entering—show the door, please. One of the Auditors, BUPTKIE, is pointing at Lightning Lad in a “that’s the guy” way. Both Buptkie and the other Auditor, SPONDULIX, carry futuristic briefcases or document portfolios.

CAPTION

The **Bridge**, communications and command center.

REPO ROBOT
(robot balloon)

Be advised that one **Mini-Magno-Ball** table is being **repossessed** due to delinquent payment.

LIGHTNING LAD

...the **Bureau of Civil Decency**...? Yeah, well Light Lass just changed her uniform anyway, so...good-bye!

SFX
(from the comlink)

Clk-bzzzrrrng

LIGHTNING LAD (2nd)

Hello...? Mister **Supreme Court Clerk**...! Sorry I cut you off before. Let’s see...it was something about a **petition**...?

Panel 2:

Scene: The Repo Robot and the Laborer Robot storming away—presumably to the Rec Room to recover the Mini-Magno-Ball table. Buptkie and Spondulix approach Lightning Lad. LLad is appalled to hear that they’re auditors, and is hanging up on the Clerk of the Supreme Court again.

BUPTKIE

You are “Lightning Lad?” I’m **Buptkie**, this is my associate, **Spondulix**. We’re the **U.P. auditors**.

LIGHTNING LAD
(to the comlink)

...uh, hate to do this again, Mister Clerk, but...gotta go. Bye.

SFX
(from the comlink)

clk

Panel 3:

Scene: Angle to feature Lightning Lad, Buptkie and Spondulix. LLad reacts, appalled to learn they’re being audited.

LIGHTNING LAD

We’re being **audited**?

BUPTKIE

Apparently, you never check your messages....

LIGHTNING LAD (2nd)

Look, over 40,000 calls a day get past our screening protocols, mostly from kids who want a Flight Ring. It’s hard to sort through ‘em all.

Panel 4:

Scene: Focus on Lightning Lad, Buptkie and Spondulix. LLad is shocked and appalled. The Auditors look smug and mean.

SPONDULIX

We've found **many** irregularities. Unauthorized Transmatter travel, decontamination expenses, a substantial payment to **Carmines Custom Actionwear**...

LIGHTNING LAD

I never authorized that!

BUPTKIE

That is your authorization code, isn't it?

Panel 5:

Scene: The Lab Complex. Long medium on Brainiac 5 and M'rissey to reset, re-establish.

CAPTION

The **Lab Complex**.

M'RISSEY

...and Lightning Lad's codes were...obvious. Easy to guess.

BRAINIAC 5

So...the new uniforms were your doing?

M'RISSEY (2nd)

I thought everyone needed a little morale boost. Besides, they're practical and they were on sale.

Panel 6:

Scene: Angle on Brainiac 5 and M'rissey. B-5 looks serious, thoughtful, as if he's pondering something weighty. He probably isn't looking at M'rissey.

M'RISSEY

Anyway, all you have to do is say **yes**, and with one comlink call, I can get this deal moving, and...

BRAINIAC 5

Yes.

Panel 7:

Scene: Close up of M'rissey looking surprised and pleased.

M'RISSEY

Well, o-kay...all right, then.

PAGE SEVENTEEN:

Panel 1:

Scene: Cut to the Bridge, reset, re-establish. Colonel Pismo is entering—show the door—and stalking toward Lightning Lad. He carries the DataWafer Brainiac 5 gave Stuhldreher, probably too small to be seen clearly here. Buptkie and Spondulix are just wrapping up, starting to walk away from LLad, who's slumped in the command chair. He's just flummoxed by all this. LLad is trying to read (and is totally confused by) a holo-doc they left him with, a summary of the Legion's fiscal transgressions.

CAPTION

The **Bridge**.

BUPTKIE

...irregularities, improprieties and negligence tantamount to gross malfeasance.

BUPTKIE (2nd)

I'm sure you'll be hearing from the Third Assistant Undersecretary of the Exchequer...or perhaps the Attorney General's office.

Panel 2:

Scene: Colonel Pismo stands before Lightning Lad, still slumped in the command chair, looking like he has a pounding headache. Colonel Pismo, smugly triumphant, is showing LLad the DataWafer.

LIGHTNING LAD

Captain Pismo, right? I'll bet you're full of good news, too.

COLONEL PISMO

It's **Colonel**. One of my men found this in your Lab Complex...data obtained in the Invisible Kid spying incident.

COLONEL PISMO (2nd)

That means this **whole organization** is implicated.

Panel 3:

Scene: Angle on Lightning Lad and Colonel Pismo. LLad looks resigned to his fate—the Leader who lost the Legion.

LIGHTNING LAD

Florg, the things we get into when we're not saving the universe!

COLONEL PISMO

I want all your members gathered in this room right now.

Panel 4:

Scene: Cut back to Velmar V. Timber Wolf has raised over his head an object—a stele, a chunk of a pillar, a statue part, whatever—that looks like it weighs several tons, and he's about to hurl the thing at a bunch of Ikonns who were charging but are pulling up short, shrinking back, reacting like I would if someone were about to throw, say, a Buick at me. There should be a number of fallen Ikonns behind Timber Wolf—he's cutting a swath through their ranks. The panel need not be huge, but this shot needs some scope.

CAPTION

Velmar V.

TIMBER WOLF

RRRAAHHH!

Panel 5:

Scene: Cut to elsewhere on the Terrace. Shadow Lass is fighting in her acrobatic way, clobbering several Ikonns, looking powerful, skillful and dangerous. Show that more Ikonns are swarming toward her, however. Uh-oh. This shot also, obviously, needs scope.

SHADOW LASS

Come on! Come on, **all** of you!

SHADOW LASS

The greater the odds...the greater the **glory**!

PAGE EIGHTEEN:

Panel 1:

Scene: Cut to elsewhere on the Terrace. Several Ikonns are rising into the air, having had gravity cut out from under them by Light Lass. Give light Lass an arms-extended, two-handed, palms up gesture reminiscent of a tent preacher commanding the congregation to rise. L Lass looks worried.

A FAT IKONN shrieks as he zooms upward. As with Shadow Lass, more Ikonns are swarming toward her. In particular, in the background, we see Cazhmir, looking like she's sneakily circling around! She'll probably be small, here, but the astute readers may see her. We need some scope again.

OR, you could work in Cazhmir as a foreground element, stealthily darting between cover items, working her way around behind Light Lass. Still need scope.

LIGHT LASS

There are too many...!

FAT IKONN

YIIIEEEE!

Panel 2:

Scene: Several Ikonns who had been up in the air are crashing down to the Terrace *hard!* Give Light Lass a palms down gesture like an umpire calling safe—signifying that she cut the anti-grav holding those Ikonns up. IMPORTANT: Angle this so that, behind Light Lass, we see Cazhmir (having successfully gotten behind LLass) leaping to pounce on her!

LIGHT LASS

Where are KK and Trips?!

Panel 3:

Scene: Cut to Rimbor. Establishing shot of an area near the base of the Tower on top of which the Legionnaires arrived on Rimbor last issue (Panel 1 of Page Four). Ultra Boy is holding up a big, heavy sewer grating, allowing the other Legionnaires to emerge from the underground labyrinth. Saturn Girl was, apparently, first out. She's standing near the opening, looking around, one hand near her temple to suggest that she's picking up vibes.

CAPTION

Rimbor.

ULTRA BOY

That's the tower. Our Transmatter Gate's on top.

SATURN GIRL
(telepathic balloon)

Yes, and the Police have figured that out. I think every cop on Rimbor is converging here...except the ones we lost underground.

SATURN GIRL (2nd)
(telepathic balloon)

We'd better hurry.

Panel 4:

Scene: Suddenly, a powerful ray blast hits Colossal Boy square in the chest! Big flash, tremendous energy, big impact—it should look like Colossal Boy is surely dead. Atom Girl reacts. Lots of ways to show this. Make it dramatic.

SFX

BWHHMMM

ATOM GIRL

Colossal Boy...!

Panel 5:

Scene: The Legionnaires zoom up and away, Atom Girl and Star Boy carrying Colossal Boy. Colossal Boy is limp, out cold. His uniform is smoldering, but, amazingly, really only slightly damaged. More incoming fire (from Science Police snipers) from several directions is narrowly missing. Ultra Boy, in invulnerable mode, is playing human shield. Saturn Girl telepathically shouts orders. She's pointing at a large window in the tower. Tricky shot. Be clear.

ULTRA BOY

Cop snipers...!

SATURN GIRL
(telepathic balloon)

Inside! Quickly!

PAGE NINETEEN:

Panel 1:

Scene: From inside as the Legionnaires, led by Ultra Boy, crash in through the window. All of them are trying to protect their eyes and faces from broken glass except Ultra Boy, who's invulnerable. Atom Girl is attempting to protect both her own face *and* unconscious Colossal Boy's face with her arm. (They don't know it yet, but no worries

about glass hitting anywhere they're covered by their uniforms. Carmine's makes 'em tough.)

SFX

KRRRSSSHHH

Panel 2:

Scene: The Legionnaires hunker down behind some furniture item between them and the broken window. I picture this as an office building, but whatever you wish. Atom Girl tends to Colossal Boy, checking to see if he's alive, actually. Saturn Girl, concerned, looks on. Star Boy and Ultra Boy at the ready to defend are focused on the window. Chameleon is also facing the window, but looks pensive, lost in thought.

ATOM GIRL

He should be **dead**, but.... I think he's going to be okay. These new uniforms must be **energy-deflecting**.

SATURN GIRL
(telepathic balloon)

I don't think they'll trash the building to get us. We'll stay inside, head for the roof.

Panel 3:

Scene: Suddenly, an immense ray blast—a beam of energy nearly a meter in diameter—blows through the wall next to the window. Ultra Boy's invulnerable body catches the brunt and is deflected away, but the “spillover” blows away most of the Legionnaires' cover and much of the room. NOTE: Though UB can't be hurt, he might instinctively flinch or fall back a step. Besides UB, no Legionnaires are hit—though it's close.

SFX

BWHHMMM

STAR BOY
(ducking)

Yaah...!

STAR BOY (2nd)
(small, to himself)

So much for **that** theory.

Panel 4:

Scene: More shots blast right through the walls striking all around the Legionnaires. Ultra Boy, again acting as human shield is joined by Chameleon, who has formed his torso and abdomen into a PARABOLIC ENERGY MIRROR, (the “umbrella” kind, not the “wok” kind) which is deflecting some incoming fire. His head and limbs have transformed into the same shiny material as the Parabolic Energy Mirror part of him, and therefore are protected from any shots that strike him there.

ULTRA BOY
(to Chameleon, amazed)

Chameleon...! What...?

CHAMELEON

I made myself into an **energy reflector**! I do more than just **look** like things, you know. I can duplicate **physical properties**, too!

CHAMELEON (2nd)

Why does that always **surprise** everybody?

Panel 5:

Scene: Saturn Girl and Atom Girl use their blasters together to blow a hole in the ceiling! They’re already lifting off, headed for the gaping hole they’re creating.

SATURN GIRL
(telepathic balloon)

Come **on**...!

Panel 6:

Scene: Saturn Girl and Atom Girl lead the way through the hole they made, and they’re firing at the next ceiling. The others follow. Star Boy carries still unconscious Colossal Boy. Chameleon and Ultra Boy are the rear guard, still deflecting shots.

These two panels are a storyteller's challenge, I know, but make 'em clear. Once more, with feeling, if you ever want me to send you an ugly sketch that you can laugh at and toss—but that might help you get an idea for an approach, just ask.

SATURN GIRL
(telepathic balloon)

We're taking the **direct** route to the roof.

PAGE TWENTY:

Panel 1:

Scene: Cut to Velmar V. Big, powerful Cazhmir has made a tremendous leap to slam into Light Lass from behind. It's clearly a knockout blow.

CAPTION

Velmar V.

CAZHMIR

Hai-eeeeeee!

LIGHT LASS

AUHHFF...!

Panel 2:

Scene: Cut to where Shadow Lass is being swarmed under. She's starting to cast a shadow! UGLY IKONN, WOMAN IKONN and FIERCE IKONN speak.

UGLY IKONN

Pound her down!

WOMAN IKONN

Uht! **Darkness...**from her **hands...**?

FIERCE IKONN

I **know** of this one...! The **shadow champion** of Talok VIII...!

Panel 3:

Scene: Inside the large area of darkness Shadow Lass is generating. NOTE: Starting in Panel 1 of Page Four of issue #4, you established a technique for allowing the readers to see what's going on inside of Shady's blackouts. Please use that technique again.)

This is another angle on the melee, but now, in the darkness, Shadow Lass is acrobatically slipped away from the Ikonns who were piling on her, whacking one or two as she goes. She's in her element. They're groping.

FIERCE IKONN

She can **nullify light**...!

WOMAN IKONN
(getting whacked)

Aukk!

Panel 4:

Scene: Show the dome-like shadowed area from outside. Two Ikonns are hurtling out of the darkness as if Shadow Lass kicked them *very* hard. They're limp like rag dolls, out cold. A couple or three Ikonns outside the darkness look on confused, helpless—they don't know what to do. Ikillles is arriving on the scene, stalking toward the darkness, near CONFUSED IKONN 1. Confused Ikonn 1, has, among other weapons, a futuristic GRENADE hooked to his bandolier.

CONFUSED IKONN 1

Ikillles...! What do we do **now**?!

IKILLES

Give me a plasma grenade.

Panel 5:

Scene: Ikillles hurls the grenade! Confused Ikonn 1 can't believe he's doing that.

CONFUSED IKONN 1

But...our own warriors....

Panel 6:

Scene: Pull back to show the entire shadow dome from $\frac{3}{4}$ overhead. The immensely powerful grenade is blowing up. This should be an amazing shot—an explosion inside the blacked out area that is surging beyond it. NOTE: The grenade shouldn't be exploding dead center in the shadow dome, i.e., the brilliant, roiling plasma plumes of the blast are bursting beyond the darkness more on one side than the other. Bodies and flaming debris, propelled by the blast, are arcing out of the shadow dome. Any Ikonns outside the shadow dome who are seen are reeling back or being knocked over by the concussion. Except Ikillles, if seen—he wouldn't be budged.

SFX

FFWWHHHMM

PAGE TWENTY-ONE:

Panel 1:

Scene: The shadow dome is gone. There are dead bodies of Ikonns littering the ground where the dome had been. It figures that some of these would be pretty gory. Try to discreetly suggest that these Ikonns have been horribly killed, but please don't be too graphic. Shadow Lass is face down on the ground. Her uniform is remarkably intact—and, in fact, it saved her life, a fact that will emerge later. She's a little scorched and bunged up, her hair is partially burned away and she's out cold—but alive.

Fresh Ikonn warriors are rushing into the area. One, SCARY IKONN, is approaching Shady cautiously, her weapon aimed at her. Another, IKONN WITH VINE, is running up carrying a big coil of Magsteel Vine.

IKONN WITH VINE

I saw her move! She **lives!**

SCARY IKONN

Tie her down, lightquick!

Panel 2:

Scene: Cut to the area of the Terrace where Timber Wolf is. All around TW are Ikonns he's clobbered. The few Ikonns still standing are cringing away, falling back, most battered and wounded by berserker TW. TW is holding one limp, unconscious Ikonn by the hair or collar, as if finished with him and about to drop him.

Ikilles stalks toward Timber Wolf.

TIMBER WOLF

You the boss?

IKILLES

Ikilles. And you're the Legion's **mad dog**. Pleased to meet'cha. I always wanted to.

Panel 3:

Scene: Timber Wolf springs at Ikilles and lands a crushing blow to his head, rocking him back.

TIMBER WOLF

GRRRAHH!

Panel 4:

Scene: Ikilles counter-punches, sending Timber Wolf flying into a massive, fallen statue. It looks bad.

TIMBER WOLF

AHKK...!

Panel 5:

Scene: Timber Wolf lies still, injured, out cold. Ikilles looms over him. A couple of other Ikonns run toward TW carrying coils of Magsteel Vines.

IKILLES

Put him with the others.

PAGE TWENTY-TWO:

Panel 1:

Scene: Cut to the Bridge at Legion HQ, reset, re-establish. Colonel Pismo and Lightning Lad are present. Lightning Lad has the DUTY ROSTER open, pointing out to Colonel Pismo that many of the Legionnaires are just plain unavailable.

CAPTION

The **Bridge**.

DUTY ROSTER

DUTY ROSTER (← Header atop)

- Brainiac 5—Lab Complex
- Dreamer—Excused – off duty
- Element Lad—HQ
- Karate Kid—Velmar V, Team Leader
 - Invisible Kid
 - Light Lass
 - Shadow Lass
 - Timber Wolf
 - Triplicate Girl
- Lightning Lad—HQ, Leader In Command
- Phantom Girl—HQ
- Princess Projectra—Excused – Detention Wing, U.P. Criminal Court
- Saturn Girl—Rimbor, Team Leader
 - Atom Girl
 - Chameleon
 - Colossal Boy
 - Star Boy
 - Ultra Boy

LIGHTNING LAD

...and a team is on Velmar V at the request of the President's...*um*...
Chief...Deputy **Popoff**.

COLONEL PISMO

According to Deputy Chief of Staff Popoff, he came here only to reaffirm that all Legionnaires are forbidden to travel offworld without authorization.

Panel 2:

Scene: Two shot of Lightning Lad and Colonel Pismo. LLad can't believe Popoff's snake-y duplicity. He's catching on that they're being railroaded. Colonel Pismo is pulling a communications device, like a FUTURISTIC BLACKBERRY out of his pocket. The Colonel is not looking at LLad as he or she tosses another crime on the heap, but rather at the Blackberry thing.

LIGHTNING LAD

What...?!

COLONEL PISMO

Furthermore, Invisible Kid's leaving Earth is a felony violation of his bail agreement.

COLONEL PISMO (2nd)

Excuse me. I have to report all this.

Panel 3:

Scene: Cut to Velmar V. Light Lass, Timber Wolf and Shadow Lass are severely bound using Magsteel Vines to massive Temple-ruin items—pillars, steles, whatever—near where the United Planets Young Heroes are. Each of the Legionnaires is coming to by now. Ikillles, Cazhmir and other Ikonns stand before them, reveling in their triumph. A few Ikonns have big, horrible-looking (monomolecular blade) knives at the ready, presumably for rip-flaying.

CAPTION

Velmar V.

IKILLES
(smiling evilly)

... do the three **Legionnaires** first.

Panel 4:

Scene: Cut to Rimbor. Establishing shot of the Tower, which is very badly damaged from all the Science Police's blasting away at the Legionnaires inside, but still recognizable as the Tower upon the roof of which the Legionnaires arrived last issue. There is a small army of S.P. around the Tower in many hovercraft and other vehicles. The other vehicles include some sky-cycles, like the one previously established and several S.W.A.T. team "FLYING TANKS" for lack of a better description—big, heavily armed and armored attack-units. The several hovercraft and Flying Tanks closest to the Tower and therefore in the best position to get a bead on the Legionnaires are raining fire down upon the top two or three stories, bit by bit eroding the structure away.

On what's left of the Tower roof, just where it was last issue when the Legionnaires arrived, is the Transmatter Gate.

NOTE: This could be a (very) modified stat of Panel 1 of Page Four of issue #42. Or not.

CAPTION

Rimbor.

Panel 5:

Scene: Inside the badly damaged second-to-highest floor of the Tower. Chameleon has made himself into a whole bunch of connected Parabolic Energy Mirrors and is blocking shots from all angles. Even his arms and legs are now reconfigured into Mirrors—the only part of him that's still him is his head, attached to one of the Mirrors. By the way, again, his head, while otherwise normal, is made of the same shiny material as the Mirrors, here. Saturn Girl and the others are hunkered down inside "Fort Chameleon." If seen, Colossal Boy is still unconscious.

ATOM GIRL

This is **insane**! Why aren't we **fighting back**?!

SATURN GIRL
(telepathic balloon)

If we fight, people will get hurt, maybe **killed**. Them...or more of **us**.
And it's pretty much a declaration of **war** against the S.P.

PAGE TWENTY-THREE:

Panel 1:

Scene: Upshot angle. Through gaping holes in what remains of the building above them, Ultra Boy can see the Transmatter gate. Show the other speakers, too.

ULTRA BOY

The Transmatter Gate's **right there!** Only a few meters **away!**

STAR BOY

You're not thinking...**surrender?**

SATURN GIRL
(telepathic balloon)

I'm thinking it's too big a call for me to make.

Panel 2:

Scene: Close on Saturn Girl, using her Flight Ring to phone home. Beyond her we see ATOM GIRL and STAR BOY are major-ly appalled.

SATURN GIRL
(telepathic balloon)

Lightning Lad? Answer, please...!

ATOM GIRL

Florgin' **hortch**...! You're serious...? You're going to let **him** decide?!

STAR BOY

Grife!

Panel 3:

Scene: Close on Lightning Lad holding his ring up to answer Saturn Girl. We see her mini-holographic image projected from his ring. Show enough environs around LLad so that we can see Colonel Pismo and the comlink lying somewhere, say on the arm of the command chair.

CAPTION

The **Bridge**.

LIGHTNING LAD

Saturn Girl...? What is it, I'm...

SFX

Bzzzzrrrng

COLONEL PISMO

I'd suggest you **take** that comlink call. It's the **Attorney General**.

Panel 4:

Scene: Back to Rimbor. The Legionnaires look anxiously at Saturn Girl, awaiting the verdict. She's stunned...utterly stupefied by what just happened.

ULTRA BOY

So...? What's the word?

SATURN GIRL
(telepathic balloon)

He...he cut me off.

Panel 5:

Scene: Suddenly, a small MISSILE—the futuristic equivalent of a rocket-propelled grenade, actually—slams into “Fort Chameleon,” *destroying* part of Chameleon and knocking the other Legionnaires back—except for Ultra Boy, whose invulnerable body deflects at least part of the blast. Cham's Parabolic Energy Mirrors aren't any good against explosives. A few other missiles are following close behind the first (so we know that what blew up was a missile).

SFX

BBMMM

CHAMELEON

AWWHHH!

Panel 6:

Scene: Back to the Bridge. Element Lad and Phantom Girl are flying in. Behind them, Brainiac 5 is arriving, followed by M'rissey, though contrive it so he's farthest away, small and just a silhouette, sufficiently hidden so only the sharpest readers will spot him. Lightning Lad looks utterly devastated. Colonel Pismo looks smug.

ATTORNEY GENERAL
(from the comlink, presumably
set to ambient audio)

...issued warrants for the arrest of all Legionnaires. I strongly suggest that you surrender peacefully.

ATTORNEY GENERAL
(comlink ambient audio)

Under the terms of the temporary restraining order, effective immediately, your charter is revoked, your premises are subject to lockdown, and all operations are suspended.

COLONEL PISMO

The "Legion of Super-Heroes" is **done**...son.

BLURB

To be continued...

FIN

LEGION OF SUPER-HEROES

ISSUE #44

**Enemy Rising
Part 5**

“Operational Calculus”

**Script for 22 pages by
Jim Shooter**

**Michael Marts
Editor**

DC COMICS

January 1, 2007

PAGE ONE:

Panel 1 (FULL PAGE SPLASH):

Scene: We're on the TERRACE of the CENTRAL TEMPLE in the L'KAD TEMPLE COMPLEX on planet VELMAR V, though that won't be apparent, here.

Make this a close up, head-on shot of LIGHT LASS only, please. Remember, she's bound to some massive metallic chunk of Temple-ruin. Shoot this as close as you can while still showing enough of her so that it is absolutely clear that she is harshly tied up—i.e., we need to see enough of her and the Magsteel Vines cruelly biting into her soft... sensual...*exquisite* flesh so that her painful, extremely...*vulnerable* situation is apparent. *Heh, heh, heh...*! Yes, I'm going for the girl-in-bondage riff here, but give me a break—we're due for an indulgence, and at least I'm not sinking to the injury-to-the-eye motif.

Light Lass is just coming to, looking a little dazed, disoriented and pained. She might have a minor contusion or scrape on her face from when she was slammed down from behind by CAZHMIR last issue and presumably fell forward to the ground. Nothing too ugly, please.

IMPORTANT: Her costume may be a little dirty, maybe disarranged a little, i.e., maybe her Marilyn-style collar is pulled tantalizingly off of one shoulder a bit, but the costume is *intact*. No damage.

An IKONN pirate, GUNNER 1, has the muzzle of a nasty-looking weapon jammed into Light Lass's ribs or the side of her neck (depending on how close up the shot is). I'd show only the hand of Gunner 1 and the weapon, with the rest of him or her cropped, off panel. Gunner 1 will remain guarding LLass in this fashion till Panel 4 on Page Seventeen.

What I'd like here is near-total focus on our sexiest, most voluptuous, curvaceous Legionnaire fetchingly, helplessly bound and threatened. *Hoo-hah!*

IKILLES speaks off panel.

LOGO

The Legion of Super-Heroes

CAPTION

The 31st Century.

CAPTION 2

Planet **Velmar V**. In the ruins of the **L'kad Temple Complex**.

CAPTION 3
(near Light Lass)

Light Lass
Homeworld: Winath
Nullifies gravity

GUNNER 1
(off panel, except for a hand)

Ikilles! She's coming to.

IKILLES
(off panel)

Keep her covered. That one can anti-grav your butt all the way to the ionosphere, tied up or not.

TITLE

Enemy Rising

Part 5

Operational Calculus

CREDITS

Jim Shooter – writer
Francis Manapul – penciler
Livesay – inker
X – colorist
X – letterer
Jeanine Schaefer – associate editor
Mike Marts – editor

Cover by Francis Manapul, Livesay and X

PAGE TWO:

Panel 1:

Scene: Pull back to establish the immediate area and situation—at least that of the three captured Legionnaires. Now we can see what Light Lass is tied to, the aforementioned massive, metallic chunk of Temple-ruin. TIMBER WOLF and SHADOW LASS are also tied to massive, metallic Temple-wreckage items, as established last issue in Panel 3 of Page Twenty-two.

Like Light Lass, Shady and TW are coming to. TW looks groggy but seething with rage nonetheless—this guy snarls in his sleep. Shady, who has been badly battered and burned, is awakening to a world of pain. Remember, her hair has been partially burned away and she looks pretty damaged, as one ought to, after surviving a Plasma Grenade. Even warrior-girl Shady can't entirely shrug off this kind of pain. Remember also, her costume is damaged only a little.

As with Light Lass, an Ikonn, GUNNER 2, has a blaster poked into Shady's burned, blackened, crackly-crisp-skinned flesh. Like Gunner 1, they'll remain on guard thus till late in the issue.

Also seen in this panel are IKILLES and CAZHMIR. Ikilles is looking lustfully at Light Lass—and gesturing toward Shadow Lass, if you can make that work. If it doesn't, leave out the gesture toward Shadow Lass and let the words carry the load. His leer at Light Lass should be a sidelong glance, that is, he really doesn't want Cazhmir to notice—but he isn't doing a great job of being discreet, either. He's got the major hots for Light Lass and can't take his eyes off of her! Cazhmir is seething, jealous of the way Ikilles is looking at Light Lass.

Other Ikonns, including IKONN A, eager to begin the raping and rip-flaying of the captives, stand by impatiently, leering, conspiring sotto voce about just what they're going to do to which ones, readying whips, knives, etc.

(NOTE: Where opportunity presents, here and/or in either or both of the next two panels, please give a hint of the three UNITED PLANETS YOUNG HEROES: SPY, SONAR and VOICE; many PERIL MEN [and women]; and many SCIENCE POLICE all similarly bound nearby. Just a hint. We don't need to establish them here.)

CAPTION
(near Timber Wolf)

Timber Wolf

Homeworld: Zuun

Keen senses, prodigious physicality

CAPTION (2nd)
(near Shadow Lass)

Shadow Lass

Homeworld: Talok VIII

Nullifies light

IKILLES
(indicating Shadow Lass)

Same with the **Shadow Champion of Talok VIII**. She can make it real **dark** here real **fast**. If she so much as dims a photon, blow her guts out.

IKONN A

And the **berserker**...?

Panel 2:

Scene: Ikillles menacingly faces Timber Wolf. TW, enraged, is futilely straining at his bonds.

IKILLES

He can't break these **Magsteel vines**, and besides...

Panel 3:

Scene: Ikillles punches Timber Wolf super-hard in the face. It's (another) knockout blow. It's so hard that the way it jolts TW's head and body actually causes part of the massive metal object to which he's tied to crack and partially shatter. The point here is to demonstrate in this super-hard blow the immense, hideous strength of Ikillles—and, secondarily, the durability and toughness of TW (because he survives). I guess it also demonstrates how cruel, vicious and ruthless Ikillles is. NOTE: The Magsteel Vines don't break!

IKILLES

...he's still asleep.

SFX

THDDD

Panel 4:

Scene: Establishing shot, major money shot. I'd do this from a POV is somewhat above and looking down at an angle upon the scene—similar to the angle you used for Panel 4 of Page Nineteen of issue #38. Ikillles triumphantly addresses the Ikonns. Possibly he's standing on something to give him a little height (albeit still a bit below our POV). It could be a chunk of Temple-ruin, or maybe he's two or three steps up a staircase. Depends on the way you designed the Temple and the Terrace. Whatever. If possible, he's a head or two above the crowd, speaking.

IMPORTANT: Whatever he's using as a soapbox, *if* he's using a soapbox, please make sure that he's (still) very close to the Legionnaires, especially Light Lass. Again, Cazhmir is nearby, doing a slow burn.

IMPORTANT TOO: Timber Wolf is now slumped unconscious, badly damaged. Now that the item to which TW is bound has been cracked and sharded off a little, the Magsteel Vines binding him have a *little* bit more slack. Not that it makes any difference. He's out cold, slumped over, held up by the vines and he's not going to be in fighting shape for a long while. Done for this issue.

Around and beyond Ikillles, show a good bit of the Central Temple's Terrace, including many of the tied-up captives and Ikonns making preparations for the rape and rip-flay party. Like what? Well, a few, wielding electro-whips, could be directing slaves—the COLONISTS, described Panel 1 of Page Five last issue—who are bringing out mass quantities of food, drink, intoxicating vapors, etc. I picture sort of a parade of slaves coming out from some food prep area to the Terrace carrying heavy-laden trays, bowls, ewers, etc. If you did the hair-bondage and robot overseer thing with the Slave Girl established last issue, please be consistent with the slaves seen here. If they don't have hair—some might not, being that they're a variety of aliens—their overseers' "leashes" could be fastened to collars, shackles, belts, whatever.

One or two Ikonns might be heating up red-hot pokers for torture purposes in a futuristic laser-torch brazier. Or not. That may be too corny for even me. Again, some might be uncoiling whips or puttering with knives, etc., in eager anticipation of the sadistic fun ahead. Others are drinking, laughing, already eating, behaving inappropriately with each other or the slaves (careful!) and otherwise being foobs. Some are milling around among

the captives, choosing victims—doing a little poking, prodding, squeezing, feeling and pinching—*just* short of unsuitable for network prime time, please.

IKILLES

Ikonns! Listen up!

IKILLES (2nd)

Today...we invaded **this**, the stronghold of the scurvy pirates who call themselves the **Peril Men!** Our **rivals...**! Our **enemies...**!

IKILLES (3rd)

...and we **slaughtered** them! Now, **their** sanctuary...is **ours!** The few still **alive...**

PAGE THREE:

(NOTE: Please shoot Panels 1-4 all from approximately the same depth—I suggest full figures, or nearly so, all from an eye-level POV. They need not be the same size, or otherwise matching, but they should look somewhat like a set.)

Panel 1:

Scene: Show one of the bound *female* Peril “Men” and secondarily, one of the bound *male* Peril Men—give him a short beard, please. Each of them is a little beat up/wounded/battle-tattered. A leering, lascivious, male Ikonn, NASTY IKONN 1, is menacing the female PM with his vicious-looking knife, much to her dismay. Another leering, lascivious male Ikonn, NASTY IKONN 2, is finger-twiddling the male PM under his bearded chin, much to his dismay. Ikilles speaks off panel.

IKILLES
(off panel)

...will provide some of tonight’s **entertainment.**

NASTY IKONN 1

I want **this** one!

NASTY IKONN 2

Heh, heh....

Panel 2:

Scene: Show one of the bound Science Police, a pretty, female human (or very nearly human alien). Two Ikonns, a female, NASTY IKONN 3, and a male, NASTY IKONN 4, are menacing and pawing her. Maybe Nasty Ikonn 3 has a fistful of the S.P.'s hair, using it as a handle to turn the terrified S.P.'s face toward her. Maybe Nasty Ikonn 4 has grabbed the collar of the S.P.'s shirt as if he intends to rip it open—whatever, but as always, careful! Make the readers' filthy imaginations fill in the R-Rated parts. Nasty Ikonn 3 is angrily objecting to Nasty Ikonn 4 poaching on her chosen victim. Ikilles speaks off panel.

IKILLES
(off panel)

Today...we crushed a battalion of **Science Police** that stealth-trailed us here...

NASTY IKONN 3

Mine! Get away...!

NASTY IKONN 4

C'mon...! We'll take turns!

Panel 3:

Scene: Show the three bound United Planets Young Heroes. Two or three male nasty Ikonns are menacing the beautiful Voice, one, a female, is menacing Spy and one, a male, NASTY IKONN 5, is lecherously pawing Sonar, pinching a handful of her ample flesh at the bottom of her ribcage, just below (but clearly below!) her immense breasts. Nothing arrest-worthy, please. Make Nasty Ikonn 5 a little short and a little scrawny for an Ikonn. Voice is terrified. She's gagged, remember. Sonar is blubbering hysterically. I can't believe that I just said that our cetacean girl is "blubbering." *Ai-yi-yi....*

IKILLES
(off panel)

...and we slapped down the whelps who tagged along with them...

SPY

We're not whelps...! We're **United Planets Young Heroes!** Let us **go!**

NASTY IKONN 5

Yumhh... I just **love** the plump ones!

Panel 4:

Scene: Ikillles, down from his perch, stands before exquisite, helpless Light Lass, caressing her cheek in a rather gentle and affectionate manner—for a bloodthirsty, cutthroat pirate, that is. Don't forget that Gunner 1 is holding a gun on her. Cazhmir's had enough and stalks toward him angrily.

IKILLES

...and then we florg-hammered the **Legionnaires** who tried to **rescue** them all!

IKILLES (2nd)

So, **tonight...all** of them...are **ours!**

CAZHMIR

Stop touching her!

Panel 5:

Scene: Two shot, close, of Ikillles, appalled and embarrassed by his lover's tantrum, and Cazhmir, lost in a jealous rage, in his face, railing at him. Don't forget that Cazhmir is three or four inches taller than Ikillles, and, while super-sexy and curvy, is also extremely powerful-looking and physically imposing.

CAZHMIR

I see you **leering** at her! Leave the chattel **alone!**

IKILLES
(small, as if quietly)

Cazhmir, **please...**! Not in front of the crew. Not **again.**

Panel 6:

Scene: Foreground, show at least three Ikonns. Two are stifling giggles or otherwise trying to hide their amusement at their henpecked super-leader's plight. One of them is SADISTIC IKONN, who will speak later. He or she is brandishing a nasty-looking rip-flaying knife, and is more impatient than amused.

IMPORTANT: On the ground near one of the foreground Ikonns is a COILED UP MAGSTEEL VINE—a *big* coil, a *long* Vine, please! No one is paying any attention to this unused vine, here, but make sure it's clearly established!

Background, Ikillles is trying to proceed with his speech as if everything was copasetic. Cazhmir, however, continues her jealous rant.

IKILLES

*Ahhm...*this is gonna be the **best** debauch since the raid on the nunneries of Sirenia!

CAZHMIR

Touch that Legion skank-pig again, it'll be your **last**!

PAGE FOUR:

Panel 1:

Scene: Again, a two shot of Ikillles and Cazhmir. She's still jealously raging and he's still suffering through the humiliating scene she's making. Approximately match the angle and depth of Panel 5, Page Three.

IKILLES (2nd)
(small, as if quietly)

Look, I'm **pirate king**. I gotta **act** like one. Don't'cha want them to **respect** me?

CAZHMIR

I'll **kill** you...! I **swear**...!

Panel 2:

Scene: Match the angle and depth of Panel 6 of Page Three. Foreground, the same three Ikonns are seen. By now, one of them is seriously failing to hide his amusement—he’s laughing hysterically. One of them, Sadistic Ikonn, is chanting “rip-flay” in an attempt to urge Ikillles to let them get on with it. The third is very obviously noticing that the Coiled Up Magsteel Vine is *missing*, and is a little weirded out by that! (FYI, INVISIBLE KID swiped the Vine.)

IKILLES

*Uhh...by morning I want them all **dead!** And no **easy** deaths...!*

SADISTIC IKONN

Rip-flay! Rip-flay!

Panel 3:

Scene: Focus on Ikillles and Cazhmir, but show Light Lass behind them. Ikillles points back toward Light Lass (while looking at his crew, not LAss). He’s trying to preserve some dignity here. Cazhmir is enraged and losing it.

IKILLES

I claim only **this** one! Help yourselves to the rest!

CAZHMIR

You son of a **batwitch**...!

Panel 4:

Scene: While Ikillles is still looking toward the crew—and surreptitiously whispering to Cazhmir—Cazhmir punches Ikillles in the head, hard—hard enough to stagger him and do some damage. This chick is strong!

IKILLES
(small, as if quietly)

Cazh, it’s just to keep up **appearances**. Honest, I....

SFX

FWHHDD

IKILLES

UFH...!

Panel 5:

Scene: Ikillles holds his head where Cazhmir hit him. Cazhmir looks like she might be ready to do it again, and yet, she's also aware, on some level, that she just crossed a line bigtime, and therefore is hesitating. Show other Ikonns looking on, unsure of how to react.

(NOTE: The idea here is that Ikillles just took her best shot, a sucker punch, yet, without *too* much effect. The tension about what's going to happen next is palpable.)

IKILLES

Somebody shoot her.

Panel 6:

Scene: Blaster rays fired by many Ikonns hammer Cazhmir! No need to show anything but her and the rays hitting her with spectacular and apparently lethal effect. They're ripping her up good.

P.S. She will survive! We're going to see her again in future issues.

SFX

THKMM THKMM THKMM

PAGE FIVE:

Panel 1:

Scene: Pull back, reset, re-establish, but feature in the foreground Ikillles, who's standing over the smoldering corpse (or so it seems) of Cazhmir. Other Ikonns seen look on with mixed feelings, not sure how to act/react.

IKILLES

Hmh.

IKILLES (2nd)

I was sick of her anyway.

Panel 2:

Scene: Two shot, Ikilles and Light Lass. Ikilles has a handful of Light Lass's hair and thereby is forcing her to face him. NOTE: For the first time in the history of comics and movies, a heroine in this sort of position does NOT spit at her oppressor!

IKILLES

Good news for you. I need a new **girlfriend**, so...I'll let you **live**.

IKILLES

Our robo-surgeon can probably freezefire a couple of basal nuclei in your brain to get rid of that anti-grav thing so you won't be...troublesome.

Panel 3:

Scene: Similar depth to the last shot. Ikilles has let go of Light Lass's hair and has grabbed her costume's Marilyn-style collar with both hands, one near each shoulder. He has a grip on the cloth, and has started *trying* to rip her top apart to expose her breasts (or, at least, her futuristic bra) but please, make sure his nasty fingers aren't touching her breasts in this shot. Light Lass writhes helplessly.

IKILLES

Hey, it won't be so bad...! Pretty soon, you're gonna **love** being my girl, I promise you. Look at Cazhmir...! She was **crazy** for me!

IKILLES (2nd)

Okay, let's see the goods.

Panel 4:

Scene: Ikillles pulls on the cloth, but it won't rip! Despite his incredible strength! And he's straining! Carmine's Custom Actionwear makes 'em tough. The costume material stretches a little, but won't rip! Sadistic Ikonn pipes up, probably off panel.

IKILLES

Umf...! What the florg is this suit **made** of?!

SADISTIC IKONN
(off panel, probably)

Ikillles! Come **on...**! Give us **leave...**!

Panel 5:

Scene: Ikillles turns to the Ikonns—probably relieved that there's an excuse not to continue to fail to denude Light Lass—and mock-seriously blames the delay on his grief over the (apparent) demise of Cazhmir.

IKILLES

Hey, I just lost a squeeze-honey. I needed a **minute**, okay?

IKILLES

But...all right, all **right...**! Ikonns...**party time**. Let 'er **rip**!

MANY IKONNS

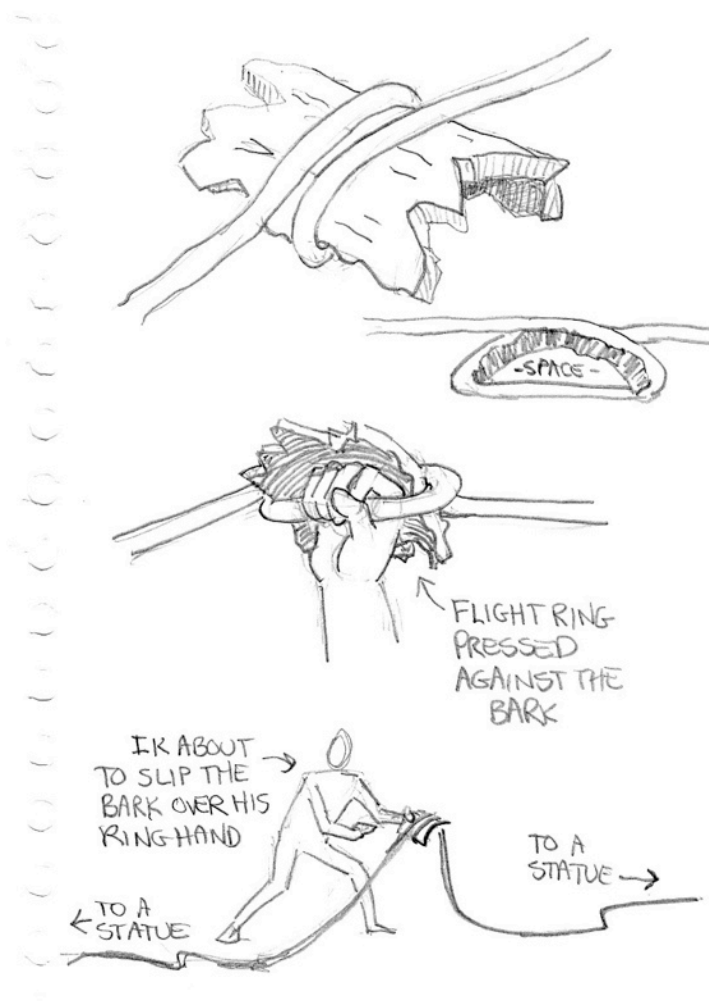
HRRRAHHH!

Panel 6:

Scene: Full figure on INVISIBLE KID, though only the top half of his figure can be seen—i.e., he's becoming visible. Make it very clear that he's on the Central Temple Terrace, but no need to show Ikillles, Light Lass, et al. IK's facing them, and our POV is facing IK—i.e., Ikillles, Light Lass et al are behind the camera. FYI, IK's about 40 feet away from Ikillles, here. Some Ikonns may be seen in the background, but none too close to IK, please. It should be clear that no one is in position to clock IK on the back of the head and take him down.

IMPORTANT: Invisible Kid has, in his non-Flight Ring-hand, the PIECE OF BARK that was described in Panel 2 of Page Nine of last issue and picked up by IK in Panel 4 on the

same page. The Piece of Bark has a Magsteel Vine looped around it. Too hard to describe. Here's a sketch:



The Magsteel Vine extends off panel to either side of IK (and is securely tied to the Fallen Statues—see Panel 3 of Page Sixteen).

CAPTION
(near Invisible Kid)

Invisible Kid
Homeworld: Earth
Invisibility and imperceptibility

INVISIBLE KID

Hold it!

INVISIBLE KID

Ikilles! Surrender **now**...or I'll kick **your** scut first and your crew's **next**.

PAGE SIX:

Panel 1:

Scene: Planet RIMBOR. Page-wide establishing shot of the top of the TOWER where the Legionnaires arrived in issue #6. The tower is badly damaged, literally shot full of holes large and small by the many Science Police HOVERCRAFT, FLYING TANKS and SCIENCE POLICE on SKY-CYCLES surrounding the Tower. This could be a stat, slightly altered, of Panel 4 of Page Twenty-two of last issue. Or not. As you wish. The TRANSMATTER PORTAL through which the Legionnaires reached Rimbor is still where it was—though some of the roof near it has been shot away. The S.P. forces are putting particular emphasis on barring the way to that Portal, with a lot of firepower dedicated to making sure no one can get to it and through it.

NOTE: I don't know what your design for the Sky-Cycles looks like, but I think it might be groovy if some of them had SIDECARS—if that works for you. A Sidecar would seat a GUNNER and be equipped with a futuristic MOUNTED GUN. Here's a cool picture of a WWII motorcycle and sidecar so configured:



CAPTION

Planet **Rimbor**.

CAPTION (2nd)

On the outskirts of the city of **Ta Rshish**, an army of Science Police bars the way to a **Transmatter Portal** atop a tower...

Panel 2:

Scene: Page-wide establishing shot of the area inside the building where the Legionnaires are, that is, where we last saw them in issue #43 (Panel 5 of Page Twenty-two and Panels 1, 2, 4 and 5 of Page Twenty-three), on the second-to-highest floor of the Tower. They are ATOM GIRL, CHAMELEON, COLOSSAL BOY, SATURN GIRL, STAR BOY and ULTRA BOY. There is a great deal of damage to the area around them—it should look like the whole top of the building and especially the floor they're on have been Swiss-cheesed by ray blasts and missiles to the point that they're on the verge of collapsing.

The Legionnaires are pretty much huddled together behind the array of PARABOLIC ENERGY MIRRORS that Cham has turned his body into—but remember, part of that array has been *blown away* by a Science Police missile! Around the blown-away part, the

tattered edges of the Parabolic Energy Mirror array are burned, blackened and smoldering. Cham is wounded—and badly—but being wounded for a shape-shifter who can increase and decrease his/her mass, as Cham can, is different than for normal beings, as we'll learn later. For now, no blood, please.

Cham is heroically maintaining the part of the array of Parabolic Energy Mirrors that wasn't blown to atoms, but he's weak and in agony. His neck is slightly elongated, Elongated Man style, and his head is limply drooping and being gently held by Saturn Girl. Remember, all of him, head, neck and everything is made of the shiny Mirror material. In this establishing shot, we won't be able to get a really good look at Cham—the *setting* is the “star” here—but keep in mind that he's hurting bad.

Small arms blaster fire rains in on the Legionnaires from all angles. Ultra Boy alone is outside the remnants of “Fort Chameleon,” hovering protectively, blocking some of the incoming blaster fire and on the alert for more incoming missiles.

Colossal Boy, wounded last issue, is still unconscious, cradled and tended by Atom Girl; Saturn Girl, agonizing over what to do, tries to comfort Cham; and Star Boy is ready to fight if ordered to do so—and maybe even if he isn't.

CAPTION

...the fragile refuge for **six Legionnaires**, desperate to reach that portal and escape to safety on Earth.

Panel 3:

Scene: Page-wide shot, angle to feature three of the Legionnaires fairly close up to give us a good look at them, but show whatever environs, including other Legionnaires or parts of same, that would logically be visible. In my scribble-sketch of this panel—I make myself a scribble-sketch of every panel—the three Legionnaires who would be in this group are Atom Girl, Colossal Boy and Saturn Girl (and at least a bit of Chameleon, since he's covering them). If that doesn't seem workable to you, let me know and I'll adjust the copy to suit. Have one or two small arms ray blasts striking one of Cham's Mirrors and being harmlessly deflected, so readers understand what the Mirrors are. Also have a few blasts striking around the Legionnaires, damaging the environs, but not the Legionnaires.

CAPTION

They came here to save this city, this **world** from destruction by bizarre, alien **life-eradicators**.

CAPTION

They **fought**. They **won**.

CAPTION
(near Atom Girl)

Atom Girl
Homeworld: Imsk
Shrinks to micro-size

CAPTION
(near Colossal Boy)

Colossal Boy
Homeworld: Earth
Grows to giant size

CAPTION
(near Saturn Girl)

Saturn Girl, Team Leader
Home moon: Titan
Telepath

Panel 4:

Scene: Page-wide shot, match the size of the previous panel, angle to feature the remaining three Legionnaires. In my scribble-sketch, they are Chameleon, Star Boy and Ultra Boy. I picture this and the previous panel as two shots that, between them, pan across the array of Legionnaires with a little overlap. That is, if you put these two page-wide shots side by side and mated them where the images overlapped, you'd have a panorama-style look at the six Legionnaires.

Again, have some incoming fire tearing up the environs, bouncing harmlessly off of Cham's Mirrors and invulnerable UB, but not harming Legionnaires.

CAPTION

Then, they were accosted by police seeking to arrest one-time Rimborian gang member **Ultra Boy**.

CAPTION

They **resisted** his arrest.

CAPTION

It's come to this.

CAPTION
(near Chameleon)

Chameleon

Homeworld: Durla

Shape-shifter

CAPTION
(near Star Boy)

Star Boy

Homeworld: Zanthu

Increases gravity

CAPTION
(near Ultra Boy)

Ultra Boy

Homeworld: Rimbor

Many super powers, one at a time

CHAMELEON

Awwhh...ahh...ahh....

ULTRA BOY
(angrily)

All right, team leader, what's the florg's the plan **now**? You going to let them pick **all** of us off one by one?

PAGE SEVEN:

Panel 1:

Scene: Angle to feature Saturn Girl, close enough so that we can see her grim, determined expression. Contrive to show a bit of Atom Girl.

SATURN GIRL
(telepathic balloon)

No.

SATURN GIRL (2nd)
(telepathic balloon)

Atom Girl, Star Boy, Ultra Boy...**take them down.** I'll try to do some damage **telepathically** from here.

ATOM GIRL
(sarcastically)

Thought you said fighting would be like declaring **war** on the Science Police?

Panel 2:

Scene: Angle to feature, close up, foreground, Saturn Girl tenderly cradling Chameleon's head in her arms. He looks weak and in pain. Background, we see Atom Girl and Star Boy led by Ultra Boy—who's blocking incoming fire, protecting AG and Starry—moving out, heading out to confront the Science Police. (Remember, up until now, all but UB have been huddled inside Fort Chameleon.) SG should be looking with concern at Cham, not those with whom she's telepathically communicating.

SATURN GIRL
(telepathic balloon)

I did. But they've declared war on **us**.

SATURN GIRL (2nd)
(telepathic balloon)

Let's show them who they're **zorking** with. Try not to hurt anyone beyond repair.

ULTRA BOY

We'll be gentle.

ULTRA BOY (2nd)

Let's go. I'll draw fire.

Panel 3:

Scene: Ultra Boy swoops out of the Tower and up, arms spread, “presenting himself” to draw fire away from Atom Girl and Star Boy. He's successful—a hail of Science Police blaster fire and a few futuristic missiles are directed at him, and relatively few shots are aimed at and near-missing AG and Starry. Star Boy and Atom Girl take advantage of the distraction—one flies to the right, one to the left. A few shots strike UB's invulnerable body harmlessly, many are near-misses.

ULTRA BOY

Hey-yo! Cop-oids! Up here! I'm the one you're after!

SFX

(from the blasts striking Ultra Boy)

BWHHM BWHHM BWHHMMM

Panel 4:

Scene: Ultra Boy zooms toward a Science Police Flying Tank. The Tank is firing every weapon it can bring to bear at UB. In addition, some shots strike or near-miss UB from other angles, i.e., others are shooting at him. UB flies unharmed through this hail of blasts, missiles, whatever. Nothing can hurt him. Show all of UB and all of the Tank he's flying towards, please, and whatever else would logically be seen. He's full of righteous wrath.

ULTRA BOY

(speaking of the Flying Tank ahead)

I **think** that's the one that wounded **Chameleon....**

ULTRA BOY (2nd)

Yeah. They're first.

SFX

BWHM BWHM BDMMM

Panel 5:

Scene: Cut to inside the Flying Tank, specifically, to the COMMAND DECK. While probably more spacious than a 21st Century tank's interior, I figure this would be a fairly compact, efficient area, but, whatever, make it consonant with the design for Flying Tanks' exteriors you established last issue. A COMMANDER, a GUNNER and a Navigator—let's call her NORIMA—are present. The Commander and Gunner are male—human, alien, whatever, as you wish. Norima is female, human, or 99.9% so, pretty and appealing—but please give her a different physiotype than usual. Maybe she's a little extra-busty and top heavy, but otherwise thin; or maybe she's a little heavy in the hips and thighs, like a lot of the Frazetta girls. Whatever. Sexy and appealing in a different way than, say, Phantom Girl. Distinctive physiotypes! Always a priority. For the male characters too, of course.

Oh, by the way, Norima is in her early twenties, a few years older than the eldest Legionnaires, but very young for a Science Police person. Almost all of the S.P. we see should look older than Norima.

Norima will be back, by the way, and significant. Send me a sketch?

All three Tank crew members wear lightweight S.P. uniforms. No headgear that conceals their faces significantly, please. I'd like it if the lighter-weight, non-battle fatigue S.P. uniforms for women were short dresses or tops with short skirts, but you're the designer and I'm just a dirty old man.

UB *may* be seen here, through a window and/or on a screen or screens, but *not necessarily*. Depends on your design and the angle. Don't compromise the shot to show him—only if you think it helps make the picture cool.

To the extent we can see their expressions and body language, the Commander and Gunner are bigtime amazed and terrified by UB. Norima, however isn't scared at all. She's a fan and admirer of UB's! She's awed and excited by his approach (and she knows that Legionnaires don't kill unless it's unavoidable). She probably has a poster of UB on the wall of her bedroom.

GUNNER

Nothing **stops** him!

COMMANDER

Keep firing!

NORIMA

He's in his **invulnerable-mode**, sir. You might as well blast away at **Supergirl**. I think that as soon as he gets inside the firing arcs of our guns...

PAGE EIGHT:

Panel 1:

Scene: Again, inside the Flying Tank's Command Deck, different angle, please. The Tank is being smashed by Ultra Boy! *We don't see UB!* What I'm after, here, is showing what those *inside the Tank* go through as UB hammers the thing with his Superman-level super-strength. The Tank is abruptly buckling, crumpling, lurching and breaking up around them! It's dramatically off-level here, listing heavily to the starboard or port, depending on the angle you choose. It may also be pitching forward or aft. I picture some of the high-tech insides of the Tank coming apart like those "exploded view" diagrams. The top portion of the Tank, including the "roof" of the Command Deck, is breaking away—and soon, by next panel, the Command Deck is going to be open-air.

This is a Tank, remember, and presumably has heavy armor made out of very strong metal or some futuristic material that's even stronger, say a cermet (ceramic-metal composite—I thought I made that up, but no, turns out it's a real thing) or a steel-hard super-plastic of some sort. The three occupants are buffeted and tossed.

NORIMA

...he'll switch to **super-streng**...

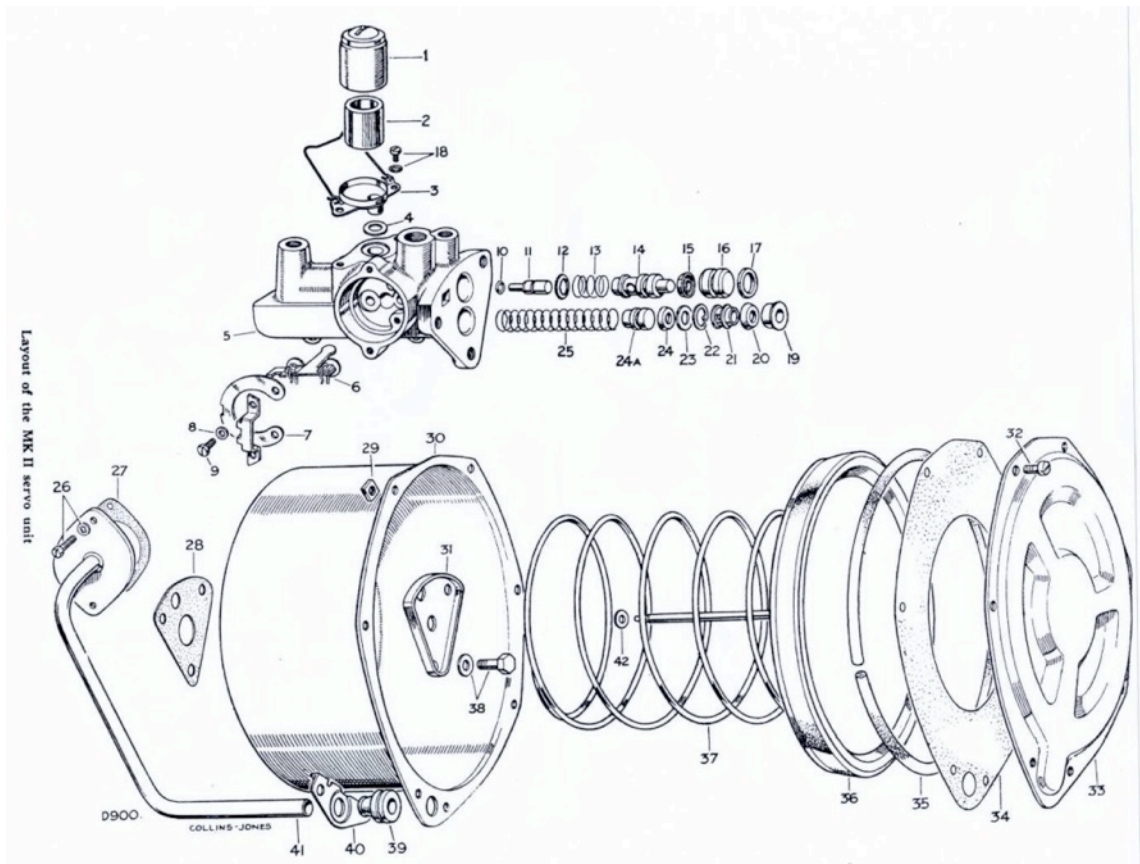
NORIMA (2nd, closely joined)

...gyahh!

SFX

KTHOOOMM

Here's an example of an exploded view diagram, for whatever it's worth:



Panel 2:

Scene: It's a split-second later than last panel. Shoot from outside and a bit above the Flying Tank so we can see how far it is to the ground. The Flying Tank is as high or higher than the top of the Tower so the ground is a loooong way down. Here, we see the damage Ultra Boy's single blow has caused (and oh, by the way, he pulled his punch so as not to *vaporize* the Tank and its occupants). The Tank is now a wreck, a hulk. Think of a car that's been in a really bad head on collision—except this is a Tank! The Command Deck is now open air, its "roof" sheared/shattered away with much of the rest of the top of the Tank (and other parts, as well). The Tank has lurched to a 45° list (in the same direction it was starting to lurch in Panel 2). The Gunner is holding on to something desperately to keep from being thrown out. The Commander *has* been thrown out—almost—he's been pitched out of the Command Deck, but has caught on to an antenna, or any other handhold you wish. He's dangling, hanging by the figurative thread. Norima, however, isn't so lucky—she's been thrown out of the Tank just beyond anything she might have grabbed, and is starting to fall.

A lot of debris is falling, too.

In the background, Ultra Boy is flying away, seeking another target. A few ray blasts from other S.P. vessels (probably off panel) near-miss UB, and one or two strike him harmlessly—he's invulnerable again.

NORIMA

Oh...nooooo...!

Panel 3:

Scene: Shoot from below, looking up. Closer to the camera, tumbling, falling along with some debris, is Norima, full figure with a little air around her, please. To the extent we can see her expression, she looks concerned but, oddly, not terrified. In the mid-distance, above her, we see the main part of the Flying Tank spiraling down, leaving a trail of smoke. NOTE: The main part of the Tank is still partially supported by its damaged and failing vector-grav propulsion units, so it's falling more slowly than Norima and the debris. Also, the Tank-hulk does NOT descend nose first—this isn't a death dive. It may list, pitch and yaw some, but its gyros and anti-grav units will largely keep its belly facing the ground. The Commander is climbing back into the wreck, maybe with help from the Gunner. Make what's happening clear, there are no words to back you up. :)

(no copy)

Panel 4:

Scene: Shoot down at Norima from a POV directly or almost directly above her. Here, she's only 50 feet or so—a fraction of a second—away from impact on the ground. We won't be able to see her expression at such a distance, but FYI, as before, she isn't all that worried. Please put some objects on the ground below—possibly another figure or figures—to give scale and allow us to gauge the distance she has to go. This need not be a big panel, compared to the others on this page.

(no copy)

PAGE NINE:

Panel 1:

Scene: Ultra Boy swoops down and saves Norima! To do this he'd have to come from above her, grab her and fly them both in a "J" maneuver to break her fall gradually enough so that the G-force doesn't kill her. (It must suck to be killed by a rescue attempt—ask the ghost of Gwen Stacy.) :)

IMPORTANT: To me, anyway. Please don't have UB grabbing/carrying Norima in the usual comic-booky, bride-over-the-threshold position. First of all, this is a desperation "grab," so it's very literally "catch as catch can." (←Now, *that's* funny. C'mon...!) It's highly unlikely that she would have been conveniently positioned such that he could catch her in the "bride" position. Second, his main concern would be to support her neck and head to keep the G-force from snapping her neck; and then, to ensure that no part of her hits the ground. Make the grab/carry position look improvised—but effective.

The bottom of the "J" is dangerously close to the ground—only inches above it. Maybe, if you like, if you can pull it off, UB has managed to maneuver his body between Norima and the ground. Up to you.

If anyone is seeing this rescue, he, she or they should be reacting. The only people who could be in the area are Science Police, of course, and it makes sense that there would be some deployed on the ground at the base of the Tower.

(no copy)

Panel 2:

Scene: His "J" maneuver having succeeded, Ultra Boy slows down and levels off, still carrying Norima. Even the Science Police won't shoot at UB while he's carrying one of their own—though later they'll probably report it as a hostage situation. She's looking at him wistfully, longingly, lovingly. He's busy enough now not to notice.

ULTRA BOY

You okay?

NORIMA

I **knew** you'd save me. My name is **Norima**.

Panel 3:

Scene: Norima, foreground, is standing on the ground, having been deposited there by Ultra Boy, who's zooming up, up and away, headed back to the fray. Possibly UB is already being shot at by Science Police units, but don't add this element if it clutters up the image. Norima longingly watches him soar away.

NORIMA

I...I love you.

Panel 4:

Scene: Cut to another area of the sky near the top of the Tower. Star Boy is flying evasively and beaming his gravity power at a Science Police Hovercraft. **IMPORTANT:** One ray blast from the Hovercraft is striking a glancing hit on Starry's leg! He doesn't seem to notice. (It's those costumes again!)

In the background, we see a few other S.P. vehicles—Flying Tanks, Hovercraft and/or Sky Cycles—already super-gravitized by Starry that are in various stages of a forced descent toward a rough-but-non-fatal belly flop on the ground. Please include at least one Sky-Cycle in that group.

CAPTION

Meanwhile.

Panel 5:

Scene: Cut to inside the Hovercraft, specifically, to its bridge. A female CAPTAIN and a male PILOT are present. The Pilot is frantically trying to keep the Hovercraft aloft—and failing. The Captain is dumbfounded.

NOTE: Science Police Hovercraft are lighter-armed, lighter-armored vessels than the Flying Tanks. They're troop carriers more than combat machines, though they do have considerable firepower. The interior of the Hovercraft should look distinctively different from the Tank's interior.

PILOT

We're losing altitude rapidly, Ma'am!

CAPTAIN

He scragged our anti-grav impellers?

PILOT

No...it's...the **hull**. He made the ship **too heavy** to fly!

PAGE TEN:

Panel 1:

Scene: Cut to another area of the sky near the top of the Tower. Small establishing shot, please, of the SCIENCE POLICE FLAGSHIP. Show a bit of the Tower at some distance in the background to reinforce the locale. Like the Hovercraft, Flying Tanks and Sky-Cycles, the S.P. Flagship is non-spacegoing, used for atmospheric operations. I see this vessel as a bit larger than the Hovercraft, heavily armored and well-armed and amply equipped with communications gear. This is the command and control center of this large squadron—sort of a flying command bunker.

There *had* been an escort consisting of several S.P. mounted on Sky-Cycles positioned around the Flagship—but Atom Girl, unseen, at micro-size, one by one, has blasted their anti-grav units. In this panel, we should see the last of the Sky-Cycles comprising the escort getting its A-G unit being blasted—mysteriously, from the POV of the S.P., since she’s too small to detect. We should also see one Sky-cycle, previously blasted, drifting groundward like a falling leaf, trailing smoke. We should also see one or two other smoke trails, indicating that other Sky-Cycles have met the same fate.

The S.P. aboard the Sky-Cycle that’s getting blasted speaks. Let’s call him or her CYCLIST 1.

I’d make the Sky-Cycle that’s getting blasted the closest thing to the camera in this shot, but I’d show the whole Cycle and leave plenty of room for the Flagship. Don’t crop!

CAPTION

Nearby.

SFX

(from the Sky-Cycle’s anti-grav impellers)

FBMM

CYCLIST 1

Yii!

CYCLIST 1 (2nd)

Flagship, this is Escort four. I’ve been hit, too!

Panel 2:

Scene: Cut to inside the Flagship. Establish the FLAGSHIP BRIDGE. The Flagship Bridge would be larger and more spacious than the other command decks we've seen. I see it as about the same size as the bridge of the Enterprise on *Star Trek*. There are five people on the Flagship Bridge: the COMMODORE, the FIRST OFFICER, the HELMSMAN, the NAVIGATOR and the COMMUNICATIONS OFFICER. The Commodore is female and human. She's a 30-something, 5' 11", athletic, strong-looking, handsome woman. She's attractive in her robust-figured way. She's not quite the over-the-top specimen that Cazhmir (*Big Barda*, *She-Hulk*) is, but she's imposing. I see her as something like Laila Ali, (who's 5' 10") though the Commodore is Caucasian, of Ukrainian descent, as we'll find out later. We'll be seeing her again, so please make her groovy:





The Navigator is a female, humanoid alien. The rest are human, all male. Only the Commodore is a continuing character.

NOTE: The First Officer, ala Mr. Spock, can be standing. The Navigator and Communications Officer should be seated at stations that look appropriate to their functions. The Helmsman should be sitting at a station, centrally located, that clearly is the “driver’s seat.” Here are a couple of pictures of submarine helms that may be useful:



The Commodore is railing at the First Officer, who is looking futilely at some instruments, unable to determine where the shots that downed their Sky-Cycle escorts came from (because, FYI, Atom Girl blew them apart from the *inside*). He's doing one of those helpless, "beats me" kind of shrugs.

The Navigator is chiming in with a suggestion. The Communications Officer is paging through a copy of the holo-book entitled GUIDE TO THE LEGION OF SUPER-

HEROES, first established in Panel 4 of Page Eleven of issue #3. Angle this shot so that the Communications Officer is close enough to the camera, and therefore the holo-book is close enough to the camera, so we can see the book's title.

CAPTION

Inside the Science Police Flagship.

COMMODORE
(to the First Officer)

...well, **something** shot down our escort cycles! **Find** it!

NAVIGATOR

Commodore, isn't there an **Invisible Boy** in the Legion? Maybe....

COMMUNICATIONS OFFICER
(studying the holo-book)

That's Invisible **Kid**. Intel says he's not here. I think our bogey is **Atom Girl**. She **shrinks**...

BOOK TITLE

GUIDE TO THE LEGION OF SUPER-HEROES

Panel 3:

Scene: Focus on the First Officer as Atom Girl grows to full size in front of him, using her growth to help propel a heel-of-the-hand strike to his jaw (use her standard size-changing-blur technique, please). It's like getting clocked by Bruce Lee, clearly a knockout blow. Please remember that at full size, Atom Girl is 5'2"! Everyone on the bridge is *six inches or more taller than she is*! Also remember that AG is petite, trim, wiry, solid, strong, small-busted and narrow-waisted, with curvy hips and curvy buns of steel. She has a figure skater's build.

COMMUNICATIONS OFFICER
(reading)

...member of the Legion **Espionage Squad**...can sub-microscopically penetrate any enclosure....

ATOM GIRL

Ki-ai!

SFX

KRRKK

Panel 4:

Scene: Chaos on the Command Deck. The First Officer has fallen (or is falling) in a heap, knocked out. Atom Girl is shrinking down to doll-size (blur technique, please) as she evasively zips (flying) between the Navigator and Communications Officer who, as they futilely try to hit or grab her, are slamming into each other! Yes, it's Three Stooges time. Make sure their collision looks head-to-head/bad/painful enough to put them both out of the fight for a few minutes. At the end of AG's blur-trail she's slamming feet first into the Helmsman's face (she's still doll-sized!), clearly hard enough to knock him out.

NOTE: Position the Helmsman so that he will fall backwards onto the helm controls!

COMMODORE

Get her!

NAVIGATOR

Ooph!

COMMUNICATIONS OFFICER

Awwff!

HELMSMAN

Ukk!

Panel 5:

Scene: The Helmsman is slumped unconscious on the controls (and, FYI, is causing the vessel to move and turn!). I'd put him in the foreground, as sort of a "framing" element, but whatever. Give some indication that the Navigator, First Officer and Communications Officer are also down, and if not unconscious, hurting enough to be out

of the fight for a while. No need to show full figures—a limp hand or other cropped bits might be indication enough.

The focus of this panel is on the Commodore and Atom Girl squaring off as if to fist fight. Atom Girl is growing (blur technique) to her full 5' 2" as she zips into fighting position facing the Commodore. The Commodore is seething with anger, fists clenched, ready to pound this little batwitch's face into hamburger. Remember, the Commodore is 9" taller than AG, and tough-looking.

COMMODORE

You're **nothing** without your size trick. Come **on**, you little batwitch!

ATOM GIRL

Little? I **hate** that word.

ATOM GIRL (2nd)

And I **love** it when big foobs like you think they can **take** me.

PAGE ELEVEN:

Panel 1:

Scene: Cut back to the second-to-highest floor of the Tower, where Saturn Girl, unconscious Colossal Boy and Chameleon remain. Show enough environs to make it absolutely clear where we are. Cham is still hurting, his head cradled in one of SG's arms. SG has her other hand to her forehead, eyes closed, concentrating—a classic telepath-beaming-thoughts-gesture.

SATURN GIRL
(telepathic balloon)

This fight's over. Might as well head home.

Panel 2:

Scene: Cut to outside. Feature three Science Police on Sky-Cycles—CYCLIST 2, CYCLIST 3 and CYCLIST SERGEANT. No Sidecars on these three Sky-Cycles, please! Cyclist 2 and Cyclist 3 are turning away from the Tower and starting to leave! Cyclist Sergeant is dumbfounded by their apparent desertion. The two deserters are, of course,

being telepathically commanded by Saturn Girl. We'll need to see a bit of the Tower in this shot to make it clear that the deserters are starting to head the other direction.

CYCLIST SERGEANT

Hey...! Where the florg are you two **going**?

CYCLIST 2

This fight's over.

CYCLIST 3

Might as well head home.

Panel 3:

Scene: Cut to a Sky-Cycle with a Sidecar that's flying well above the Flagship. CYCLIST 5 is looking down at the Flagship, noticing that it's slowly flying in big, aimless circles—obviously, something's wrong. He speaks with his SIDECAR GUNNER, who's hailing the Flagship on his futuristic communicator.

NOTE: Show some of the Tower in this shot. What's going to happen is that the Flagship is ultimately going to slow-crash into the Tower several stories down from the top—each circle it makes takes it closer—so try to set that up here.

CYCLIST 5

What the zork's going on with the **Flagship**...?! It's drifting in circles!

SIDECAR GUNNER

Flagship, this is Sky-Cycle Kono-22. Acknowledge, please.

Panel 4:

Scene: Cut to inside the Flagship, to the Flagship Bridge. Atom Girl and the Commodore are in the midst of a brutal fight. Action depth on them, please. Both the Commodore and Atom Girl are on the floor, here, and the Commodore is on top! It isn't over yet—but it should look like the Commodore is well on her way to winning this fight! Both the Commodore and Atom Girl are substantially mussed up. Both have disheveled hair and bleeding knuckles. The Commodore's uniform is disarranged and

torn, revealing some skin and military undies—wicked sexy but not over the top, please. Atom Girl’s uniform cannot be torn, but should be disarranged. Each of them has sustained some damage—the Commodore has a bloody nose, Atom Girl has a split and bleeding lip, and both have scuff-marks and a small cut or two on their faces.

Fighting is ugly. Without being *too* horrific about it, I want to get that point across.

Atom Girl was holding the Commodore’s wrists to stop her rain of blows, and is trying to squirm out from under the Commodore, here—but the Commodore has yanked one fisted hand free of AG’s grasp! Uh-oh.

If any of the other Flagship Bridge personnel are seen, they’re still down. Angle this to include the Communications Officer’s Station. From a futuristic speaker there comes the Sidecar Gunner’s voice.

SIDECAR GUNNER
 (“radio” balloon)

Come **on**, Flagship! **Acknowledge!** What’s going **on** there?

COMMODORE

Let **go**...!

ATOM GIRL

Ungh!

Panel 5:

Scene: Atom Girl makes a vain attempt to block, but the Commodore hits her hardhardhard right in the eye! This is a fight-ending punch, it seems. Close, intense, dramatic, here, I think. AG loses her grip on the Commodore’s other fisted hand here.

ATOM GIRL

AAAUH!

SFX

KRKKK

PAGE TWELVE

Panel 1:

Scene: Sensing victory, the Commodore rears back to embark on a really cruel face-pounding. Atom Girl is a *Legionnaire*, though, and she just doesn't have any give-up in her. Though she now has a cut under her eye and her eye's already beginning to swell shut, AG has her left raised in an attempt to block (probably in vain again) and her right cocked and ready to further smash the Commodore's nose—this with one eye closing, tears blinding the other, a dazed, semi-conscious brain and pain aplenty. It should look like there's a one-in-twenty chance that AG will pull out the win—partially because, in her premature flush of victory and her haste to administer a really vicious, vengeful beating, the Commodore is leaving herself open. Both of them have that grimacing look of intense insanity on their faces that people in desperate fights get.

(NOTE TO FRANCIS: I know what you're thinking:

“Why can't this Shooter lunatic just write ‘...*and they fight*’ instead of all this complicated crap? Why is he calling for all this subtlety? IT'S A FIGHT! Why, oh, why didn't I get myself hooked up with a *normal* writer?”

I'm sorry. But, I do think that if we pull off the subtlety—even in a fight scene—it'll pay off. Please bear with me, or at least humor me. I believe in what we're doing with all my heart and soul and wallet. And, by the way, this intense little fight sequence is the beginning of a sea change in Atom Girl's personality. Very important!)

COMMODORE

Florging **midget**...!

ATOM GIRL

aaaaaa...!

Panel 2:

Scene: Suddenly, there is a TREMENDOUS JOLT! (FYI, the Flagship has slammed into the Tower!) Everything inside the Flagship goes flying—most notably the Commodore, who is thrown headfirst into something solid—say, a console or a wall. She's damaged enough by this so she's knocked out and not going to be up and around soon. Atom Girl is buffeted, too, but having been UNDER the Commodore isn't flung as far and suffers no more *major* damage.

SFX

BBBDDMMM

Panel 3:

Scene: Cut to outside. Clearly show that the Flagship has hit the Tower—lots of angles would work—pick a good one. I figure it's not a total direct hit—the Flagship has sort of sideswiped the Tower, but hard. Both the Tower and Flagship are plenty damaged by this tremendous impact.

(no copy)

Panel 4:

Scene: Cut to inside the Tower. The walls and ceiling around Saturn Girl, the unconscious Colossal Boy and wounded, still Parabolic-Energy-Mirrored Chameleon are collapsing. They're going to be buried. Saturn Girl reacts. Her body language should suggest that she's trying to protect helpless Colossal Boy from the falling debris. Fat chance.

SATURN GIRL

Oh, no...!

Panel 5:

Scene: Cut back to inside the Flagship, which is listing a little. Reset. Atom Girl is unsteadily on her feet, leaning heavily on some item of Bridge equipment, looking at the fallen, unconscious Commodore. AG is hurting bigtime, one hand over her painful, battered eye. She's a mess, dripping blood. The Flagship Bridge is a mess, too, from the fight and from the collision with the Tower. The lights went off when the collision happened—only emergency lights provide illumination—and there's some smoke in the air. This vessel, BTW, is going down, albeit slowly. The other Flagship Bridge personnel, to the extent they're seen, are still out cold. They, too, were flung around by the crash, and even if they had been starting to come to, they would have been battered unconscious again.

ATOM GIRL

Hortch...! Florg...!

ATOM GIRL

Oww....

PAGE THIRTEEN:

Panel 1:

Scene: Cut to an area of the sky high in the combat zone. Feature Ultra Boy flying above the fray, as it were, above the altitude where the few remaining Science Police craft are. He's in invulnerable mode. A few shots from below are striking him harmlessly or near-missing. He's paying no attention to the incoming fire. He's speaking to his Flight Ring, which is glowing to indicate activity, broadcasting a battle-assessment to the others.

Feature UB, of course, but angle this shot to provide some of the overview Ultra Boy's talking about. No need to show everything, but please contrive to show the Tower, scarred where the Flagship sideswiped it, and with its top two floors partially collapsed. Don't forget to show the Transmatter Portal! Also show the Flagship, smoking badly and slowly drifting groundward. At this point, most of the S.P. vessels that had been surrounding the Tower have been downed. Some of the crashed ships are spewing plumes of smoke. I think the "last dozen or so" S.P. ships that are "regrouping" need not be shown, but whatever. Make it groovy.

IMPORTANT: There's a *black cloud* just starting to loom up over the horizon, reminiscent of a swarm of locusts. Ultra Boy should be looking that direction, noticing the "cloud." FYI, it's a veritable Armada of Science Police vessels coming to reinforce the S.P. on the scene!

ULTRA BOY

Hey-**yo**, Legionnaires, if you're listening...I'm upstairs doing a little recon. The last dozen or so diehards are regrouping on the south side of the Tower...and...

Panel 2:

Scene: Angle to include Ultra Boy, close foreground, and the section of horizon the Science Police ships are coming over. Most are still just specks in a vast cloud of specks, but now, a few of the closest and largest are tiny silhouettes, discernible—barely—as ships. UB is reacting. Cheat him toward the camera a bit, so we can see his reaction.

ULTRA BOY

...what the florg...is **that**?

ULTRA BOY (2nd)

Holy Ni Neveh...!

Panel 3:

Scene: Cut to inside the Tower, where Saturn Girl and Colossal Boy are trapped, mostly buried under huge fallen wall slabs, ceiling slabs, beams and rubble. Chameleon, who was a damaged set of Parabolic Energy Mirrors when last we saw him, is now a mostly *squished flat* set of damaged Mirrors. Establish all that! I dare ya! Good luck! :) Seriously, if you need a scribble for clarification—ever—just ask.

All three dead? Sure looks like it.

NOTE: The positions SG and Colossal Boy are in should track logically with their positions in Panel 4 of Page Twelve. I figure they're very close together, maybe with SG partially on top of Colossal Boy.

NOTE: No more incoming fire throughout this sequence. The Science Police are regrouping.

NOTE: Saturn Girl henceforth should look like someone who's had a lot of debris fall on her—disheveled, scuffed up, hair messed up. Same with Colossal Boy (on top of his flash-burns from the ray-blast he took last issue). No damage to Saturn Girl's costume, though it might be disarranged some, no further damage to Colossal Boy's costume. Chameleon is a special case, since his costume is part of him. It's as damaged as he is.

(no copy)

Panel 4:

Scene: Pull in, focus on Saturn Girl and Colossal Boy. Turns out that they're just pinned, not crushed. Colossal Boy is coming to! He's hurting, but alive. Saturn Girl has moved just a bit since last panel, demonstrating that she's alive as well, though semi-conscious here.

COLOSSAL BOY
(groggily, small)

I'm...**alive**!

COLOSSAL BOY (2nd)
(groggily, small)

*Aiiii...and **hurting**!* Dead might be better.

Panel 5:

Scene: Colossal Boy turns to Saturn Girl, who's stirring a bit, coming to, still dazed.

COLOSSAL BOY

Saturn Girl...? Are you...?

SATURN GIRL
(telepathic balloon; dazedly)

Coloss...al...Boy. Hi! I'm...

SATURN GIRL (2nd)
(telepathic balloon; dazedly)

...fine.

Panel 6:

Scene: Another angle on Colossal Boy and Saturn Girl. Colossal Boy, by now fully understanding their pinned situation, is struggling. SG is more fully (and painfully) awake.

COLOSSAL BOY

We're **stuck**!

COLOSSAL BOY (2nd)

If I could get **big**, I'd be strong enough to push this stuff off of us, but...
with my legs pinned...no way.

SATURN GIRL
(telepathic balloon)

It's...okay. We can use our **Flight Rings**...! No limit to what **they** can lift.

PAGE FOURTEEN:

Panel 1:

Scene: Pull in close enough to show Colossal Boy and Saturn Girl pressing their Flight Rings against the bottom-sides of one of the larger pieces of debris trapping them. This should look awkward, difficult and risky.

SATURN GIRL
(telepathic balloon)

Press your ring against the slab...and on three, think “fly.”

SATURN GIRL (2nd)
(telepathic balloon)

One, two...

Panel 2:

Scene: Action shot—pull back far enough so we get a good, clear look and can understand what’s happening. This is tricky—what, you expected *easy*...from *me*? At Saturn Girl and Colossal Boy’s thought command, the Flight Rings surge upward. The rings’ anti-grav power is virtually unlimited, so they push the debris up and off of SG and Colossal Boy—and, of course, pull the two along as they go. The debris thus dislodged begins to tumble to the remains of the floor around them.

Really. Seriously. If this makes no sense at all, and you need a scribble for clarification....

SATURN GIRL
(telepathic balloon)

...three!

Panel 3:

Scene: Free of the debris. Saturn Girl leans heavily on something, trying to recover. Her Flight Ring glows and zeezees, indicating an incoming “call.” Colossal Boy, who’s

been energy-shocked and burned, remember, and isn't feeling too sparky himself, is helping Chameleon up. Cham is starting to revert to his usual self here, i.e., he's part smashed Mirrors and part Cham.

COLOSSAL BOY

Come on, Chameleon, pull yourself together. You can't be hurting any worse than me.

CHAMELEON
(weakly)

Have you had a fourth of your body mass vaporized, too?!

SFX
(from Saturn Girl's Flight Ring)

Zeezezezee

Panel 4:

Scene: Close up of Saturn Girl, her Flight Ring held up near her face. The ring is displaying a small holographic image of Ultra Boy. He looks worried/distressed, and what he's telling her has her worried, too. Again, have SG holding her non-ring hand to her temple, as if she was picking up vibes, which she is.

ULTRA BOY
(Flight Ring comm balloon)

Saturn Girl...! More cop-ships are coming! Hundreds!

SATURN GIRL
(telepathic balloon)

Yes...I can sense them now. They have...heavy weapons...and some are equipped with **psi-shields! Grife...!**

Panel 5:

Scene: Another angle on Saturn Girl Flight Ring communicating with Ultra Boy. I'd pull back and include Chameleon and Colossal Boy, both hurting and weak, looking on anxiously.

SATURN GIRL
(telepathic balloon)

You might be able to weather that storm, Jo, but the rest of us...? Not likely.

SATURN GIRL (2nd)
(telepathic balloon)

Get everyone back here. **Hurry!** We'll make a run for the Transmatter Portal.

Panel 6:

Scene: Outside. Ultra Boy is flying near the remains of the top of the Tower. The Transmatter Portal is gone. Show enough environs to make this clear, please. UB is talking to his glowing ring, which is displaying a mini-hologram of Saturn Girl, probably too small to see here. Just do the glow if the hologram is inconvenient.

ULTRA BOY

I don't know how to tell you this, boss-babe, but the Transmatter Portal's **gone!**

ULTRA BOY

Looks like somebody back home cut off the power!

PAGE FIFTEEN:

Panel 1:

Scene: Cut to Legion Headquarters, specifically, the BRIDGE. Page-wide establishing shot, please. Present are LIGHTNING LAD, COLONEL PISMO, and, arriving, PHANTOM GIRL, ELEMENT LAD and BRAINIAC 5, who is closely followed by M'RISSEY. Lightning Lad is slumped in the Command Chair, looking as dejected as a Leader who just lost the Legion ought to.

CAPTION

Planet **Earth**.

CAPTION (2nd)

The **Headquarters** of the **Legion of Super-Heroes**.

CAPTION (3rd)

The **Bridge**.

CAPTION (4th)
(near Element Lad)

Element Lad

Homeworld: Trom
Transmutes elements

CAPTION (5th)
(near Phantom Girl)

Phantom Girl

Home Dimension: Bgztl
Ghostlike intangibility

CAPTION (6th)
(near Brainiac 5)

Brainiac 5

Homeworld: Colu
Super intelligence

CAPTION (7th)
(near Lightning Lad)

Lightning Lad, Legion Leader

Homeworld: Winath
Hurls thunderbolts

ELEMENT LAD

What's going **on**?!

LIGHTNING LAD

Why don't **you** tell them, Major Pismo. I might screw **that** up, too.

COLONEL PISMO

It's **Colonel** Pismo.

Panel 2:

Scene: COLONEL PISMO addresses the Legionnaires. Close up on Pismo, no need to show anyone else, I think—but as you wish.

COLONEL PISMO

Hmf. Where to begin...? Let's see...there's spying against the United Planets...criminal misuse of U.P. funds...

COLONEL PISMO (2nd)

...illegal transmatter travel off-world...violation of your "Invisible Kid's" bail agreement, and **so** much more....

Panel 3:

Scene: Pull back, angle to show a bunch of Science Police and S.P. S.W.A.T. troops entering, weapons drawn, ready to arrest the Legionnaires. These are the same S.P. and S.W.A.T. troops introduced in Panel 6 of Page Twenty-one of #42 and again in Panel 1 of Page Three of #43, the same folks who were searching Phantom Girl and Element Lad's quarters; and the Lab Complex. These S.P. troops will likely be small, here, but if the opportunity presents in subsequent panels to show ones we might recognize—STUHLBREHER, LAYDEN, MILLER, CROWLEY, whoever, please do so. Lightning Lad is getting up out of his chair, here—a natural reaction to a platoon of police entering the room, I think. Colonel Pismo is looking at his or her watch, here.

COLONEL PISMO

The Attorney General has transmitted **arrest warrants** for all Legionnaires and a court order that, as of 90 seconds ago, shut this place and all its operations **down**.

COLONEL PISMO (2nd)

This "Legion" is **defunct**.

Panel 4:

Scene: M'rissey steps forward to address Colonel Pismo. Focus on M'rissey, full figure to establish him. Whoever else is seen here—cops, Legionnaires, Colonel Pismo, whoever—has a who-the-zork-is-this-look on his or her face, except Brainiac 5, who has a smugly confident air. I don't think it's necessary to show Colonel Pismo, here, but as you wish.

M'RISSEY

Excuse, me, Colonel Pismo, but before you make any more grievous, career-threatening mistakes, I think you should listen to what I have to say.

Panel 5:

Scene: Angle to include Colonel Pismo, Lightning Lad and M'rissey. Colonel Pismo is annoyed. Lightning Lad is nonplussed.

COLONEL PISMO

And **you** are?

M'RISSEY

M'rissey. I'm the Legion's business affairs manager.

LIGHTNING LAD

What?!

PAGE SIXTEEN:

Panel 1:

Scene: Focus on Lightning Lad and M'rissey. LLad is starting to remember that he's seen this kid before. M'rissey is all business.

LIGHTNING LAD

You're the kid who wanted to try out for the Legion the other day.

M'RISSEY

Right. I told you I was good at **operational calculus** and other business stuff. Your exact words to me were, “**I** don’t have time for this cruk!”

M’RISSEY (2nd)

I assumed that meant you wanted **me** to handle it.

Panel 2:

Scene: M’rissey elbows his way past Lightning Lad to approach Colonel Pismo. I mean that figuratively, of course—don’t actually have M’rissey pushing LLad. Colonel Pismo looks bemused. What’s this scrawny little kid up to? Contrive to include Brainiac 5, please. He might have a hand on LLad’s arm, as if to keep him from interfering with M’rissey. It’s just a gesture, mind you, not a wrestling hold.

M’RISSEY

So, let me handle it, please.

BRAINIAC 5

Lightning Lad...! **Let** him. **Trust** me.

Panel 3:

Scene: Cut to Velmar V. Long shot of the Terrace of the Central Temple to establish the huge, **FALLEN STATUES** to either side of the Terrace, as described in Panel 1 of Page Six of #43:

“**IMPORTANT:** There are two huge, toppled statues on street level very close to the Central Temple’s Terrace, one on either side. We’ll be using them as props later. Make them especially massive.”

It’s okay to crop the Statues, as long as it’s clear what they are. Also establish the tableau—Invisible Kid is calling out Ikillles. Remember, IK isn’t close to Ikillles (or any other Ikonnn) at this juncture. Remember also all the stuff on the Terrace—bound prisoners, various wreckage, Ikonns, Slaves, party stuff and, of course, the Central Temple. You don’t have to draw all of that, but remember that it’s there, and include whatever would logically be seen in the shot you choose. In my scribble of this, I shot from just below Terrace level—that is, you can’t see the floor of the terrace, but you can see people standing on it sticking up—with one Fallen Statue close, cropped, in the foreground and the other partially visible at the far end of the Terrace. The advantage of that was that,

with one Fallen Statue close to the POV, I could clearly show that the Magsteel Vine was securely wrapped around it several times and tied. But whatever. Please do it your way. Be brilliant. As usual.

(NOTE: The ends of the Magsteel Vine Invisible Kid swiped before are securely fastened around the huge Fallen Statues to either side of the Terrace. What we're setting up here is this: IK intends for Ikillles to get close to him, and therefore into position roughly between the Fallen Statues, whereupon IK will fly upwards and let the amazing vector-gravity power of his Flight Ring pull the Statues up into the air with him. Once the Statues are high enough to clear the edge of the Terrace, they'll CLAP TOGETHER and smash Ikillles. The thick, strong, metallic Piece of Bark is to protect IK's hand from the Magsteel Vine. If the Vine was against IK's bare hand, it would simply rip through his flesh and bone rather than raise the huge Statues.)

CAPTION

Velmar V.

INVISIBLE KID

Well, Ikillles...? Are you going to fight me...? Or are you a chickamouse?

Panel 4:

Scene: Focus on Ikillles, talking sotto voce with Sadistic Ikonn, established in Panel 6 of Page Three. Other Ikonns might be seen in the background. This is a somewhat tense situation, even though it's just Invisible Kid confronting them, so any Ikonns seen are tense and poised to act, waiting for orders. Ikillles, however, looks calm, almost amused. Sadistic Ikonn looks eager for blood.

SADISTIC IKONN
(quietly)

Another Legionnaire?

IKILLES
(quietly)

Yeah. He's called **Invisible Kid**. He must have some stupid trick planned. Get your gunners ready.

IKILLES (3rd)
(quietly)

I'll play along till they're in position. He'll probably turn invisible, so when I give the signal, pattern-blast the whole area.

Panel 5:

Scene: Ikilles has strolled toward Invisible Kid—but has paused several meters away, being cautious but looking casual. IK is tense, ready. He's not stupid. He can guess that snipers are getting into position—and if you can give a hint of that, terrific.

IMPORTANT: IK has placed the Piece of Bark with the Magsteel Vine wrapped around it on his Flight Ring hand so the ring is pressed firmly against the inside of the Bark.

INVISIBLE KID

That's close enough.

IKILLES

Why? Are you a chickamouse?

INVISIBLE KID (2nd)

Nah, you're just...close enough.

Panel 6:

Scene: Action shot. And a little complicated. What else is new? :) Invisible Kid is soaring straight up into the air, his ring hand held out in front of him rather than directly above him, to keep the Magsteel Vine away from his body. The Magsteel Vine is still slack, at this point, draped out toward the Statues, but will soon go taut. Ikilles is yelling "Fire," and a bunch of Ikonn gunners are firing at the general area where IK had been a fraction of a second ago, so that anything in that general vicinity (including above where IK was standing) would have been hit. IK, at this point is just above the highest of the ray blasts; i.e., they *just* miss him, or possibly just graze his foot—harmlessly, thanks to good ol' Carmine. Make it seem that if he'd waited a split second longer to act, he would be a cinder.

IKILLES

Fire!

PAGE SEVENTEEN:

Panel 1:

Scene: IK reaches the right altitude. The right altitude would be just a few meters more than half the width of the Terrace (and therefore, half the distance between the two Fallen Statues). The immense Fallen Statues have been drawn into the air above the floor-level of the Terrace and just starting to swing, each one toward the center like two pendulums attached to the same pivot. Ikilles is realizing, too late, what's about to happen. Make it clear!

IKILLES

Oh, florg.

Panel 2:

Scene: The massive, ruined, Fallen Statues CLAP TOGETHER on Ikilles with tremendous force. These things are huge. So we probably can't see much of Ikilles here. Maybe just a hand sticking out, to indicate that he's being mashed between them? Whatever. Again, make it clearclearclear what is happening. E-mail me a sketch?

SFX

KLLNNGG

Panel 3:

Scene: The Fallen Statues would rebound a little, one would assume, so thoroughly-busted-up, unconscious, ain't getting'-around-much-for-a-while Ikilles is visible lying on the Terrace between them, his body a bleeding skin-bag full of mashed flesh and bone shards. Okay, maybe not quite *that* bad, but you get my drift. :) Please shoot this from above Invisible Kid, looking down past him to see the aftermath of what just happened, including bunged-up Ikilles. Any Ikonns seen should be momentarily in shock, stupefied by this turn of events. IK has unwrapped the Magsteel Vine from around the Piece of Bark and has dropped the Vine, which is cascading down toward Ikilles. IMPORTANT: IK is keeping the Piece of Bark (because, FYI, it has a message from Karate Kid scrawled on it).

NOTE: Oh, by the way, all mashed-flesh-bone-shard kidding aside, Ikilles will be back someday. Very peeved.

INVISIBLE KID

I love the laws of pendular motion.

Panel 4:

Scene: Cut to where Light Lass is bound. Cropped figures, medium close on L Lass's guard, Gunner 1, and seen past him or her, L Lass. We should have a good look at their faces. The very thorough flattening ...*heh*... of Ikillies has distracted Gunner 1, who is looking up agape at Invisible Kid, above and off panel, and has stupidly allowed his or her nasty-looking weapon's muzzle to drift slightly away from L Lass for a second—that is, it's no longer stuck into L Lass's ribs or neck, and isn't quite pointed at her. She's looking at Gunner 1 with an angry, fierce, determined expression one wouldn't expect from a drop-down-dead beautiful girl, which goes with what she's thinking—now that the gun isn't on her, *this is her chance!* *Snarrrrlllll....*

GUNNER 1
(totally shocked)

He...felled Ikillies...!

PAGE EIGHTEEN:

Panel 1:

Scene: Action depth. Light Lass sends Gunner 1 zooming up towards the stratosphere. Gunner 1 flails helplessly and drops his or her gun (which “falls” up). Use L Lass's power effect, whatever that is (←Mike?). Since her hands are tied down, have it coming from her sort of generally from her head.

GUNNER 1

Aieeeeeeeeeee!

Panel 2:

Scene: Angle on the item Light Lass is tied to. Show the whole thing. Light Lass's binding Magsteel Vines are suddenly slack—to her surprise—and she's starting to get free. Invisible Kid, becoming visible here—halfway so—is leaning out from behind the item, holding the ends of the Vine in his hands. He untied her.

LIGHT LASS

Hey...! The ropes....

INVISIBLE KID

I untied them. Are you okay?

Panel 3:

Scene: Close up of Light Lass, with Invisible Kid seen over her shoulder. She's dramatically gesturing toward the camera, emitting her anti-gravity power right towards our POV. Remember, she does this with a palms-up, "all-rise" gesture. She looks really angry and determined. Scary even. IK looks awed.

LIGHT LASS

Yep. Just watch my back.

Panel 4:

Scene: Big scope shot as Light Lass, full of righteous wrath, sends scores of Ikonns hurtling skyward along with weapons, debris, chunks of Temple ruins, anything not nailed down. A couple of fiery braziers would add some color. How about a few tables laden with food? Whatever. Invisible Kid watches her back.

(no copy)

Panel 5:

Scene: Another action/scope shot. Light Lass is making the all-rise gesture with one hand sending even more Ikonns and stuff flying upwards, while with the other hand she's making the palm-down swipe that indicates she's cutting off the anti-grav, and therefore a number of Ikonns and things are crashing *hard* to the Terrace floor. Looks like they'll be damaged enough to pose no further threat. Llass looks powerful and terrifying. Who knew Light Lass was such a force? Definitely not a "lightweight." *Heh.*

(no copy)

PAGE NINETEEN:

(NOTE TO FRANCIS: How often do I ask you to draw a copy-heavy eight-panel page? Not often, right? Couldn't help it this time. Sorry.)

Panel 1:

Scene: Cut to the Bridge at Legion HQ. Reset, but focus on M’rissey and Colonel Pismo. M’rissey is having at him or her. This is what M’rissey lives for.

CAPTION

Legion HQ.

M’RISSEY

...and the Supreme Court has **vacated** the “**Declaration of Alliance**” agreement that made the Legion an “arm” of the government. We’re completely **independent**!

M’RISSEY (2nd)

We’d **repay** the U.P. funding to date...

Panel 2:

Scene: Angle on M’rissey, close up, intense, kicking butt in *his* way.

M’RISSEY

...but, the **fact** is that after reasonable charges for services rendered and reimbursement of expenses incurred, the U.P. owes **us** 1.2 quintillion creds.

M’RISSEY (2nd)

The **interest** on that is about **two billion creds a second**, by the way.

Panel 3:

Scene: Show M’rissey still verbally hammering away at Colonel Pismo, but angle to show some reaction from Legionnaires present—at least Lightning Lad and Brainiac 5. Brainy has a smug, told-you-so expression, LLad looks amazed. He’s watching M’rissey do, with ease, things that he’s absolutely incapable of.

M’RISSEY

We’ll send an **invoice**...not that I expect that the deadbeat U.P. will ever **pay** us.

M'RISSEY (2nd)

Doesn't matter. We're **totally** self-sufficient. We might even **forgive** the debt if the U.P. gets off our backs.

M'RISSEY (3rd)

As for our alleged "**crimes...**"

Panel 4:

Scene: Another angle on M'rissey and Colonel Pismo. A call is coming in on Colonel Pismo's FUTURISTIC BLACKBERRY, established in Panel 2 of Page Twenty-two of #43.

M'RISSEY

...we've filed an **Unjust Persecution suit** and **Demand for Impeachment of the Attorney General** under the little known **Citizens Rights and Remedies Act of '37**, as amended in '43.

SFX
(from Colonel Pismo's
Futuristic Blackberry)

Bzzzzrrrng

M'RISSEY (2nd)

I'd suggest you **take** that. It's the **Attorney General**.

Panel 5:

Scene: Focus on Colonel Pismo, getting screamed at by the Attorney General. CP's taking the call in private mode, rather than in "ambient audio" mode, so that only CP can hear it. That means CP either has the Futuristic Blackberry to his or her ear, like a cell phone—which seems awfully 21st Century to me—or there's some sort of tiny ear insert that delivers incoming voice-com only to him or her. No room here to explore that, so, what I would suggest is that CP does *not* have the Futuristic Blackberry to his or her ear, but has one hand touching or near one ear to suggest that he or she is hearing the call there. CP should also look slightly pained. The AG is screaming in his or her ear after all.

COLONEL PISMO

Hello, sir, I....

Panel 6:

Scene: Angle on Colonel Pismo and M’rissey. Call over. M’rissey looks confident, triumphant. Colonel Pismo looks like his or her ear hurts.

COLONEL PISMO
(rubbing the ear)

Ouch.

M’RISSEY

Let me guess - - he said that our lawyers are all over him, our PR firm is standing by for my order to release the vid-pix of his “vacation” on Sirenia, and that you need to **apologize** ever so politely and **get out**.

Panel 7:

Scene: Another angle on Colonel Pismo and M’rissey. M’rissey is justly satisfied. Colonel Pismo is hanging his head, utterly defeated.

COLONEL PISMO

I am **so** sorry. It was all a terrible mistake. Your Transmatter Account and all other services will be restored immediately. Please forgive the United Planets...and especially **me**.

COLONEL PISMO

Please! I have a wife, three kids and a toy poodle.

Panel 8:

Scene: Colonel Pismo and all his or her troops beat a hasty retreat. Lightning Lad looks quizzically at M’rissey.

LIGHTNING LAD

We have a **PR firm**?

M'RISSEY

The **best**.

PAGE TWENTY:

Panel 1:

Scene: Cut to Rimbor. Establishing shot of the area of the Tower where Saturn Girl, Chameleon and Colossal Boy are. Cham and Colossal Boy are practically holding each other up and weary, bruised Saturn Girl looks ready to collapse. Ultra Boy and Star Boy are flying in through one of the gaping holes in the trashed Tower and alighting.

CAPTION

Rimbor.

STAR BOY

They're surrounding the Tower and forming up for attack!

SATURN GIRL
(telepathic balloon)

Where's Atom Girl?

Panel 2:

Scene: Focus on Atom Girl coming in, slow-flying, weaving unsteadily. Angle to show at least Colossal Boy's reaction—shock and, well, horror. Also show a bit of Star Boy. AG is a mess. Her battered eye is swollen shut and is the size of half a tennis ball. The rest of her is battered and bloody as previously described. She looks hideous and feels worse.

STAR BOY

Atom Girl!

Panel 3:

Scene: Atom Girl more or less stumbles/collapses into Colossal Boy's arms. Close on those two, a good chance to show just how badly AG is beaten up.

COLOSSAL BOY

Salu! What happened?!

ATOM GIRL
(small, weakly)

Got in...fight...just needed 'nother second...would'a beat her...I **would**...but....

ATOM GIRL (2nd)
(small, weakly)

Think I'm gonna...**throw up**....

Panel 4:

Scene: Show all six Legionnaires, diagrammatically, all in a row, cropped—at the thigh? At the bust?—whatever, but give us a good look at them. Left to right, they are: *Saturn Girl*, looking weak and hurt, leaning on/holding onto *Ultra Boy* for support—he's just fine; *Atom Girl*, who looks half-dead, out on her feet and *very* messed up. She'd collapse except that she's being supported/kept on her feet by *Colossal Boy*, who's very hurt and barely able to stay erect himself; *Star Boy*, who's okay but looks a little tired; and *Chameleon*, who's really hurt and weak and is hanging onto Star Boy for support. What I'm going for here is the feel of the scene at the end of *Butch Cassidy and the Sundance Kid* when Butch and Sundance are all shot up but, nonetheless, getting ready to charge the hundreds of troops who have them cornered.

NOTE: Ultra Boy looks like he's *noticing something* outside here. There are enough holes in the walls so he could reasonably be catching a glimpse of something happening outside.

SATURN GIRL
(telepathic balloon)

Get ready, everybody.

ULTRA BOY

Wait a minute....

Panel 5:

Scene: Ultra Boy is where the window would be if the wall and window hadn't been blown to atoms a long time ago. Shoot this from outside the building, from below UB, looking up, so we can see that the *Transmatter Portal is back!* UB is excitedly pointing at it. So much of the wall and building in general is missing from around the area UB is standing that it's clear that one would be able to see a great deal of the sky and territory in the vicinity of the Tower—and, therefore, UB's assertion that the Science Police are gone is credible. One or two other Legionnaires—Star Boy, at least—might be seen here, cautiously approaching UB's vantage point, amazed that the attackers are, indeed—*gone!*

ULTRA BOY

They're...*gone!* And the **Transmatter Portal's** back!

SATURN GIRL
(telepathic balloon)

What?!

PAGE TWENTY-ONE:

Panel 1:

Scene: Cut to Velmar V, to the Terrace of the Central Temple. Establishing shot. It's all over. All of the prisoners have been freed. The Science Police who had been prisoners are now armed (with Ikonn weapons) and guarding the formerly captive Peril Men and the least damaged Ikonns. The many Ikonns who are badly hurt—including Ikilles and Cazhmir—are being tended, grudgingly and not well, by a the two or three S.P. medics present. The United Planets Young Heroes are huddled together, recovering from the nightmare—Spy, alone, looks reasonably okay, and is comforting Voice and Sonar. The Legionnaires—Invisible Kid, Light Lass, Timber Wolf and Shadow Lass stand a bit apart. TW and Shady look terrible—barely able to stand—though they've both, obviously, received first aid from the medics. (They were the first.) Their wounds are covered with large wraps each labeled "MED-WRAP."

(NOTE TO FRANCIS: Mild complaint: I first called for Med-wraps in #38. They were described as:

“...“MED-WRAP” (labeled as such)—which I see as a futuristic all-purpose, splint/first-aid treatment—around her (*Saturn Girl's*) wounded side/ribs, another around her severely damaged leg and several other smaller ones covering various

other wounds. Giselle has only a few small “band-aid”-type Med-wraps, including one where Pretty Girl punched her in the face last issue.”

What you drew was pretty non-descript—sort of 21st Century Ace Bandages, no labels. The injuries described included a broken collarbone, a dislocated shoulder, a broken arm, a fractured hip, a “cooked and shattered” shoulder, a severely damaged leg and more. No reader would guess the extent of the Legionnaires’ injuries from what you drew.

The Med-Wrap temporary treatment should look as impressive as the injuries sound, and futuristic! Med-Wraps are the futuristic, high-tech, first-aid/splint/temporary treatment for any wound or damage! They should be big, obvious, futuristic and clearly labeled!)

Okay, back to the scene description...the above describes the situation, but if you drew all of that, everything would be too small and it would take you a long time. Draw “the middle of it,” as Frank Springer used to. Draw only as much as you need to get across the drift that the fight’s over, the Legionnaires have won and everything’s under control. Have one S.P. OFFICER who’s holding a futuristic radio/communicator, probably taken from the Ikonns, addressing the Legionnaires.

CAPTION

Velmar V.

S.P. OFFICER

...got a lockup bus on the way to transport these pirates to the detention center on Takron-Galtos.

S.P. OFFICER (2nd)

Thanks, Legionnaires.

Panel 2:

Scene: Focus in on the Legionnaires, possibly cropped, if you established them well in the previous panel.

LIGHT LASS

Well...we **did** it...the **hard** way. Now we need to find out what happened to Karate Kid and Triplicate Girl.

INVISIBLE KID

I know.

Panel 3:

Scene: Focus on Invisible Kid. He's holding up the Piece of Bark, inside surface facing the camera. There is a MESSAGE scratched/scrawled hastily onto the metallic surface.

INVISIBLE KID

I saw them **vanish**...in a **flash of light**. As they did, I heard Karate Kid say, "I have faith in them. They're heroes." Meaning us, I think.

INVISIBLE KID

They left this.

MESSAGE

OK KK

(NOTE: Just a *little* extra space between "OK" and "KK," please, so that, for all intents and purposes, it reads "OKKK." This is hasty-sloppy scratched-into-metal writing [probably using a pointy metal twig].)

Panel 4:

Scene: Angle on the four Legionnaires.

SHADOW LASS

So...what do we do now?

LIGHT LASS

I don't know...go home, I guess...get you guys bio-repaired...figure it out there.

Panel 5:

Scene: Another angle. Shadow Lass faces Invisible Kid. Timber Wolf is close by, but studiously *not* looking at IK. Remember, SL and TW are hurtin' bad, at a very low ebb. TW probably has broken facial bones, maybe a broken jaw. Shady addresses IK humbly

(!). IK reacts, angrily dismissive. Screw them! A formerly enslaved COLONIST named PRL M'TR calls to IK from off panel.

TIMBER WOLF

Congratulations, kid. You did good.

SHADOW LASS

Indeed.

INVISIBLE KID

You two said I was a **wimp**...a **wuss**. Well, I guess you don't have to be a "warrior" to make a difference, huh? Go **florg** yourselves.

PRL M'TR

Invisible Kid of the Legion...!

PAGE TWENTY-TWO:

Panel 1:

Scene: PRL M'TR, a reasonably humanoid alien who is one of the formerly enslaved COLONISTS, genuflects before Invisible Kid. IK is swelling with pride here, as pompous and puffed up as can be. A little dorky.

NOTE: Prl M'tr holds in his hands the "leash" he had been on, that had been clamped to his hair (or collar, or whatever). Dangling from one end is the deactivated overseer unit. If you chose not to do the leash/overseer thing with the slaves last issue, tell me and I'll adjust this scene.

PRL M'TR

I am **Prl M'tr**, the leader-designate of the colonists and rightful denizens of Velmar V. **You** have freed us from slavery to the space pirates! How can we **thank** you?

INVISIBLE KID

Rebuild. Make Velmar V **greater than ever!**

Panel 2:

Scene: Cut to the Bridge at Legion HQ. Reset. Lightning Lad, Element Lad, Phantom Girl and M'rissey are present. Brainiac 5, who had been off in the Lab Complex fussing with the Transmatter Portals to facilitate the return of the Rimbor and Velmar V teams is re-entering the Bridge.

CAPTION

Legion HQ.

LIGHTNING LAD

What's the news, Brainy?

BRAINIAC 5

Everyone on the Rimbor team is okay or repairable. No details from Velmar V besides "mission accomplished..."

BRAINIAC 5 (2nd)

...but the Transmatter Portals are set and both teams will be back any nik now.

LIGHTNING LAD (2nd)

That's a relief.

Panel 3:

Scene: Medium close, cropped on Lightning Lad, M'rissey and anyone else who would logically appear.

LIGHTNING LAD (2nd)

You saved our scuts, M'rissey. But...where'd all this **money** come from...for lawyers, PR firms and stuff?

M'RISSEY

Oh, *um*, I sold the right to market **Legion Flight Rings** to **Galacticorp**.

Panel 4:

Scene: Lightning Lad freaks at the revelation from M'rissey. Meanwhile, a priority message is coming in. Brainiac 5, who is not shocked by M'rissey's revelation because he already knew, calmly takes charge here. No need to show the big screen he mentions here.

LIGHTNING LAD

You did what?!

SFX

Brzzt brzzt brzzt

BRAINIAC 5

Call coming in on the **max priority line!**

BRAINIAC 5 (2nd)

Commtrol, put it on the big screen!

Panel 5:

Scene: Show the Legionnaires, foreground, reacting, in front of the “big screen,” which displays a bust shot of PRESIDENT KIESELBACH. President Kieselbach is long-haired, straight-haired, blonde, Germanic-looking, late thirties, reasonably attractive if a bit severe, and as flustered here as anyone in a position of such responsibility would dare betray. She is in some kind of briefing room. Seen behind her on a screen or display is an image of a strange-looking planet, henceforth called the INTRUDER PLANET. Also seen should be a couple of military and technical people.

PRESIDENT KIESELBACH

Legionnaires...! This is **President Kieselbach**. A planet with the mass of Saturn has appeared out of nowhere just beyond the orbit of Jupiter. Its gravity well is beginning to affect...**everything!**

PRESIDENT KIESELBACH (2nd)

It may rip apart the entire **solar system**!

PRESIDENT KIESELBACH (3rd)

Help. **Please!**

BLURB

NEXT: MONSTER IN OUR MIDST!

FIN