

## SCRIPT CLUB NOTES

- Scripts are the start of a conversation, not the end of one. Basically any book I do here – and especially the Creator Owned ones – are supplemented by endless DM conversation between myself and the collaborators.
- Scripts are likely, at the latest, lettering drafts – as in, the draft sent to the letterer to lay out. After that, there's at least one pass on the PDF when we look at what's working (or not). Significant editing happens on the page. Comparing script and the final comic, and you'll see lines that were tweaked or abandoned, or entirely new directions pursued.
- They're mostly at a stage where they've had some editing, but not necessarily final. Some may be rougher than you expect. Sometimes you get something over for an artist to get to work on, which you know you can make work at a lettering stage later.
- Scripts may be slightly edited – mainly true for personal details I just don't want out there.
- They're almost certainly before there's been any external input or any required sensitivity reading. I would ask generosity in reading whatever is in any of these.
- Standard terminology: Full script is where you call in each panel, and its structure. Marvel method is where you don't, and let the artist have more control over the layout.

### SCRIPT CLUB #8: THE POWER FANTASY 1 #1 v1.2

- This is the first script I've released for a still in progress project. As such, I'll have edited anything that spoils anything after issue 16, or reveals too much. I suspect there won't be much... but it does spoil everything up to and including issue 16.
- Lettering draft – so it's been tweaked so Clayton can letter it. Yes, that means that we did change character names after he lettered it. This isn't ideal. There's some panels with no panel descs – these were added at this stage, to guide Clayton.
- However, given the longer development, it's also early – some characters have their names changed between this script and the development. Johnny turned to Jacky – too close to Johnny Rotten. Jean Espirit to Etienne Lux – the pronunciation of "Espirit" seemed sure to trip some folks up. Locations change too.
- The highlighted yellow are highlighting things which changed between various drafts.
- As an issue 1, this is still developing – characters who are still forming and pushing in other ways. I suspect some of this will contradict things we establish later. There's absolutely some bits where the math doesn't line up, btw. Side effect of multi-drafts at various stage. Don't use this to establish canon, folks. The comic is the canon.
- It's also me trying to feel out what Caspar needs to do the comic – and vice versa. Even a few issues later, scripts feel very different. This has a LOT of world building thrown in, and vibe thoughts.
- I haven't looked at v0.9 of this – I tell Caspar that I'll be feeling out some of their voices and tweaking. Perhaps down the line I'll share the first draft as a historical lesson, right?
- There's really a lot of presentation ideas we played with and rejected, mainly as it ended up not being our vibe at all. Fun to see though. I mostly abandoned time-line based ideas – at least, in the basic ways we play with here.

# **THE POWER FANTASY**

[Issue 1]

"Heroes & Villains"

By

Kieron Gillen & Caspar Wijngaard

Draft 0.9 - 29/11/2023

Draft 1.0 - 3/5/2024

Katie Edit - 4/5/2024

Draft 1.1 - 5/5/2024

Hey Caspar

.

So, here's a script. It's one which you could draw off, though I'm explicitly writing it to be the start of a conversation and a place to play. I suspect what we'll do is you'll have a read, say some stuff, and I'll do a quick pass on it to put those notes in.

(I will tweak lettering later, inevitably. I'm still discovering their voices to some degree.)

I suspect the most changes will be just nailing down one option or another, and some bits where we have ideas for world building we want to show.

See what you make of it. I Feel strange about not having an editor on this, so you're my first set of eyes.

This is 34 pages. It's not. There's two text pages, but I've kept them numbered just to make sure you know the page turns.

I've also, after it was all written, renamed the cast with a search and replace. It's possible that some of the names were missed, but as you know the original names, you should be fine.

You'll see what I've done here - basically the script has become a LOT more about music as I've been writing it, and it's basically about how all the generations blow it in their own style. So I've given all the characters names similar to a stage name of the period, which may be based off their real ones. Like, Stevie Wonder. Johnny Rotten. And so on.

For reference, here's the names...

Angel - Santa Valentina ("Tina")

The Mind - Jean Esprit (Génie is the French word for "Genius", but Esprit carries meanings of genius, and I think kind of works)

The Free Radical - Brother Ray "Heavy" Harris

Hellbound - Eliza Hellbound

Magus - Johnny Magus

The Artistic Monster - Morishita Masumi, who works under the name *Deconstructa*.

And all of these may (and likely will) change - *Deconstructa* may just be too funny, for example. There's a few more too. I'm still

not sure if I'm sticking with the Atomic Family. It will absolutely get us into trouble, despite it being really strong in other ways, and thematically important for the Free Radical.

(Ash's name changed 3 times in DIE after the script was drawn. This is pretty common, at least with me. Comics!)

Kieron

## PAGE 1

### PANEL 1

Splash page.

We have JEAN ESPIRIT and SANTA VALENTINA in 1966 leaning against a wall on a corner of New York - I'd say in **the Village**, and we likely should choose a specific place. I'd say a couple of streets over from the Stonewall Tavern. We can get out maps, obv.

She's 21. He's 19 in real years, but likely looks a little older due to (er) his secret. Note on fashion: Both are very cool - they're all going to be cool in various ways throughout. Perhaps the biggest motif in the Power Fantasy is that the superpowers are kind of analogous to each era's pop music (i.e. generation of people) and their failings are about how each of them blow it.

This is 1967, so before the second summer of love, but it's possible that she's SLIGHTLY ahead of the curve in hippy fashion. May be worth nosing to see what Bohemians would have worn. I'd love her in a skirt with no shoes (your "no shoes" idea is great for her). Jean Espirit should look great - sharper edges. Have a look at what the cooler people on Stax or Motown were wearing in the period. More radical - the Black Panthers formed in 1966 too.

(There's an argument to pushing it to 1967, btw. I wouldn't fight too hard. I've done it primarily for my own bullshit reasons.)

Anyway - New York, made to feel alive and weird and 1960s. I've set it in 1966, when The Loving Spoonful released Summer in the City - a song about how hot and awful the days are, but in the nights the heat doesn't matter and they're alive and young and *going for it*.

This is a bit like that - I sort of see the panel having a lot of the city in the vertical, all thriving and hip and coloured beautifully and impressionistically, and we pan down to the corner and have them there...

...Both eating a slice of NY Pizza. Cool and hip and alive.

In other words, in this panel, they're relatively small in the larger image. I think that's a cool and evocative image... but I can be talked out of it. There's a certain appeal to the Ramones-esque "two people against a wall" *verite* shot.

Jean Espirit says his line between bites. I see the taller Valentina half way through a bite, and looking to him in a WTF sort of expression.

General note: for rest of this sequence, no-one can see them. Or rather, when people get too close to them, we should show a small glow around their heads, and they don't. This is Jean Espirit's power signature, which could be really fun. That people may already look a little stoned, being a street scene, means that folks may take a while to realise this. In this sequence, having people see them, and then not, of increasing squareness would be a good visual thing which I'm not going to choreograph.

Well, that's an epic first panel description. I swear, I get better. This is mainly vibes.

**TL;DR: Valentina and Jean Espirit eat a pizza slice against a wall in NYC 1966. Valentina is giving surprised side-eye at Jean Espirit.**

*Writing this I find myself thinking we perhaps should think about LOC CAPS and vibes. I suspect we don't want to integrate them with the art, but they should be one of our main icons. Last night I had the idea of having a clock as part of each caption, showing where in the timeline the story is, which would be a way to touch on Watchmen without just lifting it.*

LOC CAP

1966, New York.

ESPIRIT

Of course, the ethical thing to do is take over the world.

## PAGE 2

### PANEL 1

Valentina lowers the Pizza and gives the glance at Espirit. There's a laugh there, but also suspicion in her eyes.

This is our first meeting of her. We should like her. She's full of that bouncy energy that's at odds with his seriousness. The Pizza is folded, as if she's ramming it into her mouth without care.

VALENTINA

Is that **instead** of going to see The Lovin' Spoonful or **as well as**?

### PANEL 2

And Jean Espirit. He looks serious. That is always Jean Espirit's vibe. He holds his pizza carefully, in the same way he's always careful and precise.

Any time the two aren't talking and it's not too tense, feel free to have them have a bite of the pizza.

*(There's an argument that Jean or Valentina has an actual pizza box they're sharing rather than just a slice... but a NY slice, bought by itself, is certainly a thing.)*

ESPIRIT

Valentina. I'm serious.

### PANEL 3

Now we move to a two shot. Valentina takes a step away, now showing a little of her anger. Espirit is now clearly a little worried - he knows that SHE can kill him any time she wants. Valentina is Jean Espirit's counter.

This would be a great time to have a couple of NY sorts spot them in the background...

VALENTINA

Don't be. I really don't need this. If you're serious, I'll--

ESPIRIT

I know what you'll do. I know **you**. Just listen!

(cont)

You may not have been reading much in those years after the bomb, but **I** was.

PANEL 4

Valentina's response is taut to him. Espirit is sighing at this, taking that bite of pizza... and the two people who spotted them turn away, their heads wreathed with a little of Jean Espirit's energy.

Feel free to do this as much as you like in the background of this scene, as a small element, even when it escalates to possible violence. Jean Espirit doesn't stop doing this, even when it looks bad for him.

VALENTINA

I'm not sure that reading everyone's minds counts.

ESPIRIT

Listen...

PANEL 5

And Jean. A charming smile, as he moves the pizza away from his mouth.

ESPIRIT

...let me tell you about the pacifist Bertrand Russel...

(cont)

And why he wanted America to conquer the world.

## PAGE 3

### PANEL 1

Now, to have a little movement, I quite like the idea of these two walking across the street as they have this chat - you know, a walking in NYC scene at night. Really human, low level stuff.

It's also very talky, so anything is great.

*Some Graffiti styled around valentina, or street art or posters could be fun here, btw - this is AFTER valentina saved the world, remember.*

ESPIRIT

A beautiful mind. But when he understood what the Bomb really meant?

(cont)

He knew a world empire was the best of the options we had.

(cont)

As the second two countries had the Bomb, it would inevitably lead to immolation.

### PANEL 2

Valentina is as serious as we've seen her so far - we realise she takes her job seriously. Espirit gives her side eye here... because he thinks he knows better.

VALENTINA

He was wrong. We're here. I made sure of that and if I need to, I will again.

(cont)

I'm not going to let you sillies blow yourselves up.

ESPIRIT

He was wrong **so far** and **they'll** never forgive **you** for Cuba...

(cont)

...but that's beside the point. If he is currently wrong, it's because of an impossible balancing act that needs to be maintained indefinitely...

(cont)

A task growing more difficult every time **another** country gets the bomb.

PANEL 3

We'll have reaches a corner of the street, taking a moment to take in the mood of the city.

*Obvious note: I'll tweak the dialogue to wherever they are. This is me choosing a street corner near Stonewall in the village.*

ESPIRIT

Now - ignore all those with **minor** gifts out there.

(Cont)

Consider the two nuclear arsenals standing at the corner of Waverly and Christopher, eating a couple of slices.

(Cont)

And what do I think?

PANEL 4

Espirit is looking out, soaking in the city... and we see a little of the tension in Valentina's eyes. We realise that she disagrees with him.

ESPIRIT

The world is **phenomenally** lucky that we're good people.

PANEL 5

And Valentina voices her feelings. It's not a threat. It's hard. Weirdly, not REGRETFUL but hard.

We also, for the first time, see a hint of her powers. The halo is starting to appear - or whatever visual Halo effect we have for her. It's only a hint of it - we're doing a full unveil of the beatific form later, but enough to let people know something is up.

VALENTINA

I **should** kill you.

## PAGE 4

### PANEL 1

And Espirit responds in a way which surprises us - he agrees with her.

ESPIRIT

Yes, you're right to think that.

(cont)

Frankly, killing **us both** is the first solution, and perhaps the correct one, at least for a Kantian.

### PANEL 2

VALENTINA

I'm here to protect them all. How is that wrong?

### PANEL 3

Valentina stands listening carefully - her power still there. Espirit is pitching at her... and, we realise, pitching for his life.

ESPIRIT (OFF)

No, our existence is fundamentally immoral. Neither nation nor person, should have the power to kill the world.

(cont)

No one should have the powers we do. The ethical thing for us to do is not exist.

### PANEL 4

On Espirit, one hand on his chest, the other with what remains of the pizza.

ESPIRIT

However, for a **utilitarian**, I'd argue that'd be abandoning everyone else. **We** are not monsters.

(cont)

If we're gone, and someone on our level arrives who **is** a true monster?

(cont)

The world would be a hell.

PANEL 5

And Valentina take sit up a gear. Her halo kicks in more, and the eyes are burning brighter. A long way from full power, but certainly hinting where we could go...

VALENTINA

It won't be hell. Trust me on that.

(cont)

I'm sorry, Espirit.

PANEL 5

Espirit is now illuminated by the weird glow. And one hand is raised in a "please don't shoot" me gesture. He's trying to stay as calm as possible, but she is petrifying.

*(There's a word - numinous - which I'll be using a lot in this series for Valentina. Numinous is a word for fear of god - as in, the fear of the impossible beauty of the divine. The awe that makes us into quivering creatures on the floor, prostrate before an altar. Whatever that is, Valentina has it. She's numinously petrifying.)*

ESPIRIT

Don't. We have two options: world tyranny or trying the balancing act.

(cont)

Both involve **not** killing me. Let me at least pitch you on my plan...

(cont)

Humanity has always longed for an all-loving god. They've never had it.

PANEL 6

Tighter on him. He manages a smile. He's charming, right? Despite everything.

ESPIRIT

Now they do - a pizza-eating one who's beginning to suspect she's not going to catch the Spoonful and is crossing her fingers she can make the Beach Boys...

(cont)

I put it to you: you're shirking your duties if you're **not** a beautiful and beloved god-queen.

PANEL 7

And Valentina powers down. She smiles a bit at that -she's not immune to flattery. The power leaks away, fading like smoke. She's back to a 6 foot+ amazonian girl next door.

VALENTINA

Stop flirting. I'm not **god**.

(cont)

I'm just an angel.

## PAGE 5

### PANEL 1

Two shot of them. I see them sticking on the corner here for a bit, then heading off...

VALENTINA

If you **wanted** to do this, you could do it alone.

(cont)

Why are you trying to recruit me?

ESPIRIT

Well, if I don't, you'd stop me. You're the only one who matters.

### PANEL 2

Jean Espirit, and now we see it as some kind of theorist and someone who believes in the world being fundamentally reorganised.

ESPIRIT

Plus together, we'd do it better. **You** remove all the military might. **I** tie their leaders' hands.

(cont)

Afterwards, we rule as a benevolent duopoly until we work out something better - some kind of psychic quasi-democratic model perhaps?

### PANEL 3

I would think now is a very good time to get close to finishing of the pizza - Valentina and Espirit having a bite or two.

VALENTINA

Why would the world trust you to do that?

ESPIRIT

Because I have a beloved god-queen beside me.

### PANEL 4

Valentina, glancing over.

VALENTINA

And why would **she** think you wouldn't mess with them, Mister Take-Over-The-World?

PANEL 5

Espirit, sincere. A smile.

ESPIRIT

Firstly, I know those omniscient brown eyes of yours see everything I do.

(cont)

You'd know.

PANEL 6

Espirit. Serious. This is kind of his motto, as you may have noticed.

ESPIRIT

Secondly, because that would be **unethical**.

PANEL 7

And Valentina considers this. We may suspect her answer is no. She perhaps is down to the crust...

NO DIALOGUE

## **PAGE 6**

### PANEL 1

Valentina throws the crust and eyes turn VERY hard.

VALENTINA  
No can do.

### PANEL 2

And shew turns full numinous... she's rising from the ground. We see her feet raise up, and Jean Espirit backs away from whatever he sees. We're not doing the full reveal...

VALENTINA (MOSTLY OFF)  
I came down from perfection...

### PANEL 3

NO DIALOGUE

### PANEL 4

VALENTINA (MOSTLY OFF)  
...to protect those within time.

### PANEL 3

And then we do.

This is what she looks like when she's doing something properly - we can go almost a living sun later in actual battle scenes like when she fights the Faerie (if we even show that) but this is totally numinous. The energy shapes surround her, flooding out in its terrible awesomeness.

Now - I'm writing this as a number of panels... but I'm happy to add more panels. I'd love an aspect to aspect shot of small details around here, for example, closer on bits of her, etc.

This is also where we first show how we're doing powers really. I want to make it special and magical - what we did in WicDiv, but mores. Power is a big deal, when it really kicks in. She's a fucking angel. This is what an Valentina looks like in our world - which is A LOT.

As a real general note, I want the powers to feel special. Superpowers are normal now. Let's make it feel not like that. We are arthouse and evocative.

VALENTINA  
Goodbye, Jean.

## PAGE 7

### PANEL 1

She calmly floats there as ESPIRIT Is rising up. Various bits of trash are floating. Impossible lighting. Small objects catch fire.

Espirit is petrified.

ESPIRIT  
Valentina... please, I...

### PANEL 3

And Espirit, in the impossible glow, crying with the sheer wondrous horror of Valentina revealing herself... but we see a little of his own powers glowing around his head. He's telepathically projecting something.

*Clayton - I have the weird idea of it being so bright that even the lettering is whiting out here? I'm not even sure how we'd do that? Would it be lettering it, and then giving it back to Caspar to fuck with?*

ESPIRIT  
Listen.

### PANEL 3

ESPIRIT  
This is who I am.

### PANEL 4

Valentina, in all her majesty... and she realises something.

NO DIALOGUE

## PAGE 8

### PANEL 1

And the power cuts out, instantly. She catch her gracefully stepping down to the floor. Espirit stumbles. Everything else crashes to the ground.

VALENTINA

I'm sorry. You... that's horrible.  
(cont)  
I mean, difficult. You poor thing.

### PANEL 2

The two of them huge. Valentina's arms around Espirit in a comforting hug. Espirit looks sad. Whatever it is, he's never told someone before... and it's clearly huge.

ESPIRIT

It is.  
(cont)  
I tried to be ethical, as far as I could, but...

### PANEL 3

The embrace breaks a little and Valentina speaks to him gently.

For the record, just to have it in the script: Valentina now knows about what Espirit is doing to The Family and Espirit's origin (and, of course, weakness). Valentina *doesn't* know Espirit's endgame.

VALENTINA

You did. People will still hate you for it but... you did.  
(Cont)  
So that's **another** risk you took with me today.

### PANEL 4

ESPIRIT

There is no risk with you. Whatever happens today, I **need** you to trust me.  
(cont)

You need to know my plans - if you don't condone them, I can't do **anything**.

PANEL 5

And Valentina's eyes are now tough. She is NOT happy with this bit.

VALENTINA

(cont) So now I know your **plans**...  
...and your **safeguards**.

PANEL 6

And Espirit, a little apologetic... he's not proud of this either.

ESPIRIT

(cont) Yes. You may **suspect** that if I die I **wouldn't** release a psychic contagion...  
...but you won't risk the death of a continent over the chance I **am** unethical enough to do so.

PANEL 7

And Valentina glares at him as she steps away, sighing. It's very BOYS! Energy. Espirit is self-aware to admit she's absolutely got him nailed here.

VALENTINA

Oh, I'm more worried you've found some dumbass way to make yourself think murdering a continent is the ethical thing to do.

ESPIRIT

Quite.



the poster is about someone's GIFT being shown. GENUINE FAMILY MEET - SEE AN ATOMIC TODAY.

ESPIRIT

...I need to go public. There's an Atomic with gifts commensurate with ours. He isn't as kind as you or as careful as I. They'll be petrified.

(cont)

The Nuclear family won't be party tricks and floating boy stories. Atomics need a spokesperson. A theorist. Someone to contextualise the horror...

PANEL 5

Espirit is looking at the poster, thoughtfully... and once again we likely see VALENTINA looking at him, wondering who he is.

ESPIRIT

...but mostly someone the governments can work with.

(cont)

A good person.

## **PAGE 10**

### PANEL 1

Valentina's side eye hardens.

VALENTINA

Sweetie - in the last ten minutes, you  
threatened **the death of millions**.

(cont)

In what universe are you a "good  
person"?

### PANEL 2

Espirit glances back, with something close to a smile.  
Bittersweet, but a smile.

JEAN ESPIRIT

Really?

### PANEL 3

The two facing each other on the corner. The moment lingers. They  
think about the immensity of it...

*Now, there's a version of this script where we end the scene here  
- with this as, blown up to the two of them walking away, and  
Jean Espirit's previous line being the last line. It's also buy  
you another cool atmospheric NY street scene if you wanted.*

*However, I'll include the other ending, even if we go another  
way...*

JEAN ESPIRIT

This one.

## **PAGE 11**

Title page.

**THE POWER FANTASY**

**Episode 1: Heroes & Villains**

**Kieron Gillen/Caspar Wijngaard/Clayton Cowles**

## **PAGE 12**

I was breaking my heart over trying to work out how to get the page turns right, and then remember... hey! This is a creator owned book. If I want to put a blank page in, I can.

Now, in WicDiv we did some clever stuff in the interstitial pages in terms of letting folks be updated of the state of play in the world, and maybe we do that. Or maybe we just do something a bit more abstract to set mood? Splashes of colour? Vibes? Something which fades in to the page opposite? It's certainly space you can use if you like.

(Like, the page being black or white, with some of the colour stuff from the right bleeding onto it? That sort of thing.)

Basically - we have a blank page here, and can do anything (or nothing) with it.

## **PAGE 13**

### PANEL 1

Establish NY street in 1999. Just at the end of the Seinfeld era.

We're on a corner cafe - two people are on a table outside. They have coffee, but no food yet. One is JEAN ESPIRIT, now around 50. He is speaking to REPORTER who is a journalist who is covering him. She is in her early 30s, African-American and both hip and serious. She's a new character, and one who I suspect we're going to meet again.

Her working name is TONYA but for now, she'll just be REPORTER in the script.

We must be downtown, likely in the Village again, as we need a clear view out to sea -- which would be to the South, right? For reasons you'll see, right at the far south of Manhattan would likely be best.

So we see 33 years of gentrification here. It's still NYC but it's changed. It's not what it is now, but it's also not the 1980s.

*Note: we should talk about small details to work into the world building here. Remember - this is a significantly different world. I name drop a lot of stuff in the dialogue, so nods to that in the various posters or world building is great. We talked about there being a mod revival about? That's fun, and a useful thing. The most punky thing one could actually wear would be 1989 rave stuff, because that shit nearly ended the world.*

*In a real way, the 1990s didn't happen as much. In the 1960s, we're relatively close to the real timeline - Valentina is public, but she hasn't DONE much (bar stop a nuclear war). However, the 1990s have diverged significantly. The 1990s were significantly more right wing than ours - in the same way their 1980s were more left. We have a republican president, and we likely should signal that - 2000 is the elections so a 4 MORE YEARS with Bush Sr on it is likely enough for folks to realise something is up.*

*At the same time, we want a lot of fashion to be the same - it's the 1990s, but with enough stuff in it to make us realise... wait?!*

*I suspect rather than me Alan Mooreing it and calling it in every single panel, we should create a list of things to show, and then have it available to work in whenever you have space.*

*There's one more thing to say. There is something BIG coming from the sea from the south. Not quickly, so people aren't panicking and they know what it is, but it would be great to have a few people perhaps taking photos in the direction of the south before we do the reveal - or just looking, etc.*

**TL:DR: Jean Espirit and a reporter on a corner cafe in New York. Establish.**

LOC CAP  
1999, New York.

REPORTER  
Thanks for the audience.

PANEL 2

Tighter on the pair of them, giving us a better look. Espirit waves off the idea, dismissing it. He's amused, but also embarrassed.

ESPIRIT  
"Audience." Please, don't do that, Tonya.  
(cont)  
I don't need compliments. I need teasing.  
(cont)  
I need people to keep me humble.

PANEL 3

He glances over at the wait staff who have been ignoring them.

ESPIRIT  
Like **truly** abominable table service.  
(cont/small)  
And the Americans mock Paris for its brusqueness.

PANEL 4

Reporter is amused by this. Mainly on her, so we get a chance to properly look at it... and Espirit turns back. We'll see his expression next.

REPORTER  
You hide yourself when you walk around, but you suffer crappy service when you

could just jump the queue with a psionic jimmy?

ESPIRIT

I could...

PANEL 5

Espirit, with a kind smile. He says his catchphrase as he offers the condiments in her direction.

ESPIRIT

...but that would be **unethical**.

(cont)

Cream? Sugar?

## PAGE 14

### PANEL 1

Pull back to re-set the scene... and perhaps show a little of people being mind-controlled so they don't see them.

REPORTER

Both, thank-you.

(cont)

So, why speak to me?

ESPIRIT

You're family, for a start.

### PANEL 2

The Reporter raises her hand with a sigh. It's her party trick. Her nails are glowing in impossible colours, with small particles blurring off it.

REPORTER

Yeah, but it hardly counts.

(cont)

I've got lightshow fingers.

### PANEL 3

Espirit finishes adding the cream to the reporter's coffee, will being casually encouraging... which shocks the reporter. Not jaw dropping, but this is significant beat. Like meeting a president and saying they like your album.

ESPIRIT

Of course, it counts. Light in the dark matters.

(cont)

I also like your work.

REPORTER

**You** read **my** work.

### PANEL 4

On Jean Espirit, laying this out.

ESPIRIT

Not before the request came through. I took a few seconds to scan a few people who had.

(cont)

I like how you dance between different waves of theory.

(cont)

You're someone who can see what time it is, while also knowing what other times have been.

PANEL 5

The Reporter deflects with a smile, but quite charmed. She puts her dictaphone on the table. Jean Espirit carries on.

REPORTER

Now, now. **I** need to stay humble, too.

(cont)

Can I record?

ESPIRIT

Certainly. Not all of us have eidetic memory.

PANEL 6

Reporter, presses record on the dictaphone and speaks.

REPORTER (OFF)

Let's start at the basics. You're closing in on the big 5-0. You've been on the public stage since you were a teen.

(cont)

What do you wish people most understood about you?

## PAGE 15

### PANEL 1

Espirit, a little sad by this. We should think he's honest here.

ESPIRIT

The scale of my regrets. There's history books full of them, but they're not history to me - they're personal. The Second Summer of Love's shadow is never going away.

(cont)

But The Signal? That was a failure. Tokyo, even. I think I take **that** most personally.

### PANEL 2

The Reporter. Taking this seriously. This would have been one of her earliest memories, I suspect. Imagine seeing footage of THE MONSTER emerging outside Tokyo, and how that would scar you. We can see an echo of that here.

REPORTER

I'd say we all owe you for Tokyo.

### PANEL 3

Two shot. We can see the regret here with Jean Espirit - annoyance with himself, too. The Reporter moves on. This being a two-shot would be a good place to show some of Jean Espirit's interference, or a touch of the world building.

ESPIRIT

Yes, but I could have done it **better**. All deaths are regrettable.

(cont)

But I can't turn back time. I try to go forward and try to avoid future mistakes.

REPORTER

Ah. So... how do you feel about (ahem) Brother Ray's present plans?

### PANEL 4

Jean Espirit sipping his coffee - or perhaps stirring it. He looks... tired. The way he's talking is basically "yes, my friend has stuck his dick in the liquidiser again"

ESPIRIT

It's why I'm in New York, to be honest. I advised him against it. The Americans will have their pride, and it's pointless to irritate them.

(cont)

He's a good friend, and is obviously hugely important to the Nuclear family.

(cont)

But...

PANEL 5

Two shot again, a little distant, perhaps a chance for world building.

*Haven is a working title for the name of the Atomic Family's home - it's a simple name, but it also has implications of Heaven.*

ESPIRIT

...I hope he doesn't bring Haven over Manhattan.

REPORTER

And if he does?

PANEL 6

Jean Espirit, thoughtful, definitely about to sip. This is wry. He's being understated.

ESPIRIT

Well...

## **PAGE 16**

### PANEL 1

And we finally reveal HAVEN.

This is a floating city, the moving nation-state-embassy of Brother Ray "Heavy" Harris.

How big is it? At least a city block, and likely several. BROTHER RAY has control over gravity, which means that certain unusual properties are available to it (Not least the fact it's fucking floating), but it's still something that someone has constructed. Perhaps he molded it with his gravitational powers, carving it from steel or some other matter? It's like a flying sculpture.

Two ways of shooting this - one is "from sea, with it approaching the island of Manhattan, so we're nearer it". The other is we flip the perspective on our conversation with Jean Espirit and Reporter, and have them small in the foreground, and we can see it out at sea, approaching. The former is more traditionally superhero, the latter gives a real weird sense of naturalism to it, which may be more effective at putting us in their shoes.

(Though it may require making the island really big to make it visibly impressive. Also, it would definitely need having this whole sequence being to the far south of Manhattan - I highlighted this earlier, and this is why)

I see it as a 2/3 page shot, with the bottom third being divided into 3.

ESPIRIT (OFF))  
...I'm sure the view will be impressive.

### PANEL 2

On Jean Espirit, throwing a quick glance upwards. By implication, it's towards Haven. We realise that he's running these conversations in parallel.

(We may have him saying a line to the journalist here, faded out. Or she's saying something from OFF.)

ESPIRIT (TELEPATHY)  
Once more: don't do this.

### PANEL 3



## PAGE 17

### PANEL 1

And we properly reveal Brother Ray "Heavy" Harris, standing, looking out into the world, hair blowing in the wind.

I think he should be smoking - explicitly, a nice thick Alan Moore style joint.

By this point, he's an older man, a sixties rebel who still believes things can happen. I'm sort of positioning him with the white radicals in Detroit in 1967 - the ones who dug the black panthers. Basically, he's the MC5 with the powers of Magneto (except gravity). He'd be 44 here.

He especially doesn't look like a superhero at all... that's kind of the beat we're going for her. Old hard edge rock-hippy guy, in the context of this fucking crazy building. That he has a tendency to actually SPEAK like a superhero (or villain) would means this should seem even more odd.

I suspect a small smile.

One thing - for all his normality, he's a Superpower. We perhaps should have bits and pieces of his power (gravity) influencing things around him. Just soft things. Hell, bits of ash from the spliff, just... gathering in the air.

Biggest panel on the page.

HEAVY

Why bother? We know what they're thinking. "Fuccccccccck."

(cont)

Don't worry. I'm just showing off, man. They need to chill.

(cont)

If you're worried, why **don't** you push?

### PANEL 2

And we're now tighter on him. A little anger.

ESPIRIT (TELEPATHY)

I'd rather them not know I can.

(cont)

Plus, it'd betray my promises to Magus.

HEAVY

Fuck Magus, backsliding coward.

PANEL 3

Heavy turns and heads inside the structure... what's in there?

ESPIRIT (TELEPATHY)

I would concur... but I would also say  
don't **you** "fuck" **us**.

(cont)

The Americans may be foolhardy enough to  
try something. They won't back down  
forever.

HEAVY

And **they** know if they step up, they'll  
be doing the next election with 49  
states.

PANEL 4

We see inside is mostly hollow - all the lodgings are built in  
the side, like bird nests. In the center, there's a circular ball  
about the size of a small house. I suspect you having a hippy  
swirl of druggy colours over it may be the way to go - whatever  
it is, it's the visual effect for Heavy's power set.

This sphere is basically what keeps the whole island aloft - it's  
its engine.

It's also got another secret, as you know.

(I don't think it needs a bridge to get to it, as it's not as if  
HE needs it and he's the only one who would go inside it, but  
there' may be a larger structure of bridges around the inside, or  
platforms that move around. You have to get around a bit.)

You can and should have a few more Nuclear Family people in here,  
chilling, smoking, reading, generally having a nice time. Some  
will casually be using powers - at least one can fly, I think. I  
think "Flight" is a power which is pretty common.

The vibes are less cult, and more commune.

**TL;DR: The inside of Haven - the city has a large house-size  
sphere in the middle.**

HEAVY

**They** need to understand that the Family  
are free of the shackles of their small  
minds.

(cont)

A city supported by a gravity  
singularity makes that fucking clear.

ESPIRIT (TELEPATHY)

Yes. Very showy. Annoying. Plays havoc  
with my sight, which is, of course, why  
you did it.

## PAGE 18

### PANEL 1

I think Heavy will now be walking towards the globe, walking casually in thin air...

(I can see the spliff in one hand, casually, or even behind his ear, or floating beside him.)

HEAVY

The US government has their shields. Let me have mine.

(cont)

And don't be a bitch. I'm just making it clear to everyone in America where we are, and that I'm there to protect them.

(cont)

There's a lot of scared kids down there.

### PANEL 2

And Heavy holds his hand up in the direction of the sphere.

*Worth stressing the subtext: he's talking about protecting his family, and that's exactly what the sphere is for, in a literal sense.*

HEAVY

I want to tell every Atomic down there to look up and know the truth.

(cont)

That we're here and we love them.

### PANEL 3

And we're on Heavy, where we have a flicker of awareness. He's not far enough gone to

ESPIRIT (TELEPATHY)

And to tell everyone who **isn't**: "We're above you."

### PANEL 4

Heavy is heading back outside, walking across air towards the balcony where he arrived.

ESPIRIT (TELEPATHY)

You're stoned and orating a manifesto.  
Stop it. We used to actually be friends.  
This is a mistake.

(cont)

Remember when you said you'd listen to  
me if I said something was a mistake?  
I'm saying it now.

HEAVY

Nah, Espirit. I'm not doing anything  
wrong. Just going for a walk and putting  
on a show.

(cont)

If they hate it, they're just telling on  
themselves.

PANEL 5

And we're on Heavy outside, raising one arm... and we see his  
power signature kicking in PROPERLY.

The colours of the aurora borealis are starting to form nearby...

HEAVY

Who can hate the aurora borealis  
downtown?

## PAGE 19

### PANEL 1

Back to the interview down in the cafe. We're angling at the now-nearer Haven and the whole sky has become the most intense Aurora Borealis imaginable.

I think the angling up will be really cool? It's certainly the biggest panel of the page. I can imagine the interviewer half standing up delighted. Jean Espirit is a little tired with it.

INTERVIEWER

Wow. That **is** pretty.

ESPIRIT

He's always been the showman. Even in Detroit in the early days.

(cont)

He likes playing to a crowd.

### PANEL 2

Back to the two-shot of the pair of them. Jean Espirit is playful here...

REPORTER

And you?

ESPIRIT

I like conversation. I like travel. I like brunch, when it arrives.

(cont)

I like being alive, and I think that right should be extended to as many people as possible.

### PANEL 3

The Reporter picks up on the exact words. And Jean Espirit smiles ruefully.

I originally wrote this as two single shots, but wanted to buy more space for the main one. If you want, you can split 'em back into a two shot.

REPORTER

"As many people as possible?"

(cont)

You can see why people are uncomfortable when you say things like that.

ESPIRIT

Yes, I know... but lying unnecessarily is unethical.

PANEL 4

We pull away a bit, as we're moving the focus elsewhere.

REPORTER

"Lying **unnecessarily**."  
(cont)

There you go again.

ESPIRIT

Yes, there I go.

## PAGE 20-21

Okay - two 7 panel pages. If you wanted, they could actually be more. In another world, I actually add a page to this sequence, or even two. There's also an argument for having more panels on the second of these two pages as the pace accelerates - or splitting my lines into more panels, etc.

(However, if we WERE to add 2 pages to this issue, this wouldn't be where I'd suggest first.)

Take this as a drawable take... but not final. What's important is the rhythm, building to the next page turn...

### PANEL 1

Establish the Whitehouse. Same time as day.

NO DIALOGUE

### PANEL 2

We're inside a sealed war room in the White House. We have the president, all his general staff, security and and generals. They're all wearing thin bands of silver with runes on - the rune style of the pyramid.

The president should be Bush Senior, circa 1999.

There's someone on a computer, looking at the President...

NO DIALOGUE

### PANEL 3

NYC Cafe. On our Reporter. She's taking another line of inquiry. She's aware this may be touchy...

REPORTER

So... death is "occasionally necessary."  
Do the same rules apply to you?

(cont)

What if one of your peers thought the world better off without you?

### PANEL 4

NYC Cafe. Two shot. Espirit doesn't mind at all. He's quite amused by this memory.

ESPIRIT

It's come close. Valentina was first - saying she'd kill me over something back in 1966.

(cont)

A foolish mistake, but then, she is our idealist.

PANEL 5

The President gives the order. The person on the machine, presses a button...

NO DIALOGUE

PANEL 6

And we're in orbit, where we see a satellite, On it is a large lens, angling at earth - like a telescope.

We see some pyramid-marking rune stuff on the side.

*This panel ideally would be on the next page, but we already have more than we want there...*

NO DIALOGUE

PANEL 7

NYC Cafe. Jean Espirit. A little cold. Tight.

ESPIRIT

If you have decided someone has to die, you kill them.

PANEL 8

On the satellite, where a GREEN BEAM OF MAGICAL ENERGY fires, arcing down toward earth.

*I'm saying "Green" but I don't care - whatever we're using for the Pyramid's magical powers is the colour we use. The unearthly magical effect. Though worth stressing, the Pyramid's abilities are drawn from the same place Valentina is from, so it needn't be THAT sinister.*

NO DIALOGUE

PANEL 9

NYC Cafe. Tighter. Epirit pontificating.

ESPIRIT  
Declaration of wars are for the  
Victorians.

PANEL 10

Angle up from Heavy on the balcony, towards the skies... and we see a green dot up there. We know it's the mystic energy. No-one down here does.

NO DIALOGUE

PANEL 11

Small panel, of Heavy frowning. What is that green light up there?

NO DIALOGUE

PANEL 12

NYC Cafe. Tightest on Espirit.

ESPIRIT  
First strike is the only hope  
**superpowers** have.

## PAGE 22-23

*I'm writing this one way. I can see there's an argument to doing it another way. I'm going to write it this way, and then tell the alternative afterwards. I think a lot depends on whether you think you "need" the DPS to make this land. If we can do something similar in a smaller space, we should do it the other way. I'm quite a fan of the BIG IMAGE and SMALL IMAGE page structure, all the way back to my Phonogram days.*

### PANEL 1

And a huge panel across the DPS. The other three panels are spread across the bottom of the page.

Heavy, facing left, is towards the mid-centre-right of the spread.

The Magical beam punches through the centre of his body. His whole body is spread out backwards, across the spread. Chunks are falling out in space.

His face is surprised. Not a silly surprise, but just the shock.

NO DIALOGUE

### PANEL 2

NYC Cafe. We're with Espirit, looking up at the green beam which hangs in the sky,

The Light effects of the Aurora are fading away.

NO DIALOGUE

### PANEL 3

On the two looking up. The Reporter is confused.... And Jean Espirit is tense.

REPORTER

What is it?

ESPIRIT

They've tried to kill Heavy.

### PANEL 4

The Reporter realises what he said.

REPORTER

"Tried"?

## PAGE 24

### PANEL 1

And we have Heavy standing there in the aftermath. The chunks of him are spread behind him... floating in mid-air.

NO DIALOGUE

### PANEL 2

Heavy's eyes open, with his power signature, in intense concentration...

NO DIALOGUE

### PANEL 3

And we see the chunks are now being gathered together... moving closer to him.

This is totally such a Frank Quitely thing, right?

NO DIALOGUE

### PANEL 4

Back to the NYC Cafe. Jean Espirit speaks urgently - he's as stressed as we've seen him. He's still a cool cucumber, but this is URGENT.

ESPIRIT

Yes, tried.

(cont)

Excuse me. This needs my full concentration.

*Okay - the other way of doing it? We do the hit on the first page, the second page is him collapsing to his knees, and we think he may be dead, and this third page is him starting to reform himself.*

## PAGE 25

*The next pages are a montage - hitting each of our characters in an iconic tease.*

### PANEL 1

We show where Valentina lives, in orbit - which is basically a small flat she keeps in space. So have this little small delicate flat in space, which is just floating there. It'll be over America at the moment, if you want to angle it that way.

I almost want this to be a 1950s style house, complete with a porch. I can see her sitting on the porch, in a chair, and watching the world normally. Except, she isn't.

You can get the casual miracle of this place...

ESPIRIT (TELEPATH)

Valentina!

### PANEL 2

VALENTINA (INT)

I'm not going to let him kill a whole state.

### PANEL 3

Interior. We see it's decorated tastefully. There's a record player, and a whole lot of vinyl. Things float, as she is in Orbit... but she miraculously walks on the floor. She can NOT fly if she wants to too.

(How does sound work up here? That's a good question too. I suspect she can perceive the vibrations of a vinyl disc as music, which is why she has it, and not CDs. Though she's a vinyl head anyway)

ESPIRIT (TELEPATHY)

I know, but you fighting him will be worse.

(Cont)

You know what he'll want. Do I have your permission?

### PANEL 4

Tighter on her. Pained. She really doesn't want to. But...

ESPIRIT (TELEPATHY)

It's nothing **you** haven't already done.

PANEL 5

VALENTINA

Don't go too far.

PANEL 6

Valentina at the edge of her orbital home, over the earth, a guardian angel waiting to pounce.

VALENTINA

I'll watch for anyone launching nukes.

PANEL 7

Now we cut back to Heavy who is taking off from the Balcony, still reforming... and looking up towards the sky.

NO DIALOGUE

## PAGE 26

### PANEL 1

And we're on ELIZA HELLBOUND.

*(That's a classic late period punk name - the idea being she's a good christian girl and deeply messed up, so calling herself Hellbound is very much her energy. Eliza is chosen to evoke that children book energy.)*

Here, we're being enigmatic. A dark room. She sits in the middle of it, perhaps crosslegged, meditating... or perhaps on her knees, praying. The room is dark. The only illumination is the red lines on her body... and the red lines on the floor.

Her eyes are shut.

Hellraiser energy.

ESPIRIT (TELEPATHY)

Eliza?

### PANEL 2

Tighter on her. In prayer, meditating. We can't be sure she's even listening here. Her eyes remain shut.

ESPIRIT (TELEPATHY)

They shot Heavy. Eye for an eye.

(cont)

I need to do what I need to do.

(cont)

And **I** need **you** to stop Magus if he tries something.

### PANEL 3

And tight on her as she finally opens the eyes, which is likely a great reveal of something creepy, as her hell-powers leak out.

She says that with obvious quiet anger and bitterness.

HELLBOUND

You'll go to hell for what you've done.

### PANEL 4

And we pull out. She returns to her prayers. We perhaps finally see a crucifix on the wall, slightly molten by her presence, as if her infernal energies just destroy it slowly.

It looks awful in the red glow of the Hellbound.

ESPIRIT (TELEPATHY)  
Well, I'll be in good company.

PANEL 5

Now we cut to the space station where the blast came from, in orbit. Seems fine, right now, but we can easily imagine the panic inside as...

NO DIALOGUE

## PAGE 27

### PANEL 1

And we're on the Artist's working space - think a multi-storey tall abandoned factory. A woman stands on a platform on a huge wall. We can't see on the wall.

She likely has a bunch of painting gear - airbrushes, spray-cans, actual paint, whatever.

She's likely wearing a high fashion gear, despite this. She doesn't care if it gets messed up.

ESPIRIT (TELEPATHY)

Masumi?

### PANEL 2

Tighter on her as she's at work. The paint-smearred high-fashion artist.

ESPIRIT (TELEPATHY)

Masumi! I'm sorry to disturb you.

(cont)

There's a **problem** in New York.

MASUMI

Will it upset me?

### PANEL 3

And we're on her face frowning. We see there's a blob of paint on her nose.

ESPIRIT (TELEPATHY)

This is... likely to upset you.

MASUMI

Then keep me out of it...

### PANEL 4

And we pull back, behind her, reveal what she's working on - a huge wall size shape of painting SOMETHING. It's a self portrait of her as the monster... or at least part of it. This huge wall, half completed, showing a fragment of the awfulness that is inside her.

MASUMI

...I'm working.

PANEL 5

Now we cut back to the small space station... and the satellite **IMPLODES**. It's crushed by Heavy. We may see a bit of his power signature.

NO DIALOGUE

## PAGE 28

### PANEL 1

And finally Johnny Magus. We've got two ways of doing this. One is showing where the Pyramid's base is... and the other is doing something always inside the place, leaning into the weirdo punk-cultists of it.

If we do the outside, it's a pyramid... which is positioned Near the Pentagon in Washington.

If we do inside, it looks like a fairly dingy punk nightclub, full of cultists at work. Magus is in the middle, standing on a platform, behind an altar, like a DJ.

I think we do the latter, so I'll write it like that, but I think it's still in Washington, so I'll include that fact there.

ESPIRIT (TELEPATHY)

Magus?

MAGUS (INT)

Yeah, fuck off, already.

(cont)

The dumb cunt goes for it, we will, too.

ESPIRIT (TELEPATHY)

No! Johnny, if it comes to that, let Valentina try. She's the cleanest.

### PANEL 2

Tighter on Magus, in his mask, at work. We see that he's writing on the altar in front of him. We see his weird artefacts, like expensive Camden market tat - little Alan Moore style gauntlets. He carves a nail on the table, and we see a glow left behind.

MAGUS

The best way to take down the hippy fuck is pilling in.

ESPRIT (TELEPATHY)

Eliza's said she'll stop you if you do. Don't call her bluff.

(cont)

And... this was done by some of your people. I know they'll turn out to be "Inverted Pyramid" renegades, but you know what I think?

PANEL 3

Tighter on the Magus. Paused here. His finger stops.

ESPIRIT (TELEPATHY)

I think you've been supplying the US  
Government with Numinous weaponry.

(cont)

As such, this is **on you**.

(cont)

We have **seconds**. Heavy will act.  
Valentina won't let him. The dominoes  
tumble. Everyone dies.

PANEL 4

Magus hangs his hand a bit.

MAGUS

Crap.

(cont)

Do it.

PANEL 5

And we cut back to Heavy, floating. His eyes are hard, ready for  
war....

*And we likely should show him starting to summon his powers -  
which swirl around him. In another version of this, I'd have a  
montage of this of him literally starting to lift Texas, but we  
haven't got space. We can save that kind of madness.*

ESPIRIT (TELEPATHY)

So...

## PAGE 29

### PANEL 1

And we reveal that the ESPIRIT is in front of him.

Now, telepathic projections are kind of broken in comics - it's basically Doctor Strange stuff, all astral bodies. And maybe we can do that in a cool way, especially with how you approach colour.

But it feels a bit familiar to me?

However, we could try something really different - in my head, there's a sort of half globe of reality around Jean Espirit, to give him some context - like a half a golf ball, full of colour and shape. In the middle is Jean Espirit, standing there, who just looks 100% normal... but occasionally when he moves we see bits of the projection break apart into gossamer threads.

**TL;DR: Heavy floating with his powers, and before him this projection of Jean Espirit. Above the harbour - and perhaps the city. These two people debating the future of the planet.**

ESPIRIT

...what do you need to **not** throw Texas into orbit?

### PANEL 2

Back to Heavy - where we probably show that we can see the injuries held together by his power. He looks a bit of a mess.

HEAVY

Do you have a Time Machine? I need that big red state to **not** have voted this trigger-happy fuck in.

(cont)

They have to understand I wasn't fucking bluffing.

### PANEL 3

Heavy thumbs backwards, to Haven behind him.

HEAVY

I'm the Family's **only** protector.

(cont)

If **I'm** not here, **they** won't be soon, either.

(cont)

Masumi isn't reliable. **You** can't be trusted.

PANEL 4

Back to Jean Espirit. Intense. He knows this is as serious as it gets.

ESPIRIT

Understood. So... what do you **want**?

(cont)

I'll bloody my hands instead. Surgery instead of annihilation.

(cont)

**Tell me.**

PANEL 5

Back to Heavy. Said in a matter-of-fact way.

HEAVY

For a start?

(cont)

The President, dead.

## PAGE 30

### PANEL 1

Hard cut to the war-room in teh Whitehouse. The people are running around. Red light. It didn't work! They're trying to move them elsewhere...

NO DIALOGUE

### PANEL 2

The two of them floating. Jean Espirit makes excuse sand Heavy snaps at him.

ESPIRIT

He's wearing a shield. I can't do it the easy way. I'd need a little time--

HEAVY

**Now.**

### PANEL 3

Back to the war-room. The president's eyes BURSY ON FIRE like fireballs. It looks like it really hurts.

NO DIALOGUE

### PANBEL 4

Jean Espirit sighs, and Heavy continues.

ESPIRIT

Optic nerve was accessible and overloaded it. Less elegant and more painful, but... needs must.

(cont)

Who else?

HEAVY

Everyone else in the war room.

### PANEL 5

Back to the war-room. Everyone has burning eyes. Panic. Horror. Death.

NO DIALOGUE



PANEL 6

A suburban household. A woman is lying dead in her food. The husband and children are screaming.

NO DIALOGUE

PANEL 7

Close on Heavy. This is the twist of the knife. We *may* have been on side with him up to this point... but this is where we realise who Heavy is.

HEAVY

And all of the above's family.

PANEL 8

And we're a few seconds later in the previous suburban scene - the father and kid are rushing to look after the body, holding it.

NO DIALOGUE

## PAGE 32

### PANEL 1

And back to Jean Espirit. We have found his limit.

ESPIRIT

No.

### PANEL 2

Two shot of Heavy, gesturing at Jean Espirit... while he is pointing at Haven, trying to draw his attention to something.

HEAVY

Don't be a wimp. Just **direct** family - spouse, parents, kids.

(cont)

You know how it is. Everyone's happy to send **other** people's kids off to war.

(cont)

The next lot need to know the score.

ESPIRIT

Yes. And you should too - I told you not to irritate them.

(cont)

Let me present a counter proposal. I'll take their families...

### PANEL 3

We see line dup on the balcony are all the Family aboard the Haven. They stand there, eyes open, entirely under Jean Espirit's control.

ESPIRIT (OFF)

...if I can kill every member of your family I can find.

### PANEL 4

Heavy turns back, genuinely shocked. Jean Espirit says it calmly.

HEAVY  
They're **your** family too.  
(cont)  
You wouldn't.

PANEL 5

And on Jean Espirit. The punchline for him this issue. He's not happy about this, but he's also absolutely fine with this as a line of action...

ESPIRIT  
I absolutely would.  
(cont)  
In this situation, it's the ethical thing to do.

## PAGE 33

### PANEL 1

Heavy crumbles. He's not going to risk them. He knows it would only be the start... but it's clear he's not happy by this.

HEAVY

Okay, deal.

(Cont)

We're done.

### PANEL 2

Heavy is speaking to Jean Espirit as his projection fades away.

HEAVY

I won't forget this.

### PANEL 3

ESPIRIT

Please don't.

### PANEL 4

Back to the NYC Cafe. Jean Espirit is standing up. The Reporter is on her early mobile, calling

She looks at him surprised. He's presumably been silent.

ESPIRIT

Sorry for that. Also, I'll have to cut the interview short.

(cont)

I've just murdered the President, amongst others.

### PANEL 5

He starts to go... and she reaches out to ask one more question...

ESPIRIT

I suspect that'll be unpopular.

REPORTER

Espirit...

### PANEL 6

And the Reporter. Asking the question.

REPORTER  
...is everyone safe now?

PANEL 7

NO DIALOGUE

## **PAGE 34**

### PANEL 1

Okay - I'll do this as a closing splash, as that's always good for the vibe.

We have Jean Espirit walking off into the city, calmly. Could be away from use, could be towards us.

The other way to do it is splitting the line - so one panel is the first line, with Jean Espirit saying it calmly, and the second panel being him walking off into the city saying the second.

ESPIRIT

There's six people like me on the planet.

(Cont)

Of course not.

## **BACK PAGE**

We'll think about back page design stuff, I'm sure, but I'm tempted to dig out DIE's quote stuff, and perhaps with a clock element. This is very Watchmen, I know, but.. possibly fun.

Also perhaps having this as the last page of teh comic, done as a big title page.

I also wonder about just having a brick wall, and then actually doing a graffiti spray quote on it? I mean, that's more work, but possibly fun.

Anyway - here's my basic idea for a quote for this issue.

"A man without ethics is a wild beast loosed upon this world."

- Camus

//end//