

Seize Him! #1 - script - twenty two pages  
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### **COVER**

In front, the star of the series, Shannon Lass, in casual clothing. Behind him, in wedge formation, are versions of Shannon in a variety of super-thug uniforms, each in the same pose. Examples: AIM agent, Cobra agent, black beret, domino mask and stripped long sleeve shirt. We are trying to express the idea that Shannon has been among the anonymous goons in every comic you've ever read. Around the edges of the cover we can see that this is actually the cover of a book. This is the only clue to the reader that the narrative is extracted from Shannon's autobiography, this won't come up again until the last issue.

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**PAGE ONE (ONE PANEL)**

**Panel 1**

A classic comic book enter-the-villain shot. There is a newly placed hole in an interior bank vault. The floor is littered with smoldering rubble. Through the hole and the smoke Dr Inflammimus stands with his right hand forward in a pose that says "I have just blown a hole in this wall".

He is backed up by four rifle-bearing henchmen in bodysuits (complete with full masks) that compliment Dr Inflammimus's costume. These are the series' stars, sans Adrian. Each goon has an empty duffel bag over one shoulder.

DR INFLAMMINUS: Tremble, Mortals! Cower Before The  
Power Of...

Caption: Let me tell you about this guy we worked with  
who called himself...

DR INFLAMMINUS(stylized logo): DR INFLAMMINUS!

Caption: While working at a chemical plant outside of  
Ward Hill he slipped and fell into a tank of  
something experimental. He came out as a living  
skeleton, needing a life support suit and able  
to shoot destructive beams of energy.

Caption: All the good names must have been taken.  
"Inflammimus" isn't a word, and he was no kind  
of doctor. Unless he used to clean rugs for a  
living.

Caption: He made his 'big entrance' every time we  
broke into a place.

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**PAGE TWO (FIVE PANELS)**

**Panel 1**

Same scene, this time from behind Dr Inflammimus, revealing to the readers that the vault is devoid of people. Dr Inflammimus is still holding his pose.

Caption: Even this bank vault. At three in the morning. Just in case someone was there.

MOONEY turns to ABUSODOS and whispers: Who is he talking to?

ABUSODOS shrugs.

**Panel 2**

The Henchmen move quickly into the vault. Dr Inflammimus walks forward and holds a fist full of his cape to his chest in an overly dramatic gesture.

Caption: Accidents that grant superpowers don't qualify for workman's comp...

**Panel 3**

The Henchmen are filling their duffel bags with cash as Dr Inflammimus stands among them.

Caption: ...so he polished the fish bowl on his head, tied a sheet around his neck, recruited us to help him crack open a few banks.

DR INFLAMMINUS: Now, Dr Inflammimus Collects His Tribute!!!

**Panel 4**

Closer on Inflammimus as he contemplates the energy that crackles around his glove.

Caption: Something about powers causes a guy's common sense to liquefy and drizzle out his ear.

DR INFLAMMINUS: I Tire Of This Common Robbery... I Brandish Enough Power To Shake This World To Its Core!

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**Panel 5**

Focus on Mooney as he zips up his bag, Shannon is close enough to whisper to him. Inflammimus is in the background.

Caption: He soon forgot that he was a one trick pony, a walking cannon. There were a handful of capes out there who've come close to taking the whole planet...

DR INFLAMMINUS: I Think That It Is Time To... Do!  
Just! That!

MOONEY: <under his breath> Is he trying to sound like Captain Kirk?

SHANNON: <under his breath> Nobody **tries** to sound like Captain Kirk.

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**PAGE THREE (FOUR PANELS)**

**Panel 1**

The Henchmen have all slung their bags (now full of cash) over their shoulders and are heading back the way they came. Inflammimus also moves to leave.

Caption: ...Compared to them, Inflammimus was a 5 year old boy in a batting helmet two sizes too big swinging at a tee ball.

DR INFLAMMINUS: Mere Currency Is Not Enough! I Shall Parlay My Physical Power Into... Political Power!

SHANNON (under his breath): He hits three banks and now he wants to invade Poland?

**Panel 2**

Everyone is outside now; the henchmen are loading their bags into the get-a-way vehicle, a van that is parked around the corner from the hole. This is very important because when Othello shows up, he will be on the wall over the hole and won't be able to see the van. Adrian is here and has been acting as lookout by the van. Dr Inflammimus is standing outside, in the alley, by the hole, and having an epiphany.

Caption: Misplaced confidence snowballed into megalomania. It didn't take long.

DR INFLAMMINUS: This Is Our Last Robbery, Men!  
Tomorrow...

**Panel 3**

An overhead shot of the area outside, looking down on Inflammimus. Dr Inflammimus strikes the "Fists in the air, addressing the sky, look out world" pose.

DR INFLAMMINUS: ...DR INFLAMMINUS WILL CONQUER THE WORLD!

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**Panel 4**

Big panel. Dr Inflammimus is looking over his shoulder to the voice he hears behind him. Above the hole, Othello is standing on the wall, rotated 90 degrees from the rest of the world. To give the reader some perspective his hair is hanging down towards the earth.

Caption: He was all caught up in the gloves, the costume and the name, and then he accomplished the impossible, he took himself seriously.

OTHELLO: I doubt you could find the world on a map.

OTHELLO: Inflammimus, is it? Never heard of you. Don't bother telling me your 'Master Plan', I'll beat it out of you later.

Caption: Then a couple fist fulls of reality came crashing down. The fists belonged to a "white-cape" everyone called 'Othello', a roof-jumping vigilante with a brutal streak.

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**PAGE FOUR (FIVE PANELS)**

**Panel 1**

Perspective is from behind Othello's and towards Dr Inflammimus. The van is not in view (it's around the corner the goons have already loaded the cash and are inside). Dr Inflammimus is in a "combat leader pose" and pointing at Othello.

DR INFLAMMINUS: Your Timing Is Poor, Othello! You  
Challenge Me As I Crest The Cusp Of Greatness!

DR INFLAMMINUS: You Shall Be The First Hero To Fall  
Before The Armies Of DR INFLAMMINUS! MEN...

DR INFLAMMINUS (shouting): ...SEIZE HIM!!!

**Panel 2**

Same angle as above. Othello is on the ground and has tensed up, anticipating. Inflammimus hasn't moved.

NO DIALOGUE

**Panel 3**

Same shot again, Othello balls his fist and is preparing to teleport over and attack Inflammimus. Dr Inflammimus's dramatic pose sags a bit.

DR INFLAMMINUS: ...uh?

**Panel 4**

Shot is from behind Dr Inflammimus and he turns to face the direction the van has gone, it's a block away now. His goons are driving away with the van, and the money. Inflammimus is watching the van leave. Othello has teleported within striking distance of Inflammimus's face which he is about to punch very hard.

DR. INFLAMMINUS: Men...?

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**Panel 5**

Same perspective as above except the van is further away. The punch breaks through Dr. Inflammimus helmet and connects with his face. Inflammimus is falling over.

SFX: >KRAK!<

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**PAGE FIVE (FOUR PANELS)**

**Panel 1**

Inside the van. The Henchmen have taken off their masks. Shannon is driving, he doesn't feel like they're out of the woods yet. Mooney is in the passenger seat, grinning widely as he holds a bundle of money up to his nose and is inhales as if he was smelling a flower. Adrian is still tense. Abusodos is stoic. Sputnik is just wearing his grin.

Caption: Inflammimus was our tool, but I have to give him credit...

**Panel 2**

Shot from the front of the van as it speeds away. A bolt of energy (the kind that Dr Inflammimus projects) is seen shooting skyward, down the alley, behind the buildings.

Caption: ...he kept Othello busy long enough for us to get away. Not bad for a third-rate black-cape.

CAPTION (overlaps into next panel): Mooney and I were crooks from the start. A couple of no-good punks from Southie.

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### **Panel 3**

We move to a point about 10 years ago. Same perspective as panel 2, everything else is different. We segue to when Shannon and Mooney were more conventional, regular criminals.

It's also night but instead of a van, it's an '81 Camaro. Shannon is driving and, Mooney is in the passenger seat, counting the cash. They're now in their teens (Shannon has a full head of hair). The rest of the cast are not present.

Instead of stylish henchmen outfits they're wearing regular clothes. They've just committed a few armed robberies and are heading back to Boston.

LETTERER: Sam split this panel into a closeup of the windshield and a far show of the car.

Title: Eight years earlier...

Caption: As a kid I decided that putting my life in the hands of some factory was a sucker's game. Promises of pensions and security only get you laid off months short of retirement.

Caption: College is the same, except the work isn't as hot and dirty.

### **Panel 4**

Shot is from behind the Camaro. The get-a-way continues, the car crests a ridge. They're not being followed because they planned the job well.

Caption: I wanted what everyone wants, to be rich and have fun. There's no such thing as an honest rich man.

Caption: And nothing's more fun...

Caption: ...than breaking the rules.

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**PAGE SIX (FOUR PANELS)**

**Panel 1**

An even younger (by a year or two) Shannon and Mooney are shooting dice with some other teenagers in a high school schoolyard.

Caption: Mooney felt the same way, but he hadn't put any thought into it. Thinking wasn't Mooney's thing, he just did what wanted to, rode the wave and counted on luck to carry him through.

**Panel 2**

Shannon watches as Mooney slips a twenty from the winnings pile of one of the player on his left when he's distracted.

Caption: It used to piss me off, the way everything fell into place for him.

**Panel 3**

Inset over the next panel. The victim notices that he's twenty dollars short.

**Panel 4**

He decides that the guy on his right is the one who took it, and grabs him by the collar. Mooney steps back and away, subtly. Shannon has seen what Mooney just did and is watching him with a jealous look on his face.

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**PAGE SEVEN (FIVE PANELS)**

**Panel 1**

Side by side with the next panel. Shannon is in his room, poring over floor plans. His table is covered with notes, photos of a location and a page with a time table.

CAPTION (overlaps the next panel): And I'd always get nailed if I didn't plan for every contingency.

**Panel 2**

Shannon breaking into a building after dark. He's got a paper and a stopwatch with him and he's waiting for a middle-aged security guard to pass by so he can move across to a door on the other side of the hall. On the paper is written "guard patrols at 11:50, 12:15, 12:35 ..."

**Panel 3**

The guard has passed by, Shannon moves across the hall, opens the door...

**Panel 4**

...and is greeted by the maw of a barking guard dog.

**Panel 5**

A scared Shannon is escaping from the dog, which has reached the end of it's chain but is still trying to get at him. The Security guard is also chasing Shannon but is too old and slow to catch him.

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## PAGE EIGHT (FOUR PANELS)

### **Panel 1**

Back at school. Shannon is offering his hand to Mooney in greeting. He has his left hand up since he's about to whisper something to Mooney. He has a few pages of notes in his left hand.

SHANNON: Hey, Mooney, I've worked up a little plan involving the school cafeteria. See if you don't like this...

Caption: If I was going to be lucky, I'd have to make Mooney's luck work for me.

Caption: I was smart.

### **Panel 2**

Now they are grasping hands and Shannon is whispering into Mooney's ear. Mooney grins with greed and mischief.

Caption: He was lucky.

Caption: Together, we'd be smart **and** lucky.

### **Panel 3**

Shannon and Mooney preparing for the robbery that they were getting away from on page four. They're parked outside a "Starbucks" in a strip mall. (To avoid any legal issues let's call Starbucks, Ishmaels and use a white whale logo instead.) They're not in the Camaro, they've stolen a car for the robbery. Shannon is applying scar make-up; Mooney is affixing half a Van Dyke with spirit gum.

Caption: After dabbling in burglary and auto theft, we eventually found a golden rut in suburban armed robbery.

Caption: There are fewer cops and more money out among the mini-malls and two-car garages.

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**Panel 4**

With disguises in place they bust into Ishmaels.

Caption: It was a science. We'd hit franchises instead of small businesses because the corporate policy was to bend over and take it.

Caption: They were more afraid of losing millions in a lawsuit to an injured customer than they were of losing hundreds to two guys with guns.

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**PAGE NINE (FIVE PANELS)**

**Panel 1**

Shot of Ishmael's employees with mouths open in shock.

Caption: The minimum wage zombies were so overwhelmed by a little excitement that they'd play along like we'd handed out scripts.

SHANNON: EVERYONE DOWN! EMPTY THE REGISTER!

MOONEY: NOBODY MOVES, AND NOBODY GETS SHOT!

Caption: Nothing memorable. Nothing creative. Just another all-American hold-up like you see on the news.

**Panel 2**

A different hold-up. Mooney is dressed in a cowboy hat and a blue denim shirt. Shannon wearing all Cleveland Indians sports gear and Indian warpaint. Mooney is standing on a counter and stumbling through his line. Shannon is wincing because Mooney is screwing up. This is a reference to the movie 'Thelma and Louise'

Caption: Once, for fun, we tried adding a little showmanship...

MOONEY: Alright ladies and gentlemen, i'm giving out a prize for who's the coolest. Simon says nobody loses their head and nobody loses their heads.

MOONEY: Wait. I mean... Simon says, "Don't lose your heads or else..."

MOONEY: No wait!

Caption: ...But Mooney screwed it up, we never tried that again.

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### **Panel 3**

Shannon and Mooney running to the get-a-way car. Instead of a sky there is a map of Nashua, New Hampshire with red pins surrounding it.

Caption: We stuck to the Nashua area. Crossing the state line made it a federal offense, but we knew the Boston PD wouldn't give a damn about a few hold-ups in New Hampshire. And since we pulled the jobs in a hot box\* they never got our MA plates.

Caption: We robbed over a hundred stores and nobody was ever hurt. We never even loaded our guns.

BOTTOM Caption: \*stolen car

### **Panel 4**

Pick up again from the end of page five, it's night. Shannon and Mooney have made their way back to Boston. They've parked the Camaro outside a dive bar, "The Dark Side" and are heading back to the car. Mooney has a half-empty bottle in hand, and is leaning on Shannon. They're dragging ass, their drunk, tired and this lifestyle is becoming tedious.

Caption: When you're a petty criminal you feel the need to play the role. You hang out with gutter trash in dive bars, chain smoke, throw money around, and drink your liquor straight from the bottle.

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**PAGE TEN (TWO PANELS)**

**Panel 1**

Inset over the next panel. Mooney was about to take another swig from his bottle but is surprised by something he sees coming at them from the shadows. Shannon was about to open the car door but he is taking a look over his shoulder to see what Mooney's looking at and begins to draw his gun from his belt.

Caption: We got so good at pulling these little scores that we lost what got us into the business in the first place, the excitement. We needed to make crime interesting again.

**Panel 2**

Full page: Dramatic entrance of the Black Hood. Shannon and Mooney have both drawn weapons and are pointing them at the first appearance of the Black Hood. The Hood has surprised our protagonists, but he doesn't intend to attack them so he should be in an impressive, but not hostile, pose.

Caption: When a legend, like The Black Hood, appears out of nowhere and offers you a job, that's pretty interesting.

BLACK HOOD (the BH's word balloons should be black with white lettering.): Pull those triggers and face the consequences, gentlemen.

BLACK HOOD: Or I can make you both rich.

Caption: That's how we entered the world of super-crime: right place, right time.

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### **PAGE ELEVEN (SIX PANELS)**

This page shows highlights of the Black Hood's career. Six panels, in Kirby grid format.

#### **Panel 1**

BH in an underground submarine base, he's been smuggling stolen goods out of America to the Nazi's. His operation is being brought down by Invictus (a Captain America type sans shield) and Kilroy (an immortal martial artist), picture a golden-age Iron-Fist. The Hood is clearly shooting a black energy beam of some sort.

Caption: The Black Hood is the grand old man of the black cape community. he's been there from the beginning, as a profiteer during World War II...

#### **Panel 2**

The Black Hood in a graveyard at night. He is inside a pentagram and the corpses around him are digging themselves up. His belt is sending out black fumes that slide along the ground and envelope the zombies.

Caption: ...he got into some spooky woo-woo shit in the fifties...

#### **Panel 3**

BH at a table, surrounded by goombahs, obvious old school mafia types, with the dark pin-stripped suits, fedoras, broken noses and pencil mustaches etc. This Black Hood is a different guy than the one in the previous two panels, he should have a larger build from now on.

Caption: ...and formed his own mob during the sixties's.

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**Panel 4**

BH with a group of seventies style, street level super-villains. They should be uniformly creepy looking, like Batman and Spider-Man villains. I'll let you run wild with this one.

Caption: By the seventies he'd built up an incredible super-crime gang, and had his fingers in everything illicit along the east coast and into the Midwest.

**Panel 5**

BH and some of the villains from the previous panel fighting off some eighties style superheroes.

Caption: Having all those black-capes on one team made them the biggest target. He was so busy fighting off white-capes that lower profile mobs took his territory during the eighties.

**Panel 6**

The Black Hood is fighting a young hero. They'd been fighting in an alley but the fight is spilling out into the street. There should be a lot of witnesses on the street.

Caption: Now-a-days he was in semi-retirement, occasionally taking scores for the fun of it.

Caption: And we were gonna be in on his next one.

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**PAGE TWELVE (FIVE PANELS)**

**Panel 1**

Big Panel. Shannon and Mooney have put their weapons away and are in awe of the Black Hood. Mooney is obviously drunk. Shannon, is somewhat drunk as well.

Caption: If we'd have been thinking (and by 'thinking' I mean 'sober') we might have asked "Why us?"

Caption: But he had that voice, that inhuman voice. Slick and vile, like oil dripping off the devil's short hairs.

Caption: The Black-fucking-Hood. The Sinatra of super-crime.

BLACK HOOD: At the Massachusetts Institute of Technology they've invented a very special kind of generator, an generator that siphons power from the rotation of the earth, unnoticeable, even over the course of centuries.

**Panel 2**

The Hood is speaking while Shannon and Mooney listen, enthralled.

BLACK HOOD: A generator can produce seemingly unlimited amounts of energy threatens the status quo. Parties interested in preserving the status quo, have offered me a sizable commission to destroy it.

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### **Panel 3**

The Black Hood hands them a black card with a time and place written on it in smoldering yellow.

BLACK HOOD: I'll need a couple of extra hands, for crowd control.

MOONEY (very drunk): Sheet, fuck yeah, whe'll do it.

SHANNON(slightly less drunk): You're the fu- i mean, you're the Black Hood! That's wicked bad ass!

BLACK HOOD: 'Wicked', 'bad ass', both apt descriptions. Since we seem to have circumvented the haggling phase of our negotiations why don't you just take this?

### **Panel 4**

Shannon reaches for the card.

BLACK HOOD: This is to insure that you remember this meeting was not a drunken delusion. Here is the location and time of our rendezvous. A simple task, a briefing on location shall suffice.

SHANNON: He even has his own cards! What a class act!

### **Panel 5**

Black Hood releases the card to Shannon's grasp and it transforms to white with black writing. The Black Hood fades to invisibility. Shannon and Mooney remain drunk and amazed.

BLACK HOOD: Rest well, gentlemen, tomorrow will be a most eventful day.

MOONEY: Do you see- **not** see that, Shan?

SHANNON: Somethin' like that.

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**PAGE THIRTEEN (FOUR PANELS)**

**Panel 1**

Inset over the next panel. Late next morning. God's flashlight (the Sun) is shining in Shannon's bedroom window.

**Panel 2**

Shannon is laying in the devastated remains of his bed. The mattress is bare, and the fitted sheet is wrapped around his ankles (he hasn't noticed that yet). He's still in his jeans, but his t-shirt is off. He's on his back, sideways on the bed, with his feet on the floor. The light is in Shannon's eyes and his face swings away in annoyance.

**Panel 3**

Shannon sits up, and doesn't look to happy about it.

**Panel 4**

Big panel. He stands and attempts to walk out of the room... and, because his ankles are bound, falls forward - towards the door. He manages to stop his fall by grabbing the door handle with one hand. He just hangs there a moment. I think this can be shown with an multiple image sequence.

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**PAGE FOURTEEN (FIVE PANELS)**

**Panel 1**

Cut to the living room, Mooney is passed out on the floor, fully dressed. He probably tried to cover himself with one of the cushions from the couch, it's over his legs. He's hugging a red traffic cone. A bleary eyed Shannon has entered the room and is rubbing the side of his face and looking down at Mooney as he walks to the kitchen.

**Panel 2**

Shannon continued into the kitchen and while starting the coffee machine he sees the card the Black Hood gave him last night on the counter.

**Panel 3**

Shannon, now holding a full coffee cup, looks over to the clock on the range. 1:47

**Panel 4**

He looks back at the card, the time they're supposed to be there is 2:00pm

**Panel 5**

Shannon drops the coffee cup. Either the cup is in midair and Shannon is gone, or this is a panel of the cup cracking as it hits the floor, or if you have a better way to show that Shannon has bolted out of the kitchen.

**Panel 6**

Shannon tears through the living room to his bedroom. Mooney is bolt upright, he's been woken up in surprise, traffic cone still under one arm.

SHANNON (shouting): MUTHA FUCKA! HE'S GONNA TO KILL US!!

MOONEY: AAAA! HE'S GOING TO KILL US!!

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## **PAGE FIFTEEN (FIVE PANELS)**

### **Panel 1**

Mooney holding his head, obviously in pain, hangover. Shannon is back in his bedroom and out of panel.

MOONEY: FUCKIN' A! IT'LL BE A MERCY KILLIN'!

SHANNON (shouting from the other room): GET THE FUCK UP, BUCKET-HEAD! WE GOTTA GET TO MIT FAST!

### **Panel 2**

Shannon has reentered the living room and is pulling on his shirt from last night with one hand. In his other hand he is holding the Black Hood's card toward Mooney. Mooney is still sitting on the floor with the traffic cone.

MOONEY: WHAT THE FUCK'RE YOU TALKING ABOUT?

SHANNON: THIS, DUMBASS!

### **Panel 3**

Big panel, I'd like to make this a full page, but we don't have the room and we've spent enough space on this scene. Closeup of Mooney's face of the verge of recollection, circled by an Eisner-esque cloudy montage of images that represent the disordered memories of the night before. An image of the robbery, taking off the goatee, inside the bar, the meeting with the Hood, Mooney standing in the street using the traffic cone as a megaphone.

### **Panel 4**

Tighter on Mooney's face as realization and fear wash over it, the memory-image of the Black Hood is hovering over his face.

### **Panel 5**

Mooney is bolting out of the house, Shannon is close behind. Mooney still has the traffic cone in hand.

MOONEY: LET'S BOOK IT!!!

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**PAGE SIXTEEN (SIX PANELS)**

**Panel 1**

Hours later, Shannon and Mooney are waiting in the Camaro. By the long shadows in the scene it's obvious they've been waiting there quite a while and both look really bored. The Camaro is parked outside a decrepit building. Sports radio is playing. Mooney still has a hangover so he has a hand on his head.

SHANNON: I'm so fuckin' glad we rushed out here.

MOONEY: It's almost four, Shan, how long are we gonna wait here?

RADIO: >sports babble<

**Panel 2**

Inside the car.

SHANNON: I figure we're looking at two scenarios. in scenario one, we've been put on and we look pretty stupid. But not all that stupid 'cause we're just sitting in a car on the other side of town with nobody around.

SHANNON: In scenario two, that really was the Black Hood, then we'd better not go anywhere if we wanna retain ownership of our balls. If we stay here till morning he can't rightfully say that we stood him up.

MOONEY: And what makes us think that the Black Hood gives a good goddamn about what's right or wrong?

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**Panel 3**

Inside the car. Shannon is looking out the window,  
Mooney is leaning forward to change the station.

SHANNON: Hope, that's what. Change the station, we've  
heard all todays scores twice already.

MOONEY: Okay.

RADIO: >sports babble<

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#### **Panel 4**

Mooney is turning the radio dial. A theremin-like sound emits from the radio.

MOONEY: Man, you can find some strange shit on am sometimes. Check it out, sound effects from one of them old sci-fi movies, the ones with flying saucers on strings and bug-eyed rubber monsters.

SHANNON: I'm starting to think one of us should go get some food.

RADIO: >theremin<

#### **Panel 5**

From the front of the car. The space sound ends with a >click< as the radio is turned off. They are surprised by the sudden materialization of the Black Hood along side the passenger door.

BLACK HOOD: Before destroying Troy, Ulysses allowed his soldiers to feast. He reasoned that they would need fuel to endure the long battle.

BLACK HOOD: Whereas, Achilles, the crueler master, forbade his troops from eating. He wanted them to be hungry while in battle, a pack of ravenous dogs.

#### **Panel 6**

Black Hood has passed the car and continues to speak. Shannon and Mooney are getting out of the car to follow him.

BLACK HOOD: Unfortunately for the two of you, I subscribe to the unsympathetic methods of Achilles'.

BLACK HOOD: Now... heel! (trailing laughter) heh heh heh

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**PAGE SEVENTEEN (FIVE PANELS)**

**Panel 1**

The Black Hood gestures toward a boarded up door on the side of the derelict building they've been parked in front of. Shannon and Mooney start pulling the boards off the door with their hands.

BLACK HOOD: The smaller crate holds the explosives. Each of you will grab a bandoleer. In the larger crate you will find your equipment, uniforms and weapons. I assure you that they will exceed your expectations.

**Panel 2**

Shannon and Mooney are inside the building, there are two open crates in the background. Their civilian clothes are draped over the crate and on the floor. They are dressed as henchmen of the Black Hood, black bodysuits with death's head masks, very evil looking. Each has a sub-machine gun on a sling and a knife in their boot.

Caption: They did and they didn't. Decker out like this, I felt kinda invulnerable and kinda like a brain-damaged rodeo clown.

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### **Panel 3**

Outside again. Black Hood has been waiting in the shadows. Shannon and Mooney are exiting the building, still in uniform and each has an overcoat over their uniform and a bandier full of explosives over a shoulder.

BLACK HOOD: Remove the masks and button the overcoats, we're not on stage yet.

BLACK HOOD: I've already secured an entrance for us. You are to follow me and place the explosives while I keep the hostages in check.

BLACK HOOD: We'll use the hostages as a shield when we leave. I'll trigger the explosives with the remote detonator.

### **Panel 4**

Shannon has his mask in his hand as he gets in the driver's seat. The Black hood is holding the passenger door as he speaks. Mooney is in the back seat.

BLACK HOOD: Once the explosives are in place the two of you will heard the sheep out of the building while I keep an eye out for trouble. We're only being paid to destroy the generator.

BLACK HOOD: I dislike killing without proper compensation.

### **Panel 5**

Closeup on Black Hood in the car, he's looking very evil and is wringing his hands to emphasize it.

BLACK HOOD: The campus police are more concerned with parking enforcement then law enforcement, if any of them happen to be in the area...

BLACK HOOD: ...I'll handle them.

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**PAGE EIGHTEEN (FIVE PANELS)**

**Panel 1**

Inset over next panel. Black Hood bursts through a set of double doors with Shannon and Mooney (again wearing masks and w/o trench coats) flanking him on both sides.

BLACK HOOD: LADIES AND GENTLEMEN, SCIENTISTS AND STUDENTS! THIS FIELD OF INQUIRY ENDS NOW!

**Panel 2**

Big panel, overhead shot. This is an experimental physics lab, it's a large room (about 1000'x1000'x900') with lots of open space. The floors are made of grating and most of the equipment is brightly colored, like the military lab in the Hulk movie. The room is dominated by the generator, it should be a bus-sized cylinder and look like a generator. The three criminals spread out and begin rounding up the people in the lab. There should be about a dozen people in the lab, the two most important are Supernova (in secret identity) and his girlfriend, Karen. Show Supernova sneaking away to change costume, but it should be the kind of thing that someone would only notice if they're looking for it. The Black Hood is here to prompt Supernova into a public fight, the bomb is a ruse. Karen is thin, with straight red-brown hair. Shannon and Mooney are flanking the Hood widely in a pincer movement. The civilians are grouping together like sheep.

Caption: It wasn't much different than knocking over a liquor store.

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### **Panel 3**

Inset over previous panel. The techs are all rounded up in a corner now (including Karen) and the Black Hood has them pinned there through force of personality (they're too scared of him to move). Shannon and Mooney shoulder their weapons and move to either end of the generator, one of them should be removing their bandier.

Caption: You wave your gun around, say the usual lines, act hoopie enough to scare them, but not enough to scare them into trying something stupid.

### **Panel 4**

Shannon is placing his explosive at one end of the generator. It's not a sophisticated device, he just has to put it down.

Caption: Except this time we were taking hostages and destroying the place behind us, that was a new twist.

SHANNON (connects with Shannon's balloon in the next panel): Bombs all set...

### **Panel 5**

Shannon has just been hit in the groin by one of Supernova's force beams.

SFX: wub wub wub.

SHANNON: ...HOO-OOOOOPH!!

Caption: And taking an force beam to the nuts, that was a first too.

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**PAGE NINETEEN (ONE PANEL)**

**Panel 1**

Supernova's big in costume entrance. He is floating towards the ground. Shannon is on the ground behind him, reeling from the hit he just took.

SUPERNOVA: Sorry, Hood. This generator's gonna stay in one piece.

SUPERNOVA: That is if **Supernova** has anything to say about it.

SHANNON: Gahk!

**PAGE TWENTY (FOUR PANELS)**

**Panel 1**

A big face off panel between Supernova, the young hero, and Black Hood, the veteran villain. Like two gunslingers facing off. Supernova is still above the ground accompanied by a "wub wub wub" sound.

Caption: The Black Hood stepped up to the role.

BLACK HOOD: Many have tried, boy, the corpses fill an abundance of graves.

**Panel 2**

Black Hood unloads his two submachine guns at Supernova the bullets bounce off, and the "wub wub" sound gets momentarily louder.

Caption: Mooney told me later how amazing it was, the two of them squaring off, like gods on earth.

**Panel 3**

Supernova shots a beam at the Black Hood and it passes though him. In the background some hostages begin to escape, others are spell-bound by the action. Mooney is spell-bound as well.

SFX: wub wub wub.

**Panel 4**

Shannon is still on the ground, curled up in a ball.

CAPTION : I was preoccupied with the state of my 'nads. and the possibility that they might never recover.

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**PAGE TWENTY ONE (FIVE PANELS)**

Here is the big fight scene. Something that has always bugged me about comic books is when characters talk a lot while they're fighting, that's why there isn't much dialog here.

**Panel 1**

The Black Hood fires at Supernova's face, reflexively, Supernova turns his head and puts his hand up to shield his eyes. As the Hood is firing he's stepping toward the generator. He is going intangible and is about to step inside the generator, to show this maybe he should be firing the gun with his left hand as his right side is starting to become transparent and his right hand is phasing through the machine. Between panels he's going to maneuver around behind Supernova through the machine.

**Panel 2**

Supernova is no longer under fire, he's looking around to find the Hood. The Hood is phasing out of the generator behind Supernova and is sneaking up on him to...

**Panel 3**

...knee him in the kidneys. This is a clue to the reader that the Hood knows just how Supernova's powers work.

**Panel 4**

While Supernova is reeling, the Black Hood drops a gun and goes for a hostage, he phases though one of the other potential hostages and grabs Karen as she turns to flee.

BLACK HOOD: Time to go. And since I have so many escorts to choose from I might as well take the pick of the litter.

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**Panel 5**

The Hood has Karen by one arm and is holding her in front of him as a shield and he's bringing his remaining gun around to her head.

BLACK HOOD: Should I finish this pretty, young girl now, Supernova, or let her die in the explosion?

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**PAGE TWENTY TWO (FOUR PANELS)**

**Panel 1**

Because he's partially insubstantial, Karen is able to push the Black Hood's gun through his hand and away.

KAREN: I don't think so, Hood. You can barely hold me, I bet you can't hold onto your gun!

**Panel 2**

BH makes his escape, through the floor. Supernova has partially recovered from the kidney strike and is getting up.

BLACK HOOD: No matter. I've stalled long enough, the bombs are in place. and I still have the detonator.

**Panel 3**

Supernova turns toward Mooney, his hands are powering up and he's about to blast, he's still a little shaken from the kidney strike. Karen is running for the door. Mooney has just realized he's not a spectator anymore and is bringing his gun up to bare.

SUPERNOVA: Get out of here, Karen. I have to finish this guy off and fly those bombs out of here.

MOONEY: Oh, shitfuck...

**Panel 4**

Mooney unloads his gun at the unseen Supernova. An expression of anxiety on his face.

MOONEY: SHITFUCK, ME!!!

Caption: The Black Hood had abandoned us, I was down, and Mooney was facing a superhero all by himself.

Caption: The shitfuck had hit the fan.