

ANTI-HERO

Issue #1
Script for 16 pages
by Jay Faerber

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PAGE 1

PAGE 1, Panel One

We open on CALLUM, late 20s, in the plush waiting room of some kind of office. He's sitting in a chair, and he's soaking wet -- his clothes, hair, everything. Dripping all over the nice rug. He looks miserable. This should be a big shot, taking up nearly half the page.

NO COPY

PAGE 1, Panel Two

Closer in on Callum, as his head perks up as someone speaks to him from off-panel.

FROM OFF: He's ready for you.

PAGE 1, Panel Three

Callum heads towards a set of big, wooden double doors, which are open. Two big bodyguards in ill-fitting suits stand on either side of the double-doors. They're both sneering at Callum as he walks past.

BODYGUARD #1: Nice knowin' ya.

PAGE 2

PAGE 2, Panel One

Callum enters the office of Irish mob boss LIAM QUINLAN, who sits behind a big oak desk. The office is even more lush than the waiting area -- it's got a nice, wood-burning fireplace with an expensive-looking mantel. There are numerous bookshelves lining the walls. Liam is in his 50s, and is thin and feral-looking. He's dressed in an expensive suit, but you can tell he comes from the streets.

LIAM: Callum.

LIAM: Have a seat by the fire, lad. Dry yourself off.

CALLUM: I'm sorry, Mister Quinlan.

PAGE 2, Panel Two

On Liam again, coming over towards the fireplace.

LIAM: Don't apologize. Just tell me what happened.

PAGE 2, Panel Three

On Callum, still wet, as he sits by the fire.

CALLUM: It went down just like you said.

PAGE 2, Panel Four

Cut to a flashback: we're on the shipping docks, late at night. A handful of guys in ski masks (one of whom is Callum, and he's wearing the same clothes as the previous scene) aim machine guns at the dock workers who were loading a semi with crates of computers.

CAPTION: "Me and the guys, we were able to intercept the shipment, no problem."

PAGE 2, Panel Five

Cut to another flashback, this time of Callum and another guy in the cab of the truck. They're masks are off, and they're reacting with panic at something in front of them which we can't see.

CAPTION: "Things didn't go sideways until we were on the bridge."

CALLUM / burst: Look out!

PAGE 3

PAGE 3, Panel One

We're still in flashback for this big, heroic shot of Paragon, standing in the middle of the street, illuminated by the semi's headlights. We're on a suspension bridge similar to the Golden Gate Bridge in San Francisco.

CAPTION: "It was PARAGON. Standing there like he was posing for a photo."

PAGE 3, Panel Two

Still in flashback. Another big shot, as Paragon stops the truck. He's strong, but not "Superman strong," so he's basically braced against the front of the truck and making it skid to a stop. It takes considerable effort.

NO COPY

PAGE 3, Panel Three

Still in flashback. Three of the guys (with their ski masks back on) open fire on Paragon, and the bullets bounce off of him.

CAPTION: "The guys tried to fight him off, but ... well, you know."

GUN SFX: =brrrapp=

PAGE 3, Panel Four

Back to Liam's office, on both Liam and Callum, by the fireplace.

LIAM: And what about you? You didn't help your crew?

CALLUM: I...

PAGE 4

PAGE 4, Panel One

In flashback again, as Callum (not wearing his ski mask) stands on the edge of the bridge, ready to jump. Behind him, we can see Paragon making short work of Callum's crew (maybe hoisting one of them into the air with one hand while winding up to punch him with the other).

CAPTION: "I tried, but..."

PAGE 4, Panel Two

Still in flashback, as Callum leaps off the bridge.

CAPTION: "... Paragon threw me into the drink."

PAGE 4, Panel Three

This might make for a cool long shot, so we can see how big the bridge is.

NO COPY

PAGE 4, Panel Four

Back in the office now, on just the two of them. Callum looks apprehensive -- like he's scared of what Liam's going to say next. Liam is carefully considering his next words.

CALLUM: And that's ... well, that's it, I guess.

PAGE 4, Panel Five

On Liam, disappointed, bordering on angry, trying to decide how to play this.

NO COPY

PAGE 4, Panel Six

On Callum, scared and trying not to show it.

NO COPY

PAGE 4, Panel Seven

Liam finally speaks.

LIAM: I really didn't want it to come to this.

PAGE 5

PAGE 5, Panel One

Liam paces around his office in these next few panels.

LIAM: I had big plans for you, Callum.

PAGE 5, Panel Two

LIAM: You might say I was GROOMING you.

PAGE 5, Panel Three

LIAM: I wanted you to take on more responsibility in my organization.

PAGE 5, Panel Four

More pacing.

LIAM: A leader --

LIAM: -- a true leader --

PAGE 5, Panel Five

LIAM: -- would have anticipated Paragon's involvement and had a contingency plan in place.

PAGE 5, Panel Six

Liam's getting more frustrated now, almost ranting.

LIAM: You think it's just LUCK that I've managed to stay in business despite the presence of the capes and the jacked-up super-villains they attract?

PAGE 5, Panel Seven

Liam taps his own forehead for effect.

LIAM: It takes SMARTS to stay in this business. It takes INITIATIVE.

PAGE 5, Panel Eight

Liam stands right behind Callum's chair, looking over him. Callum looks terrified.

LIAM: You realize I've killed people for less than this, right?

CALLUM / small: Yessir.

PAGE 5, Panel Nine

Now Liam gets right in Callum's face.

LIAM: I'm giving you one more chance.

LIAM: SHOW ME SOMETHING.

PAGE 6

PAGE 6, Panel One

Cut to a wide shot of Callum, his hair and clothes having dried by now, walking through the quiet city streets. It's late at night, and the streets are mostly deserted. He's got his hands in his pockets, head down -- completely deflated.

NO COPY

PAGE 6, Panel Two

He's walking past an alley when he hears something in the alley.

SFX / small / from alley: =crrk=

PAGE 6, Panel Three

Callum gasps at what he sees.

CALLUM: =gasp=

PAGE 6, Panel Four

Callum creeps into the alley, crouching down, careful not to be seen.

NO COPY

PAGE 6, Panel Five

Reveal what Callum's looking at -- it's Paragon! He's in the middle of changing out of his super-hero costume. His gloves are off, and in this shot he's starting to pull his mask off. He's got a small duffel bag sitting on top of a dumpster.

NO COPY

PAGE 6, Panel Six

Close in on Paragon, so we get a good look at his face as he pulls his mask all the way off.

NO COPY

PAGE 6, Panel Seven

In very close on Callum, eyes wide as he peeks over the top of the dumpster he's hiding behind.

CALLUM / small: I'll show you something, Liam...

PAGE 7

PAGE 7, Panel One

Cut to an establishing shot of Rainier City, as the sun rises the following morning. Remember, this is a fictional city, so you can design it however you want. This can just be a silhouette if you want. The city isn't super-modern. It's not Metropolis. It's more like Detroit, or Portland, Oregon. Very industrial, gritty.

NO COPY

PAGE 7, Panel Two

Cut to HENRY (Paragon's civilian ID), dressed in a rumpled blazer and tie, as he hurries towards a small cafe.

NO COPY

PAGE 7, Panel Three

Inside the cafe, Henry finds NAOMI (an attractive brunette woman) sitting at a table. She's been waiting for him. For awhile. And she's not happy about it.

HENRY: Sorry. Sorry.

NAOMI: Henry.

NAOMI: You're fifteen minutes later than normal.

PAGE 7, Panel Four

Callum enters the cafe.

NO COPY

PAGE 7, Panel Five

On just Henry. He's sitting across from Naomi, but we're on him.

HENRY: What's good here?

NAOMI / from off: I'm not eating.

HENRY: Oh. I just thought --

PAGE 7, Panel Six

On Naomi, as she pulls a small batch of papers out of her purse.

NAOMI: I know what you thought.

NAOMI: But it's over. We're not here to have breakfast together.

NAOMI: You know why we're here.

PAGE 7, Panel Seven

Close on the papers as she lays them on the table.

All we really need to see is the part where it says APPLICATION FOR DIVORCE at the top.

PAGE 8

PAGE 8, Panel One

Henry looks sad.

HENRY: Naomi...

PAGE 8, Panel Two

On Naomi, not melting one bit.

NAOMI: Don't.

NAOMI: You had your chance. Or should I say CHANCES, because you've certainly had more than one.

NAOMI: But you've let us down one time too many.

NAOMI: So just... just sign the papers and we can all get on with our lives.

PAGE 8, Panel Three

Callum is seated at a nearby table, watching all of this.

NO COPY

PAGE 8, Panel Four

Back on Henry.

HENRY: I wish it didn't have to be this way.

PAGE 8, Panel Five

Back on Naomi.

NAOMI: Me too. I wish you didn't miss the kids' birthdays, or our anniversary, or when Ellie broke her leg. You always had some excuse and a promise that it wouldn't happen again.

NAOMI: But we both know how much your promises are worth, don't we?

PAGE 8, Panel Six

Henry looks sad, defeated.

NO COPY

PAGE 8, Panel Seven

And he signs the papers.

NO COPY

PAGE 9

PAGE 9, Panel One

Cut to a shot of Henry standing at the chain-link fence of an elementary school playground. Standing on the other side of the fence are his two kids, ELLIE (12) and HANK (10). This should be a big, wide, establishing shot so we can see kids playing on the playground in the background.

HANK: Not EVER?

PAGE 9, Panel Two

On Henry, looking sad but trying to be brave for his kids.

HENRY: Not ever, no.

HENRY: But that doesn't mean we're not a family anymore, HANK. I'll still see you all the time.

PAGE 9, Panel Three

Ellie is already seeing the potential here.

ELLIE: Does this mean we get two Christmases? Because Sophie's parents are divorced and she gets to do Christmas twice.

PAGE 9, Panel Four

Henry smiles.

HENRY: Yes, ELLIE. Two Christmases.

HENRY: And I'm going to get a bigger place to live, so you'll each have your own room when you come to visit.

PAGE 9, Panel Five

Hank isn't taking this so well. He's on the verge of tears.

HANK: But I want you to live with US.

HANK: Why's Mom being so mean?

PAGE 9, Panel Six

Again on Henry, his heart breaking.

HENRY: It's... it's not your mother's fault.

HENRY: It's complicated, that's all. The most important thing is that we BOTH still love you guys more than anything.

PAGE 9, Panel Seven

New angle, showing Callum watching this deeply personal scene.

NO COPY

PAGE 10

PAGE 10, Panel One

NO COPY

PAGE 10, Panel Two

Cut to Henry entering the advertising agency where he works. His boss, ISSAC (40s, black) notices this and is making a big deal out of checking his watch. The agency is set up in a typical bullpen-like arrangement, with various cubicles. There are windows against one wall, and we're in a first-floor office space.

ISSAC: Look who decided to join us, everyone.

HENRY: I'm sorry, Issac. I know we've talked about this, but I had some ... family issues.

PAGE 10, Panel Three

Closer on Henry and Issac.

ISSAC: Of course. If it wasn't family issues, it'd be car trouble. And if it wasn't car trouble, it'd be your basement flooded.

ISSAC: Just get to work. We'll talk about this later.

PAGE 10, Panel Four

Henry, looking defeated, shuffles towards his cubicle.

NO COPY

PAGE 10, Panel Five

Henry approaches a group of colleagues all gathered around one particular cubicle.

HENRY: Hey, guys. What's going on?

PAGE 10, Panel Six

One of Henry's colleagues, a fat guy named LLOYD (30s), talks to Henry.

LLOYD: You didn't hear? It's all over the news. JACK HAMMER is out and he's tearing up the eastside.

PAGE 10, Panel Seven

Henry hangs his head. This is the last thing he needed.

HENRY / small: Of COURSE he is.

PAGE 11

I'm thinking this page would work best as all letterbox panels, one on top of the next.

PAGE 11, Panel One

Cut to outside, where Callum stands on the street, watching through the window as Henry talks to Issac. We should be able to see the entrance to the building in this shot, if possible.

NO COPY

PAGE 11, Panel Two

Same angle, now Issac's throwing up his hands in frustration (because Henry's telling him he needs to leave).

NO COPY

PAGE 11, Panel Three

Same angle again. Henry's looking as humble as he can as Issac lowers his head, rubbing his forehead in frustration.

NO COPY

PAGE 11, Panel Four

Henry leaves the building, exiting to the street where Callum is standing.

NO COPY

PAGE 11, Panel Five

And then Henry goes down the alley next to the building, with Callum still watching.

NO COPY

PAGE 12

PAGE 12, Panel One

JACK HAMMER: Is that the best you got!?

PAGE 12, Panel Two

SFX: =BLAM BLAM=

PAGE 12, Panel Three

JACK HAMMER: What is that, a Glock? Gonna take more than that to hurt ME!

PAGE 12, Panel Four

JACK HAMMER: Here! Don't say I never gave you nothing!

PAGE 12, Panel Five

NO COPY

PAGE 13

PAGE 13, Panel One

PARAGON: Mind if I take care of this guy for you?

COP: Be my guest!

PAGE 13, Panel Two

JACK HAMMER: Nhh!!

PAGE 13, Panel Three

JACK HAMMER: I was hoping you'd show up!

JACK HAMMER: I've been standing out here yelling like a lunatic for almost twenty minutes now!

PAGE 13, Panel Four

PARAGON: Sorry to --

PARAGON: -- GNNH!

PAGE 13, Panels Five - Six

NO COPY

PAGE 13, Panel Seven

JACK HAMMER: Three years I spent locked up -- because of YOU!!

PAGE 13, Panel Eight

PARAGON: I didn't make you rob that bank.

PAGE 13, Panel Nine

JACK HAMMER: Yeah, but you --

PARAGON: C'mere.

PAGE 13, Panel Ten

NO COPY

PAGE 13, Panel Eleven

PARAGON / small: Whew.

PAGE 14

PAGE 14, Panel One

Another shot of the city, this time at sunset.

NO COPY

PAGE 14, Panel Two

Cut to Henry, in his kitchen making dinner. It's a small kitchen in a small apartment. It's after work, and Henry's wearing sweat pants and a t-shirt. He hears a knock at the door.

SFX: =KNOCK KNOCK KNOCK=

PAGE 14, Panel Three

Henry opens the door to find Callum standing there. He's in different clothes than before -- he's wearing a suit.

CALLUM: Hey there.

CALLUM: It's Henry, right?

HENRY: Uh... can I help you?

PAGE 14, Panel Four

Callum brushes past Henry, entering the apartment without being invited.

CALLUM: Let me start off by saying that if ANYTHING happens to me, I recorded a little "tell-all" video that will be uploaded to the internet.

CALLUM: So killing me will only expose you.

PAGE 14, Panel Five

Henry has no idea what Callum's talking about. Callum stays calm and cool.

HENRY: Killing you? What are you talking about? Who ARE you?

CALLUM: That's a perfectly reasonable question.

CALLUM: I debated about whether I should tell you my name. But I guess it's only fair. After all, I know who YOU are...

PAGE 14, Panel Six

On just Henry, shocked by what he's hearing.

CALLUM / from off: ...PARAGON.

PAGE 15

PAGE 15, Panel One

Callum extends his hand, smiling a friendly smile.

CALLUM: Name's CALLUM FINNEY.

PAGE 15, Panel Two

Henry's still in shock.

HENRY: What-- what did you just call me?

PAGE 15, Panel Three

Callum's still smiling.

CALLUM: Oh man, you're GOOD. I love the shock -- like maybe you didn't hear me right. But you did.

CALLUM: PARAGON.

PAGE 15, Panel Four

Henry starts to laugh.

HENRY: Ha!

HENRY: This is a joke, right? I admit it, nice delivery. You're doing this all with a straight face.

PAGE 15, Panel Five

On Callum, no longer smiling.

CALLUM: I'm not joking, Henry.

CALLUM: You're Paragon. You work at Sublime Advertising. You have an ex-wife named Naomi, and two adorable kids named Hank and Ellie.

PAGE 15, Panel Six

Small, tight panel on Henry. He's not smiling any longer either. He looks pissed. Like something just snapped inside him.

NO COPY

PAGE 16

PAGE 16, Panel One

Henry lifts Callum off the floor with one hand, and winds up to punch him with the other.

HENRY: You --

CALLUM: Whoa whoa whoa!

PAGE 16, Panel Two

On Callum, scared now, but trying to keep it together, still held off the floor.

CALLUM: Think about this! Remember what I said when I came in! Anything happens to me, your identity goes public!

CALLUM: Naomi and Hank and Ellie -- all your enemies will know how to get at you.

PAGE 16, Panel Three

Close on Henry, thinking about this, his mind racing.

NO COPY

PAGE 16, Panel Four

Henry lets Callum drop to the floor.

NO COPY

PAGE 16, Panel Five

On Henry, barely containing his rage.

HENRY: What
HENRY: do
HENRY: you
HENRY: want?

PAGE 16, Panel Six

On Callum, smiling again.

CALLUM: It's simple.

PAGE 16, Panel Seven

CALLUM: You're gonna work for me.

CAPTION: To Be Continued...