

**DYNAMO 5 issue #1
28-page script
by Jay Faerber**

**Sixth Draft
10-8-06**

PAGE 1

Mahmud, this first page should consist of five page-wide, letterbox panels, stacked one on top of the next.

PAGE 1, Panel One

Open on a shot of Captain Dynamo, firing his eye-blasts.

CAPTION: "Laser vision."

PAGE 1, Panel Two

Now another shot of Captain Dynamo, this time lifting a city bus over his head.

CAPTION: "Super-strength."

PAGE 1, Panel Three

Now a shot of Captain Dynamo soaring amongst the clouds.

CAPTION: "Flight."

PAGE 1, Panel Four

Now a shot of Captain Dynamo in mid-shape-shift. He's transforming into an overweight black man.

CAPTION: "Shape-shifting."

PAGE 1, Panel Five

In very close on Captain Dynamo's furrowed brow, concentrating.

CAPTION: "Telepathy.

CAPTION: "Everyone knows the powers. They belong to Captain Dynamo, right?"

PAGES 2-3

PAGES 2-3, Double Page Spread

Big, splashy double-page spread of Dynamo 5 in action against a horde of Veil agents. We're in the middle of downtown Port Arthur, daytime. The Veil agents are employing all kinds of armament. Some are carrying simple laser pistols, some use more advanced laser rifles, some are driving small, 1-person tanks. Each Dynamo 5 kid should be using his or her powers in this shot, too.

CAPTION: "Not anymore."

PAGE 4

PAGE 4, Panel One

Our focus is on Visionary as he blasts some Veil agents with his eye-beams. Behind him, Scrap lifts one of the small Veil tanks up over her head.

CAPTION: "Now his powers belong to us, his kids."

PAGE 4, Panel Two

Scrap throws the tank towards a gaggle of Veil agents, but she miscalculates the distance, and the tank threatens to hit Visionary, too (although he's oblivious because his back is still turned).

CAPTION: "A month ago I didn't even know I had any brothers or sisters, much less super-powers."

CAPTION: "Now I'm fighting side-by-side with them to save the city from a bunch of sleazebags."

PAGE 4, Panel Three

Slingshot swoops down out of the air and grabs Visionary, dragging him out of the way just as the tank crashes down where he was standing.

CAPTION: "Obviously, we're still getting the hang of it."

SLINGSHOT: Watch it!

VISIONARY: I didn't see her.

PAGE 4, Panel Four

Slingshot drops Visionary off as she continues flying.

SLINGSHOT: You've got to pay attention, Visionary.

VISIONARY: Don't yell at me, Slingshot. Scrap should watch where she throws stuff.

SLINGSHOT: I know, I know.

PAGE 5

PAGE 5, Panel One

A towering Veil armored soldier approaches Scrap. This thing is a robot – driven by a human agent – that stands about 15 feet tall. Sort of like a bulky Transformer.

ROBOT: Puny girl, prepare for your death!

PAGE 5, Panel Two

Scrap dives out of the way as the robot tries to smash her with his fist, hitting a parked car in the process.

SCRAP: Are you for real?

SCRAP: Honestly, I've only been a super-hero for about ten minutes, so I hesitate to give notes so early in the game...

PAGE 5, Panel Three

Scrap punches it in the leg, leaving a huge dent.

SCRAP: ...but I've got a degree from NYU Film School, and if I ever had one of my characters talk like that I would've been laughed all the way off campus.

PAGE 5, Panel Four

Scrap grabs it by the arm, wrapping both of her arms around its one arm, as she calls to Visionary, who we can see elsewhere in this panel, blasting a group of Veil agents.

SCRAP: Yo! Visionary!

SCRAP: There's a guy inside this thing, right? Are his arms actually inside here?

PAGE 6

PAGE 6, Panel One

A beam of light pours out of Visionary's visor, hitting the robot. Where the light's hitting it, we can see through it, like an X-ray machine. We can see the guy piloting the robot, and his arms are on controls – they're NOT down in the arms of the robot itself.

VISIONARY: Nope! All clear!

PAGE 6, Panel Two

In very close on Scrap, smiling.

SCRAP: Excellent.

PAGE 6, Panel Three

Scrap rips the arm off the robot.

NO COPY

PAGE 6, Panel Four

Scrap swings the arm like a baseball bat, beating the robot.

NO COPY

PAGE 7

PAGE 7, Panel One

Cut over to where Scatterbrain is fighting some Veil agents. Nearby, Myriad tackles one of the agents, sending them both flying over the hood of a car.

SCATTERBRAIN: Myriad! A little help! These tools – NNH – are kicking my ass!

MYRIAD: Use your powers, Scatterbrain --

PAGE 7, Panel Two

Crouched down behind the car, out of sight of most everyone, Myriad assumes the shape of a Veil agent. The agent he tackled lies unconscious next to him. As he shape-shifts, he calls out to Scatterbrain.

MYRIAD: -- read their minds!

PAGE 7, Panel Three

Close in on Scatterbrain, getting punched in the face.

SCATTERBRAIN: They're not THINKING about kicking my ass, they're --

SCATTERBRAIN: GHH

SCATTERBRAIN: They're just doing it!

PAGE 7, Panel Four

Myriad (looking like a Veil agent), springs up from behind the car and fires off a few rounds with the laser rifle he acquired. He's shooting at the Veil agents that are ganging up on Scatterbrain, hitting at least one of them in this shot.

AGENT GETTING SHOT: Aah!

SCATTERBRAIN: What the --

MYRIAD: It's me, you dumb-ass!

PAGE 7, Panel Five

Another Veil agent aims his weapon at Myriad (who still looks like a Veil agent). Scatterbrain sees this.

VEIL AGENT: Die, traitor!

SCATTERBRAIN: Hey!

PAGE 8

PAGE 8, Panel One

Scatterbrain tackles the Veil agent -- literally tackles him, like he'd do on the football field.

VEIL AGENT: uuh!

PAGE 8, Panel Two

Scatterbrain does a little dance, like football players sometimes do after making a great play – the stuff that gets them fined these days. Do you know what I mean, Mahmud? He's strutting, showing off.

SCATTERBRAIN: YES!

SCATTERBRAIN: Man, I haven't had a hit that solid since we played Odessa last year.

PAGE 8, Panel Three

Myriad – reverting to his normal, “faceless” look – looks over at Scatterbrain, who reacts angrily.

MYRIAD / that balloon: That idiot's gonna get himself killed if he doesn't start taking this stuff seriously.

SCATTERBRAIN: I am taking this seriously, dude. What's your problem?

PAGE 8, Panel Four

Still on both of them, as Scatterbrain looks sort of embarrassed, pointing to his own head.

MYRIAD: I didn't say anything. Relax.

SCATTERBRAIN: Oh. Sorry, it's the –

MYRIAD: I know.

PAGE 8, Panel Five

Slingshot swooshes by overhead, as Myriad and Scatterbrain look annoyed.

SLINGSHOT: Guys – less talking, more fighting!

SCATTERBRAIN: Who put her in charge?

MYRIAD: No kidding.

PAGE 9

PAGE 9, Panel One

Cut over to a police car, where the cops are pinned down, taking heavy fire from a gatling gun mounted on a nearby rooftop, firing rapid-fire laser blasts down at them, pulverizing their police car.

NO COPY

PAGE 9, Panel Two

Slingshot buzzes by the two Veil agents on the rooftop, catching their attention, distracting them from firing on the police.

VEIL AGENT #1: What the –

VEIL AGENT #2: You see that?

PAGE 9, Panel Three

The agents swivel the big gatling gun in the direction Slingshot flew, and they open fire.

VEIL AGENT #1: That was one of them! Get her!

PAGE 9, Panel Four

Slingshot swings around, preparing to fly back towards the gatling gun.

NO COPY

PAGE 9, Panel Five

Slingshot flies straight into the gatling gun fire, zigging and zagging, weaving in between laser bursts. I'm thinking this panel should have no formal backgrounds – just lots and lots of speed lines.

NO COPY

PAGE 10

PAGE 10, Panel One

Slingshot zooms by and punches the agent who was firing the gatling gun, right in the face.

VEIL AGENT #1: Ah!

PAGE 10, Panel Two

She stands there on the roof, confronting the second agent, who's a few feet away from the gatling gun. There's a lot more distance between Slingshot and the agent than between the agent and the gatling gun.

SLINGSHOT: You can surrender. This doesn't have to end violently.

VEIL AGENT #2: Yeah, right.

PAGE 10, Panel Three

The agent eyes the gatling gun, calculating whether he can get to it faster than Slingshot can get to him.

SLINGSHOT / from off: I wouldn't if I were you.

PAGE 10, Panel Four

The Veil agent dives for the gatling gun.

NO COPY

PAGE 10, Panel Five

Slingshot zooms by, punching the agent in the face as she passes.

SLINGSHOT: I warned you!

PAGE 11

PAGE 11, Panel One

Slingshot lands on the street, joining the other members of Dynamo 5. It's the aftermath of the big battle. Dozens of Veil agents lie unconscious, strewn about the street. Slingshot is talking into her wrist communicator as she lands, and Scatterbrain's talking quietly to Myriad.

SLINGSHOT: We've got them all, ma'am. The threat's been put down.

SCATTERBRAIN / small: "Ma'am." Listen to her, sucking up.

ELECTRONIC / tailless: Good work, Slingshot...

PAGE 11, Panel Two

Cut to Maddie, wearing a headset, sitting in her command center inside the Aquarium (my nickname for the team's HQ). This should be a large, semi-splash interior shot, since it's our first look at their base (and of Maddie). Maybe try to work in a wall of glass, so we can see the fish swimming by and stuff.

Maddie's sitting in a chair in front of a big computer screen that is split into numerous screens with various files open. Er ... but make this look more impressive than just a woman sitting in front of a computer screen. It's sort of like the team's Mission Control.

MADDIE: ...were you able to determine their objective?

CAPTION: "The unofficial six member of Dynamo 5 is Maddie Warner, Captain Dynamo's widow.

CAPTION: "She calls the shots from our secret headquarters."

ELECTRONIC: Uh ... can you repeat that?

PAGE 11, Panel Three

Now on just Maddie, a close-up, so we can see her face.

MADDIE: The Veil's objective. Were you able to determine it?

ELECTRONIC: Hold on a second.

PAGE 12

PAGE 12, Panel One

Back on Slingshot, turning to the other three.

SLINGSHOT / small: She didn't say anything about figuring out what they wanted, did she?

SCATTERBRAIN / small: You think I pay attention during her stupid briefings?

SCRAP / small: I thought we were just supposed to hit them until they fell down.

PAGE 12, Panel Two

Back on Maddie, rubbing her brow in frustration.

ELECTRONIC: I'm sorry, Ma'am. We weren't able to determine their objective. I guess we got a little overzealous. They're all unconscious.

MADDIE: sigh

MADDIE: So Scatterbrain can't even read their minds. That's just fantastic.

PAGE 12, Panel Three

Pull back on all of them. Myriad's looking around.

MYRIAD: Hey ... has anyone seen the little guy?

SCRAP: You mean Hector?

MYRIAD: Yeah, that's him.

PAGE 12, Panel Four

Slingshot taps her wrist communicator.

SLINGSHOT: Visionary? Do you copy?

SLINGSHOT: Visionary?

SLINGSHOT: HECTOR?

PAGE 12, Panel Five

Maddie springs out of her chair, a serious look on her face.

MADDIE: Dammit, we just found their objective.

ELECTRONIC: Er ... how's that?

PAGE 12, Panel Six

Back on Maddie, running down one of the vast steel corridors of the HQ. She's running straight towards us, a grim expression on her face.

MADDIE: Us.

MADDIE: WE were the objective.

CAPTION: "Maddie's a hard one to warm up to. She's no nonsense, all business, you know? She's more of a drill instructor than a den mother.

CAPTION: "Slingshot keeps saying we should give her a chance, and I guess we should. All I'm saying is ..."

PAGE 13

PAGE 13, Panel One

Cut to a darkened room, where Visionary is sitting in a high-tech chair. His hands are in shackles that are attached to the chair, and there are circuits and stuff coming out of the chair that are attached to his head. His helmet has been removed, and sits in plain view on a nearby console. Standing on either side of him is The Superior and a Veil agent.

VISIONARY: ...I wouldn't want to see her pissed off.

SUPERIOR: And by abducting you, we risk incurring her wrath? Is that what you're telling me?

VISIONARY: Something like that.

PAGE 13, Panel Two

The Superior just laughs.

SUPERIOR: Ha ha ha!

SUPERIOR: You know who I am, correct?

PAGE 13, Panel Three

The Superior leans in close to Visionary, who winces.

VISIONARY: Yeah. The leader of The Veil. You call yourself The Superior.

SUPERIOR: I do not "call myself" Superior...

PAGE 13, Panel Four

The Superior punches Visionary hard in the face.

SUPERIOR: ... I AM SUPERIOR!

PAGE 13, Panel Five

The Superior turns to his henchman.

SUPERIOR: The serum is working, isn't it? You can confirm this?

AGENT: Yessir. I gave him a full dose. He'll tell us whatever we want to know.

SUPERIOR: Good.

PAGE 13, Panel Six

The Superior holds Visionary's head up by grabbing a fistful of hair.

SUPERIOR: I want to know EVERYTHING.

PAGE 13, Panel Seven

Close on Visionary, looking sluggish.

VISIONARY: Okay, okay ...

PAGE 14

PAGE 14, Panel One

Cut to a shot of Captain Dynamo, flying majestically over the city.

CAPTION: "...you know Captain Dynamo, right?"

CAPTION: "Sorry, stupid question. Of course you do."

PAGE 14, Panel Two

Cut to a shot of Captain Dynamo lying dead in a hotel room, his costume draped over his otherwise naked body (as already shown in NC #18 – let me know if you need reference). A maid is standing there, screaming at the sight of him. I view this as a downshot, like our "camera" is mounted on the ceiling.

CAPTION: "The details of his death were never released to the public, but I can tell you that he didn't exactly die in the heat of battle.

CAPTION: "It took awhile, but the cause of death was said to be some sort of poison found on his lips."

PAGE 14, Panel Three

Cut to a shot of Cap's funeral. His coffin has the American flag draped over it, and numerous super-heroes are in attendance. When it comes time to draw this shot, I'll get you a complete run-down of the guest list.

CAPTION: "The funeral was a pretty big deal."

CAPTION: "It was a who's who of super-heroes amongst the mourners."

PAGE 14, Panel Four

We see Doc and Gaia Noble comforting Dynamo's widow, Madeline "Maddie" Warner, who's dressed in a tasteful black pantsuit.

DOC: We're going to find the bastard who did this, Maddie. I promise you.

GAIA: You call us if you need anything, you hear me?

PAGE 15

PAGE 15, Panel One

Cut to an exterior establishing shot of Maddie's penthouse. She occupies the entire top floor of a ritzy high rise in downtown Port Arthur.

CAPTION: "After the funeral, Maddie Warner had the unenviable task of sorting through her husband's belongings."

PAGE 15, Panel Two

Inside, we find her pulling his clothes out of the closet and lying them on the bed.

CAPTION: "And I'm not just talking about his personal belongings, either."

PAGE 15, Panel Three

Cut to a shot of Maddie's car, a nice, new Chrysler 3000 (I'll get you reference), driving up to a dilapidated-looking warehouse, sitting on the edge of a pier.

CAPTION: "Maddie had to sort through all the other stuff her husband left behind.

CAPTION: "Stuff like ...

PAGE 15, Panel Four

Biggest shot of the page, as Maddie walks into the main foyer of Captain Dynamo's secret headquarters – a vast compound located under the dilapidated pier. It's a gleaming metal fortress, with one wall made entirely of glass, really showing off the fact that it's underwater. You can see fish swimming by, and everything. The place is peppered with trophies and keepsakes from Cap's various missions, and the walls are lined with framed photos and magazine covers.

The other prominent feature in this room is the jump station. The jump station is the teleport hub that we're going to use to get our characters from place to place. It's comprised of two circular objects, each about the size of a hot tub, one on the

floor and one mounted about 8 feet off the ground, directly above the one on the floor. The inside of each circle will light up when the jump station is active, but right now, it's powered down.

CAPTION: "... his secret headquarters, and everything he kept there."

PAGE 15, Panel Five

Cut to Maddie, sitting outside a big closet in the HQ, sifting through the contents of the closet – tons of paperwork, some trinkets, photos, spare costumes, etc. There are big boxes lying around her that she's putting the contents in. The boxes are labeled "Keep" and "Donate to Smithsonian" and "Donate to F.L.A.G."

CAPTION: "That's when she found it."

PAGE 16

PAGE 16, Panel One

In close on Maddie, still sitting on the floor, paging through a little black address book.

CAPTION: "You know how guys sometimes keep a 'little black book?' Well, Maddie found her husband's.

CAPTION: "It was LITERALLY a little black book, and it was full of the names of women. Not just names, either. Telephone numbers, addresses, even dates."

PAGE 16, Panel Two

Maddie looks away from the book, fighting back tears.

CAPTION: "Remember, Captain Dynamo was found naked and dead in a hotel room.

CAPTION: "That was kept from the press, but Maddie was told the truth, so she already knew her husband hadn't been entirely faithful. Still, she thought it was an isolated incident."

PAGE 16, Panel Three

Cut to Maddie, lying in bed in her darkened bedroom, staring up at the ceiling, wide awake.

CAPTION: "Hell, deep down she'd been telling herself maybe his body was left that way by one of his enemies, to embarrass him. You know, add insult to injury.

CAPTION: “She held onto the idea that maybe he really WAS killed in action.

CAPTION: “But this ... this was too much. Her husband hadn’t just cheated on her once or twice. It was an ongoing thing, with dozens of women.”

PAGE 16, Panel Four

Maddie’s surprised by a flash of light coming from outside her window.

CAPTION: “If she was looking for something to keep her mind off of her grief (and outrage), she didn’t have to look far.”

PAGE 16, Panel Five

Maddie (wearing a nightgown) goes to the window. This shot is illuminated by a glow coming from outside the window.

CAPTION: “In the days following Captain Dynamo’s death, his many enemies realized something -- ”

PAGE 17

PAGE 17, Panel One

Move outside, to show a super-villain in aerial combat with Firebird (one of my characters – I’ll get you reference for her). They’re right outside Maddie’s penthouse.

CAPTION: “-- they realized the city of Port Arthur was now theirs for the taking.

CAPTION: “Sure, other heroes pitched in and tried to keep the peace, but everyone knew that was just a stopgap.

CAPTION: “The city needed a full-time defender.”

PAGE 17, Panel Two

Close in on Maddie, watching this fight outside her window.

CAPTION: “Keep in mind that before she retired, Maddie was an award-winning investigative journalist.

CAPTION: “She’s no dummy.”

PAGE 17, Panel Three

Cut to Maddie sitting at her kitchen table, working on her laptop. Dynamo’s little black book is open next to her.

CAPTION: "She went to work cross-referencing the names and dates in her husband's little black book with birth announcements attached to the women named.

CAPTION: "She found a few instances where it was possible that Captain Dynamo had fathered children with these women.

CAPTION: "Five instances, in fact."

PAGE 17, Panel Four

In close on Maddie, looking serious, like she has a plan.

CAPTION: "Five offspring of Captain Dynamo that could very well possess his powers.

CAPTION: "Five chances to protect Port Arthur.

PAGE 18

PAGE 18, Panel One

Cut to a rooftop, where Maddie stands with the four Dynamo kids. She's holding something that looks like a palm pilot. This should be a downshot, so below, on the street, we can see the police are cleaning up the Veil agents and hauling them into transport vehicles.

Reference for the police transport vehicles:

<http://www.designawards.com.au/images/submit-images/03-04/100/large-2.jpg>

MADDIE: They must've found the tracking device in Hector's comm-link, because I'm not getting any reading at all.

SLINGSHOT: God, Maddie, I'm so sorry. I don't know how we could've let him get taken like that.

PAGE 18, Panel Two

Maddie looks pissed as she snaps at Slingshot.

MADDIE: Because you weren't focusing, that's how!

MADDIE: What's the one thing I've drilled into you more than anything else? You're a TEAM. No. More than a team. You all share the same blood. You're a family, and --

PAGE 18, Panel Three

Scrap steps forward, ranting.

SCRAP: You know, you can keep calling us a “family” all you like, but the truth is that I’ve known these kids for maybe a month, tops.

SCRAP: We’re not a family. We’re not a team. We’re strangers. And no amount of drill sergeant posturing from you is going to change that.

PAGE 18, Panel Four

On Maddie. Leave lots of room for her rant.

MADDIE: Do you – do ANY of you – think I LIKE this? You’re all living, breathing reminders that my husband cheated on me.

MADDIE: Believe me, if there was some other way to save this city, I’d be all for it. But there’s not.

MADDIE: So believe me when I tell you that I AM going to make you a team. I have to. This city will die without you.

MADDIE: And even more importantly, even more immediately ... so will Hector.

PAGE 18, Panel Five

Pull back so we can get all of them. Slingshot looks concerned and Scatterbrain looks surprised.

SLINGSHOT: So what do we do? How do we find him?

MADDIE: Scatterbrain is going to find him.

SCATTERBRAIN: I am?

PAGE 18, Panel Six

On just Maddie and Scatterbrain, with room for their exchange.

MADDIE: You’re going to zero in on his thoughts, and you’re going to lead your team to him.

SCATTERBRAIN: Zero in ... are you retarded? He could be anywhere! Do you know how many people are in this city? How am I supposed to just read HIS mind?

PAGE 18, Panel Seven

Scatterbrain looks halfway convinced.

MADDIE / from off: You can. You’ve read his mind before. You’ll recognize the brainwaves. Just concentrate. Peel back the layers of thoughts you’re hearing. You’ll find him.

SCATTERBRAIN: I'll ... okay, I'll give it a try.

PAGE 18, Panel Eight

Same angle on Scatterbrain, as he closes his eyes to concentrate.

NO COPY

PAGE 19

PAGE 19, Panel One

Start on a page-wide letterbox panel, close in on the face of 16-year-old Hector Chang, a skinny, slightly awkward Chinese kid. The thick glasses he wears are crooked on his face, and his nose is bleeding. His hair is messed up, too. We're probably in too close to tell, but he's just been punched, and is sitting on the ground.

CAPTION: "Maddie's first stop was Dominic Da Vinci high school in Vancouver, British Columbia.

CAPTION: "Hector Chang was just a normal kid. Some might say geeky, but if anyone ever took the time to look, they'd see he was really a good-looking guy.

CAPTION: "Problem was, no one took the time to even notice Hector.

CAPTION: "Well, almost no one."

PAGE 19, Panel Two

Biggest panel of the page, establishing that Hector is indeed sitting on the ground with his back up against the wall of the school (we're outside). His book bag is on the ground next to him, spilled open, and some comic books and a few school text books have slipped out. Standing over him is a big, bruiser of a kid. A Latino named Manny.

MANNY: Don't say I didn't warn you. I told you I wanted your lunch money.

HECTOR: I didn't think you were serious. I mean, who actually steals lunch money?

MANNY: I'm gonna let you work that one out yourself.

PAGE 19, Panel Three

Manny walks away as Hector sits there on the ground, his nose bleeding.

MANNY: I'll be back tomorrow.

HECTOR / small: Take your time, you fat pig.

FROM OFF / ABOVE: I don't think he heard you.

PAGE 19, Panel Four

Hector gets to his feet, surprised to see Maddie standing there.

HECTOR: What?

MADDIE: Nothing. You're Hector Chang, right?

HECTOR: Yeah ... why?

PAGE 19, Panel Five

In close on just Hector, looking intrigued, even a little awestruck.

CAPTION: "Maddie Warner said she was going to change Hector's life. He'd heard that sort of crap before from guidance counselors, so he wasn't exactly holding his breath.

CAPTION: "But nothing could've prepared him for her story."

PAGE 20

PAGE 20, Panel One

Another page-wide, letterbox establishing shot. This time we're looking at Livvie Lewis, a gorgeous, 20-year-old African-American girl.

CAPTION: "Olivia Lewis (Livvie, to her friends) is the daughter of the U.S. ambassador to Zimbabwe.

CAPTION: "She must've inherited her father's drive for public service, because she's only a Junior at Georgetown University, but she's already involved with half a dozen volunteer organizations."

PAGE 20, Panel Two

Biggest shot of the page. We're on the bustling Georgetown campus, and Livvie is the center of our attention. Derek, Livvie's boyfriend, approaches. Derek's, a handsome African-American guy in his early 20s, approaches. He's not a jock or

wearing gold chains or anything. He's a political science major, and he's dressed fairly conservatively.

CAPTION: "And then there's Derek."

LIVVIE: Hey. I can't talk, I'm late for a meeting with my advisor.

DEREK: Can we hook up after?

LIVVIE: Can't. I've got to interview Mr. Steinberg for the Hoya, and then I'm covering for Carolyn over at the clinic.

DEREK: Damn, girl, you gotta take a minute or two for yourself once in awhile.

PAGE 20, Panel Three

Closer in on them, as Livvie kisses Derek on the cheek.

LIVVIE: Or for you?

DEREK: Well, if you insist...

PAGE 20, Panel Four

Livvie hurries away from Derek. Maddie is also in the shot, stepping in front of Livvie.

LIVVIE: Look, I'll call you after my shift at the clinic tonight. Maybe we can grab a late drink or something.

LIVVIE: I really gotta run!

MADDIE: Excuse me, Miss Lewis?

PAGE 20, Panel Five

On Livvie, looking intrigued.

LIVVIE: I'm late for an appointment, ma'am, I'm sorry.

MADDIE / from off: I think you'll want to hear this.

PAGE 21

PAGE 21, Panel One

Another page-wide letterbox panel, this time on 22-year-old Spencer Bridges, a handsome black guy with a shaved head. We're in close on him, looking right at his face as he's lying on his back, apparently sleeping.

CAPTION: "Spencer Bridges is one of those guys that mothers warn their daughters about.

CAPTION: "He's got a million lines and a quick smile. He's never held a job for more than two weeks, but he doesn't ever seem to hurt for cash.

CAPTION: "He doesn't let that keep him up at night."

PAGE 21, Panel Two

Big panel – pull out to establish we're in a hotel room, and Spencer's lying peacefully on the bed, wearing only boxer shorts, his eyes still closed. A gorgeous black woman is standing nearby, getting dressed.

WOMAN: Why can't I just sleep here? I don't mind getting up early when you have to go to your meeting.

SPENCER: It's better this way, baby. Trust me.

WOMAN: You think you can just pick up the phone whenever you're in town and I'll come runnin', don't you?

SPENCER: If not you, someone else.

PAGE 21, Panel Three

The girl stomps towards the door as she pulls on her blouse, and Spencer chases after her.

WOMAN: You're hilarious.

SPENCER: Hey, c'mon, I was just kidding.

PAGE 21, Panel Four

The girl storms out of the hotel room and into the hallway. Spencer stands in the open door, calling after her as someone (guess who!) appears from the other direction. We can just see her shoulder in this shot.

SPENCER: I'll call you tomorrow!

MADDIE: Spencer Bridges?

PAGE 21, Panel Five

Two-shot, as Spencer faces Maddie.

SPENCER: That depends. Who the hell are you?

MADDIE: My name is Madeline Warner, and we need to talk.

PAGE 22

PAGE 22, Panel One

Cut to another page-wide letterbox establishing shot. This time we're looking at a (very) bored Bridget Flynn. She's a punk girl with piercings and wild hair. Again, we're just on her head, which is being propped up by her hand (as her elbow is resting on a counter, which we'll see in a minute).

CAPTION: "Bridget Flynn always told people she wanted to work in Hollywood."

PAGE 22, Panel Two

Pull back out to reveal that Bridget is working the ticket booth of a run-down movie theater in Los Angeles. We'll want to be far enough back so that we can actually see the Hollywood sign on the hill in the distance. I'll get you some reference when you're on this page. There's a couple (a man and a woman) standing at the ticket counter, and Bridget is in the same exact pose as she was in the first panel. She's looking completely bored and disinterested, and doesn't make any effort to hide it.

CAPTION: "She just wasn't very specific.

CAPTION: "When she graduated from NYU Film School two years ago, she thought she'd wind up working somewhere a bit more glamorous than a movie theater in Los Angeles.

MAN: Are you going to get that film ... the one with the guy who has the gun?

WOMAN: Yeah, and he drives that sports car?

MAN: You know the one we mean? It's got that girl in it, too. The one with the big lips?

BRIDGET: Yeah, we're gonna get that one. Seven or eight different times this year, I'd guess.

PAGE 22, Panel Three

The couple move off, talking to themselves (they don't need to be very prominent in this shot). In the ticket booth, Bridget's manager (a skinny guy with a moustache) pokes his head through the door in the back.

MAN / small: What'd she mean by that?

WOMAN / small: I don't know. She frightened me with her hair.

MANAGER: Hey, Bridget. Dino just called in sick. You didn't have any plans tonight, did you?

BRIDGET: Like anything could compare to this.

PAGE 22, Panel Four

The manager looks at her with uncertainty as Bridget (not facing him) rolls her eyes.

MANAGER: So ... you'll stay?

BRIDGET: sigh

BRIDGET: Yes.

MADDIE / from off: Bridget Flynn?

PAGE 22, Panel Five

We're looking over Bridget's shoulder, through the glass of the ticket booth, at Maddie.

BRIDGET: Yeah?

MADDIE: What times does your shift end?

PAGE 23

PAGE 23, Panel One

Another page-wide letterbox panel, this time on 17-year-old Gage Reinhart, a muscle-bound kid wearing a football helmet, screaming at the top of his lungs.

CAPTION: "Gage Reinhart was born and raised in Eastbridge, Texas, and when you're seventeen years old and as big as Gage, there's only one thing to do in Eastbridge, Texas."

PAGE 23, Panel Two

Big panel, as Gage tackles another player (one carrying the football). Please note all the highly technical football lingo I'm using, by the way. This should tip you off that I'm a huge (and when I say "huge," I mean "non-existent") football fan. Anyway, we're witnessing football practice for the Eastbridge Eagles, so while the guys are wearing helmets and pads and stuff, they're just in t-shirts and shorts, not their regular uniforms. As Gage tackles this (smaller) kid, other players (and a couple couches) are basically standing around watching.

Reference for the tackle (Gage would be the kid in the black, so flip the Image so Gage is on the left, since our eye goes from left to right) --

<http://www.rbuhd.k12.ca.us/~jschwaba/tackle.jpeg>

CAPTION: "Gage has led his division in tackles for the entire season, and it's a toss-up as to who wants him more – the crushed-out Freshmen girls or the college scouts.

PAGE 23, Panel Three

Gage taunts the player he just tackled, who's still lying on the ground, stunned. Gage holds up his middle finger.

GAGE: Hey, Stevens -- how many fingers am I holding up?

STEVENS: Ha friggin' ha.

PAGE 23, Panel Four

The coach comes trotting over as Gage takes off his helmet and we get our first good look at this handsome (albeit sweaty) kid, with his close-cropped hair.

COACH: Awright guys, take five.

COACH: Gage, got a lady here to see you.

GAGE: Somebody sent a woman scout?

COACH: Beats me.

PAGE 23, Panel Five

Gage walks over to Maddie, who stands at the edge of the field.

GAGE: So? What're YOU gonna offer me?

MADDIE: Funny you should ask...

PAGE 24

PAGE 24, Panel One

Cut inside to the main room in the HQ – the one with the big windows where you can see fish swimming by, like we discussed. Inside are all five Dynamo kids, all in civvies.

CAPTION: “It took numerous visits, but slowly but surely, Maddie convinced everyone to at least get together in one place and meet each other.”

LIVVIE: I can't believe this place. I can't believe any of it, really.

LIVVIE: Do you think what Mrs. Warner said was true?

SPENCER: Don't know, don't care.

LIVVIE: Then why are you here?

SPENCER: Old lady Warner paid me.

PAGE 24, Panel Two

Over on Gage and Bridget.

GAGE: Can I just say that you are FINE?

BRIDGET: You do realize that if Maddie's telling the truth, I'm your half-sister, right?

PAGE 24, Panel Three

Gage looks repulsed.

GAGE: Oh.

GAGE: Right.

PAGE 24, Panel Four

A wide shot on the whole cast, as suddenly the room is bathed in a bright green light. Everyone is a silhouette here.

SFX: FWWASH

PAGE 24, Panel Five

Still on everyone (or at least a few of them – we don't need to see ALL the kids), as they're all disoriented, rubbing their eyes, etc. Maddie's entering the room.

LIVVIE: Jesus!

GAGE: What the hell was that?

MADDIE: That was a quick dose of the same radiation my husband was exposed to, some forty years ago.

PAGE 24, Panel Six
On the 5 kids, in awe.

MADDIE / from off: I just unlocked your super-powers.

PAGE 25

PAGE 25, Panel One

Cut back to the darkened room where Visionary still sits, bound and blindfolded. Standing by him, as before, are The Superior and a Veil agent.

SUPERIOR: That radiation she exposed you to ... do you know where it came from?

VISIONARY: No.

PAGE 25, Panel Two

A second Veil agent enters the room, catching the attention of The Superior.

SUPERIOR: What are you doing in here?

2nd AGENT: Hm?

SUPERIOR: I said, what are you doing in here? Why'd you abandon your post?

PAGE 25, Panel Three

More on the 2nd agent and The Superior.

2nd AGENT: Sorry, I was thinking.

SUPERIOR: "Thinking?" You were "thinking?" About what?

PAGE 25, Panel Four

On the 2nd agent, as he morphs back into Myriad. Behind him, the wall is starting to cave in, as if it's been punched by something hard.

2nd AGENT: I was just thinking that it's okay for my teammates to bust in.

PAGE 25, Panel Five

Nice, triumphant shot of Scrap, standing in the hole in the wall. Her posture should make it clear she just punched it to pieces. Standing a little behind her are Scatterbrain and Slingshot. A bunch of Veil agents are scattered around them, unconscious. We can also see Myriad, sort of off to the side.

MYRIAD: I see you got my message.

SCATTERBRAIN: Loud and clear, dude.

PAGE 25, Panel Six

Thin panel running across the bottom of the page. Very close in on Slingshot, looking tough. Maybe tight on just her narrowed eyes.

SLINGSHOT: Gentlemen, we can do this the easy way, or the hard way.

PAGE 26

PAGE 26, Panel One

Cut to a short time later. We're still in the room with the knocked-out wall, and now Maddie (it's important that she's wearing gloves) has arrived on the scene. A Veil agent and The Superior are both standing around. The Dynamo 5 team is here, too.

SCRAP: Sigh

SCRAP: Turns out the hard way wasn't all that hard.

SUPERIOR: My lawyer will have me back on the street within the hour!

SUPERIOR: You can't touch me. You shouldn't even waste your time trying. The information I gathered about your little team today makes me golden.

PAGE 26, Panel Two

Scatterbrain takes a menacing step forward, but Maddie grabs his arm.

SCATTERBRAIN: Lemme kick this guy's ass.

MADDIE: No, Gage.
MADDIE: Go back to the base. All of you.

PAGE 26, Panel Three

Reaction shot of the Dynamo 5 team, all looking various shades of surprised.

SLINGSHOT: But ma'am, we can't just leave you here with them.

PAGE 26, Panel Four

Maddie brandishes one of the laser pistols she confiscated. We should clearly see that she's got a second gun (another Veil laser pistol) tucked in the front of her pants.

MADDIE: I can handle it from here, Slingshot. We've disarmed them, remember?

MADDIE: Now go back to the base. Don't make me repeat myself.

PAGE 26, Panel Five

The Dynamo 5 kids head off-panel, as The Superior starts taunting her.

SUPERIOR: And what are you going to do to me? Interview me? Write an expose?

SUPERIOR: You're a reporter ... excuse me, a RETIRED reporter.

PAGE 26, Panel Six

Maddie smiles, almost sinisterly.

MADDIE: Yeah, about that...?

PAGE 27

Mahmud, panels 1 and 3 should be big panels, considerably bigger than panels 2 and 4.

PAGE 27, Panel One

Maddie suddenly shoots the 1st agent in the head with her gun. We can see The Superior, and he's suitably surprised.

MADDIE: I lied.

SUPERIOR: gasp

PAGE 27, Panel Two

Maddie drops the first gun and pulls out the second.

MADDIE: Sure, I was a reporter. But that was just my cover. I was actually an agent with F.L.A.G.

MADDIE: Not even the kids know that.

PAGE 27, Panel Three

She shoots The Superior right in the head, too.

NO COPY

PAGE 27, Panel Four

Maddie tosses the gun she just fired down by the 1st agent's dead body.

NO COPY

PAGE 28

PAGE 28, Splash

Long shot of Maddie, calmly, matter-of-factly walking away from the two dead bodies (and the readers).

MADDIE: Kind of makes you wonder what else I never told them, doesn't it?