

GREEN ARROW #1
"Man of the People"
Written by: J.T. Krul
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(3rd REVISED)

REFERENCES:

BRIGHTEST DAY #1
GREEN ARROW #31
JUSTICE LEAGUE: RISE & FALL #1

MOVIES: DRACULA, ESCAPE FROM NEW YORK, FIGHT CLUB
OCEAN'S ELEVEN, MISSION IMPOSSIBLE 2 & 3,
THE PROFESSIONAL, RETURN OF THE JEDI,
TERMINATOR 2

PAGE 1

Panel One.

We open on STAR CITY late at night. The streets are largely empty. Cars are parked along the side of the street. The businesses are all closed. Steel security walls are covering all the storefronts. Graffiti is on the buildings. It's not a good part of town. Rushing down the sidewalk is MARY - a young, beautiful woman with long curly black hair. Behind her, we see FIVE MEN running after her - they could be in silhouette here.

MARY's normally sharp eyes are filled with panic. Ahead of her is a POLICE PRECINCT. There are two lamplights at the front entrance, one of which is broken and out. It doesn't look any safer for her. Graffiti is on the walls of the police precinct as well. She looks like she is heading for it.

1. Banner: Star City.

Panel Two.

Facing the POLICE PRECINCT, looking at it from across the street, as MARY runs right past the POLICE PRECINCT, it's not the safe place for her.

Panel Three.

Same as previous panel, as we see the FIVE MEN running after her. They are random young thugs - jeans, jackets, etc. The LEADER of the gang has a nose ring. They look tough - bad news for MARY.

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Panel Four.

An angle on the FIVE MEN from behind them as they see MARY ahead of them, running away. She is running across a street toward a large dense group of trees. This is the beginning of SHERWOOD PARK, the enormous forest of STAR CITY. It dominates the entire center of the town. It's got that urban, Central Park feel, but we want to stay close on our view right now. We'll save the star-shaped nature of the enormous park for later in the issue. There is a sign on a brick wall column that says "SHERWOOD PARK." It should have a makeshift quality to the sign - it was erected by citizens from the city - and the letters that spell out "SHERWOOD PARK" are mismatched - leftovers from other signs and such.

Panel Five.

We are now in the forest as we focus on MARY as she rushes through the trees. It's dark and creepy in the forest at night. A few scattered rays of moonlight manage to break through the dense foliage above. Behind her, closing fast, the FIVE MEN rush after her like coyotes - the LEADER ahead of the charge. (A note on SHERWOOD PARK: It's a large immense forest, very dense. In many ways, it resembles the forest of Endor in RETURN OF THE JEDI, tall redwoods stretching up to the sky, but there are many other kinds of trees as well).

2. Man: **She's quick.**

3. Leader: **Typical** girl. Always making us **work** for it.

PAGES 2 & 3 (Double Spread)

Panel One.

Angle on a SPOOKED MAN, who looks up to the trees looming over them as they run after MARY. He's not thrilled about being in the forest.

1. Spooked Man: This place gives me the **creeps**.
2. Man: What are ya? **Scared** of the **dark**?
3. Spooked Man: **Screw** you. Thousands of people **die** in the city's collapse and then all of a sudden there's a **full-grown** forest. That **ain't** normal.
4. Leader: Sounds like we got **two** girls in the park.

Panel Two.

Angle on the LEADER as he tackles MARY to the ground.

5. Leader: **Gotcha!**

Panel Three.

The LEADER is on top of MARY, pinning her down as she struggles. Behind him, the other FOUR MEN are looking on. THREE are smiling, ready for a show. The SPOOKED MAN is still looking to the darkness of the trees around them. He's scared.

6. Mary: Get **off** me! Let me go!
7. Leader: Hope didn't use up all your energy, **lady**.

Panel Four.

Tighter angle on the LEADER on top of MARY as he grins at her. His nose is inches from her face. He's got his hand clamped over her mouth so she can't scream. The nose ring is featured.

8. Leader: Cuz, you got **work** to do.

Panel Five.

Similar to previous panel. Still close the LEADER and MARY. But now an arrow is streaking across in this narrow space between the LEADER's nose and MARY's face. The arrow is slicing right though the LEADER's nose. The nose ring is over the tip of the arrow as flesh and cartilage is flying from his nose...well, where his nose used to be. It's been mostly ripped away by the arrow.

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PAGES 2 & 3 (Double Spread) CONTINUED

Panel Six.

The LEADER reels back, clutching at his bloody face. As you can imagine, it hurts like bloody hell. The SPOOKED MAN and the other remaining THREE MEN look on in shock and fear. They are all drawing weapons; TWO of the MEN have handguns, but the other MAN and the SPOOKED MAN only have knives.

9. Leader: Ahhhhhh!

10. Spooked Man: What - What the hell was **that?**

Panel Seven.

Angle on the TWO MEN with the handguns as they shoot into the forest around them - they are shooting blindly, unsure where to focus their attention.

Panel Eight.

Closer on one of the MEN with a handgun. GREEN ARROW has fired another arrow, it's flying through the trigger guard loop of the handgun and piercing through the palm of the MAN in the process. The arrowhead is sticking out the back of his hand. It looks excruciating and painful.

11. Man: UNNN!

12. Green Arrow (off): It should be **obvious.**

Panel Nine.

View of the other MAN with the handgun. He's getting it even worse than his armed partner. His handgun is flailing in the air as an arrow is piercing through his palm straight on so that the shaft of the arrow is actually shooting up his arm toward the elbow, shattering bone and tearing flesh in the process.

13. Man: AARRGH!

14. Green Arrow (off): Because **everyone** around here knows -

PAGE 4

SPLASH. Standing in the midst of the forest before the group of MEN is GREEN ARROW. This is our first view of him in this relaunch - make it count, the coolest, kickass view of the Emerald Archer possible. His bow is in his hand, arrow loaded and ready to fly, but he's not aiming at the MEN. It's pointed low. He's living the wild life in the forest, so he should be rough around the edges. Not dirty or filthy, but definitely a rugged look. Scruff on the face in addition to that trademark goatee. This is his forest and he's on the hunt. This needs to be a very dynamic pose and angle - there was a great image like this on Page One of JUSTICE LEAGUE: RISE & FALL #1. Not quite such a low angle, but you get the idea.

1. Green Arrow: This is **my** forest.

2. Origin Box: Once the self-centered billionaire of Queen Industries, Oliver Queen lost everything, but found a reason to live. Now considered an outlaw, he dwells in a mysterious forest striking out against crime and corruption throughout Star City. Oliver Queen is the world's greatest archer and the people's ultimate hero. He is GREEN ARROW (LOGO)

CREDITS.

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Panel One.

Small panel. The SPOOKED MAN tries to rush by GREEN ARROW to get away. He's more scared than ever.

1. Spooked Man: I'm outta here.

Panel Two.

But the SPOOKED MAN doesn't get very far. GREEN ARROW is cracking him across the face, swinging his bow like a staff. It's hard and vicious, the force of the blow sends the SPOOKED MAN flipping. Busted teeth are flying from his mouth. I love the way the hippie gets cracked by the security guard in OCEAN'S ELEVEN (included for inspiration or merely enjoyment: <http://www.youtube.com/watch?v=iQFiit98tZ4>).

2. Green Arrow: **No.** You're not.

Panel Three.

Angle on the LEADER. He has grabbed MARY around the neck and is holding her hostage in front of him, shielding himself with her. He's got a gun in his hand, pointed at GREEN ARROW. Blood is spilling from where his nose used to be. The other last remaining MAN is next to the LEADER, with a knife in his hand still.

3. Leader: You- you shot my **friggin'** nose!

4. Green Arrow: I'm going to **shoot** a lot more if you don't let her go.

Panel Four.

Action panel. Multiple images of GREEN ARROW as he dodges and weaves the bullets coming from the LEADER's handgun as he fires away - trying to hit the Emerald Archer.

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Panel One.

Angle on GREEN ARROW as he fires two arrows at the Leader. MARY Sees the arrow coming right for her and screams.

Mary: Ahhhhh!

Panel Two.

Closer on MARY and the LEADER as the arrows strike. They just miss MARY, blowing through her hair on either side, as they pierce into the LEADER's shoulders.

Leader: UNNNN!

Panel Three.

GREEN ARROW follows it up with a roundhouse kick across the face of the last remaining MAN with the knife. It's a powerful kick that rattles the MAN, knocking the knife from his hand.

Panel Four.

With his back to MARY, GREEN ARROW stands over this last remaining MAN. MARY herself is standing before the LEADER, who is on his knees, helpless as his arms are down by his side, arrows still sticking into his shoulders and blood pouring from his nasal area.

Panel Five.

MARY hauls off and decks the LEADER right in his bloody face, damaging his nose even further.

Mary: **Bastard.**

SFX: KKKRNCH.

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Panel One.

MARY is standing over the fallen LEADER. Behind her, GREEN ARROW is standing over the MAN he just kicked in the face. The fight is over.

Panel Two.

Close on GREEN ARROW as he looks to MARY.

1. Green Arrow: You okay?

2. Mary: Yeah. **Now**, I am.

Panel Three.

GREEN ARROW is ushering for MARY to follow him into the forest.

3. Green Arrow: Follow me. I'll get you out of here.

4. Mary: What about **them**?

Panel Four.

Tight on GREEN ARROW. He's ever the serious one.

5. Green Arrow: There's a **reason** I didn't aim for the **legs**.

Panel Five.

Angle on the LEADER, lying unconscious on the ground, the two arrows from his shoulder are sticking up into the air. In the background, we see GREEN ARROW and MARY disappearing into the forest.

6. Green Arrow: Let them find their **own** way out.

PAGES 8 & 9 (Double Spread)

Panel One.

This page consists of large panels showcasing the vast nature of the forest as GREEN ARROW leads MARY through it. The first panel being a wide overhead view of the forest, tall redwood pine trees stretch up toward us from the ground as we see GREEN ARROW and MARY moving along the ground below.

1. Green Arrow: You seem like a **smart** woman.
2. Mary: Sounds like there is a "**but**" coming.
3. Green Arrow: Do you always go **strolling** around this **late** at night?
4. Mary: Working in community **outreach** isn't much of a nine-to-five job.
Especially in this **town**. Way more **demand** than supply.

Panel Two.

Angle on MARY as she looks to GREEN ARROW. She knows they are on the same page.

5. Mary: Besides - I was smart enough to know that this was the **safest** place to go -
safer than the **police station**. But then - I don't have to tell **you** how **bad**
Star City is these days, do I?
6. Green Arrow: No, you **don't**.

Panel Three.

Another wide view, highlighting the vast landscape of the forest itself, as we see GREEN ARROW and MARY walking through it.

7. Mary: You deserve **better** than this- better than being **exiled** to a forest when all
you've done is stick up for others.
8. Green Arrow: The **forest** helps me keep a **low** profile - stay off the police
commissioner's **radar**.

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PAGES 8 & 9 (Double Spread) CONTINUED

Panel Four.

Close on MARY. She's getting agitated just thinking about the tragic irony of the situation.

9. Mary: Don't get me started on **Nudeocerda**. He's a dirty little **weasel**. Probably be **mayor** soon if he gets his way.
10. Mary: Well, let me tell you - the **power** structure in Star City may have it in for you, but you know the people are on **your** side.

Panel Five.

Angle on GREEN ARROW as he continues walking, leading the way as MARY looks at him from behind.

11. Mary: You'd have to be an **idiot** not to see all that you've done for **us**. And all that you **still** do.
12. Mary: But I have to ask - Why do you still wear the **mask**, when everyone **knows** you are really **Oliver Queen**?

Panel Six.

Close on GREEN ARROW as he continues along, not looking back.

13. Green Arrow: Because this is who I **really** am, now. It's the **only** thing left.

Panel Seven.

Angle on MARY in silence as she looks to GREEN ARROW who is still walking away from her up ahead. He senses the weight in his heart. He's given up a lot to be Green Arrow.

Panel Eight.

Wide view. MARY looks back behind her as if considering their current path.

14. Mary: Um...Oliver -
15. Mary: Not that I don't **appreciate** what you did back there, but isn't this the **wrong** way?

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PAGES 8 & 9 (Double Spread) CONTINUED

Panel Nine.

Close on GREEN ARROW.

16. Green Arrow: Funny thing about this forest - things seem to...**change**. It has a way of turning you around - **confusing** you.
17. Green Arrow: I've been over every **inch** of this forest - and it still **surprises** me sometimes.
18. Mary (off): This forest is really **amazing**.
19. Green Arrow: You have **no** idea.

PAGES 10 & 11 (Double Spread)

Panel One.

Large Panel. It's morning now. Spanning across the entire double spread along the top third of the spread. This is a large wide view of the SHERWOOD PARK. It's a view from above, so we see the enormous star-shaped forest dominating the entire center of STAR CITY. (See BRIGHTEST DAY #1). GREEN ARROW and MARY are at the top of the tallest tree in the forest. We see the city surrounding the forest, including a business district of tall buildings - one of which is the QUEEN INDUSTRIES TOWER (See GREEN ARROW #31). It's the tallest building in the city - a skyscraper of glass and steel. It shines in the night like a diamond. We might also see some of the downtrodden areas of the city, mainly those bombed out parts of the city adjacent to the forest, as well as the stadium of STAR CITY. It been half demolished, so it's in the shape of a giant "C." There is an entire city of tents erected in the parking lots surrounding it - that has become shelter for the homeless residents. Again, we'll see closer images of these areas in later panels, but that's the general overview. In general, STAR CITY has a feel like post-Katrina New Orleans. The city is in shambles, with crime and poverty and homelessness running rampant, but there is a strong attempt on behalf of the city officials to highlight focus on the business district and other areas that are getting back to normal. The gap between the haves and the have-nots has never been wider.

1. Green Arrow: Nobody knows **how** or **why** it happened. Six months ago, this entire area was a barren **wasteland** - still devastated from the attack on the city.

2. Green Arrow: Now **look** at it.

Panel Two.

Close on MARY with her eyes wide as she looks out upon the scene.

3. Mary: Never seen it from quite this **view**. **Incredible**.

4. Mary: I know I should be **weirded** out by a forest **sprouting** up out of **nowhere**, but right now I don't **need** an explanation.

5. Mary: Star City needs a **bright** spot when the rest of the city is in utter **decay**.

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PAGES 10 & 11 (Double Spread) CONTINUED

Panel Three.

Throughout the rest of this double spread, we'll be showcasing different glimpses of STAR CITY as GREEN ARROW and MARY talk about the plight of the city. It's as though they are looking around from their vantage point, highlighting the areas in need.

First up is a closer view on the STADIUM. Half of it has been demolished. Instead of a large oval bowl shape, it's more of a giant "C" with the other half completely in ruins. There are several enormous parking lots around it, normally used for tailgating fans, but now they have been converted into a city of green tents - shelter provided by the city that is bringing relief to at least some in need. Within those displaced from the destruction, this is the upper class if you will. The urban professionals and such who managed to secure a tent within this system. This zone is organized, clean, and secure.

6. Mary (off): Sure the government swooped in with **relief** - helped to build **shelters** for those in need, but it wasn't enough. Not by a **long shot**.

Panel Four.

Close on GREEN ARROW. He's always critical of the establishment.

7. Green Arrow: That's because it wasn't meant to solve the **problem**. It was only meant to be a **photo-op**.

Panel Five.

Another view of STAR CITY shows a decimated part of town, right near the forest. This could be something out of a war zone. The buildings are in ruins mostly or at least extremely damaged. Think ESCAPE FROM NEW YORK. Makeshift shelters have been built out of sheet metal, plywood, cardboard, whatever people could find. These are the true slums of STAR CITY. The desperate, the hungry, the forgotten live here.

8. Green Arrow: The real ones in need are still out there. **Forgotten** - left to fend for themselves.

9. Green Arrow: People see **images** of this from around the world and they **jump** to help. But when it's part of everyday life in their **own** backyard -

Panel Six.

Close on GREEN ARROW.

10. Green Arrow: - Sooner or later, people simply **gloss** over them - put their head in the **clouds** because what's happening on the ground is too...too **real** for them.

PAGES 12 & 13 (Double Spread)

Note: This spread is comprised of two different scenes, split in the middle of the spread by a view of the QUEEN INDUSTRIES TOWER, shining in the sunlight. On the left part of the spread are GREEN ARROW and MARY looking upon the TOWER from the forest. On the right side of the spread, it's the BOARD of Directors from Queen Industries waiting on the rooftop of the TOWER as a helicopter lands.

Panel One.

Other than the image of the QUEEN INDUSTRIES TOWER in the middle of the spread, the remaining panels should be wide panels - very cinematic. First is a view of GREEN ARROW, looking off to the side. In a sense, he is looking to the QUEEN TOWER, but in this panel, it's only his face. MARY is standing beside him.

1. Mary: Ironic that we **lost** city hall, **churches**, schools, and **hospitals**, but the **business district** is still intact. **God** apparently loves **commerce**.
2. Green Arrow: What's **ironic** is that I let the fortunes of **Queen Industries** slip away from me because I thought I could do **more** good as **Green Arrow**.

Panel Two.

Closer on GREEN ARROW as he wonders what might have been.

3. Green Arrow: My **father** built the company by **exploiting** the **diamond trade** and dealing in military **weaponry**. When I took over, I wanted nothing to do with it.
4. Green Arrow: I should have seen the **bigger** picture. I could have done a lot with those resources **now**.

Panel Three.

Angle on MARY as she looks to GREEN ARROW, who is still staring at the TOWER.

5. Mary: You always this **hard** on yourself?
6. Green Arrow: Pretty much.
7. Mary: Well, I'm glad you went the whole **Robin Hood** route. Saved my **ass** from god knows what tonight.

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PAGES 12 & 13 (Double Spread) CONTINUED

Panel Four.

Closer on MARY. She's determined and strong.

8. Mary: Besides, you're **not** the only one looking out for the **people**. It's time we stand up for **ourselves**.

9. Mary: I plan on doing **my** part.

Panel Five.

Angle on GREEN ARROW as he looks to MARY who is watching the city. He likes her spirit.

Panel Six.

Technically, this is panel six, but it is really simply the view of QUEEN INDUSTRIES TOWER in the middle of the spread. It's shining structure gleams in the sunlight. It's like a diamond itself.

Panel Seven.

The remaining panels should be wide panels going across the right side of the spread, to the right of the QUEEN TOWER image. First is a view of the rooftop of QUEEN TOWER. There is a large helipad centrally located. A group of BUSINESS MEN are standing in a group as they watch a HELICOPTER descending toward the helipad. The BUSINESS MEN are dressed impeccably in their suits. These are the Board of Directors for Queen Industries. They run the show, at least they did up until the company was bought by a mysterious foreign investor - whose arrival they have gathered for. The key one being the CEO for the company, STEELE - a chiseled-face alpha male, who is standing next to his right hand guy, BROOKS. BROOKS is more mild-mannered than STEELE - his "Yes man" if you will.

10. Steele: I still can't **believe** this. How did we **lose** control of **Queen Industries**?

11. Brooks: With the **downturn** in the economy, we considered it a **lifeline** when several foreign investors increased their stake in the company. By the time we discovered they were all one person, the **damage** was done.

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PAGES 12 & 13 (Double Spread) CONTINUED

Panel Eight.

Angle on STEELE as he glances at BROOKS.

12. Steele: I was being **rhetorical**.

13. Brooks: Sorry, sir.

14. Steele: So what do we even know about our **new owner**?

Panel Nine.

Angle on BROOKS as the helicopter is landing across from him on the helipad. The windows are tinted, so we cannot see who is inside.

15. Brooks: Her name is **Isabel Rochev**. Major player in the **Soviet** private sector. Very **shrewd** reputation.

16. Brooks: Word is she's rather...**eccentric**.

Panel Ten.

Angle on STEELE as he stares at the helipad. The helicopter has landed and we see a stunning WOMAN exit from the helicopter. She's a leggy blonde with long straight hair. Her fair skin is highlighted by bright red lipstick. She's dressed entirely in black - a form-fitting jacket and pants. Plus high-heeled black boots. She is also wearing large black sunglasses. She could be on the cover of Vogue; she's dressed so well. It appears to be Isabel's assistant, but in truth it is NIX in one of her many disguises. STEELE thinks that this is Isabel though.

17. Steele: Damn. That's **not** the word I would use.

18. Brooks: No, **Mr. Steele** - that's not Rochev.

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SPLASH. Full view of ISABEL ROCHEV (aka the QUEEN). She has emerged from the helicopter and is walking across the helipad toward us. She has her black facemask on and her goggles. A black veil falls on her head, covering her hair. She's walking tall and proud, wearing a dark red dress that flows in the strong wind atop the building. Walking a step behind her is NIX in her blond disguise. They are both focused, all business.

1. Brooks: There **she** is.

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Panel One.

Wide view on the rooftop. The QUEEN is standing before STEELE and BROOKS. NIX is a step behind the QUEEN. The train of the QUEEN's dress is flowing in the wind. This entire scene should have a very regal feel to it - as if the QUEEN actually was royalty.

1. Steele: Ms. Rochev. **Walter Steele**, I'm CEO of Queen Industries. On behalf of the entire **board** of directors, I'd -
2. Queen: I **know** who you are, Mr. Steele. I've had my **eye** on Queen Industries for quite some time.

Panel Two.

Angle on the QUEEN as she talks with STEELE. Given her mask and goggles, it's impossible to get a read on the QUEEN. STEELE is easier to read though - he's defensive.

3. Queen: Now, I **assume** you have some manner of **reception** organized, a **tour** of the facilities, and so forth. Let me make this easy - it **won't** be necessary.
4. Queen: This company used to be a **titan** of industry, but you've managed to run it into the ground - **Destroying** its good name. I plan to **restore** Queen Industries to the status it **deserves**.

Panel Three.

Close on STEELE. He's irate.

5. Steele: Good name? **Oliver** is the one who destroyed it. We're the ones who **saved** it.

Panel Four.

Close on the QUEEN.

6. Queen: I wasn't referring to the son. I meant the **father** - **Patrick Queen**.
7. Queen: **He** was a great figure - **envied** all across this world. He had **purpose**. He had **determination**. And he didn't defer to an **inept** gaggle of men in suits.
8. Queen: Yes - once upon a time, Patrick was the **king** of this company. But the king is **dead**.

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Panel Five.

Angle on the QUEEN as she walks off, continuing toward the entrance to the building on the rooftop. NIX is walking with her, as STEELE and BROOKS and the rest of the Board of Directors watch her walk away. All are stunned.

9. Queen: Long live **The Queen.**

PAGE 16

Panel One.

The scene shifts to nighttime in STAR CITY. We are at a lavish fundraiser for the people of STAR CITY. The money is meant to help those less fortunate, but the amenities of the celebration are extravagant and flashy. It looks like a red-carpet Hollywood party. This is a view of the exterior of PRESCOTT BUILDING - what used to be the offices for the Star City Gazette years ago, but has since become a generic office building for investment banking and used to special events because it's architectural flare. (Remember, since the center of the city is all forest, this should be a ways away from that. Still in the thick of the city though.

It has a classic style, but lots of large windows along the bottom floor, highlighting the vast interior space. There are lights scattered without and within the building. It's very festive. POLICE OFFICERS are keeping the public at bay as limousines arrive with the A-list guests in their designer dresses and tuxedos.

There is a red carpet with PRESS snapping pictures of the attendees. A wall behind the red carpet is bright white with the words "Angels of Star City." There is a banner hanging above the entranceway to the building itself saying the same thing - "Angels of Star City."

Panel Two.

Angle on EVAN GIBSON, reporter for the Star Gazette. He's a thin man of average height with really short dark hair and a clean-shaven face. He's dressed for the job - comfortable walking shoes, dress pants, and collared shirt. He's wearing a leather jacket. He's dedicated to his job, even if the position itself is an endangered species. For EVAN, it's about one thing only - the truth.

He's standing next to a PHOTOGRAPHER, who is snapping shots of a beautiful WOMAN who is too thin for her own good - she looks like Angelina Jolie but thinner (if that's even possible).

1. Evan: I **hate** being here.
2. Photographer: Don't like seeing the **beautiful** people up close? Too **depressing** to see what you'll **never** have a taste of?
3. Evan: Hardly.

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Panel Three.

Angle on the PRESCOTT BUILDING as EVAN looks up to it. We can see the word "PRESCOTT" etched into the stone of the building above the entranceway. Hanging just above that though is the banner: "Angels of Star City."

4. Evan: The **Star Gazette** began publication right here in the **Prescott Building**. Seeing it used as nothing but public relations fodder makes my skin **crawl**. Reminds me how far the newspaper has **fallen**. Not to mention the city.

5. Photographer: Why don't you **blog** about it, **Evan**.

6. Evan: Shut up and **snap** me some art.

Panel Four.

Angle on MAYOR ALTMAN. He's a short man with thick black hair, who definitely likes the attention of the cameras. He's enjoying being mayor a little too much, especially at a time like this. He's walking across the red carpet with POLICE COMMISSIONER NUDOCERDA. EVAN is scoffing at them.

7. Evan: There they are - our **civil leaders**. If you can call them that. Nudocerda's still dodging my questions about **corruption** allegations.

8. Evan: Mayor **Altman!** Commissioner **Nudocerda!**

Panel Five.

Angle on EVAN as he leans over the barrier keeping the press and others from the partygoers.

9. Evan: Don't you think it's in **bad** taste to hold such a **lavish** event while the abject **poverty** and **homelessness** continue to cripple the city?

10. Nudocerda: Check the sign, **Gibson**. This is **for** the people in need. All the proceeds from tonight's **fundraiser** are going directly to aid our fellow citizens.

11. Evan: Well, not **all** the proceeds. Someone has to pay for this **party**. Unless it's the **taxpayers'** dollars at work.

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Panel Six.

Angle on MAYOR ALTMAN as he stands at the entrance door, holding it open for NUDOCERDA who is walking through the door. ALTMAN is looking back toward EVAN. He's smiling as he responds. He knows Evan won't be happy.

12. Altman: Can't take questions now. Sorry.

13. Altman: But I'll be sure to talk with **your** publisher about it **inside**. After all, your newspaper is one of the **sponsors** of this event.

14. Evan: **Dammit.**

PAGE 17

Panel One.

We are inside the party now. It's filled with beautiful PEOPLE, the social elite of Star City. They are all mulling about in the large open atrium of the building. It's a large lobby that almost seems like a ballroom. There is a thirteen-piece band playing on a stage. There is a dance floor area. Dozens of tables are arranged for dinner. Several bars are positioned throughout. There are waitresses moving through the room serving drinks, but there is no food anywhere.

Among the group of people, we can see NUDOCERDA and ALTMAN standing inside the entranceway - they are surveying the party scene. A Young Politician in a suit is walking briskly up toward ALTMAN. It's his AIDE.

1. Aide: Mr. Mayor. Mr. Mayor.
2. Altman: **Relax**, Johnny. This is a party. Remember?

Panel Two.

Angle on ALTMAN and NUDOCERDA as they look to the AIDE. They don't know what's got him so bothered, but the AIDE seems agitated.

3. Aide: It's a **disaster** is what it is, sir.
4. Altman: Looks like a **hit** to me.
5. Nudocerda: What's the **problem**, kid?

Panel Three.

Angle on a food serving area, several stations: a sushi bar with four SUSHI CHEFS, standing idle - no fish. A Beef Carving Station with a heat lamp and knives and CARVER, but no meat; plus a group of WAITRESSES standing around holding their trays. Nothing to serve.

6. Aide: There's no **food!** It's all gone. **Stolen.**

(CONTINUED)

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Panel Four.

Angle on ALTMAN and NUDOCERDA. Now, they are angered.

7. Nudocerda: **Stolen?!?**

8. Altman: **How?!?**

9. Aide: Everything was **prepped** and ready to go in the kitchen. But less than an hour ago, all the food was taken - **loaded** into a truck waiting in the docking bays and **driven** away.

Panel Five.

Close on NUDOCERDA. He's pissed.

10. Nudocerda: You're telling me that someone simply **waltzed** in here and **took** the food?

Panel Six.

Close on the AIDE. He's almost afraid to say it.

11. Aide: Not **someone**.

PAGE 18

Panel One.

Large Panel. We are at the downtrodden section of town featured on the spread on PAGES 10 & 11 - the city of cardboard houses and homeless. A large truck is parked within the area on the street side. There is a large CROWD of the homeless and hungry amassed around the truck. A few makeshift tables have been set up near the back of the truck where several MEN are serving food out to the people around them. It's like a soup kitchen line, but instead of plain soup and bread, it's prime beef, sushi, pastries, and tons of random hors d'oeuvres. The back door of the truck is slung open and GREEN ARROW stands there, proudly watching as the people are being fed.

1. Green Arrow: Sorry that it's not **more**, but the guest list was only five hundred, tonight.
2. Green Arrow: **Norm**, make sure you give out the **au jus** with the **tri tip**.

Panel Two.

Angle on a MAN approaching the back of the truck from the side. He's not in line for the food, but looking to talk to GREEN ARROW. He's got a couple of SMALL BOYS behind him. They look tired and hungry.

3. Man: Um...Mr....**Green Arrow**.
4. Green Arrow: Yeah?
5. Man: I don't mean to seem **ungrateful** or anything - but...um...

Panel Three.

Angle on GREEN ARROW as he hops down of the truck to talk to the MAN. The MAN is gesturing to his BOYS.

6. Green Arrow: **Spit** it out. What is it?
7. Man: Well, the food is much appreciated, trust me. It's just that my boys aren't into **fish**. And really not into **raw** fish.
8. Green Arrow: Say no more. I think we got some more of the **hors d'oeuvres** left.

Panel Four.

Close on GREEN ARROW as he crouches down to get face-to-face with the TWO BOYS. Their faces are brightening up. That sounds much better. GREEN ARROW has that trademark smirk of his.

9. Green Arrow: What do you say? You boys like mini **hot dogs**?

PAGE 19

Panel One.

Angle on a busy city street in STAR CITY during morning rush hour. The traffic is backed up on one lane due to a UTILITY VAN blocking the lane. The manhole cover is open and a CITY WORKER with an orange vest and hardhat is standing before the blocked traffic with a stop sign in his hand. He's got a moustache and is wearing sunglasses (the mirror sunglasses like the T-1000 wore in TERMINATOR 2) to somewhat obscure his identity. The CITY WORKER has his back to the traffic and is wearing headphones. He's oblivious to the gridlock behind him. First in line is a large black sedan. Inside are NUDOCERDA and TWO POLICE OFFICERS, but we can't tell yet.

1. Nudocerda: Took **every** last damn bite. I tell ya, he was already on my **list**.

Panel Two.

Angle on the black sedan, but we also see the CITY WORKER in the foreground, looking out toward us with his sign. No expression on his face. Most of the panel is showing those inside the black sedan. TWO POLICE OFFICERS in the front seats, one of which is OFFICER SIMMONDS in the passenger seat. He's your atypical cop, broad shoulders, former high school football player. He's clean cut with blond hair - a real Steve Rogers type. COMMISSIONER NUDOCERDA is in the back seat - he's getting the executive treatment this morning going into the office. He's in a bad mood, still pissed about last night at the fundraiser. HORNS are honking.

2. Nudocerda: But now I'm really gonna **naïl** Green Arrow. And I ain't talking about no jail time.

3. Nudocerda: Think I'll just put a **bullet** in his friggin' **head**.

Panel Three.

Inside the car now, over the shoulder of NUDOCERDA view. We see SIMMONDS in the front seat turning to face NUDEOCERDA. Out beyond him through the car windshield is the UTLITY VAN and the CITY WORKER - still with his back to us. SIMMONDS is gesturing toward the UTILITY VAN.

4. Nudocerda: What the hell is the hold up, **Simmonds**?

5. Simmonds: **Maintenance**, commissioner. Water and Power.

6. Nudocerda: Screw that.

(CONTINUED)

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Panel Four.

Small panel. Tight on NUDOCERDA is yelling out the window.

7. Nudocerda: **Let's go!**

Panel Five.

NUDOCERDA is getting out of his black sedan. His suit jacket is open and we can see his badge on his belt. The CITY WORKER still faces away from him, ignoring NUDOCERDA's comment.

8. Nudocerda: I'm in no **mood** for this, today. I'm **serious**. **Wrong** place, **wrong** life.
I'll have your ass.

Panel Six.

NUDOCERDA is walking up to the CITY WORKER, tugging at his shoulder to get his attention.

9. Nudocerda: Yo! You deaf or dumb or **both**?

10. Nudocerda: I said -

PAGE 20

Panel One.

Splash. The CITY WORKER has turned around in the blink of an eye and is swinging the STOP SIGN hard. It's slicing into NUDOCERDA's neck like it was a meat cleaver.

Blood sprays out as the STOP SIGN cuts through NUDOCERDA's throat.

NUDOCERDA is looking shocked. In the far background, we can see SIMMONDS and the other POLCIE OFFICER watching in shock at the murder.

1. Nudocerda: GAAAAHHHHGGG!

2. Simmonds: **Jesus!**

PAGE 21

Panel One.

SIMMONDS is bolting out of the car with his gun in his hand, as he sees the CITY WORKER start to run away. NUDOCERDA is lying on the ground.

1. Simmonds: Get an **ambulance** here now!

Panel Two.

Low angle view. NUDOCERDA's lifeless face is staring at us as blood pools underneath him, seeping into his clothes. SIMMONDS is in the background running away from us, chasing after the CITY WORKER - who we can see ducking into an alley.

2. Simmonds: This is unit Three-William-Eighty-Six. Commissioner is **down** on Brand Ave. Repeat - Commissioner is **down**.

3. Simmonds: Following **suspect** into alley at Brand and Harper. Send **all** backup.

4. Simmonds: Suspect is **white** male, about **five-nine**. Wearing orange construction vest and hardhat. Moustache and sunglasses.

Panel Three.

SIMMONDS is in the alley now. It looks deserted. No sign of the CITY WORKER. It's just SIMMONDS and trash and graffiti. SIMMONDS sees the orange vest lying on the ground.

5. Simmonds: **Scratch** the orange vest.

Panel Four.

Small panel. Reaction view of SIMMONDS. He's shocked as he sees something else.

6. Simmonds: What in the hell?

Panel Five.

Simmonds sees more with the orange vest. It's a fake mask of a man's face with a moustache. The empty eye sockets seem to be looking at him. It's very high-end prosthetics, like something out of Hollywood (Think MISSION IMPOSSIBLE II & III). He's eyeing it with confusion.

(CONTINUED)

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Panel Six.

Angle on SIMMONDS as he is suddenly hit in the back of the head, knocked unconscious.

8. Simmonds: Nnnnnnn

Panel Seven.

Angle on SIMMONDS, unconscious on the ground as a shadowy figure runs away into the distance. Again, no sense of who the assailant is. Our focus is on SIMMONDS lying in the foreground. And the silhouette of NIX should be fuzzy and out of focus. It's someone, but can't tell anything specific.

PAGE 22

Panel One.

Wide view. It's later in the day as we look down on the street where NUDOCERDA was killed. It's from GREEN ARROW's viewpoint. We see a bit of him in the foreground standing on a rooftop as he looks down on the scene. NUDOCERDA's body is lying on the ground under a sheet, but we can see the stained pavement of blood. POLICE and PRESS are swarming over the crime scene. CRIME TAPE is up. Among the PRESS standing at the crime tape is EVAN GIBSON (The reporter from earlier). He's standing next to the same PHOTOGRAPHER from the night before. FORENSICS OFFICERS and DETECTIVES are working the scene. There is an ambulance there. Its back door is open. SIMMONDS (the officer who chased after NIX) is sitting on the back end of the ambulance with a cold compress over the back of his head - nursing where he was struck. He's talking to a DETECTIVE. MAYOR ALTMAN is there - surveying the scene with DETECTIVES on either side of him.

1. Mayor: I don't believe it.
2. Simmonds: By the **time** I got out of the car, he was already **dead**.
3. Photographer: **Kudos** on getting us such a plum spot, **Evan**.

Panel Two.

Close on ALTMAN. This murder has really shaken him. In the background, we can see the NEWS REPORTERS and CAMERAMEN standing on the other side of the Crime Tape. All eyes are on the MAYOR, as he glances their way.

4. Mayor: **Killing** Nudocerda? In broad daylight?
5. Mayor: How am I supposed to show that I'm still in **control** of the city, when something like **this** happens?

(CONTINUED)

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Panel Three.

Closer on SIMMONDS and the DETECTIVE. The Detective is holding an evidence bag - it's sealed. Inside is the mask cast aside by NIX during the escape. SIMMONDS sees those hollow eyes and face looking at him.

6. Detective: And, this was the **suspect**?

7. Simmonds: Yep. That's **him...or her**. Can't be sure of anything right now.

8. Simmonds: Any luck **canvassing** the streets?

9. Detective: **Nothing** so far. But given the circumstances, we don't even know what we are looking for.

Panel Four.

Close on EVAN and the PHOTOGRAPHER at the crime tape line.

10. Photographer: Must have been the **first** on the scene.

11. Evan: I have my **sources**.

12. Photographer: Get **anything** out of them yet?

13. Evan: What I know so far is that they **don't** know anything. Except of course that the **police commissioner** is dead.

Panel Five.

Angle on EVAN as he looks to the rooftop and sees GREEN ARROW concealed mostly in shadow. But he knows he is there.

14. Evan: Gotta hand it to Star City **detectives**. They don't miss a thing.

PAGE 23

Panel One.

The scene shifts to the rooftop. GREEN ARROW is standing at the edge as EVAN is now standing up there with him. GREEN ARROW is still focused on the scene below as EVAN is behind him.

1. Evan: Bet you **wish** you could be **down** there instead of **up** here.
2. Green Arrow: Up here is fine. I don't like **crowds**. Besides, that's what I have **you** for.
3. Evan: I'm **flattered**. I'd give you a complimentary **subscription** to the paper, if you had an **address**.

Panel Two.

Close on GREEN ARROW.

4. Evan: You start listing up possible **suspects**?
5. Green Arrow: Nudocerda had his hand in **everything**. He was an equal-opportunity **fleecer**. Business, politics, crime. The money was all **green** to him.
6. Green Arrow: It'd be **quicker** to make a list of who **wouldn't** want to see him dead.

Panel Three.

Close on EVAN. He's got his notepad out as he rattles off the info he's picked up.

7. Evan: Killer wore a **disguise**. Police can't even confirm that it was a man or a woman.
8. Evan: The utility van was in the **shop** for a brake job. **Disappeared** last night. Owner didn't even know it was missing until we came asking.

(CONTINUED)

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Panel Four.

Angle on GREEN ARROW as he looks down to the street. We see MAYOR ALTMAN, clearly agitated as he orders DETECTIVES around.

9. Evan (off): **Altman** seems particularly **unhinged**.

10. Green Arrow: Of course. He and Nudocerda were a **team**. Now, he's **alone**.

11. Evan (off): What do you think he'll do?

Panel Five.

Close on GREEN ARROW. He knows this city too well.

12. Green Arrow: **Panic.**

PAGE 24

Panel One.

Establishing view of QUEEN INDUSTRIES TOWER the following day.

1. Altman (caption): This city is falling into **chaos** -

Panel Two.

Inside the QUEEN TOWER, we are in a long corridor as ALTMAN walks side-by-side with the QUEEN. Her clothes are different. Still a dress, but now Navy Blue in color. She still has the black mask and goggles on, but we are seeing her hair. No veil inside.

2. Altman: - And I **can't** allow that to happen. I **won't**.

3. Queen: Of course not, **Mayor**.

4. Altman: Since the commissioner's murder, the entire **department** has been stretched thin. That's why I was relieved to learn of your plans to return Queen Industries to the field of **defense contracting**.

Panel Three.

Close on ALTMAN. He's desperate. In over his head.

5. Altman: I need **help**.

Panel Four.

Close on the QUEEN.

6. Queen: I understand. Seeing what Star City is going through, I knew what it needed more than anything was a **symbol**. A symbol of **hope**. Of **Order**.

7. Queen: That's what **Queen Industries** can be. Whether it be energy, infrastructure -

PAGE 25

Panel One.

Large Panel. Standing before the QUEEN and ALTMAN are a team of soldiers from the ROYAL GUARD. They are in their gear (designs have already been done), and ready for action. They look like a badass special-ops team. Have one or two featured centrally with an additional dozen or so in the mix as well. The QUEEN is building an army for sure, but right now it's a smaller force. MAYOR ALTMAN looks at them - surprised.

1. Queen: - Or **Defense**.
2. Altman: Damn.
3. Queen: Think of this as your private supplemental **security**. Like Star City's very own **National Guard** courtesy of Queen Industries - a **Royal Guard** if you will.

Panel Two.

Close on ALTMAN. He's impressed by the show of force.

4. Altman: This is **exactly** what I need. Something to show the people that **we** are protecting our city -
5. Altman: - Not some masked **vigilante** hiding away in the forest.

Panel Three.

Angle on the QUEEN as she stands amongst the soldiers of the ROYAL GUARD. ALTMAN is standing across from them. How easy it would be for them to simply open fire and gun the MAYOR down. ALTMAN is a tad intimidated.

6. Queen: Your **Green Arrow** - he shows that it's **okay** to take matters into your own hands.
7. Altman: Right. He didn't kill **Nudocerda**. But his actions **facilitated** it. Of that, I have no doubt.
8. Queen: First things first - we must send a **message**. Let the city know that **law** and **order** remains.

Panel Four.

Close on the QUEEN.

9. Queen: I don't care what he's **calling** himself - Green Arrow, Oliver Queen, Robin Hood.
10. Queen: If he's wearing a **green mask** -

PAGE 26

Panel One.

Small panel, tight view of the green mask, but it's not GREEN ARROW. It's HAL JORDAN.

1. Queen (caption): - Take him **down**.

Panel Two.

Large Panel. Great view of HAL JORDAN as he flies over STAR CITY. He's awash in green energy from his ring as he streaks across the sky. He's the ultimate space cop and this is his sector.

2. Banner: Hal Jordan. **Green Lantern**.

3. Hal Jordan: Ring - reports said this forest **grew** virtually overnight. Might be related to the other **phenomena** around the planet. **Analyze**.

Panel Three.

A wide view of STAR CITY, including the SHERWOOD PARK forest. We can see HAL JORDAN descending, flying down toward the forest itself. His streak of green energy trailing behind him.

4. RING: Analysis **incomplete**. No data.

5. Hal Jordan: Figures. Ollie's city is just like he is -

Panel Four.

Smaller panel. Similar to previous panel. Closer view as HAL JORDAN is disappearing into the forest.

6. Hal Jordan: - **Impossible** to read.

PAGE 27

Panel One.

A view of HAL JORDAN inside the forest as he continues to fly along, but the energy around him is shorting out - the ring has lost its power.

1. Green Ring: FFFZZZZT.

2. Hal Jordan: What?

Panel Two.

Close on HAL JORDAN as he looks to his ring - confused. The energy from it is fizzling out. There is no longer an energy aura surrounding HAL JORDAN.

3. Green Ring: FFFZZZZT.

4. Hal Jordan: Wait. That **can't** be...

Panel Three.

A wide view on HAL JORDAN as he plummets toward the ground in the forest, snapping tree branches along the way.

5. Hal Jordan: Not good. **Not good.**

Panel Four.

Close on HAL JORDAN as he slams into the ground in the forest. He's actually landing right at the base of a large redwood tree, but we don't need to see it much in this panel. In fact, we shouldn't. Save it for the next page.

Panel Five.

Tight view on HAL JORDAN's face. He's lying on the ground, wincing in pain from the crash landing.

6. Hal Jordan: Something really **strange** about this place.

PAGE 28 & 29 (Vertical Double Splash)

Vertical Double Splash. In the foreground, HAL JORDAN is on the ground, looking up to a large tree before him. The trunk should be immense and thick, covering much of the background - it's like an enormous redwood tree.



In the bark itself, we can make out the image of the WHITE LANTERN RING LOGO. There is a bit of white coloring on the symbol - not overt, but like discoloration on the bark itself. Perched in an adjacent tree - also featured prominently - is GREEN ARROW. He's poised like a hunter. He's looking down upon his old friend.

1. Green Arrow: What was your first **clue**?

2. Banner: Next Issue...**Powerless!**

PAGE 30

Panel One.

First in a series of wide panels across the page. A creepy view of the QUEEN sitting in a darkened room. This is her penthouse office but with her aversion to sunlight, the office looms more like a dungeon. Lots of shadow with an old castle feel to it, as she sits behind a large oak desk. There can be a few candles burning in sconces on the wall. She's plotting.

1. Caption: **Green Arrow** has given up **everything** to protect **Star City** from the **corruption** and **evils** of the world.

Panel Two.

Inside the forest of SHERWOOD PARK, we see DEADMAN walking through the trees. A WHITE LANTERN RING on his finger glows bright. He's emerging through the trees.

Panel Three.

This is a tease view of the Sheriff of Nottingham character for GREEN ARROW's world. Possibly called LAWDOG. He's a strong, alpha male, Captain America type. What we need to see here is something of his powerful figure standing tall and proud. There should be a star on his costume - like on the chest where a sheriff would wear it.

2. Caption: But he hasn't seen **anything** yet.

Panel Four.

View of GREEN ARROW, trapped in the forest as it burns all around him. Everything is burning and it looks like GREEN ARROW is going to be burned alive.

Panel Five.

We see a threatening view of BLACK ARROW looming large on a rooftop in STAR CITY. While this costume should be reminiscent of GREEN ARROW, it is clearly not OLIVER QUEEN. No goatee, no hood. Since BLACK ARROW is OLIVER's half-brother from Russia, he could have some visible tattoos on his arm or neck. (Let's work on a design for him, or have some of it shrouded in shadow).

3. Caption: And when faced with the **greatest** threats ever -

PAGE 31

SPLASH. Great View of GREEN ARROW ready for action, bow in his hand - arrow ready to fire. Behind him lost in silhouette are shapes of the MERRY MEN. Among the shapes should be a female holding a bow (could be SPEEDY or SHADO or another archer). We see a broad shouldered man holding a sword - this is the KNIGHT character that will play a key role in the second story arc in Green Arrow. We'll work on some of the other potential outlines.

1. Caption: - Even the **Emerald Archer** will need help.
2. Banner: **Who are the Merry Men?**