PAGE ONE (four panels)

Panel 1. Establishing shot. A dark street in one of Arcadia's more dangerous urban industrial areas. The tallest buildings are no more than three or four stories in height and many feature steel roll-up doors that allow trucks to enter for loading and unloading. At this late hour, all of the businesses are closed and the steel doors rolled down and locked. A few of the places are closed permanently — their doors and windows boarded up. The street is deserted except for a single figure, an OLD MAN, half-running, half-stumbling down a sidewalk. Maybe in the distance we can see some of the taller buildings of the downtown area, but please, no full moon (there can't *always* be a full moon in Arcadia). It's cool, but not uncomfortably cold. No rain.

1 MAN (weak): HELP!

2 CAP: HIS CRIES ARE WEAK … HIS VOICE BRITTLE WITH TIME AND HOARSE FROM DISUSE. NOBODY WILL HEAR HIM.

Panel 2. Ground level, close on the old man's feet as he leaves the sidewalk and begins to run across the street. The man is wearing threadbare jeans, wrinkled and sagging on his thin form and notched with a belt obviously too large for him, and battered work boots.

3 CAP: HE RUNS, BUT HIS OLD LEGS CAN'T CARRY HIM FAST ENOUGH, AND BESIDES, THERE'S NOWHERE HE CAN RUN…

Panel 3. Medium shot of the man as he stops suddenly, terrified. Headlights from off-panel have come on, illuminating him and half blinding him. He has thrown up one arm to block the light. The man is wearing a tattered button-front shirt and an equally tattered army fatigue jacket. He has a short, grizzled beard, but it doesn't obscure his hard cheek bones or thin, cracked lips. Everything about this guy says hard times, shattered dreams, and life on the street.

4 CAP: …THAT <u>THEY</u> CAN'T FIND HIM.

(more)

PAGE ONE, CONTINUED

Panel 4. Larger panel. Through the window of the vehicle whose headlights shine on the old man. Make it one of those ubiquitous Jeep Cherokees. At the wheel is a burly creep with a crew-cut and an underbite. Let's call him BRUNO. Beside him, leaning close to the windshield, is a smaller guy, CLIFF. Cliff has all the charm of a weasel, with longish dark slicked back and an earring in one lobe. He's holding an expensive home video camera to his eye, taping as the car races toward the terrified man frozen in the headlights. Both Bruno and Cliff are sixteen or seventeen, dressed in expensive "brand name" clothes, and look like they come from very well-to-do families. Bruno is turned to shout something at Cliff, his face lit with an evil grin. Both are wearing gloves (so they'll leave no fingerprints). Leave room for the captions.

5 CAP: I'D HEARD ABOUT THIS. THEY CALL IT "CAR TAG," "BUM HUNTING," OR JUST "THE SPORT." THE CHILDREN OF ARCADIA'S ELITE STEAL A CAR AND CHASE A HOMELESS PERSON UNTIL THEY RUN THEM DOWN.

6 CAP: SO FAR, THE POLICE HAVE FOUND NO LEADS. BUT I HAVE. IT'S AMAZING WHAT SOME PEOPLE TALK ABOUT WHEN THEY THINK NOBODY CAN HEAR THEM.

PAGE TWO (five panels)

Panel 1. A dramatic up view of Ghost floating in mid air a few feet below the top of the nearest building. Lit from below, her stark face shows just the beginnings of rage. Her cape billows and swirls in the wind. Her .45s are in their holsters, her arms hang loosely at her sides. Ghost is the picture of a beautiful, vengeful goddess looking down on her subjects with displeasure. What we're going for here is a shot of Ghost for all of those people who have never seen her before. We want to convey how sexy, how beautiful, how ethereal, how *powerful* she is.

1 CAP: AND IT'S FRIGHTENING WHAT SOME PEOPLE WILL DO WHEN THEY THINK THEY CAN GET AWAY WITH IT. THE VIDEO CAMERA IS A NEW TWIST.

2 CAP: THAT OLD MAN ONLY HAS ONE CHANCE … ME.

3 TITLE: GHOST (use logo)
IN
DEADLY GAME

Panel 2. Looking through the windshield, into the Jeep. Cliff is still holding steady with the video camera, and Bruno is hunched over the wheel, anticipating the impending impact. Both wear expressions that indicate that they can't *imagine* having more fun than this. If we can see the red light on the front of the camera, it is lit.

1 CAP: HE CERTAINLY WON'T GET A REPRIEVE FROM THE PAIR IN THE CAR.

2 CLIFF (from car): WAIT'LL THE GUYS SEE THIS!

3 BRUNO (from car): HOLD THAT CAMERA STEADY! DON'T MISS ANY OF THE ACTION!

Panel 3. View from street level. We can see the old man's legs in the panel, and the fast-approaching headlights of the Jeep. From this POV we can also see The small figure of Ghost floating above, watching.

4 CAP: BUT TO REACH HIM IN TIME, I HAVE TO DO SOMETHING I USUALLY SAVE AS A LAST RESORT.

5 CAP: I HATE TO DO IT, BUT I HAVE TO JUMP SPACE.

(more)

PAGE TWO, CONTINUED

Panel 4. Medium shot of Ghost, floating in air. There is a building behind her.

6 CAP: I CONCENTRATE…

Panel 5. Same angle as Panel 4, but now all we see is the building. Ghost is gone. Perhaps we see just a ghostly trace of her as she vanishes.

7 CAP: …AND I'M GONE.

PAGE THREE (four panels)

Panel 1. Large establishing shot of Ghost's private "hell." This is the dimension Ghost enters when she is teleporting from one place to another. Time here has no relation to our world. Ghost can spend a minute, an hour, or a year in this dimension, and when she returns to our world no time will have passed -- she'll just emerge in a different spot. It is a bleak, desolate landscape of perpetual twilight. Dank pools of dark liquid dot the gently rolling plain, mirroring the scuddy clouds above. The bones and rotting carcasses of strange humanoid demon-creatures lie half-exposed in the mud and slime. The fanged skull nearest to us appears to have a bullet hole in the center of its knobby forehead. Ghost glides low above the terrain, keeping a watchful eye for danger. For the moment, however, there is no sign of any other living thing.

1 CAP: BUT WHERE I'VE GONE TO IS STILL A MYSTERY.

2 CAP: THE DEMON WHO CALLS HIMSELF "CAMERON NEMO" SAID THAT THIS PLACE EXISTS WITHIN ME … IN MY MIND.

Panel 2. Close on Ghost as she glides. Still wary, she also looks thoughtful … maybe a little sad.

3 CAP: IF THAT'S TRUE, IT MIGHT EXPLAIN WHY TIME HAS NO MEANING HERE…

Panel 3. Looking down at the gliding figure of Ghost from above as she passes over one of the pools. From this angle we can see the pool and the reflection it provides — but is it really a reflection? Or is it an actual figure floating in the liquid just beneath the surface? The "reflection" mirrors Ghost's pose, but it's not Ghost, it's her alter ego, Elisa Cameron, in her street clothes.

4 CAP: …AND WHY SO MUCH OF MY -- ELISA CAMERON'S -- PAST MANIFESTS ITSELF IN THIS PLACE.

Panel 4. Long shot of Ghost gliding over the twilight terrain. In our foreground, peering at Ghost from behind the cover of a scarred boulder, is one of the living demons from this realm. Ghost is coming this way and the demon is preparing to spring on her.

5 CAP: OF COURSE, I'M ASSUMING I CAN TAKE NEMO AT HIS WORD.

PAGE FOUR (five panels)

Panel 1. The top half of this page is two equal-sized panels showing similar scenes. The first panel is happening now, in Ghost's "hell world," the second and third are flashback panels. Make sure the panel borders clearly indicate "happening now" or "flashback."
In this panel, the demon from the last panel on Page 4 is leaping from behind his boulder to attack Ghost. Make him snarling, vicious, nasty. Ghost rears back, one hand up to defend herself, the other going for a gun.

1 CAP: IT COULD BE THAT WHEN HE TOLD ME HE CAME FROM THIS HELL -- WHEREVER THIS PLACE IS -- THAT HE WAS LYING … TRYING TO PSYCHE ME OUT…

2 CAP: …MAYBE IT'S EVERYONE'S HELL.

Panel 2. Flashback. This is a scene that we've never actually seen before, but it could be construed as being the aftermath of Cameron Nemo's first on-panel appearance in *Ghost* #2 in which Nemo confronts Ghost in a seedy bar. Ghost is reacting (in a way that parallels her position in the previous panel) as Cameron Nemo, in his tuxedo and grinning devil mask, lunges at her (similar, of course, the demon in Panel 1), leaping over the body of the man he has just killed.

CAP: WHATEVER THE TRUTH MAY BE, THE FACT IS THAT I'M THE ONE RESPONSIBLE FOR LETTING NEMO LOOSE IN THE WORLD.

Panel 3. Close on Ghost's face. A look of determination shows. She knows she has to be strong. She can't let herself give in to self-pity.

CAP: ENOUGH OF THIS. I CAN'T AFFORD SELF-PITY…

Panel 4. Largest of the three bottom panels. Ghost blasts the attacking demon with her .45. The shots knock the demon back, killing him.

CAP: …I CAN'T BACK AWAY FROM THE FIGHT … FROM THE JOB I'VE TAKEN ON.

SFX: BLAM! BLAM!

Panel 5. Satisfied with her performance, Ghost holsters her gun, concentrating to return to the real world...

CAP: TIME TO GET BACK TO IT.

PAGE FIVE (three panels)

Panel 1. Back in the real world. Our POV is from just behind the terrified old man, still frozen in the headlights of the oncoming Jeep. Not a second has passed from the last time we saw him. The Jeep is about two seconds from impact.

CAP: A SECOND'S CONCENTRATION…

Panel 2. Same angle as previous panel, but now we can see a billow of white from Ghost's cape as she has suddenly materialized directly behind the man. Her left hand is on his shoulder. He has turned to look at her, startled by the sudden presence beside him. The Jeep is even closer now, one second away. At this range we can see Bruno's startled face through the windshield. We can also see the tiny red glow from the light on Cliff's camera.

CAP: …AND I'M BACK. NO TIME HAS ELAPSED.

GHOST: DON'T WORRY. I'VE GOT YOU.

Panel 3. Large panel. Either from inside the Jeep looking out, or from outside from an angle just slightly behind the front door of the vehicle looking forward. Ghost is behind the old man, her left hand on his shoulder, "ghosting" him. She has a look of righteous anger and defiance on her face — once again our vengeful goddess. The old man is turned back toward the Jeep, looking certain that he is about to die. Ghost's cape billows about her as if it has a life of its own, framing both her and the old man in a white expanse — one that is made all the whiter by the intense illumination from the Jeep's headlights. The Jeep is less than a foot away from "impact." Within the vehicle, we can see Cliff and Bruno reacting in astonishment to Ghost's sudden appearance, but Cliff is still holding the video camera so that it's taking pictures of Ghost.

BRUNO: WHAT THE --?!

CLIFF: WHERE'D SHE COME FROM --?!

PAGE SIX (three panels)

Four panels, all from the same POV, each one on a separate tier. Place Ghost and the old man in the center of the panel. They'll maintain this position in all four panels. The Jeep will move left to right *through* them.

Panel/tier 1. Ghost and the old man are within the hood of the Jeep, ghosted so that the Jeep harmlessly passes through them. Ghost should be positioned so that she will pass more or less directly through the driver's position. The old man is reacting in fright, throwing his arms up to protect himself. Ghost is smiling, but not pleasantly — she has some kind of punishment in mind for Bruno and Cliff. Cliff is still getting all of this on tape, though he and Bruno are gaping in disbelief.

CAP: THE RED "RECORD" LIGHT ON THE CAMERA IS LIT. GOOD.

Panel/tier 2. Ghost and the old man are within the cab of the Jeep as it rushes through them. If we can see Bruno at all, the thing we might notice — if we look real close — is that his hands aren't on the steering wheel anymore.

CAP: THIS WILL ONLY TAKE A SECOND, BUT I WANT THEM TO GET IT ALL ON TAPE.

Panel/tier 3. Ghost and the old man emerge from the rear of the Jeep. They haven't been touched. The old man is peeking through his fingers in uncomprehending relief. Ghost's left hand is, of course, still on the old man's shoulder, maintaining contact so that he's ghosted. We can't see her right hand, however, because the old man blocks our view.

CAP: I WANT THEM AND THEIR FRIENDS TO BE ABLE TO WATCH IT OVER AND OVER.

Panel/tier 4. Ghost and the old man standing in the street. We see the rear of the Jeep at the right edge of the panel as it races out of frame. Ghost has let go of the man, and they're both solid now. The old man is looking down at himself as if he can't believe he's still in one piece. She smiles at him. Dust and a shred of old newspaper blow by, kicked up by the speed of the Jeep's passage. The old man continues to block our view of Ghost's right hand.

CAP: I DON'T EVER WANT THEM TO FORGET WHAT HAPPENS WHEN PEOPLE TRY THIS KIND OF THING IN <u>MY</u> TOWN.

GHOST: RELAX, OLD TIMER --

PAGE SEVEN (four panels)

Panel 1. Angle on Ghost as she turns to watch the Jeep as it roars away. It is swerving wildly, tilting up on two wheels, completely out of control. Ghost's right hand is below the panel border so that we can't see what she's holding.

GHOST: -- YOU'RE SAFE, NOW.

Panel 2. A view through Ghost's eyes, looking down at her right hand. In it, she holds the Jeep's steering wheel — which she ghosted out of the vehicle as it passed through her (or she through it).

GHOST (OP): THEY'RE NOT.

Panel 3. Largest panel. Inside the Jeep. Bruno and Cliff scream in terror as the Jeep runs out of control. Bruno's hands are flailing wildly, still trying to understand what happened to the steering wheel. Cliff is holding the video camera loosely in one hand, no longer consciously aiming it. By coincidence, it is aimed for a good shot of Bruno. The tiny red light on the camera still glows.

CLIFF & BRUNO: AAAAAAAHHH!

Panel 4. The Jeep crashes into the corner of a building. The building doesn't give. The Jeep does. The crash isn't bad enough that it will be fatal for Bruno and Cliff, but neither will they walk away without a few broken bones. There's no fire, no explosion. Just a crash.

SFX (only if necessary): KRASH!

PAGE EIGHT (four panels)

Panel 1. Two-shot. Ghost speaks to the old man, but he's distracted, looking off panel at the wreck. He's still pretty freaked out.

1 GHOST: WHEN THE POLICE GET HERE, TELL THEM TO WATCH THE VIDEO TAPE IN THE KID'S CAMERA.

2 GHOST: AND TELL THEM I SAID TO GIVE EACH KID A COPY OF IT -- AFTER THEY'RE OUT OF JAIL.

3 MAN: Uh, SURE … WHATEVER YOU WANT…

Panel 2. Close on the old guy. He turns toward Ghost (our POV) as she finally gets his attention.

4 GHOST: LISTEN. THERE'S ONE MORE THING.

5 MAN: Huh?

Panel 3. Similar to panel 1. Ghost is smiling.

6 GHOST: GET YOURSELF A GOOD LAWYER. WITH THE EVIDENCE THAT'S ON THAT TAPE, YOU'VE GOT THE MAKINGS OF A CIVIL SUIT THAT WILL GET YOU OFF THE STREETS, AND THEN SOME.

Panel 4. Ghost flies away, rising toward us. Below her, we see the old man standing in the street, holding the steering wheel in his hand. Ghost has just the faintest traces of a smile on her lips.

7 MAN (quiet): TH-THANK YOU.

8 CAP: HIS VOICE IS WEAK, BRITTLE WITH TIME AND HOARSE FROM DISUSE. BUT I HEAR HIM JUST FINE.

9 BOTTOM CAP: THE END.