

# BIRDS OF PREY #19

## “masks”

STORY, CHUCK DIXON  
ART, JACKSON GUICE

JOSEPH ILLIDGE, NOT GOIN’ ANYWHERE FOR A WHILE.

Pink = Title Page and Story Title

Yellow = Thematic Mechanics

Green = Dialogue and Subtext

Black = Technical Format

Red = Standout Line and Themes

Purple = Scene and Structure

Blue = Language and Visual Cues

A splash in a comic is a comic book page that is mostly or entirely taken up by a single image or panel.

Visual cue describing the way that the splash panel looks and what occupies the panel.

Bold words are meant to highlight important actions.

PAGE ONE

SPLASH

Robin stands with a wild looking sci-fi handgun in his fists. He looks alert and alarmed in the foreground as he aims the gun off page. Barbara is behind him in her wheelchair with an equally sci-fi looking ray rifle. The scenery behind them is spooky spaceship interior ala the ALIEN movies.

TITLE:

**masks**

ROBIN: I CAN **HEAR** THEM, BABS. THEY'RE GETTING **CLOSER**.  
**BARBARA:** THEN THIS IS **IT**, BOY WONDER.  
**BARBARA:** OUR LAST STAND.

Two consecutive dialogue text for Barbara which is meant to show that the two dialogue texts are meant to occupy their own speech bubble.

Page number indicating to the artist on which page this dialogue should take place.

The title is a play at superheroes and villains' attire and also figuratively is a meaning of hiding who you truly are

The artist understands Robin and Barbara's facial expression and body language for this panel and how to execute it.

## PAGES TWO AND THREE

### BIG SPREAD

Robin and Babs blast hideous aliens coming down a misty corridor toward them. The corridor lights with the flash from their weapons and the aliens bleed glowing green ichor in great splashes.

ALIENS: *HHSSSSSSSSSSSSSS!*

ROBIN: **HERE THEY COME!**

BARBARA: TAKE OUT AS MANY AS YOU CAN. MAKE **EVERY** SHOT COUNT!

ROBIN: THERE'S TOO **MANY** OF THEM!

GUN FX: *fzzzzk! fssssssk!*

### INSET PANEL

Robin looks panicked as he looks at his gun which has a flashing red light on it. An alien claw swipes above his head as he ducks.

ROBIN: **MY MASER'S OUT OF ENERGY, BABS!**

ROBIN: **IT'S UP TO YOU NOW!**

GUN: deet-dit!

He tells Barbara that the task is in her hands now

### INSET PANEL

Babs looks disgusted and angry as her own weapon shows a flashing red light.

BARBARA: **MY PIECE IS COMING UP ZEROES TOO.**

BARBARA: **WE'RE TOAST.**

GUN: dit-deet!

A sign of danger for Robin and Babs.

Informs us that her gun is also very close to running out.

Babs' face is a description of the mood that she feels, angry that the gun could not work in a crucial moment.

Refers to when one comic page actually occupies two pages.

Big and bold dialogue text indicating Robin shouting and moment of intensity.

Inset Panel: A panel within a panel. In this case two new panels on the big spread panel.

Dialogue for gun, which is odd, but effective as it showcases the sound the gun makes since it is out of 'clips'.

Babs' gun has also run out.

Dialogue on this page is meant to occupy page two and three in the comic book.

Onomatopoeia imitating the sound that the aliens make as they are dying.

Onomatopoeia imitating the gun sound effects. Sound portrayed via text.

A description showing that Robin and Barbara are fighting against aliens. The blood of the aliens is glowing green and the scene is portrayed as graphic.

Visual cue showcasing the facial expression of Robin. Indicates to us that he is in danger and that his gun has run out.

A theme of danger is being displayed in the first few panels of the comic. The flashes of red on the gun, a color that symbolizes danger. Both of their guns have run out and the dialogue displays distress and panic. They do not know what they will do to handle the oncoming aliens.

A level has been failed and they contemplate going through an easier level.

Bold words are a sign of emphasis

Second panel on the page.

Babs designed the game that they are playing.

Babs uses a wheelchair to move around and this panel contains Babs as the main subject.

Two separate speech bubbles that both show what Babs is saying.

Dialogue meant to occupy the page four

An indication in dialogue that they are traversing a level in a game, and them running out of ammo indicates them failing the level.

A transparent projection? Fading? Are they in a fake world? Are they playing a game? Babs' smile shows us that they aren't being serious.

Visual cue that describes the room. It is empty and large with panels on the floor.

From this dialogue we understand that the VR is a way for them to prepare for the actual enemies by using the weapons.

#### PAGE FOUR

##### PANEL ONE

An alien swipes its claws through Robin who is shrugging in dismissal. The alien is revealed to be a transparent projection. Babs smiles at Robin as she lays aside the rifle. The background is beginning to fade.

ROBIN: WELL, WE **ALMOST** MADE IT TO **LEVEL NINETEEN**.

BARBARA: **ABORT PLAY**. Another hint at this being a game.

BARBARA: **MAYBE WE SHOULD MOVE BACK TO "GREENIE" PLAY LEVEL**.

Greenie probably indicates an easier level, or a level that they would have less problem getting through.

##### PANEL TWO

They are now in a featureless room with white walls and a recessed door at one end. It's a large room. There are large panels in the floor.

ROBIN: **BUT YOU DESIGNED THIS GAME, BABS**.

ROBIN: **AND THIS INCREDIBLE VIRTUAL REALITY PROJECTION ROOM**.

BARBARA: I NEED TO GET **SHARPER**, ROBIN.

She admits that she needs to improve in her own game.

##### PANEL THREE

Babs wheels toward the door and Robin is behind her.

BARBARA: **BATTLING GALACTIC HELLSPAWN IS FUN BUT THE POINT OF THE EXERCISE IS TO GET ME USED TO THIS NEW TECHNOLOGY**.

BARBARA: **IF THIS SYSTEM WORKS RIGHT I CAN USE IT TO FIGHT REAL BAD GUYS**.

Very interesting that she designed the game but can't clear the level.

##### PANEL FOUR

The forth panel on the comic page.

They wheel down a corridor toward her main computer work area in the clockworks.

BARBARA: I WON'T BE **LIMITED TO THE KEYBOARD AND WHAT I CAN SEE ON A MONITOR**.

BARBARA: I CAN MOVE IN **REAL TIME THROUGH SIMULATIONS OF ANY LOCATION I GET DATA ON**.

ROBIN: COOL.

PAGE FIVE

A new panel on the fifth page  
of the comic.

New panel where  
they move to a  
new room which  
tells us that they  
are in a  
clocktower.

PANEL ONE

They move into the clocktower area. Many of the floor panels are pulled up and thick bundles of wiring exposed. There's a toolbox open and several rolling tool containers about.

Robin seems to  
have assisted her  
with the technical  
stuff.

BARBARA: I COULDN'T HAVE **DONE** IT WITHOUT YOUR HELP,  
ROBIN. YOU MUST HAVE RE-WIRED A THOUSAND **MILES** OF CABLES.

ROBIN: I SHOULD THANK **YOU** FOR THE CHANCE TO PLAY WITH  
SOME OF THIS **BIG IRON** YOU'VE INSTALLED.

BARBARA: **YOU** INSTALLED MOST OF IT.

PANEL TWO

Robin crouches and look down into one of the channels beneath the floor filled with bundles of wires.

Visual cue  
showing  
Robin  
crouching  
and  
inspecting  
wires.

ROBIN: SIX YALE SUPERCOMPUTERS SEQUENCED THROUGH A FIFTH  
GENERATION INTERFACE SLAVED TO **YOUR** VOICE PATTERNS.

He seems to be  
speaking  
sophisticated  
computer  
knowledge.

ROBIN: WHERE **DID** YOU GET THE CASH FOR THIS?

PANEL THREE

Barbara's at her keyboards looking up at a monitor. She smiles.

BARBARA: **SOME JLA** FUNDS. AND I PICKED UP A FEW BUCKS HERE  
AND THERE FROM SOME PEOPLE WHO **WON'T** MISS IT.

Seems like what  
she sees on the  
keyboard pleases  
her.

BARBARA: (SMALL) AND DIDN'T **EARN** IT.

BARBARA: **LOW PRIORITY PROXIMITY ALARM. SOMEBODY'S**  
**COMING TO THE FRONT DOOR.**

Oncoming person/people?

Indication that  
the speech  
bubble should  
be small.

PANEL FOUR

They both look at the monitor. It's a high angle shot of Dick Grayson at the door with a pizza in one hand and a bunch of flowers in the other.

BARBARA: IT'S **DICK**. Ahhh...AND HE BROUGHT **FLOWERS**.

ROBIN: AND **PIZZA!**

Introduction of a  
new character, Dick  
Grayson and they  
see him on the  
monitor with  
flowers and pizza.

It seems like its someone that they  
know and they were not expecting  
him to show up.

PAGE SIX

PANEL ONE

NIGHT

Close-up of some jungle vegetation.

Change of scene, we are moving to a new place.

PANEL TWO

Same shot but we see Black Canary parting the vegetation wearing her nightvision headgear.

The nightvision goggles are a sign that its nighttime and she wants to see in the dark

PANEL THREE

Canary is leaping out from a branch over a dirt road through jungle. A military truck is roaring down the road. It's a big deuce and a half with the canvas top.

PANEL FOUR

She swings down from the canvas top with a grip on the rear support and into the back of the truck where two startled soldiers are leaping from where they were seated on the side benches. They reach for their rifles.

SOLDIER: *QUE?*

DINAH: DAMN.

She is a threat and the soldiers are defending their base.

Soldiers are speaking Spanish and seem to have caught Dinah in action.

It seems like they are infiltrating a undercover military base.

## PAGE SEVEN

This is the first panel on page seven.

Gives the image of the three getting settled in the workplace.

### PANEL ONE

Dick and Babs and Robin eat pizza in the work area. Robin hands out sodas. The flowers are in a vase.

Dick's first dialogue in the script.

ROBIN: YOU **KNEW** I WAS HERE, DICK?

DICK: **ALFRED SAID YOU WERE OVER HERE HELPING BABS.**

BARBARA: **ALFRED? WHERE IS ALFRED?**

She sounds concerned, like he's been gone for a while.

### PANEL TWO

Barbara looks questioningly at them. Dick and Robin look at one another with a shrug.

BARBARA: I KNOW HE'S NOT WITH **BRUCE** SO WHERE **IS** HE?

DICK: WELL...

ROBIN: uh...

They seem to be hiding something between them.

### PANEL THREE

Barbara looks peeved as Robin smiles through a mouthful of pizza.

BARBARA: OH. IT'S ROBIN'S LITTLE **SECRET**, HUH?

ROBIN: mm.

BARBARA: I KNOW THE SECRET IDENTITY OF **EVERY** MEMBER OF THE JUSTICE LEAGUE BUT I CAN'T BE TRUSTED WITH **YOURS?**

ROBIN: **mph-mm!**

He answers Babs' question, saying no.

She seems to have identified something going on and Robin seems guilty.

### PANEL FOUR

Robin grins and wipes his chin with a napkin.

ROBIN: THAT'S WHAT'S SO **COOL** ABOUT IT.

ROBIN: YOU KNOW **SUPERMAN'S** REAL NAME AND NOT **MINE**.

Interesting that she knows a superior superhero's actual identity and not Robin's.

### PANEL FIVE

Barbara frowns in close shot.

BARBARA: "COOL", HUH?

BARBARA: YOU DRIBBLED SAUCE ON YOUR KEVLAR, SMARTGUY.

This reveals to us Robin's character. Apart from him being clumsy, he also seems to be very relaxed.

PAGE EIGHT

PANEL ONE

Dick laughs and Babs smirks a face at him. Robin covers his mouth as he breaks up.

DICK: THAT'S WHY I **LOVED** THE ROBIN COSTUME. YOU COULD SPILL STUFF ON THE TUNIC AND IT NEVER SHOWED.

BARBARA: AND THE SHORT PANTS WERE **SOOOO** HOT.

ROBIN: glmmph! He is carried away and is blushing from Babs comments.

PANEL TWO

Babs turns to her monitors again. There's a figure at the front door visible in the monitor.

BARBARA: THE FRONT DOOR AGAIN.

BARBARA: WHAT'S THE **DEAL** TONIGHT?

PANEL THREE

She's closer to the monitors and we see that it's Ted Kord at the door. Dick leans over looking as well.

BARBARA: IT'S TED.

DICK: WHO?

BARBARA: **TED KORD.**

DICK: THE BLUE BEETLE?

PANEL FOUR

Robin pipes up and Dick looks at him in annoyance. Barbara is looking at the monitor.

ROBIN: **USED** TO BE THE BLUE BEETLE. DIDN'T YOU GET THE NEWSLETTER?

DICK: WHAT'S HE DOING **HERE**?

BARBARA: WE'RE FRIENDS.

PANEL FIVE

DICK: WHAT'S THAT MEAN?

BARBARA: **JUST** FRIENDS, GRAYSON. HE'S A **TECHNOGEEK** LIKE ME.

ROBIN: **WOW. I GET TO MEET THE BLUE BEETLE.**

DICK: **YOU** CAN'T BE HERE, ROBIN.

Ted is the Blue Beetle.

Moment of unseriousness based on the described facial expressions.

Another introduction of a new character.

New character is introduced.

This seems to have annoyed Dick.

We get a description of who this character actually is.

Dick shows that he is not pleased with them being friends.

The Robin costume seems to be stain resistant.

When a new character is being introduced, they seem to pop up on the monitor.

Babs did not expect this much guests.

New character, Ted Kord is introduced.

Artist should be able to interpret that Dick doesn't like him and Barbara and him are friends.



PAGE NINE

Robin is Batman's  
'little pal'

PANEL ONE

Dick looks surprised at Babs who appears calm.

DICK: HOW DOES BABS EXPLAIN BATMAN'S LITTLE PAL COMING  
OVER FOR A PIZZA PARTY?

BARBARA: NOT A PROBLEM. TED **KNOWS** I'M ORACLE.

DICK: HUH?

PANEL TWO

Pointing at the monitor at Ted (Blue Beetle)

Robin looks annoyed at Dick and Barbara's jerking a thumb at the monitor.

BARBARA: LOOK, YOU CAN'T **BOTH** STAY HERE.

DICK: WHY **NOT**?

ROBIN: 'CAUSE THEN WE'D HAVE TO EXPLAIN HOW **DICK GRAYSON**  
**KNOWS** "BATMAN'S LITTLE PAL."

DICK: SO **I** STAY AND WE DON'T TALK SHOP.

It seems as if Dick and Robin are  
not supposed to be seen with or  
know each other.

The three of them would  
be in the panel, facial  
expressions and body  
language that displays  
disagreement.

PANEL THREE

All three are annoyed with one another.

ROBIN: AW, COME **ON!** I WANT TO MEET THE **BLUE BEETLE!**

DICK: BUT **YOU** SAID HE'S NOT THE—

BARBARA: **SOMEBODY** HAS TO LEAVE! TED CAN'T WAIT OUT  
**THERE ALL NIGHT!**

All trying to argue with  
each other at the same  
time.

PANEL FOUR

Dick and Robin square off.

DICK: IN THE OTHER **ROOM**, BOY WONDER.

ROBIN: NO **WAY**.

DICK: YOU **LITTLE...**

Ellipses to show that they are being interrupted  
by what happens in the next panel.

PANEL FIVE

Ted stands at the door as Babs opens it with a big smile on her face. Ted's put on  
maybe ten pounds since we saw him last (in BOP #15).

BARBARA: **TED!** WHAT A **SURPRISE**.

TED: I HOPE IT'S OKAY, BARBARA. I KNOW IT'S **LATE**.

Ted's first dialogue in the script.

This description  
makes reference  
to another  
volume of the  
comic where Ted  
appears. There is  
a physical  
change.

Page 10 sees us back in the jungle. Barbed wire fence hints at a highly protected area. They are checking the truck to see if it is clear to enter.

## PAGE TEN

### PANEL ONE

Back in the jungle. We see that truck at a checkpoint in the jungle. There's a barbed wire fence with loops of razor wire above. Two sentries are here. One speaks to the driver while the other walks around the back of the truck with a flashlight in hand.

### PANEL TWO

The guard shines the light into the back of the truck toward us.

**GUARD: YOU ALIVE BACK THERE?**

Checks to the people at the back of the van are alive.

### PANEL THREE

The soldiers are in the glare of the light, heads down and rifles across their knees.

They are seated with their backs against crates.

**SFX: (WEAK, WAVERING) znorrnnrrr.....**

Imitating the soldiers snoring.

### PANEL FOUR

Tight shot. Canary is crouched in the shadows behind some crates with her hand over her mouth.

**CANARY: (WEAK, WAVERING) znorf---znorrnnrr...**

### PANEL FIVE

The guard with the flashlight laughs and jerks a thumb toward the back of the truck and the other sentry grins.

**GUARD: SOME SOLDIERS YOU HAVE THERE. BOTH SOUND ASLEEP.**

They know that any chance of threat has been dismissed. Soldiers are asleep.

Description of the way that the soldiers are seated at the back of the truck.

Tight shot means that the panel is probably small/slim. Hand over her mouth shows that she is trying to quietly move through.

Back to the scene with Ted and  
Barbara, a change of tone from the  
intense scene in the jungle.

Ted and Barbara are going  
back upstairs where Robin and  
Dick are.

## PAGE ELEVEN

### PANEL ONE

Ted is in the elevator with Barbara punching the button for the upper floor.

He has caught  
Barbara at a  
wrong time and  
he is confused.

### NIGHTS.

TED: BUT YOU TOLD ME TO STOP BY AND I FIGURED YOU WORKED

BARBARA: IT'S OKAY. I HAVE COMPANY ANYWAY.

TED: OH. ANYONE I KNOW?

### PANEL TWO

Barbara bites her lower lip and Ted looks at her quizzically.

BARBARA: uh...

BARBARA: WE'LL FIND OUT WHEN WE GET UP THERE.

Interesting line because  
even she doesn't know who  
she will see as she goes  
upstairs.

### PANEL THREE

Barbara intros Robin and Ted Kord. Robin smiles broadly.

BARBARA: ROBIN, TED KORD.

BARBARA: TED, ROBIN.

ROBIN: WOW. THE BLUE BEETLE.

TED: NOT ANY MORE.

Robin is in awe to meet the  
Blue Beetle but Ted  
dismisses this name.

### PANEL FOUR

Dick sits on the floor in the dark virtual simulation room looking peeved. He has  
his back to the door. The room is dark.

DICK: BLAH BLAH BLAH.

Mocking the way that they are speaking.

### PANEL FIVE

Ted looks with something akin to fear at the pizza as he pats his middle. Barbara  
regards him with a smile.

TED: oh. PIZZA.

BARBARA: HELP YOURSELF, TED.

TED: AW NO. STILL WATCHING MY WEIGHT.

He seems to not  
like the pizza and  
he's stomach is  
dissatisfied.

### PANEL SIX

Barbara leans over to whisper to Robin who grins. Ted is in the background  
looking at Bab's computer set-up.

TED: WOW. LOOK AT THIS SET-UP.

BARBARA: (WHISP) WHERE DID DICK GO?

ROBIN: (WHISP) THE SIMULATION ROOM.

I get the image that  
they are literally  
speaking behind  
Ted's back.

Speaking behind Ted's back  
because Babs wants to find out  
where Dick is hidden.

He is curious to know  
who is upstairs, who is  
the company that Barbara  
is keeping.

Robin decided to hide and  
Barbara introduces the  
'company' to Ted.

Dick is in a hiding  
place and is not  
pleased by this.

It is revealed to us why  
Ted does not like the pizza  
and it is that he wants to  
watch his weight.

He seems to be sitting in the simulation room that they were playing the game in, but dark now.

PAGE TWELVE

PANEL ONE

Dick sits in the dark simulation room looking bored.

CAPTION showcases the inner thoughts of the character.

CAPTION: "BUT I PROMISE HE WON'T BE **BORED**, BABS."

DICK: "I WANNA MEET THE BLUE BEETLE." LIKE IT'S SOME BIG—

These are Robin's words

PANEL TWO

Closer in on Dick as he looks up, suddenly alert.

He is mimicking Robin's voice and seems like his thought was interrupted.

DICK: uh?

A sound that is in the background, but what is making the sound won't be seen.

OFF PANEL: skrikt

Visual cue shows that he was caught off guard.

PANEL THREE

Dick leaps to his feet as a Siberian tiger, claws extended and mouth agape, springs from the dark at him.

TIGER: *RAHHHHR!*

Onomatopoeia of the tiger's roar.

A Siberian tiger ready to kill jumps at Dick>

DICK: **WHOA!**

He is screaming as he is being attacked.

PANEL FOUR

Ted Kord is by a computer with the casing taken off and wiring exposed. Robin shrugs as Ted looks off panel curious.

Robin seems to be saying that he does not know what he is being asked.

TED: IS THAT **ROARING** I HEAR?

ROBIN: THAT'S BABS' HOME THEATER. SHE MUST HAVE LEFT THE **SUB-WOOFER ON.**

Ted questions hearing the roaring and Robin shrugs and says that it's probably the sub woofer.

PAGE THIRTEEN

Visual cue so that the artist can depict Ted, Robin and Babs in the frame. showing the computer.

PANEL ONE

Babs is showing off her computer array to Ted with Robin standing by asking questions.

TED: YOU HAVE AN INCREDIBLE AMOUNT OF POWER HERE, BARBARA.

BARBARA: THERE'S A LOT ON SITE AND I SOMETIMES...**BORROW** TIME ELSEWHERE.

ROBIN: DO YOU STILL HAVE "THE BUG"?

A breaking of the fourth wall as her turned to the foreground is like an interaction with the reader.

PANEL TWO

Babs is turned in the foreground looking surprised as Ted speaks patiently to Robin.

TED: IT'S IN STORAGE.

ROBIN: I ALWAYS WISHED **WE** HAD A FLYING VEHICLE LIKE THAT.

TED: WELL, THE SCARAB WAS KIND OF HARD TO CONCEAL.

ELECTRONIC: ORACLE? YOU LISTENING?

BARBARA: Oh.

This dialogue shows that Babs was far away and not listening to the conversation.

PANEL THREE

Dinah comes on the big screen. She's holding the camera she's using away from her to take her own picture. Barbara turns to Ted and Robin with a finger to her lips.

ELECTRONIC: I HEARD **VOICES**. IS SOMEONE THERE **WITH YOU**, ORACLE?

BARBARA: JUST THE **TELEVISION**, DINAH. IS THIS IMPORTANT?

ELECTRONIC: WELL...**YEAH**.

Dinah from the Jungle setting pops up and this shows that Babs and Dinah are working together.

Hiding Ted from Dinah as Dinah has important information to share.

PANEL FOUR

TV image. Dinah is in a dark area with her nightvision mask off.

ELECTRONIC: YOU WERE **RIGHT** ABOUT THIS WEAPONS LAB IN HASARAGUA.

ELECTRONIC: THE SOVIETS LEFT A **LOT** OF LETHAL STUFF BEHIND WHEN THE COMMUNIST REGIME HERE FELL.

She is at a Soviet Military base and is probably a spy.

There is now a combination of the two different settings in this part and we see the link between the Jungle and the simulation room.

Maybe an indication that the place that Dinah is in is no longer dark.

PANEL FIVE

Shot of Babs looking intense with Robin and Ted behind her standing mum.

BARBARA: ANY SIGN OF **BUYERS**?

ELECTRONIC: **PRETTY QUIET**. YOUR TIP WAS **OFF** ABOUT AN ARMS BAZAAR.

Babs was wrong about there being selling of arms weapons.

Market selling miscellaneous goods.

Babs in the foreground worried and Ted and Robin behind her.

PAGE FOURTEEN

An image from Dinah's camera  
showing the packaging of the arms  
weapons.

PANEL ONE

A TV image of a crates with stenciled Cyrillic lettering on them.

ELECTRONIC: BUT THE GOODIES ARE **HERE**. MY RUSSIAN IS RUSTY  
BUT THIS STUFF LOOKS LIKE LOW-YIELD NUKES.

ELECTRONIC: **PORTABLE** STUFF. SHOULDER LAUNCHED WEAPONS.

Electronic is Dinah  
but she speaks  
with use of a  
portable electronic  
device.

PANEL TWO

Barbara speaks to Dinah's image back on the monitor again.

BARBARA: ANY **KOBRA** AGENTS HANGING AROUND?

ELECTRONIC: NOTHING LIKE **THAT** YET. BUT THE NIGHT IS **YOUNG**.  
I'LL KEEP YOU POSTED.

BARBARA: ORACLE OUT.

Here, it sounds as if

PANEL THREE

Babs wheels away from the computer array. Ted speaks to her.

TED: THE CANARY CALLS YOU "ORACLE". SHE DOESN'T **KNOW**  
YOUR REAL NAME?

Ted is shocked that  
the Canary does not  
know Barbara's  
name.

BARBARA: DINAH DOESN'T **NEED** TO KNOW ANYTHING ABOUT ME.  
IT'S **BETTER** THAT WAY.

TED: THEN YOU'VE **NEVER** EVEN MET?

PANEL FOUR

Barbara smiles over her shoulder.

BARBARA: OH, WE'VE **MET**.

BARBARA: BUT **SHE** DOESN'T KNOW THAT.

Smile here is  
probably a smirk,  
mischievous

They have met before  
but Dinah does not  
know that she was  
meeting Barbara.

Goodies referring  
to the weapons  
and the Cyrillic  
lettering is  
depicted to be  
Russian.

Her image  
appears on the  
screen.

Dinah is the  
Canary and Ted  
reveals here that  
she does not  
know Barbara's  
real name.

PAGE FIFTEEN

They are probably looking at the wires on the floor and Robin sees if he can lend a hand.

PANEL ONE

Ted looks at the bundles of line under the floor with interest and Robin crouches by Ted. Babs is looking off panel.

TED: I HAVE SOME EXPERIMENTAL CABLE THAT MIGHT SOLVE SOME OF YOUR PROBLEMS HERE.

ROBIN: YOU DO?

ELECTRONIC: LOW PRIORITY PROXIMITY ALARM.

BARBARA: WHAT NOW?

The electronic has a voice that says there is a low priority proximity alarm.

PANEL TWO

Babs looks at the monitor where Jason Bard stands at the front door. Robin looks over her shoulder.

ROBIN: YOU KNOW JASON BARD?

BARBARA: YOU KNOW JASON BARD?

ROBIN: SURE.

A new character, Jason Bard is introduced to the story.

They are both surprised at the fact that they know Jason Bard.

PANEL THREE

Barbara is wheeling away looking peeved with Robin and Ted in the background looking at one another and shrugging.

BARBARA: WELL, SINCE EVERYBODY KNOWS EVERYBODY ELSE I'LL JUST INVITE HIM UP.

They are all startled in this frame.

PANEL FOUR

Jason smiles (he's still in the dark glasses and carries a cane) as Babs is at the door.

BARBARA: JASON?

JASON: BARB?

BARBARA: IT'S BEEN SO LONG.

Seems like a character that carries himself as rich and dignified.

He gives the impression of a self absorbed character just from the way that he is dressed and speaks to Barbara.

PANEL FIVE

Jason smiles in close-up.

JASON: TOO LONG, BABY.

PANEL SIX

Jason stands before her on the sidewalk.

JASON: I ALWAYS MEANT TO LOOK YOU UP.

JASON: FUNNY, I WAITED UNTIL I COULDN'T SEE YOU.

BARBARA: CALLING DR FREUD.

PAGE SIXTEEN

PANEL ONE

Jason stands speaking to her. She frowns.

JASON: ARE YOU GOING TO INVITE ME IN?

BARBARA: NO, I'M NOT, JASON. IT'S COMPLICATED.

JASON: ANOTHER ONE OF YOUR SECRETS, HUH?

Barbara seems to be hiding Ted and Robin from Jason.

PANEL TWO

Jason frowns and tilts his head quizzically.

Depicted as confused and in wonder.

JASON: YOUR VOICE.

JASON: YOU'RE SHORTER THAN ME BUT NOT THAT—

Interrupted words indicated by the dash.

PANEL THREE

Jason bends his knees and reaches out and touches the wheel of Barbara's chair.

His expression changes. She stares at his hand with something like fear.

JASON: --SHORT.

JASON: BARB?

Good visual cue where the collaborator can accurately depict his actions.

PANEL FOUR

He's down on one knee with both her hands in one of his. He looks stricken. She looks at him wide eyed.

JASON: (SMALL) MY GOD...BARB...

BARBARA: IT'S NOT LIKE YOUR BLINDNESS, JASON. IT'S NOT

TEMPORARY.

JASON: THIS IS WHY, RIGHT?

Jason wears glasses and has a cane because of the fact that he is blind and him and Barbara were engaged!

PANEL FIVE

Jason in close-shot looking sad.

JASON: THIS IS WHY YOU BROKE OFF THE ENGAGEMENT.

JASON: SOME DETECTIVE I AM.

PANEL SIX

She reaches out and tenderly touches his hair. Tears stand in her eyes.

BARBARA: IT'S ONLY ONE OF THE REASONS.

BARBARA: YOU WANT TO GO...FOR A WALK?

Barbara admits to her being in a wheelchair as one of the reasons why she ended the engagement.



PAGE SEVENTEEN

Sign of someone that is in wonder, someone curious.

PANEL ONE

They move down the street with Jason behind her with hands held wide.

JASON: YOUR CHAIR---THERE'S NO HANDLES.

BARBARA: THAT'S RIGHT.

JASON: FIGURES.

We get the idea that Barbara prefers to push herself around on the wheelchair.

PANEL TWO

They move off down the sidewalk toward a cross street. Babs' street is lined with new trees along the curb.

JASON: I HEARD THAT YOU WORKED WITH YOUR **DAD** WHEN THE CITY WAS SHUT DOWN.

BARBARA: I DID SOME DISPATCHING.

JASON: HOW IS JIM?

BARBARA: SAME OLD **COP**.

She used to work with her father who is a police officer.

PANEL THREE

They walk further away from us.

JASON: DID HE EVER ASK ABOUT—

BARBARA: YOU? NOT **ONCE**.

JASON: **THAT** FIGURES TOO.

Perspective of the reader/audience.

PANEL FOUR

Robin looks at Ted as they stand before the monitors looking at the empty scene in front of the door.

TED: THEY'RE NOT COMING **BACK**, ARE THEY?

ROBIN: NOT FOR A **WHILE**, I'D GUESS.

TED: WELL, I'LL SHOW MYSELF **OUT** THEN.

Ted finds reason to leave.

PANEL FIVE

Robin looks back at the door to the simulation room with an "uh oh" look.

ROBIN: uh...I'LL COME **WITH YOU**, TED.

Thinking on his feet; impulsive decision being made.

'Uh-oh' look can be shown via a look of worry and danger. He realizes something and goes with Ted to avoid possible danger.

The audience is not meant to see what happens on the monitors. It's as if they are looking at us on the monitors.

A chaotic image where it seems like Dick is dodging the tiger that has been attacking him for a long time.

PAGE EIGHTEEN

PANEL ONE

Dick leaps up a wall as the tiger closes and claws at the place Dick was a second before. Dick’s tumbling over the head of the tiger. He looks disheveled as he’s been dodging this critter for the past twenty minutes or so.

CAPTION: “NO REASON FOR ME TO STICK AROUND.”

SFX: **RAAAAAAAHR!**

Tiger growls as it attacks Dick.

DICK: uh!

PANEL TWO

Dick lands rolling in the dimness as the tiger turns roaring.

TIGER: **GRAAAARRRRRR!**

PANEL THREE

Dick launches himself to one side as the tiger zooms past, claws extended.

TIGER: **rrrrrrrrrr!**

PANEL FOUR

Dick is crouched and looking suspicious with narrowed eyes.

DICK: HEY...

DICK: WAIT A MINUTE...

PANEL FIVE

Dick stands his ground and lets the holographic tiger jump THROUGH him. His expression is one of supreme annoyance.

TIGER: **RAAAAAAHR!**

DICK: (SMALL) THE BOY WONDER...

Annoyed, he refers to Robin.

He feels annoyed and stupid that it was a holographic tiger that pursued him. He is in the simulation room, so it does make sense.

Dick clears the tiger's movement, avoids it by dodging.

His facial expression during this dialogue can be one of realization.

Dick is in a mess and is startled by what happened in the simulation room and he is angered by it.

## PAGE NINETEEN

### PANEL ONE

Dick, disheveled, with shirt untucked and hair with a mind of its own, bursts from the simulation room door. He's shouting.

DICK: **ROBIN!**

He is looking for Robin and is angry.

### PANEL TWO

He stands in the empty computer work room looking spent.

DICK: HEY.

DICK: WHERE IS EVERYBODY?

Change of scenery and we are back to Barbara and Jason.

### PANEL THREE

A Sundollars Coffee. Babs and Jason sit at a sidewalk table.

BARBARA: YOU STILL HAVE THE AGENCY?

JASON; WHY DO I GET THE FEELING YOU ALREADY **KNOW** THE

ANSWER TO THAT?

BARBARA: WELL...

Dialogue shows that they are on a date and are catching up.

### PANEL FOUR

Closer shot. He holds her hand across the table.

BARBARA: I MIGHT HAVE DONE A **LITTLE** CHECKING.

JASON: THAT'S HOW YOU **KNEW** ABOUT MY BLINDNESS.

BARBARA: HUH?

This seems to be a flirtatious grin.

### PANEL FIVE

Another angle on them. She smiles and he grins.

JASON: YOU MENTIONED MY BLINDNESS BEING TEMPORARY. I

DIDN'T TELL YOU THAT.

BARBARA: SO YOU **ARE** STILL A DETECTIVE, MR BARD.

JASON; AND WHAT DO **YOU** DO THESE DAYS, BARB?

They are flirting with each other possibly rekindling something.

PAGE TWENTY

Another change of scenery as we are brought back to the jungle scene.

PANEL ONE

We see a shack near large hangar type buildings. There's stacks of crates piled outside the buildings under tarps. There's lights on in the shack. And a radio antenna tower behind it.

CAPTION: "OH, I MANAGE TO KEEP **BUSY**.

**FIGURE ATOP CRATES: NOW THAT'S A CRIME.**

This shows that the figure can't be seen, maybe a silhouette.

PANEL TWO

Canary crouches atop the tarps with slim binoculars in her hands aimed at that shack.

CANARY: A DIRTY ROTTEN **SHAME**.

A view of what she sees through her binoculars and she sees soldiers playing poker.

PANEL THREE

The view through the binocs. Some soldiers talking and playing cards in the shack. We can see the hand of one of the soldiers seated with his back to us. Bugs flutter around the light from the window. In the corner of the binocs we read: 150m.

**TAILLESS BALLOON: THE LAMEST BOTTOM DEALING I'VE SEEN SINCE POKER NIGHT AT GARDNER'S PLACE.**

Speech bubble without a point.

PANEL FOUR

Same view and angle but some blurry object flashes in the view of the binocs. In the corner we read: 001m.

TAILLESS BALLOON: uh?

This seems like it was a bomb and there is something that caught her off guard.

PANEL FIVE

Canary is booted off that stack of crates by a blow from a knobkerry (a warclub with a weighted round end.) , the binocs go flying.

CANARY: unnh!

The impact of this explosion causes her to fly in mid air

## PAGE TWENTY ONE

This panel takes up an entire page.

**SPLASH**

Canary lies on the ground struggling to get up. She looks up at the stack of crates above. Lady Vic stands atop the crates and Brutale, another Nightwing villain, crouches nearby. Brutale has blades between his fingers and Lady Vic holds a Zulu knobkerry in her fist and has two holstered handguns (Webley-Fosberry .455s) on a leather girdle about her waist. NOTE: You can vary Lady Vic's costume as you wish for jungle fighting. Maybe some camouflage.

**BRUTALE: SO, SOMEONE FELL FOR THE BAIT, LADY VIC.**

**LADY VIC: IT APPEARS SO, BRUTALE. BUT I WOULD HAVE EXPECTED SOMEONE MORE FORMIDABLE AS AN AGENT—**

**LADY VIC: --OF ORACLE.**

**CONTINUED IN NIGHTWING 45  
THE BEGINNING OF**

**SEIGE!**

Canary seems to have been attacked by villains and the stand over her as she suffers the repercussions of the explosion.

A big turning point as it shows that Canary and Barbara were set up and fell for it

The comic is to be continued in the next volume. It ends here, some sort of cliffhanger.

Leaves it up to the artist to draw Lady Vic's costume and shares an idea of how it could look.



PAGE FIVE

PANEL ONE