

ANIMAL MAN #1
THE HUNT PART 1: WARNING FROM THE RED
DRAFT #3 - Jeff Lemire - April 15 2011

PAGE 1.

We open the book on a mock-interview with Buddy Baker in a hipster-type cultural magazine, very much modeled after “The Believer” (<http://www.believermag.com/>) called “The Prophet”.

Basically I want to replicate the look of The Believer as much as possible by matching the font and design of the magazine on this first page. So to be clear, this opening page should look exactly like a page from the magazine.

JOEY: If the letterer and/or designers can't, or don't want to do it, I can do it myself once I get Travel's illustration.)

TRAVEL, for you this page really only means doing one little spot illustration, a black and white headshot of Buddy Baker as Animal Man in the “Believer Style”. I've attached some examples here in case you haven't seen the magazine. All the interviews have these headshots of the interview subject at the top of the page often done by cartoonists Charles Burns or Tony Millionaire. So as much as you can, you should try to ape that style for this spot illo.

The interview text is below:

BUDDY BAKER
(Superhero/Actor/Activist)

Interviewed by Jeff Lemire

Over the last three years, San Diego-based family man Buddy Baker has perhaps been better known as the goggle-wearing superhero “Animal Man”. But in recent years, Baker’s on-again, off-again career as a costumed crimefighter has given way to a new role, that of an animal rights activist and spokesperson. In recent years Baker’s iconic image has even been adopted by youth culture. His politics and past exploits have made him something of a poster boy for the young left-wing hipster crowd. Perhaps most surprising though, is Baker’s recent turn in front of the cameras, starring in indie-darling Ryan Daranovsky’s edgy drama “Tights” playing, what else, but a washed-up superhero determined to go down fighting. The Prophet caught up with Buddy in his favorite vegan restaurant in downtown LA.

*

THE PROPHET: You seem to be a guy who can’t sit still. One minute you started out as a Hollywood stunt man, then you pop up as a superhero, and now you’re an actor. Yet you’ve been happily married for almost a decade. How do you reconcile that inherent restlessness with the stability of family life?

BUDDY BAKER: Well, I don’t know if I’d say I’m restless. I just kind of like to roll with the punches, you know. I take opportunities as they present themselves. When I got my superpowers, becoming a hero just seemed like the thing to do. And that led to all kinds of new experiences, and really opened my eyes to the injustices facing animals in our world. I realized I could make more of a difference educating people on animal rights than I could by punching out a super villain, you know? It was kind of a natural progression. *An evolution.*

THE PROPHET: Yes, but then, why the decision to return to the film world after so many years away? And why as an actor this time instead of as a stuntman, where you got your start?

BUDDY BAKER: Again, the opportunity just sort of presented itself. My superhero “career” hadn’t really been going anywhere in the last couple of years. Like I said, I had sort of become more of a spokesman than a superman. Flying around space and catching maniacs in funny costumes was never really my thing, although I did do my fair share of that (laughs). But anyway, Ryan (Daronovsky) contacted my agent out of the blue and asked if I’d be interested in reading for the role. Once I heard about the project, and realized how perfect it was for me, I couldn’t turn it down. I thought it would be fun.

THE PROPHET: So is this a one-time thing? Or are you going to actively pursue more acting roles. You must be aware that there is already some Oscar buzz surrounding you?

BUDDY BAKER: Hell, I really don't know. I've been offered other things, but nothing I really cared for. It was fun, a great experience, but who knows what's next.

THE PROPHET: Let's switch gears for a minute. Your image, specifically your iconic look with the leather jacket and goggles as Animal Man, has become something of a flag for youth culture of late. How does it feel to have your face plastered on kid's dorm rooms and t-shirts all over the country?

BUDDY BAKER: It's weird (laughs). My wife makes fun of me every time she sees a kid wearing one of those Animal Man, "Evolve or Die" t-shirts. But the truth is, I think it's pretty great, you know. If my time as Animal Man has helped open people's eyes to the fact that we share this planet with all other creatures, and that we are all connected...than I'm not complaining.

THE PROPHET: I have to ask, did you get any money for all those t-shirts?

BUDDY BAKER: *Sigh*...no, not a penny (laughs). I think that's what really ticked Ellen (my wife) off (laughs). But come on... I was a punk when I was that age. The whole DIY, bootleg thing is a part of who I am. I'm certainly not going to go after anyone to get cash.

THE PROPHET: Finally, you seem to speak about your time as Animal Man as if it were a thing of that past. You've barely been active lately. Is your time as a legitimate superhero over?

BUDDY BAKER: No. Not at all. Animal Man will always be a big part of who I am. I may not go out on regular patrols like I used to, but I'll never give it up. As long as the world still needs Animal Man, he'll be around.

Illustration by Travel Foreman.

THE BELIEVER

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WERNER HERZOG

[FILMMAKER]

IN CONVERSATION WITH

ERROL MORRIS

[DOCUMENTARIAN]

"FOR YOU TO STEAL A CHARACTER OR A STORY ISN'T REAL THEFT. BUT TO STEAL A LANDSCAPE, THAT IS A VERY, VERY SERIOUS CRIME."

Things Werner Herzog and Errol Morris have done together:

Visited serial killer Ed Kemper in prison

Visited Plainfield, Wisconsin, to investigate the murderer Ed Gein

Dug up Ed Gein's mother's grave to see if she was still there (almost)

PAGE 2.**2.1**

Bigger Panel: We cut to The Baker's kitchen. It is early evening and already dark outside. This is a very typical suburban home and modern family kitchen. (I'm sure there is ample reference of the Baker home in the old series, but feel free to modernize it a bit as those comics were mostly done in the 80's and 90's).

BUDDY BAKER sits at the kitchen table reading THE PROPHET MAGAZINE that we have just been reading. He holds the magazine open to his interview and frowns at it. This is a fairly tight shot of Buddy at the table; we don't see Ellen or the kids yet.

1. BUDDY: ...I don't know, I think I sounded kind of arrogant or something. I didn't mean to come across like that.

2.2

Now we pull out to an establishing shot of the kitchen. Buddy sits at the table, and closes the magazine, putting it down in front of him.

ELLEN BAKER chops vegetables at the kitchen counter nearby. Food cooks on the stovetop, a big pot boils and steams. Ellen and Buddy are both about 30 years old.

Buddy turns to Ellen.

2. BUDDY: Ellen?

3. BUDDY: Are you even listening?

4. ELLEN: Hmm? Oh, yeah Buddy, sorry I'm just trying to get this on before the kids freak out.

5. ELLEN: What were you saying?

2.3

Close on Buddy. He shrugs.

6. BUDDY: Nothing...I just hope I came across okay. I hate doing these interviews, but my agent says there will probably be plenty more once the movie comes out.

2.4

Close on Ellen as she chops vegetables. She doesn't look up as she responds.

7. ELLEN: Uh-huh...and when does your agent think your going to *get paid* for the movie?

PAGE 3.**3.1**

Medium shot of Buddy as MAXINE BAKER, age 6, enters the kitchen through the door behind him. She is carrying a stuffed dog toy, a sheep dog with a red bow, cradling it like a baby.

1. BUDDY: I told you I only get paid on the backend if it makes any money...it's just an indie film.

2. MAXINE: Daddy! Mr. Woofers and me *really* need to talk to you. It's important!

3. BUDDY: In a minute Maxine...

3.2

Close on Buddy. Maxine stands right beside him now, not so patiently waiting for him to pay attention to her.

4. MAXINE: Daddy...

5. BUDDY: In a minute, Sweetie...

6. BUDDY: But who knows. Maybe if it gets nominated for some awards or something.

3.3

Close on Maxine, she finally loses her patience and screams at Buddy, hugging the stuffed animal tight to her chest.

7. MAXINE (yelling): *DADDY!!*

3.4

Buddy sticks a finger in his ear and squints and eye, feigning deafness from the scream.

8. BUDDY: Ow...what is it Maxine?

3.5

Cut to Ellen, she points at Maxine sternly.

9. ELLEN: Maxine! Inside voice please!

3.6

Maxine ignores her mother and excitedly talks to Buddy.

10. MAXINE: Sorry.

11. MAXINE: Daddy, Mr. Woofers and I have a great idea. We think you should buy us a pet Doggy to play with, *a real* one!

PAGE 4.**4.1**

Reverse to Buddy from Maxine's POV. He looks down at her with a soft smile, trying to explain. Maxine is the apple of Buddy's eye and it pains him to not be able to give her everything she wants.

1. BUDDY: Maxine, I already explained why *we couldn't* get another pet.
2. BUDDY: If I spent too much time that close to *any one* animal I start to bond with it, and it messes up my connection to all the other animals.
3. BUDDY: Then my powers might not work like they should.

4.2

Cut to Ellen. She raises an eyebrow, talking under her breathe.

4. ELLEN (under her breath): Not like you use them anymore...

4.3

Buddy turns to her, clearly hurt.

5. BUDDY: What's that supposed to mean?

4.4

Ellen shrugs.

6. ELLEN: Nothing, eagle-ears, I just haven't actually seen you do anything much as Animal Man lately, that's all.

4.5

Buddy gets a bit angry now. Maxine pouts.

7. BUDDY: I remember a time when you would have begged me to stop playing superhero!

4.6

Ellen stirs the steaming pot

8. ELLEN: I know...but you just seemed happier then, that's all.

PAGE 5.**5.1**

Maxine interrupts, putting on a real puppy dog face now, looking up at Buddy with big sad eyes. He turns to her.

1. MAXINE: Please Daddy...please...please, please, please, please, please.
2. BUDDY: No Maxine! I told you a million times after Skipper and T.C. died, no more pets!

(Note: Skipper and T.C. were The Baker's cat and dog in the old series.)

5.2

Maxine storms out of the kitchen just as CLIFF BAKER, 12, runs in. He holds up a hand-held radio and is clearly excited. Cliff should look a bit edgy. He was always a bit of a wild child, and I really want to keep that going here, but update his look for today. He should look a bit rebellious, maybe a wild haircut, and metal T-shirts?

3. MAXINE: ...s'not fair!
4. CLIFF: Out of the way squirt!
5. CLIFF: Dad! Some guy's taken a whole floor of the hospital hostage!

5.3

Close on Buddy and Cliff. Buddy turns to his son.

6. BUDDY: What? Who?
7. CLIFF: I don't know. I just saw it on the news. Just some dude with a gun, I think.

5.4

Close on Buddy, he rubs his chin thoughtfully.

8. BUDDY: Hmm...maybe I should go check it out?

5.5

Ellen still stands in front of the stove, but turns to them now, hands on her hips.

9. ELLEN: Buddy, diner's almost ready! Just let the police handle it.

PAGE 6.

6.1

Back to Buddy and Cliff. Buddy smiles at her.

1. BUDDY: I thought you wanted me to be a superhero again?

2. CLIFF: Yeah! Can I come? I'll film it and we can send it to those *new Justice League* guys as your audition tape!

6.2

Buddy stands and rubs Cliff on the head, messing his red hair.

3. BUDDY: Sorry, Bud. I can't bring you along...you know the rules. It might be dangerous.

4. CLIFF: Oh, come on!

6.3

Buddy walks towards Ellen.

5. BUDDY: Hey do I have any clean costumes?

6. ELLEN: I think there's one in the laundry room. But make sure you take your boots off *outside, before* you come in... I don't want you tracking mud all over the house!

6.5

Buddy puts his arms around her from behind and kisses her on the neck. She smiles.

7. BUDDY: Thanks, Hon.

8. ELLEN: Be careful.

10. BUDDY: I will, don't wait up...

PAGE 7.**Splash.**

Okay, this is our first shot of Buddy in costume as Animal Man. It is also the first time we see him use his powers and can establish the new visual language we talked about earlier.

It's a big dynamic shot of Buddy as he accesses an eagle (or any or any bird you want to draw really) and flies up and away from his house, which is nestled on a quiet suburban street in San Diego, at night.

Buddy smiles, and is clearly happy to get out and stretch his wings.

1. (CAPTION) BUDDY: I never get sick of this. It doesn't matter how many times I dip into the morphogenetic field and take on an animal power, I still get that same rush I got the very first time I did it.
2. (CAPTION) BUDDY: Truth is, that's why I can't give up being Animal Man...it's just *too much fun*.
3. (CAPTION) BUDDY: I kind of feel bad ditching Ellen with the kids like that, but she's right, I do need to get out more.
4. (CAPTION) BUDDY: The movie stuff has been fun, but that interview kind of made me feel, I don't know...like a has-been or something. Like I'm embarrassed of being Animal Man.
5. (CAPTION) BUDDY: Ah, hell, maybe I'm thinking too much...

PAGE 8.**8.1**

Cut to downtown an establishing shot of SCRIPPS MERCY HOSPITAL in downtown San Diego at night. The front of the hospital is surrounded by cop cars, news vans and gawking pedestrians.

We see Animal Man fly down towards the cops.

1. (CAPTION) BUDDY: ...Maybe I just need to punch someone.

8.2

Cut in closer on the cops. The cops all point their guns and take cover behind their vehicles.

One of the cops is still in street clothes. This is a new supporting character named DETECTIVE KRENSHAW. He is a middle-ages slightly overweight cop. He's balding with a thick moustache. He wears big aviator type sunglasses and a bullet proof vest. His badge is visible on his belt.

Animal Man lands near Krenshaw.

2. KRENSHAW: A-Man! Hey, ain't seen you in a while.

3. BUDDY: Hey Krenshaw, I've been getting a lot of that tonight.

4. BUDDY: So what's the deal?

8.3

Krenshaw and Animal Man's look up at a window on the second floor of the building. In the window we see A MIDDLE-AGED MAN holding a gun to a scared FEMALE DOCTOR .

5. BUDDY: Wait a minute, is he in the *children's ward!*?

6. KRENSHAW: Yep. This is a bad one A-Man. This guy's been identified as a short order cook named Lyle Edwin...

8.4

Closer on EDWIN and the LITTLE GIRL in the window of the hospital.

7. KRENSHAW (op): His little girl was in and out of that sick ward for the last two years. Cancer...the poor thing.

8. KRENSHAW: She died three weeks ago. Edwin lost it. Now he's up there demanding the doctors give him his little girl back.

8.5

Back to Buddy and Krenshaw. Buddy looks up with true horror in his face.

10. BUDDY: My God...that's...

11. BUDDY: ...that's horrible.

PAGE 9.**9.1**

Closer on Buddy, he turns to Krenshaw.

1. BUDDY: Let me handle this.
2. KRENSHAW: I don't know A-Man...all those kids.
3. BUDDY: Trust me...

9.2

Cut inside the children's ward of the hospital. Kids are huddled together in their beds, terrified. Nurses and doctors try to comfort him. Edwin is at the window, holding his gun to the Doctor.

4. (CAPTION) ANIMAL MAN: ...let me talk to this guy.
5. EDWIN: Just back off! All I want is my little girl and we'll get out of here and I'll let the rest go!

9.3

The doors to the Children's Ward swing open and ANIMAL MAN enters. Buddy holds his hands up as if to show he's unarmed. Edwin swings around pointing the gun at him.

6. EDWIN: Who the hell are you!?
8. ANIMAL MAN: Just calm down. Why don't you put the gun down and we'll figure this out...
9. EDWIN: No way! Just get them to back off!

9.4

Closer on Animal Man. He pulls back his mask and goggles.

10. ANIMAL MAN: Look man, I know you're in pain...I know you lost your little girl. I have a daughter too...

9.5

Buddy approaches Edwin, cautiously, his hands still up. Edwin s losing it, nervous and twitchy.

11. EDWIN: They got her here somewhere! I just want her back!

12. BUDDY: Mr. Edwin...Lyle, please...you must know that; snot true. I know it's hard to accept.

9.6

Close on Edwin, he suddenly opens fire, interrupting Buddy's speech half way through.

13. BUDDY (op): But putting the rest of these kids in danger isn't going to bring her ba--!

14. EDWIN: I said stay back!

15. SFX: BLAM! BLAM!

PAGE 10.

Splash.

Buddy is taken aback as the bullets hit him square on the chest, bouncing off.

He has instinctually reached out with his powers trying to connect with any animal that might protect him from the blast.

So the background fades away and Buddy is surrounded by images of animals of all kinds all around him.

1. (CAPTION) BUDDY: Instinctually a reach out with my powers, desperately trying to connect with any animal that will protect me form the blast.

2. (CAPTION) BUDDY: My consciousness slips into *The Life Web* and darts around madly...searching...

3. (CAPTION) BUDDY: Rat, no...dog, no...fish no...

4. (CAPTION) BUDDY: Rhino....*RHINO!*

PAGE 11.**11.1**

Buddy leaps through the air towards Edwin, fists clenched and barking angrily.

1. (CAPTION) BUDDY: This man is troubled. He's experienced loss that I can barely fathom. But now he's also endangered all these innocent children...and I *can't allow that*.

2. (CAPTION) BUDDY: I grab my favorite "action hero" cocktail of animal abilities...

3. (CAPTION) BUDDY: Strength of an elephant, reflexes of a fly, speed of a cheetah...

4. (CAPTION) BUDDY: *And* the bark of a dog. That one always freaks them out.

5. BUDDY: BARK! BARK!

11.2

Buddy hauls off and punches Edwin with the might of an elephant. Edwin flies back, slamming into the wall, his gun falls from his hand.

6. (CAPTION) BUDDY: Truth is I hate violence. I wish *I could* help this man. If I ever lost Cliff or Maxine...I'd..

7. (CAPTION) BUDDY: No, *don't think about that*. I can't help him. Not now. So I just need to stop him.

8. SFX: THWAM!

11.3

Buddy crouches by Edwin, who holds his jaw, cowering and sobbing on the floor. We only see A-Man from behind here.

9. EDWIN: I'm sorry...I'm sorry...I just want her back.

10. BUDDY: I know...I know. It's going to be okay.

11.4

We see Krenshaw enter the room behind Buddy with a Swat Team. Buddy turns to them, so that again we only see him from behind. Depending on the angle, maybe we see the first hint of blood coming from his ear, but it should be subtle not to tip our hand too soon.

11. KRENSHAW: A-Man! Is he—

12. BUDDY: Everyone's okay.

11.5

Buddy stands before Krenshaw, his back to us. Two cops haul Edwin away. The Doctors tend to the children, trying to calm them.

Krenshaw's face falls. He stares at A-Man in shock.

12. BUDDY: That man needs help, Detective. I hope you can—

13. BUDDY: Detective Krenshaw? What's *wrong*?

11.6

Close on Krenshaw, still shocked and dumbfounded he manages to point to his own eyes.

14. KRENSHAW: Animal Man...*your eyes!*

PAGE 12.**12.1**

Larger Panel: Reverse to Buddy. He reaches up, touching his cheek. Blood runs from his eyes and ears, down his face. Buddy freezes in shock.

So Travel, this will be the first of the “stigmata effect” with the blood that we talked about, and it should look kind of shocking here, taking Buddy and the reader by surprise. At the same time we want to save the real tree of life, full tattoo look for Issue 2, so this shouldn’t be the full-on vein/vine look yet, just a taste of what’s to come.

1. KRENSHAW: A-Man?
2. KRENSHAW: You okay?
3. BUDDY: I—I don’t know...

12.2

Krenshaw puts his hand on Buddy’s shoulder, and yells to a doctor nearby.

4. KRENSHAW: (yelling) *We need a doctor here!*

PAGE 13.**13.1**

Cut to a little later. Buddy sits on a hospital bed in another room. A doctor examines his ears. Krenshaw stands watching.

1. DOCTOR: There doesn't seem to be *anything* wrong. I don't know where the blood came from. There are no wounds...no sores.

2. DOCTOR: As far as I can tell, you're healthy as a horse.

13.2

Closer on Buddy. He looks down at his hands.

3. BUDDY: I'm telling you Doc, I feel fine. In fact I feel *better* than I have in a while. Strong...alert.

4. BUDDY: If anything, my connection to the life web hasn't felt that strong in a while.

13.3

Close on The Doctor.

5. DOCTOR: I admit, I'm not very experienced in dealing with super humans, but I'd still like to do some more tests.

13.4

Buddy looks out the hallway and sees a few terrified kids hugging their worried parents.

6. BUDDY: If it's all the same to you, I'd rather come back tomorrow...

13.5

Closer on the kids and parents.

7. BUDDY (op): I really just want to get *home*.

PAGE 14.**14.1**

Close-up of Buddy's Animal Man boots sitting on the front porch of the Baker Home. It is still night.

14.2

Cut inside. Buddy creeps down the upstairs hallway trying to be quiet as he makes his way towards his bedroom.

There are two closed doors between him and the end of the hall where he and Ellen's room is.

A floorboard creaks underfoot. And he winces.

1. SFX: CREEEAK.

2. (CAPTION) BUDDY: Gotta fix those damn floorboards. For now I just take on the weight of a bumblebee so I don't wake the kids.

14.3

Buddy opens Maxine's door a crack and peeks inside. It is the typical room of an 8-year old girl. Lots of dolls and LOTS of stuffed animals. Maybe even too many stuffed animals.

Maxine is sound asleep in her bed. She hugs Mr. Woofers tightly to her chest.

3. (CAPTION) BUDDY: The kids.

4. (CAPTION) BUDDY: God I love them. Don't know what I'd do if something bad ever happened to them. I'd be totally lost.

5. (CAPTION) BUDDY: Wish I could give Maxine what she wants...a little dog like any normal kid would have. But I just can't.

14.4

Reverse to Buddy as he closes the door and steps out of the room.

6. (CAPTION) BUDDY: When she's a bit older she'll understand.

14.5

Buddy sits on his bed now, lit by the moonlight from the window. He pulls off his Animal Man costume. His leather jacket hangs on one of the bedposts.

Ellen is fast asleep on the other side of the bed, her back to him.

7. (CAPTION) BUDDY: That interviewer asked how I could stay married so long when I constantly seem to keep changing everything else in my life.

8. (CAPTION) BUDDY: I avoided the question...but the truth is, it's Ellen that lets me be who I am.

14.6

Above shot of Buddy and Ellen lying in bed. Buddy looks over at her, still awake. Ellen is curled up on her side, back to him.

9. (CAPTION) BUDDY: I can be an actor, a superhero, a stuntman, an activist. It doesn't matter because as long as I have her I'm anchored. I know who I *really* am

14.7

Close on Buddy's face. His eyes grow heavy, he is falling asleep.

10. (CAPTION) BUDDY: Still pretty wired from the hospital. I try my best not to think of poor Lyle Edwin...try not to imagine I'm him.

11. (CAPTION) BUDDY: So I reach out and grab the napping ability of a cat. Within minutes...

PAGE 15.**15.1**

Thin black panel on top of the page.

2. (CAPTION) BUDDY: ...I'm drifting away...

15.2

Extreme close-up on Buddy's eyes. They bolt open, wide and in shock.

3. CLIFF (op): DAD!!

15.3

Pull out to a wider establishing shot of Buddy as he sits up. He is sitting on the ground in what appears to be a dense forest. It is day; sun shines down through the thick underbrush. **He is now wearing only the bottom half of the Animal Man costume, shirtless on top. There are no tattoos though...not yet.**

He looks around, surprised and confused.

In the foreground CLIFF stands with his back to us. He wears a variation of the Animal Man costume, as if he were Buddy's sidekick, Animal Boy.

4. CLIFF: Dad, wake up hurry! We gotta go!

5. BUDDY: Cliff? Wh—where are we. What is this?

15.4

Cliff pleads with Buddy, panicked now. He grabs Buddy's arm and tries to pull him off of the ground.

6. CLIFF: It's Maxine Dad! She's coming, we gotta hurry before she finds us!

7. BUDDY: Maxine? Cliff why are we hiding from Maxine? And where's your Mother?

15.5

Close on Cliff's terrified face.

8. CLIFF: Don't ask me about Mom...that's the *worst part of all*...you don't wanna know what she *did to Mom!*

15.6

Buddy stands before Cliff now, he is confused.

9. BUDDY: Cliff. You're not making any sense. Maxine would never do anything bad to your Mom.

PAGE 16.**16.1**

Cut back to Cliff. He is no longer in the Animal Boy costume. Instead he wears jeans, sneakers and the Animal Man "Evolve or Die" t-shirt. But Cliff's guts have been ripped open, as if by a feral animal. Blood covers his torso and arms. He holds his belly, trying to keep the guts in. He looks up at Buddy with big sad eyes.

1. CLIFF: You're wrong Dad...look what she did to me.

2. BUDDY: Cliff!

16.2

Buddy now holds bloody Cliff in his arms. Cliff is dead. His arms hang limply and blood drips down to the forest floor.

Buddy looks down at him, tears rolling down his face.

3. BUDDY: Cliff...oh God, no. Not you...

4. BUDDY: ...not my boy...

16.3

Closer on Buddy. He suddenly looks up reacting to Maxine's voice coming from off panel.

5. MAXINE (op): It's okay Daddy. Mr. Woofers says its gonna be just fine. Don't cry.

16.4

Reverse. Maxine stands in the trees looking at Buddy. Mr. Woofers is now a huge, monstrous black dog, with big, slobbering teeth. He still has the red bow around his neck.

6. MAXINE: Come on Daddy, it's time to go!

7. BUDDY: Maxine!? Go? Go where?

16.5

Close on Maxine.

8. MAXINE: You'll see. But we gotta hurry, before they follow us again.

16.6

Maxine runs off into the trees with Mr. Woofers. Buddy follows. Cliff is gone from the frame now, but Buddy still has his blood all over him.

9. BUDDY: Who? Who's following us, Maxine?

10. MAXINE: The bad things that dress as men. The Hunters.

PAGE 17.**17.1**

Buddy steps into a small clearing in the trees. There is a pond surrounded by rocks. The pond is not full of water, but blood.

Maxine wades into the pond with Mr. Woofers.

1. BUDDY: Wait up, Sweetie. We need to slow down...figure this out.
2. MAXINE: No time for that Daddy. You need to shut off your brain. Be an animal like me and Mr. Woofers. It's the only way to survive out here.

17.2

Close on Buddy's face. He suddenly looks shocked and taken aback.

3. BUDDY: Oh god! Maxine wait, don't go in there...

17.3

Reverse. Closer on Maxine who is almost submerged in the pond now. She points to the Buddy.

4. BUDDY (op): ...That's blood!
5. MAXINE: Well of course it is silly. Where else would we hide?
6. MAXINE: Don't worry, we just need to follow *the tree* and we'll be okay. *Look.*

17.4

Buddy looks down at himself. He is now covered in the tattoos!

7. BUDDY: Huh!/? What's happened to me?

17.5

Close on Maxine. She is submerged in blood up to her eyes. She peers out at Buddy and inexplicably we still hear her talk even though her mouth is underwater. But her voice comes out weird and creepy (lettering fx).

8. MAXINE: It's them. Too late. We're all gonna die now.

17.6

Buddy turns, looking into the dark forest. Sounds emerge form within.

9. SFX (from trees): Grrrrroawr!

10. SFX (from trees): Slurb!

11. BUDDY: But---what...*what are they?*

PAGE 18.**18.1****Splash.**

THREE HORRIBLE CREATURES EMERGE FROM THE TREES, snarling and vicious. They are terrifying things. These are THE HUNTERS, dark invaders of The Red. In many ways they are anti-life. Things that twist and mold flesh to their will. I picture big bloated spider bodies with different animal heads and claws, but I'll leave the final design to you. They should be just about the scariest thing you can force yourself to draw. (Later they will take on human form as well, but here we are seeing them in their true forms).

In the foreground Buddy falls back, agog.

1. HUNTER#1: We are rot in *The Red*.
2. HUNTER #2: We are flesh made sickness.
3. HUNTER #3: We are you're child's *true fathers*... THE HUNTERS THREE.
4. BUDDY: *NO!!*

PAGE 19.**19.1**

We cut back to the Baker's bedroom at night. Buddy bolts upright in his bed, sweating.

1. BUDDY: Oh God!

19.2

Buddy looks around; Ellen is gone from the bed. He reaches over to wear she should be.

3. BUDDY: Ellen?

19.3

Buddy runs down the stairs in his boxer shorts.

3. ELLEN (op): Buddy!! Come out here right now!

4. BUDDY: I'm coming!

19.4

Buddy runs into the moonlit backyard. He starts to talk but freezes. We see Ellen and Cliff already standing there in their pajamas, looking out into the yard, their faces frozen.

5. BUDDY: What is it, what happ--!

6. ELLEN (whispers): It's...it's Maxine...

PAGE 20.**Splash.**

Reverse to reveal the full back yard. Buddy, Ellen and Cliff stand with their backs to us in the foreground.

Maxine kneels in the middle of the lawn in her nightgown. With one arm she cradles Mr. Woofers. With the other she pets the animated skeleton of a dead cat, which purrs.

There are dozens of dead pets all around her. They congregate to her. Mostly dogs and cats, but there are also a few small birds and a rabbit. They are all zombie-pets, the re-animated corpses of dead neighborhood pets that have clawed their way out of surrounding backyards and come to Maxine. (Whether or not we see any of these other backyards and the upturned pet graves is up to you).

Maxine looks up at Buddy with wide eyes.

1. MAXINE: I—I'm sorry Daddy. I just wanted a pet of my own.

2. CAPTION: TO BE CONTINUED.

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