

GREEN ARROW #16
THE KILL MACHINE 1
Jeff Lemire - Draft 4 - August 18, 2012

PAGE 1.

1.1

We open on a panoramic, widescreen shot of the ARIZONA DESERTS at midday. The blistering sun scorches the dry, cracked earth below. On the horizon we see a TINY FIGURE stagger off through the desert. This is OLIVER QUEEN, but he's much too far away to tell in this panel.

On the horizon we can see THE BLACK MESA. These are huge rock formations made of coal, which gives them the appearance of black rock. He is just a dark speck on the horizon. The huge mesas that mark the otherwise flat rocky landscape dwarf him.

CAPTION: The Black Mesa, Arizona.

OLLIE CAP: I used to be rich. I used to have *everything*.

OLLIE CAP: I *was* Oliver Queen. The billionaire. The wunderkind. The golden boy.

1.2

Same, but the figure has staggered closer now. We can start to make out that it is a man, shirtless wearing boots and cargo pants.

OLLIE CAP: But *that's* gone. Everything he was...everything he knew, is a lie.

OLLIE CAP: I was also *The Green Arrow*. A superhero, whatever that means anymore.

1.3

OLIVER QUEEN is even closer to us now and we can make out his facial features now. He has been beaten badly and his face bears the wounds. His lip is swollen and bloody as is one eye. A dark clot of blood fills his busted nostril. There is heavy stubble on his face.

He is clearly disoriented and weak. The beating he's taken, and the hot sun are doing a real number on him. He can barely stand or keep going.

OLLIE CAP: Just a rich boy's pathetic attempt at doing something *important*.
Something *meaningful*.

OLLIE CAP: But I can see now that it was all a joke. An expensive game.
Dressing up in a fancy costume and playing at being something I wasn't. Something I
could never be.

1.4

This is the biggest panel on the page. Ollie collapses hard to the ground, right in the foreground. He is right up close to us now. We now see the full extent of the beating he's taken. He is in really rough shape. There are shallow cuts along his back and bare shoulders as well.

SFX: WHUP!

OLLIE CAP: I was Oliver Queen. I was The Green Arrow. But now I'm *no one*.

OLLIE CAP: And the man who had everything is about to *die alone*.

TITLE AND CREDITS:

GREEN ARROW: THE KILL MACHINE: PART 1

Written by Jeff Lemire

Art by Andrea Sorrentino

Colored by

Lettered by

Cover Art by

Assistant Editor: Kate Stewart

Editor: Joey Cavalieri

PAGE 2

1.

We cut to the extremely modern top floor lobby of QUEEN INDUSTRIES office tower. OLIVER QUEEN walks from an elevator, past a smartly dressed RECEPTIONIST who sits behind a floating white desk the shape of a semi-circle. She has a single lap top computer on the desk, and begins to stand and call after Ollie.

Behind her on the stainless steel wall we see the QUEEN INDUSTRIES logo.

Oliver is *very* angry. This is 3 WEEKS before the events on the opening page, and Ollie is not beaten, or bruised. He only has a bit of scratchy stubble on his face.

He wears jeans, boots and a green hoodie under a black leather jacket with two green stripes down its sleeves.

CAPTION: SEATTLE. 3 WEEKS EARLIER.

RECEPTIONIST: Mr. Queen—Ollie!

RECEPTIONIST: Mr. Emerson is not expecting any visitors!

OLLIE: --Oh, he'll damned well see me!

2.

We are now behind Ollie as he pushes open another set of glass doors. Beyond them we see EMERSON getting up from his desk, which sits in the center of the large, sparse office.

There are a few papers on the desk as well as a pen and a letter opener.

Behind Emerson is a huge floor to ceiling window in which we see the sprawling skyline of SEATTLE. There is another, slightly shorter office building rooftop directly across from his window. *It is late afternoon.*

Also on the skyline we can see the distinct QCORP building in the distance. On the far wall are floor to ceiling bookshelves. (It's not important that we see these in this panel, but they will be important in the next issue.)

Emerson is a bit taken aback by Oliver's sudden entrance. He stands, removing his headset.

EMERSON: Oliver! This is hardly the time to—

OLLIE: Shut it, Emerson! This *is* the time!

3.

Ollie stands across from Emerson, the desk between them. Behind Ollie we see the receptionist standing and looking sheepish in the doorway.

RECEPTIONIST: Mr. Emerson, sir, I tried to stop him, but—

EMERSON: *-sigh-* It's all right, Polly. We all know there's no stopping Oliver when he sets his mind to something.

OLLIE: Don't you dare patronize me!

4.

Closer on them, facing off from across the desk. Emerson holds up his hands in defense, but Oliver as he explodes in anger at Emerson, a bit of spittle flying from his mouth as he yells at him.

EMERSON: Now, Oliver just hold on—

OLLIE: No! You hold on! I have to find out that you lost *my* company on the morning news!? How could you let this happen! My Father left you in charge so that you could protect Queen Industries until I was ready!

OLLIE: He gave you *everything* and this is how you thank him?!

5.

Emerson slams his fist down on the desk, losing his cool.

SFX: WHAM!

EMERSON: Don't *you* dare presume to know what *your* Father had in mind, you spoiled brat!!

PAGE 3.

-A few more panels on this page, but I want to build up tension for the big reveal next page, so this pages will start normally then will have a number of smaller, tighter panels in the bottom half to build towards the next pages big explosion of action.

1.

Emerson turns to the window, smoothing his hair and calming himself. Ollie looks down, like a scolded child.

EMERSON: Your Father was—

EMERSON: Your father was a great man, Oliver. Not just a genius...but a *true* visionary. And he was also *my best friend*.

2.

Emerson looks to the QCorp building.

EMERSON: And it's true, he did entrust me to watch over Queen Industries until you were ready. And I tried. Christ I even let you have QCorp, you're own little pet project, thinking it might help to focus you, but you couldn't even handle that.

EMERSON: You were always running off to God knows where, doing God knows what. You see that's just it, Ollie...it's all just a game to you.

EMERSON: But I can see now that *I* failed you. You will *never* be ready. And you're right, I did fail. I was so busy trying to *take care of you* that I lost track of Queen Industries. I left us *vulnerable*.

3.

Closer on an angry Ollie. He begins to rant, but Emerson cuts him off.

OLLIE: You say it as if we lost a baseball game, Emerson. Our damn company has been stolen away from us. Stellmoor International owns us. You've *lost everything!*

EMERSON: Yes. But maybe this was meant to happen. Maybe this had to happen. Jesus—I don't know. Maybe it will force you to grow up... Give you a second chance. A chance to become the man you were *supposed* to be. *A great man.*

4.

Tight on Emerson.

EMERSON: You were born into privilege. And yes, you too are brilliant, but aside from your ordeal on *the island*, you've never had to truly fight for anything in your life. And it's made you irresponsible. Weak.

EMERSON: But the time for weakness is over, Ollie. There are things about your Father—things we did...Queen Industries is not the *only legacy* he left you.

5.

Ollie looks perplexed. Emerson looks away, wistful and sad.

OLLIE: What the hell are you talking about?

EMERSON: That's just it, Oliver. You're *not ready* to hear it yet. But I dearly *need* you to be. And if that means taking everything away...

EMERSON: Sometimes a man doesn't know what he really has until he's lost it all.

6.

Ollie waves this sentiment away, losing patience.

OLLIE: Oh please! Save the sentimental mumbo-jumbo, Emerson! Don't pretend this is all part of some grand plan!

EMERSON: Don't you understand...*nothing* that's happened to you has been an accident. *None* of it!

7.

Ollie eyes him up suspiciously.

OLLIE: What's *that* supposed to mean?

8.

Emerson looks down, guilty.

EMERSON: ...

EMERSON: I'm talking about *the truth* Oliver...I'm talking about your *true birthright*.

PAGE 4.

1.

BIG PANEL. Suddenly a GREEN ARROW punctures the window behind Emerson, leaving a baseball sized hole in the glass and sticking straight into Emerson's back!

Ollie steps back, shocked. Emerson's eyes go wide!

SFX: KRIKT!

SFX: TWACK!

EMERSON: --ung!

OLLIE: *EMERSON!!*

2.

Emerson slumps forward over his desk. Ollie stares wide-eyed at the green arrow sticking out of his back. A metal cabal is attaches to the end of the arrow and trails out from it, through the hole in the glass.

SFX: WHUMP!

3.

Ollie looks up, through the window and there across from them on the adjacent rooftop we see LAZARUS for the first time!

Lazarus stands with his black bow in his hands, the cabal rom the arrow trailing through the window back to him.

Lazarus dressed all in black, with a bizarre Samurai-type red mask under a black hood. He uses a simple red bow. There is a quiver full of arrows on his back. The outfit is mostly black with Red accents.

4.

Four metal-claw like hooks pop out of the arrow's shaft and hook into EMERSON'S back like metal spider-legs.

SFX: CHIK! TWIP!

PAGE 5.

1.

This should be a large panel. Suddenly the cabal jerks tight and EMERSON is hauled back, shattering through the window as Ollie watches helplessly! We can see the arrow has let Emerson go, and he is going to fall.

SFX: SMASH!!

2.

POLLY, the receptionist bursts into the office flanked by TWO SECURITY GUARDS in smart black suits.

Ollie stands by the shattered window watching as Emerson falls to his death. He turns to them. From their point of view it should look like Ollie just pushed Emerson through the window to his death.

POLLY: Mr. Emerson?! Is everything all—

POLLY: Oh God!

OLLIE: I—he—

3.

Ollie looks across the adjacent rooftop, but LAZARUS is nowhere to be seen.

OLLIE: No!

4.

Both guards move in, much more menacingly now. Ollie raises his hands as if to show them he is unarmed.

Polly: O—Oliver?

OLLIE: No! This isn't what it looks like!

PAGE 6.

-I'd like to try something different on these next few pages in terms of layout. If it works it can be a motif that we can continue to draw on later. Basically What I'd like to see is two large main panels that fill the page, but within these panels are a number of small square INSET detailed panels.

For good reference of what I'm thinking of I suggest reading DESOLATION JONES by Warren Ellis and JH Williams. They did this kind of thing a lot in that book to great effect. Any Sterenko stuff is also great reference.

-To maximize the effect I'd like to do these small inset panels in total STARK BLACK AND WHITE with only one color (Green of course). Again this will be another visual motif that we can continue to play with throughout the issue and series.

1.

So this is the main image filling the top 2/3 of the page. Within it we see a number of small square inset panels all stripped of color except for a green spot color.

This main image is a fairly high angle shot of the office. The TWO GUARDS move in on Ollie, one pulls out a TASER.

Ollie, stands between the desk and the shattered window, glass at his feet, his hands behind his head.

GUARD 1: Mr. Queen I need you to step away from the window.

OLLIE: You idiots need to back off. *Now.* You have no idea what you're doing.

2.

SMALL SQUARE INSET PANEL. Tight on Ollie. His eyes move up, looking above them across the room. Only his green hoodie is in color.

3.

SMALL SQUARE INSET PANEL. Close on a security camera in the corner of the room. This is what Ollie is looking at. The lens is green in the otherwise black and white panel.

GUARD 1 (op): Mr. Queen...*please.*

4.

SMALL SQUARE INSET PANEL. Same as Panel 2, but Ollie's eyes move down to the desktop.

OLLIE: All right, all right...

5.

SMALL SQUARE INSET PANEL. Close on a letter opener on the desk. It is green in the otherwise black and white panel.

6.

This is the second large panel that takes up the lower 3rd of the page. Full color.

Ollie explodes into action. In one swift movement Ollie kicks one of the guards (the one without the taser) in the stomach and grabs the letter opener from the desk! The guard falls back away from the window.

A square panel border surrounds Ollie's hand on the letter opener and that portion of the panel is black and white except the green letter opener.

SFX: THUMP!

GUARD 2: -urk!

PAGE 7.

-On this page we see Ollie explodes into action. The following page should be a really fluid, energetic action sequence. Ollie jumps and kicks across the page gracefully, like a dancer. It is effortless.

1.

SMALL SQUARE INSET PANEL. Ollie throws the letter green opener towards the camera. The green letter opener is the only color in the panel.

2.

SMALL SQUARE INSET PANEL. The letter opener shatters the lens of the security camera. The letter opener and the lese are the only color in the otherwise black and white panel.

3.

Larger Panel. Full Color. In one swift move Ollie elbows the other guard in the face and takes his taser from him.

SFX: WHAP!

4.

We are behind Ollie as he walks briskly from Emerson's office with the Taser in his hand, right past Polly who cowers, watching him go.

Down the hall, past the reception booth. We see the elevator opening now, directly in his path. There are TWO MORE GUARDS in black suits inside, ready to exit. They are both big men.

OLLIE: Just stay down, Polly and you'll be all right.

POLLY: O—okay...

SFX: DING!

5.

Ollie fires the Taser, it sticks into the lead guard's neck, shocking him. He falls to his knees. There is a square panel border around the point where the Taser makes contact with the guard's neck. The section inside this is black and white except for the green spot color of the Taser tips.

SFX: Kzzt!!

GUARD: Arrgh!

6.

Ollie leaps over the tasered guard and does a flying kick hitting the second guard right back into the elevator. Another square panel surrounds his foot making contact with the guards. The soles of Ollie's shoes are green in this other wise black and white section.

SFX: KRACK!

PAGE 8.

1.

SMALL INSET SQUARE PANEL. The elevator closes and Ollie grabs the guard's security tag from his inside breast pocket. It is a generic I.D card with the Queen Industries logo, man's photo and a bar code. (The bar code on the card is a green spot color the rest is black and white.)

2.

Larger panel. PN 1 and 3 are inset within it. Ollie scans the card in front of an electronic reader below the elevator's keypad and a green light flashes across it.

SFX: Bleep!

ELEVATOR (electronic voice): Security clearance 8 accepted.

OLLIE: Sub-level Private Parking garage.

3.

SMALL INSET SQUARE PANEL. Close-up on an illuminated "down" arrow that sits above the elevator doors. The *arrow* flashes *green*. This panel is all black and white except for the green arrow.

ELEVATOR VOICE: Ding! Going down.

4.

The elevator doors open in an underground parking platform, and Ollie briskly exits. He pulls out his cell phone as he goes.

OLLIE: Call Jax!

PHONE: Calling...

5.

Ollie pushes through a metal exit door into a staircase leading up.

OLLIE CAPTION: Come on...pick up damn it!

JAX (through phone): H—Hello?

OLLIE: Jax! It's Ollie. I'm heading to QCorp now; I need the Green Arrow suit fully loaded and ready to go!

OLLIE: Something's happened---it's Emerson. He's been killed, I need you and Naomi running point from QCorp!

6.

Ollie walks out of an exit door at the base of the Queen Industries building, into a small park that surrounds it. He walks across the park towards the busy street.

JAX (through phone): I -I can't.

OLLIE CAPTION: Something's not right. Jax's voice is strained. He's not himself.

OLLIE: What the hell do you mean?! Is Naomi there? Patch her in.

PAGE 9.

1.

We now cut to Jax. He is in a dark computer control room. The glow of a computer screen lighting his face. Naomi sits close-by watching. She is tied to a chair and gagged.

JAX: She's here, but I can't Ollie. I'm sorry Ollie—he made us...

OLLIE (through phone): What? What are you talking about?

2.

Ollie is walking down a busy sidewalk talking on his phone. We can see the QCORP building on the skyline ahead of him. He looks up at it.

OLLIE: Look, man, I don't know what the hell is going on, but sit tight I'm almost there.

3.

Same, but the top of the QCorp building suddenly explodes! A huge fireball bursting out over the Seattle skyline! This is the central panel on the page and it's all stark black and white except for the fireball, which is green. Ollie stops and staggers back.

SFX: THOOOOM!!

OLLIE: Jax!!

4.

Closer on Ollie, shocked and horrified as he screams into the phone.

OLLIE: JAX?!

5.

Ollie is sick looking but he tries to collect himself. He watches as a number of police cars converge on the Queen Industries building.

We can hear police sirens all around him now. The pedestrians around him are panicked.

SFX: Weeeeeoorr!

OLLIE: Jesus Christ!

OLLIE CAPTION: This can't be happening...this *can't* be happening!

6.

As Ollie walks away from the Queen Industries building, he tosses his cell phone into a nearby trashcan, trying to blend in and look none descript. He has pulled his green hoodie hood up over his head.

OLLIE CAPTION: Okay, think, Ollie, *think!*

OLLIE CAPTION: I need to get away from here.

OLLIE: *The safe house.* Just get to the safe house and everything'll be okay...

PAGE 10.

1.

It's night now as we cut to an establishing shot of an old boarded up TAILOR SHOP in downtown Seattle. The windows are boarded up and the old decrepit sign is barely visible. It reads GRELL CUSTOM ALTERATIONS.

Ollie watches form across the street in the shadows of an alley.

2.

Suddenly TWO POLICE CARS race by, lights flashing and sirens blaring. Ollie ducks back, hiding in the shadows of the alley.

SFX: WEEEEOOORRR!!!

3.

Ollie pulls his hood up and quickly crosses the street towards the Tailor Shop.

4.

We are inside the flower shop. It is vacant and dark. Ollie unlocks the front door and enters.

5.

Ollie locates a trapdoor-like hatch in the old wooden floor and opens it. We see a ladder leading down.

6.

Ollie has climbed down the ladder and pulls a string attached to a single bare overhead light bulb. It casts a harsh light on the small, damp cellar.

There we see a spare GREEN ARROW costume hanging in a glass case along with a fully loaded quiver. On racks hanging on the walls we see an assortment of bows. All kinds, reflex, compound and antique.

There is also a single metal locker on the floor under the bow racks.

OLLIE CAP: Most of my Green Arrow gear was in the QCorp building with Jax and Naomi...but not all of it.

OLLIE CAP: Jax convinced me to stash a spare suit, thank god. Of course I was too stupid to stash any spare cash here. Never stopped to think I might be without. Maybe Emerson was right.

PAGE 11

1.

Ollie pulls on the Green Arrow suit.

OLLIE CAP: Before I can clear my name I need to find the real killer and judging by the shot he made from across those rooftop's he's a pro.

OLLIE CAP: He's hit me on every front. And I can't presume that another archer assassinating Emerson is a coincidence. Somehow this guy *knows* Oliver Queen is Green Arrow.

2.

Ollie grabs a bow from the rack.

OLLIE CAP: That's what freaks me out the most. It was like a chain reaction. My entire life disassembled within fifteen minutes.

3.

Green Arrow is in full costume. He climbs out of the cellar back into the vacant shop. He has his hood on, his bow and quiver strapped to his back.

OLLIE: Well, I don't like being a victim...

4.

Ollie looks up, reacting to a noise off panel.

OLLIE: I think it's time *I* did the hunting.

SFX: CREAK!

OLLIE: Eh?

PAGE 12.

1.

Reverse. Full page image. Lazarus stands there, bow cocked. His mask is back on.

LAZARUS: Hello, Oliver.

2.

SMALL INSET SQUARE PANEL. Close-up of Lazarus' gloved hand letting go of the arrow. BLACK AND WHITE except the green arrow.

SFX: FWIP!

PAGE 13.

1.

Green Arrow tries to jump and roll out of the way of the arrow, it grazes his arm as it flies by.

OLLIE CAPTION: I have to roll to avoid it taking my head off. Maybe he's not such a great shot after all.

2.

Crouched, Green Arrow turns to look at the arrow lodged in the floor nearby. A timer counts down on its bulky tip. It's digital read out is at "0:01"

SFX: Bleep!

OLLIE CAPTION: It takes me a second to realize he wasn't aiming for *me*.

OLLIE CAPTION: Wait. That's one of *my* arrows...which one?

OLLIE: Oh no!

3.

The Arrow explodes into a BLINDING FLASH OF WHITE LIGHT. Ollie tries to cover his eyes, but it's too late. He winces in pain.

OLLE CAPTION: Flash Grenade Arrow!

SFX: FWOOSH!

4.

Ollie staggers around the vacant storefront. He is blinded and disoriented. He rips his mask/goggles off.

Lazarus stands there watching, bow down at his side.

LAZARUS: Tsk. I'm very disappointed. I expected so much more from Robert Queen's son.

5.

Furious, Green Arrow swings blindly. Lazarus steps aside and draws another arrow from his quiver.

OLLIE: Arrgh!!

PAGE 14.

1.

Lazarus stands in the corner of the room now. He pulls back his bow; a green arrow with a strange round tip on the end is nocked. He aims at Ollie from across the room.

Ollie is still disoriented and blinded. He has one hand over his eyes the other reaches for his own bow on his back.

LAZARUS: I admit, some of these trick arrow designs you and your lab rats came up with are ingenious.

2.

Lazarus releases the arrow.

LAZARUS: Wonder what this one does?

SFX: FWIP!

3.

In mid-air the arrow head folds out into a 3-pronged trident or harpoon.

SFX: CHAK!

4.

The trident arrow sticks into Ollie's right arm/bicep. Blood flies out, Ollie reels back, grimacing from the pain.

OLLIE: Arrgh!

5.

Ollie rips the trident out, leaving three deep puncture wounds in his arm. They are bleeding pretty bad.

LAZARUS (op): Harpoon Arrow? Really?

LAZARUS (op): Silly toys. A true archer doesn't need *gimmicks*.

6.

In a fluid movement Ollie rolls onto his back and fires an arrow in Lazarus' direction.

OLLIE: You need to learn to shut up! I can hear you, I can shoot you.

SFX: THWIP!

7.

The arrow sticks in the wall where Lazarus was standing. He is gone.

SFX: THOCK!

OLLIE CAPTION: Or not.

OLLIE CAPTION: Bastard is fast. But he didn't leave through the front door or the window...

OLLIE: Roof.

PAGE 15.

1.

We cut outside. Green Arrow climbs a fire escape onto the rooftop of the flower shop. His eyesight is coming back now.

OLLIE CAPTION: Don't hear him. Don't smell him. But he's close. He's toying with me now.

2.

BIG PANEL. Low angle shot. GA stands on the rooftop nocking a new arrow. He looks like a total bad ass.

OLLIE CAPTION: And I decide right then and there. I'm going to put an arrow through this guy's skull one way or another.

- UNDER THIS LARGER PANEL THERE IS A GRID OF FOUR SMALL SQUARE DETAILED PANELS.

3.

Tight on Ollie's eyes. They dart to the side.

4.

Close on Ollie's hand gripping the bow.

5.

Close on the tip of the arrow Ollie has nocked. A single raindrop falls bouncing off of it.

6.

Ollie looks up. Rains starts to fall down on him now.

PAGE 16

1.

Larger panel. It starts to pour rain as Green Arrow swings around and fires across the rooftop at Lazarus who stands atop an old brick chimney. Lazarus fires an arrow as well.

OLLIE: Gotcha!

SFX: FWIP!

SFX: FWIP!

2.

Close on Ollie's arrow flying through the air, dancing through raindrops.

3.

Close on Lazarus' arrow flying through the air in the other direction.

4.

The arrows *just* miss each other in mid-air!

PAGE 17

1.

Lazarus dives from the chimney; Ollie's arrow misses him.

2.

Lazarus' arrow lands at Ollie's feet and a wad of thick foam-like glue explode from it and spreads up Ollie's feet and legs.

SFX: SPLAT!

SFX: FWOOSH!

3.

Ollie tries to pull his legs free from the glue, but he's stuck. Lazarus runs towards him, bow in hand.

OLLIE: Ungh!!

4.

Lazarus hauls off and hits Ollie hard across the face, using his bow as a weapon. Blood flies form Ollie's mouth.

LAZARUS: Look at you... around *playing* at being a hero.

SFX: TWAP!

5.

Lazarus punches Ollie hard in the stomach.

LAZARUS: But you have no idea what you *really are*...who you really are.

SFX: WHUMP!

OLLIE: Oof!

PAGE 18.

1.

Lazarus kicks Ollie in the head, he falls back, ironically breaking free from the glue now and landing on his back on the roof. Blood flies from Ollie's mouth.

SFX: KRACK!

LAZARUS: Well, war is coming. And we need a real leader. A real warrior, not some pampered little rich boy.

2.

Ollie is on his back, but he scrambles trying to reach for his bow. Lazarus comes down hard with his boot onto Ollie's hand.

SFX: THUMP!

OLLIE: Arrgh!

LAZARUS: The Arrow *must* prevail.

3.

Ollie is on his knees, bloody and beaten. He holds his damaged hand. Lazarus stands over him, reaching back into his quiver for another arrow.

LAZARUS: The Arrow *must* stay true.

4.

Lazarus draws his bow, an arrow only a few feet from Ollie's bowed head.

LAZARUS: Goodbye, Oliver.

PAGE 19.

Splash.

Ollie looks up as Magus suddenly dives into frame and tackles Lazarus from the side!

Magus wears a black trench coat and leather gloves. We can't make out his face clearly in this panel. Lazarus drops his bow.

(More details of Magus' look and design to come).

MAGUS: Not yet, Lazarus!

LAZARUS: No!

PAGE 20.

1.

Magus stands over Lazarus and holds out his gloved hand, palm open. Magus is a tall man in a black trench coat with black boots, pants and sweater. His eyes are scarred shut. Huge crosses of scar tissue over them.

LAZARUS: Magus!? This *is not* your concern!

2.

Suddenly a cloud of gas shoots out from Magus' sleeve, into Lazarus' face. Lazarus reels back, coughing.

MAGUS: Of course it is. It's all of our concern. He is of *The Seven*.

SFX: FTSSSSHHH!

LAZARUS: Arrggh! Bastard!

3.

Magus goes to Green Arrow helping him to his knees. Ollie is badly beaten. Behind Magus we see Lazarus gasping for air on his hands and knees.

MAGUS: Get up. I surprised him. I won't be so lucky twice.

MAGUS: Wh—who are you?

4.

Ollie looks up at him through swollen eyes and a bloody beaten face.

MAGUS: I am the Magus. And *you* shouldn't be here!

OLLIE: Wha—what do you mean?

5.

Close on Magus face as he looks down on Ollie, rain dripping down his face and chin.

MAGUS: You were never supposed to leave, Oliver....You were never supposed to leave *the island!*

CAPTION: *The Secrets of Lazarus!*