

Black Cat in 'A Divine Rendezvous'

A one-shot written by Mr. Lyons

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## **ONE (EIGHT PANELS)**

**Panel 1:** high angle close up - Felicia's sickly cat on the floor, coughing & tired.

A card reads "Felicia Hardy's apartment".

1. SFX                      *COUGH*
2. SFX                      *SPLUTTER*

**Panel 2:** identical shot - Felicia (mainly unseen) tenderly wraps her hands around the cat's belly. It looks like it barely registers her touch.

**Panel 3:** Medium shot - Felicia in civilian clothing picks up her cat, holding it closely. She looks sorry for it, steeped in worry. She's leaning her head onto her phone and holding a temperature stick up to its head.

3. Black Cat              Poor baby...
4. Black Cat (cont.)    Come on-

**Panel 4:** very close up - detail on Cat's paw clawing the temperature stick out of Felicia's hand. Her fingers recoil. Dynamic background?

5. SFX                      **NICK**
6. Black Cat              Ah!-

**Panel 5:** Close up - floor level. We look into Felicia's apartment as her cat (bg) runs away, rounding the corner just out of sight.

7. Black Cat              I don't know what to do, Red. Cookie's been under the weather for *so long*, and things are only getting **worse**.
8. Black Cat (cont.)    She's not eating, going out, using her litter, taking the meds...

**Panel 6:** Medium-close up - Felicia talking into the phone. Uncharacteristic to her usual confident, mysterious, cool-headed self; here, she's vulnerable, worried, and open.

9. Black Cat              And now I- I can't sleep, can't eat, and I'm starting to lose focus on jobs.
10. Black Cat (cont.)    I even went to the **Night Nurse!** She just said she needs serious medical attention, with money I *don't* have.

**Panel 7:** Close up - Felicia turns her gaze to the reader in a dry aside while still talking on the phone.

11. Black Cat              It's ironic. You would *think* being the greatest thief of all time would have its **spoils...**

**Panel 8:** Long shot - Felicia leaning against a counter, looking down in melancholy. Shadows enhanced highlighting her white hair as the late afternoon descends.

12. Black Cat              But...I'm really worried, Red. Cookie isn't just a *pet*. She's my familiar. My friend. My **refuge**.

## **TWO (TEN PANELS)**

(cont.)

13. Black Cat (cont.)      What we share can't be seen, but it can't be *denied*. It's a bond of love and mischief that goes beyond words.
14. Black Cat (cont.)      She means the **world** to me, and I'll do *anything* I can to help her.

**Panel 1:** Est. Shot - Manhattan Skyline. Night.

**Panel 2:** Close up - Detail on Black Cat's foot running across a rooftop.

**Panel 3:** Very long shot - narrow portrait. Silhouette of Black Cat as she jumps from one building to another in front of the moon.

**Panel 4:** Side-on Close up - detail on Black Cat's upper face, staring intently as she runs - eyes dark & sharp. Her mask shines amidst the city lights.

15. Goon (unseen)      **GET BACK HERE, CAT!**

**Panel 5:** Close up - Detail on a duffel bag. A dollar is slipping out of the zip.

16. SFX      *RUFFLE*  
17. SFX      *SHUFFLE*

**Panel 6:** Medium-Close up - Black Cat's leg enters the frame to see a trio of goons (bg).

**Panel 7:** Close up - Black Cat turns her head sideways to see some more goons staring her down on the edge of the roof. Maybe some of them could be exhausted.

18. Goon      **Mr. Silvermane** don't tolerate *burglars*, miss, and there's **no way out** for ya.

**Panel 8:** extreme close up - detail on Black Cat's lips curled into a smirk. She wears black *matte* lipstick.

19. Black Cat      I **love** it when they're dumb.

**Panel 9:** Very long shot - wide - Black Cat rushes through all of the goons at once, claw slashes cutting throughout the panel.

20. SFX      *SLASH*  
21. SFX      *RUSH*  
22. SFX      *SNNIK*

**Panel 10:** High angle medium shot - some goons (including the lady who was speaking) lasting dazed and defeated at Black Cat's feet.

23. Black Cat      Suckers.

## **THREE (SEVEN PANELS)**

**Panel 1:** Medium-close up - Black Cat is startled by a voice behind her. Her body language becomes alert - eyes widen, extending her forearms, preparing her claws.

24. Hermes (unseen)      Sensational.

**Panel 2:** Very close up - Black Cat gets up into Hermes' (civilian disguise, casual chic wardrobe, long hair, dark skin, similar height/age, very calm) face. He puts his hands up as she puts her claws to his throat threateningly.

25. Hermes      It's okay, I'm not with them. I come in **peace**.

**Panel 3:** Long shot - Black Cat holding the young man against the wall/door. He gestures down to the goons as he talks to her earnestly

26. Hermes      Just wanted to say I admire how *precisely* you handled these thugs.

27. Black Cat      If you're not with *them*, then why are you here? Are you squatting?

28. Hermes      Nope - I just do my *research*, which is how I know you're the **best** there is - enough to gain notice from the gods of thieves themselves!

**Panel 4:** Diagonal close up - Detail on Black Cat staring at him (unseen) intimidatingly.

29. Black Cat      If you're talking about **Candra**, we haven't spoken in *years*.

30. Black Cat (cont.)      And that didn't answer my *question* - why are you **here**?

**Panel 5:** Counterpoint diagonal medium shot - The young man calmly discloses his offer. She twists his words in a groundedly quick-witted fashion

31. Hermes      A proposal.

32. Black Cat      I'm *flattered*, but I don't even know you.

33. Hermes (cont.)      For a **job**. How would you like to rob one of the most *enigmatic* figures in NYC - filthy rich, just stormed into town.

**Panel 6:** Medium shot - Hermes' side enters the panel. Black Cat (bg) lets Hermes go, as she backs off and checks her claws, dismissing him nonchalantly.

34. Black Cat      Sorry. I do my **own** stunts. No directors.

35. Hermes      Valid, but within their vault is more payload than your mission tonight a thousand times over! Old money, quick in-and-out. Simple.

36. Black Cat (cont.)      You must be new; It's *never* that simple.

37. Hermes (cont.)      Can you think of **nothing** you could use it for? New gear? A night on the town? Student loans?

**Panel 7:** Close up - Black Cat turns around and thinks to herself, weighing her options.

38. Black Cat (thought)      The *simplicity*. The *vet bills*. It sounds **way** too good to be true.

## **FOUR (SEVEN PANELS)**

**Panel 1:** Side-on long shot - Black Cat approaches the young man skeptically - crossing her arms and looking at him sternly. He smiles and raises an eyebrow at her responses.

- |                       |  |
|-----------------------|--|
| 39. Black Cat         | What's the catch?                            |
| 40. Hermes            | Isn't that a bit <i>cliche</i> ?             |
| 41. Black Cat (cont.) | It would if it weren't so relevant. So talk. |
| 42. Hermes (cont.)    | Fair enough. The CEO...is my <i>father</i> . |
| 43. Black Cat (cont)  | <b>There</b> it is. Cliche was right.        |

**Panel 2:** Slight low angle diagonal medium-long shot - Young man assertively rebuttals her slighting comment.

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|------------|---|
| 44. Hermes | Hey - I'm not some spoilt <i>rich boy</i> with a petty grudge against his daddy. I would've thought <b>you</b> of all people would know the complexities one can have with their <b>fathers</b> , especially when they're so <i>upper crust</i> . |
|------------|---|

**Panel 3:** Medium shot - Felicia is taken aback by his comment, glaring disapprovingly as she quietly retorts.

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|---------------|--|
| 45. Black Cat | Didn't your <i>research</i> tell you that? |
| 46. Hermes    | No. Sorry. That was out of line.           |

**Panel 4:** Side-on close up - Young man gazes downwards, becoming a bit blue, opening up.

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| 47. Hermes | My father <b>stole</b> something from <i>me</i> , something I worked <i>too</i> hard to get, and should never be seized at the whim of someone else. |
|------------|--|

**Panel 5:** Medium shot - Black Cat's gritty expression softens with a bit of sympathy. Her body language still reflects this (arms crossed, but dropping her shoulders slightly).

**Panel 6:** Identical panel - Black Cat agrees to join him in a calm, measured, and composed conclusion, balancing everything the situation has presented.

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|---------------|--|
| 48. Black Cat | Okay. But we meet up <i>tomorrow</i> . After weeks of a deteriorating sleep cycle and dealing with these dolts, I need my beauty rest. |
|---------------|--|

**Panel 7:** Very long shot - Felicia, still in costume (without the mask) stands in the open doorway to her home. Lighting and colour are dreary and dejecting.

## **FIVE (EIGHT PANELS)**

**Panel 1:** Medium-long shot - Felicia sits on the corner of her bed, sadly looking over her cat, which lethargically lays on her bed, looking worse than before. She gently strokes it.

49. Black Cat                      Keep holding on for me, okay? I think I may have found something, but...

**Panel 2:** Slight low angle close up - detail on Black Cat's eyes - turning her gaze away, widened, wrinkled with intensely contained sorrow.

**Panel 3:** Very long shot - Through another doorway. Felicia, silhouetted, breaks a little bit as her body language hunches a tad as she pleads to her ill companion.

50. Black Cat                      *Please don't leave me yet.*

**Panel 4:** High angle - behind Black Cat, standing in a determined pose on the top of a parking lot looking at an alabaster tower and the streets below. At the top reads "Mytikas Capital" in large, domineering lights. A card reads 'The next evening...'

51. Hermes (unseen)              There it is - the old **stronghold**.

**Panel 5:** Close up - Black Cat looks back over her shoulder.

52. Black Cat                      You really know how to sneak up on someone.

53. Hermes (unseen)              I have my talents. You have yours.

**Panel 6:** Medium-long shot - Felicia looks over the edge. The guy stands casually behind her

**Panel 7:** Long shot - pavement level - detail on three bulky, heavily armed guards standing out front watching the street diligently as people & traffic go past. The parking lot (bg) overlooks them.

**Panel 8:** Slight low angle medium long shot - Felicia points out her right arm. However, The young man (below her side) lifts up his left arm to lay his hand on her extended wrist.

54. Hermes                          I wouldn't do that - they have eyes **everywhere**.

55. Black Cat                          I thought you wanted MY expertise? Those mooks would take ages to get up there, and by then we'll be long gone. Plus. **nobody** sees me if I don't *want* them to.

56. Hermes (cont.)                  You're right, I did. But I know how this place and these people work inside and out.

## **SIX (NINE PANELS)**

**Panel 1:** Medium shot - Black Cat steps down a leg (keeping one on the step up) as she turns to look at him face to face.

57. Black Cat                      So what do you suggest?

**Panel 2:** Diagonal close up - Behind Black Cat. The young man resolutely directs her.

58. Hermes                      There's a way around back. It leads to a maintenance tunnel which'll take us to the sub-basement. I say split up and meet there in ten. Look for the cover with the power symbol on it.

**Panel 3:** Side-on medium shot - Black Cat takes a moment to look back over the edge.

59. Black Cat                      So how are you thinking of-

**Panel 4:** Close up - Felicia dryly stares at where he just was, discovering he has vanished.

60. Black Cat                      That's really starting to get old.

**Panel 5:** High angle diagonal long shot - Black Cat jumping from one rooftop to another.

61. Black Cat (narration)      I still have no idea what to expect.

62. B.C. (narration)              But given my track record, there's *very* little I can't handle.

63. B.C. (narration)              If something ever threatened to take what **you** loved away, you'd probably dive in head first to save it, no questions asked.

64. B.C. (narration)              So I'm not focusing on '*What will I do to win this?*'

65. B.C. (narration)              I'm thinking anything but winning isn't an option.

**Panel 6:** Very long shot - Black Cat (fg) running across a rooftop, as the ivory tower (bg) devours the background, staring the reader down and making her seem tiny.

66. Black Cat (narration)      But still...

67. B.C. (narration)              Something seems off.

68. B.C. (narration)              My impromptu accomplice seems harmless enough.

69. B.C. (narration)              At least towards *me*.

70. B.C. (narration)              But I have a feeling he's not telling me **everything**.

**Panel 7:** Low angle long shot - Black Cat acrobatically flipping atop the reader as she drops.

**Panel 8:** Medium-long shot - Black Cat on the pavement in an alley behind the building. She smirks, proud of herself.

71. Black Cat                      That's gotta be a record!

**Panel 9:** Medium shot - Black Cat is surprised to see the young man waiting for her with no signs of exhaustion.

72. Hermes                      I bet! That wasn't just magnificent - that was *art*.

73. Black Cat                      How did **you** get here so fast?

74. Hermes (cont.)              I told you - I know this place inside out. I took a **shortcut**.

## **SEVEN (TEN PANELS)**

**Panel 1:** Long shot - Hermes crouches down as Black Cat stands looking down on him.

75. Black Cat                      He said *ambiguously*.  
76. Hermes                        Come on, before more eyes can spot us.

**Panel 2:** Medium shot - Hermes lifting up the open cover, as Black Cat slides into the hole. He looks at her, lightly smiling. She returns a similar expression.

77. Hermes                        Après Vous.  
78. Black Cat                      Merci beaucoup, *monsieur*.

**Panel 3:** Close up - Black Cat slyly smirking at the reader.

79. Black Cat                      Allons-y!

**Panel 4:** Est. shot - cut to sub basement - a cold, underground room filled with a labyrinth of computer servers. There's a large, circular port on the wall next to a door. The door opens as Black Cat curiously peeks her head through.

**Panel 5:** Medium-long shot - Black Cat (in front) turns her head back to the young man (behind her) emerges from the door. He remains serious as she cracks a grin.

80. Hermes                        Everyone should be gone, except for all the security.  
81. Black Cat                      But that's the *fun* part.

**Panel 6:** Long shot - Red filter. The room goes into lockdown. A doorframe above a few stone steps suddenly closes off due to a metal shutter coming down. A Keypad is next to it. Motion lines show the rapid descent and impact of the metal shutter

82. SFX                              **BLARE BLARE**  
83. SFX                              **SLAMMM**

**Panel 7:** Low angle medium shot - Black Cat looking frustrated and alert at her surroundings. The young man looks at her sternly as he calls out.

84. Black Cat                      There's no way they saw us!  
85. Hermes                        I told you they have eyes **everywhere!**  
86. Black Cat (cont.)            So what was the point of sneaking in?  
87. Hermes (cont.)              To give them less time to prepare!

**Panel 8:** Medium shot - Multiple ports around the room open as torrents of water burst out.

88. SFX                              **BWOOSH**

**Panel 9:** Close up - front profile of another port gushing with flooding water.

**Panel 10:** Close up - Detail on Black Cat looking determinedly above the reader. Over her shoulder, the young man begins to look daunted.

89. Black Cat                      Problems with the plumbing?

## **EIGHT (NINE PANELS)**

(cont.)

90. Hermes                      The first challenge.

**Panel 1:** Long shot - slanted. Black Cat jumps to the wall and bounces from that to land on top of a nearby wall of servers. The young man looks up to her on the floor.

Motion lines show the trajectory of her acrobatics.

91. Hermes                      I know cats don't like water, but we have time to unlock the door before we drown!

92. Black Cat                  I don't think you'll have that *luxury*.

**Panel 2:** High angle close up - Detail on the guy looking up to Black Cat (unseen), confused.

**Panel 3:** Low angle Close up - Black Cat widening her expression, explaining the obvious.

93. Black Cat                  Water. In a room filled with **computer servers**.

**Panel 4:** Very close up - Detail on the young man's face widening in shock as he realises.

**Panel 5:** Diagonal low angle long shot - young man running towards the door. Shallow water flicks up with his rapid footsteps.

94. SFX                          *SPLASH*

**Panel 6:** Side-on medium close up - Detail on the young man pushing buttons on the keypad

95. SFX                          *BLINK*

96. SFX                          *BLINK*

97. SFX                          *BLINK*

**Panel 7:** High angle - above Black Cat's shoulder. She raises her hand curiously as she notices what she's on.

98. Black Cat (narration)      Rubber padding. Always one step ahead.

99. B.C. (narration)          Well, at least *some* of us are.

**Panel 8:** Diagonal close up - young man frustratedly glares at the keypad, furiously typing.

100. SFX                          *BZZZZ*

101. Hermes                      This looks like my brother, well, *step-brother's* handiwork!

**Panel 9:** Medium-close up - Black Cat (fg) gets to the edge of the server closest to the door, seeing the young man on the steps with the keypad. Water continues to rise below them

102. Hermes                      You got any siblings?

103. Black Cat                  Afraid not.

104. Hermes (cont.)          Good! Don't! This is a perfect representation for every holiday with them!

## **NINE (NO OF PANELS)**

**Panel 1:** Medium shot - Felicia calling to the young man (unseen)

105. Black Cat Get up here! It's only a matter of time before-

**Panel 2:** Close up - the rising water reaches a server, causing sparks to burst and surge.

106. SFX **BZZZZZZZ**

**Panel 3:** High angle medium-close up - Black Cat stares over the side of the server to see the water has become electrified.

107. Black Cat ...that.

**Panel 4:** Low angle - Detail on young man looking more annoyed as he keeps failing. Black Cat leans over the front of the server to reason with him

108. SFX **BZZZZ**

109. Hermes **Damn it!** Come on, I can do this! I **have** to do this!

110. Black Cat You'll be useless **fried!** Now come on!

**Panel 5:** Side-on medium shot - Black Cat hangs off the side of the server, clinging to the rubber top with one hand, reaching forward in the guy (unseen) direction with the other.

**Panel 6:** Very close up - detail on Black Cat's outstretched clawed digits mere inches away from the back of the guy's collar, desperately reaching.

**Panel 7:** High angle - looking directly down. The water has climbed the stairs and are just as close to his feet as her fingers are to his collar.

**Panel 8:** Very close up - detail on the guy's scrunched up face, closed eyes, gritted teeth, covered in ripples and lines over his face.

**Panel 9:** Identical format - the young guy looks up, opens his eyes, and calls out.

111. Hermes **PETAO!**



## **ELEVEN (NINE PANELS)**

**Panel 1:** Long shot - square. The young man's side enters the frame. Black Cat turns around and faces him firmly and peeved.

124. Black Cat           What you **should** be sorry about is not telling me about what's *really* going on.
125. Black Cat (cont.) I **knew** this was too good to be true! So 'fess up. What are we dealing with?
126. Black Cat (cont.) Or I'll leave you so high and dry your dad will need a **crane** to come get you.

**Panel 2:** Medium-close up - The young man lowers and tilts his head a bit in shame, and looks up just past the reader, trying to explain.

127. Hermes           Fair enough. My family's company is old...**very** old. Many have tried to steal from it. No one's succeeded - not even *our own*.

**Panel 3:** Diagonal medium shot - Black Cat presents him with another sharp question.

128. Black Cat           And what did you mean by '*first challenge*'?
129. Hermes           Naturally, there are deterrents, like the one downstairs - *challenges* - things that legions of seasoned thieves have faced and never survived.

**Panel 4:** Very long shot - Black Cat gesturing to the grandiose room around them.

130. Hermes           We're lucky this is just a *makeshift* branch.
131. Black Cat           **This** is makeshift?

**Panel 5:** Medium shot - The young man earnestly apologising to Black Cat, still glaring.

132. Hermes           My father knows both me *and* my tricks. That's why I needed your help. Why I needed the **best**. Sorry for not being up front about it. But to be honest, I thought for you this would be just another **Tuesday**.

**Panel 6:** Close up - Black Cat shooting a silent, measured look.

**Panel 7:** Medium-long shot - Black Cat (fg) brushes past the young man's (bg) shoulder, irritated, as she walks towards the reader. He looks up and over his shoulder sadly.

133. Black Cat           You're lucky my hands are tied. And you're right-
134. Black Cat (cont.) I **am** the best.

**Panel 8:** Wide long shot - Black Cat (in front) and young man (behind) sneak through the darkened alcove of the grand lobby.

**Panel 9:** Close up - Black Cat looking below the reader.

135. Black Cat           First things first - stick to the **shadows**. Stay quiet as a-

## **TWELVE (NINE PANELS)**

**Panel 1:** Close up - Black Cat looks over to see the young man in 'broad daylight' in front of an elevator pointing upwards. She whispers loudly to him. The button is lit.

136. Black Cat            *WHAT ARE YOU DOING?*  
137. Hermes             Easiest way to get to the **penthouse**. You'd be surprised how little people try this.

**Panel 2:** Medium shot - the young man takes out a hand mirror from his pocket.

138. Hermes             You're gonna need *this*. And be ready to close your eyes.

**Panel 3:** Low angle - Black Cat and the young man look up at the elevator, which suddenly deactivates. All light on the machine dies.

139. SFX                 *WHRRRRRR*  
140. SFX                 *KR-CHNK*  
141. B.C. (unseen)     I thought you said you knew *everything* that happened here?  
142. Hermes             I did. But I also said my dad **knows me**.

**Panel 4:** Side on close up - The young man turns his head, wearing a quizzical expression as something gets his attention.

143. Guard (unseen)   *GRRRR*

**Panel 5:** Low angle medium-long shot - Detail on the trio of guards from before.

144. Hermes (unseen) What are *he* doing here? He can't come inside!  
145. B.C. (unseen)     I don't know if you've ever heard of *doors*, but-

**Panel 6:** Close up - Detail on the aggressive, animalistic expression of one of the guards.

146. Guard              *SNARL*  
147. Guard              *BARK*

**Panel 7:** Close up - Side of guard (close fg) enters the panel. Black Cat (poking her head out) and the young man (far bg) look a little unnerved by their behaviour.

148. Black Cat            Okay, they take their jobs as *guard dogs way* too seriously.  
149. Hermes             You're telling me!

**Panel 8:** Medium shot - detail on the three guards merging/fusing into each other and grow.

**Panel 9:** Medium-long shot - Young man (fg) facing away from the reader to face a giant three-headed dog that now stands in front of the door, taking up the whole lobby.

150. SFX (Cerberus)   *GRRROOOWL*  
151. SFX (Cerberus)   *GRIZZLE*  
152. SFX (Cerberus)   *SNIIIIFF*

## **THIRTEEN (TEN PANELS)**

**Panel 1:** Low angle - The young man looking up in peril as one of the dog's heads is about to devour him.

**Panel 2:** Diagonal long shot - Black Cat rushes in, pushing the young man out of the way. The huge head slams on the ground. Its eye viciously looks in their direction.

**Panel 3:** Long shot - flipped angle. Black Cat somersaults in order to land on her feet, standing next to him alertly. The guy is on the floor, sitting in the direction of the head. Motion lines and opacity show her somersault's trajectory.

153. Hermes                      Thanks. Nice landing!  
154. Black Cat                    They always are.

**Panel 4:** Diagonal medium-long shot - Black Cat and the guy are hiding behind two columns in an alcove in the lobby. One of the giant heads is snapping, pushing its snout in. They both look freaked, clinging to their individual columns.

155. Black Cat                    Did your dad pay **extra** for this?  
156. Hermes                      Uhh, he probably got it from my *uncle*.  
157. SFX                            **SNAP**

**Panel 5:** Medium shot - Black Cat turns to the young man in stunned silence and awe.

158. B.C. (narration)          Who on **Earth** was this guy's family?

**Panel 6:** Low angle - Black Cat looks around the pillar and upwards to the very ceiling. The young man looks at her sheepishly.

159. Black Cat                    Think you can fly us up there?  
160. Hermes                      I can only go to the first floor, then it's no more powers!  
161. Black Cat (cont.)          And how tall is *Clifford*?  
162. Hermes (cont.)            ...about the first floor.

**Panel 7:** Close up - Black Cat doing a deadpan look of exhaustion.

163. Black Cat                    *sigh*

**Panel 8:** High angle very long shot - Black Cat leaps onto the wall opposite her to jump onto one of the dog's heads.

Show jump throw motion lines and opacity - similar to the somersault.

**Panel 9:** Very long shot - Black Cat ducking and weaving on the dog's back, as its heads clash into each other.

**Panel 10:** Close up - detail on the dog's giant tail getting caught in the revolving door.

164. SFX                            **WHIMPER**  
165. B.C. (unseen)              Always pays to have **bad luck** on your side!

## **FOURTEEN (TWELVE PANELS)**

**Panel 1:** Low angle - Young man (fg) peers up in awe at Black Cat taking on the monster.

166. Hermes                      wow...

**Panel 2:** Close up - detail on one of the ceiling's very large, harsh ceiling lights.

167. Hermes (unseen) That's it!

**Panel 3:** Long shot - Black Cat fiercely dodges another attack from one of the heads. She grits her teeth.

**Panel 4:** Close up - behind Black Cat. She looks up as the head she was fighting is distracted, wincing, at a beam of light which goes in its eye, across its massive face.

**Panel 5:** Very long shot - The dog turns all of its heads to face the young man, flying in front of it. He is holding the hand mirror in his hand.

**Panel 6:** Medium shot - front profile - detail on the young man shining the hand mirror. He smirks confidently.

168. Hermes                      Oh, I'm sorry. Was that *distracting* you?

**Panel 7:** Low angle close up - Another head winces to the side as the beam of light gets in its eyes.

**Panel 8:** long shot - Young man flying around the dog in all directions, shining light into all of its faces. Black Cat (far bg) stands atop the dog watching the young man.

169. Black Cat                      That's not as helpful as you *think* it is.

170. Hermes                      Oh, just you wait! When I say 'jump' - *jump!*

**Panel 9:** long shot - Young man hovers in front of a narrow arch with a path on the first floor.

**Panel 10:** Close up - detail on all the heads lunging open mouthed towards the reader.

171. Hermes (unseen) **JUMP!**

**Panel 11:** Very long shot - Black Cat mid-jump as she rises to the pathway above. The dog gets all three of its heads stuck in the narrow archway.

**Panel 12:** Medium-close up - Black Cat clambering onto the pathway - collected and calm.

## **FIFTEEN (EIGHT PANELS)**

**Panel 1:** High angle - Black Cat peers over the other side of the railing. Below, the young man is treading air, offering his hand to her.

172. Hermes One good turn deserves another?

**Panel 2:** Close up - Detail on Black Cat's gloved hand taking the young man by his.

**Panel 3:** Medium shot - the young man recovers, tilted forward a bit. Black Cat stands by his side, smiling down at him.

173. Black Cat Nice improv. You're not *useless* after all.

174. Hermes Thanks...

175. Black Cat (cont.) I **told** you this would be *fun*.

**Panel 4:** Est. shot - Wide, narrow. Prestigious, regal corridor full of Greco-Roman statues of heroes, civilians, creatures, etc. Black Cat and the young man (far bg) begin to walk down it.

**Panel 5:** Side-on medium shot - Black Cat notices the decor and gestures to the statues.

176. Black Cat I take it your family is one for the *classics*?

177. Hermes Partly, but this was mainly the *other* defense system. The one I planned on *being here*.

**Panel 6:** Medium shot - Black Cat asks the young man (in front, partially off panel) an investigative question, and gives him a quick retort.

178. Black Cat So, what's the deal with you and your dad?

179. Hermes Aren't you *forward*?

180. Black Cat I've almost been drowned, electrocuted, and made into a kaiju's **chew toy**. I think I'm owed *some* explanation.

**Panel 7:** Close up - front profile. The young man looks down, huffing out a smile.

181. Hermes *huff*

182. Hermes (cont.) That's fair.

**Panel 8:** Diagonal Medium-close up - The young man turns around to address Black Cat.

183. Hermes My father and I had a *disagreement* - bigger than ever before. He wanted me to get in line even though I have my own life and have no desire to let him control it.

184. Hermes (cont.) And as punishment, he took something that hit me where it hurts. I simply want to *return the favour*.

## **SIXTEEN (NINE PANELS)**

**Panel 1:** Close up - Detail on Black Cat profile. She squints her eyes slightly, tilts her head, and slightly raises an eyebrow trying to understand

185. Black Cat With his wallet?

**Panel 2:** Close up - Corresponding shot of the young man reflecting a cold, calculated stare.

186. Hermes His **ego**. If folks found out his fortress wasn't as *impregnable* As he thought, he'd never hear the end of it. **Ever**.

**Panel 3:** Medium shot - Black Cat takes a bit, giving him a concerned but sympathetic look.

**Panel 4:** Identical panel - Black Cat tries to reason with the young man's turmoil.

187. Black Cat I get what you're saying, believe me. It will be a cold day in Hell when I let someone else control my destiny. But, have you ever tried *talking it out* with him?

**Panel 5:** Side-on medium-close up - Black Cat (fg) chuckles, reminiscing while glancing at the statues. The young man (bg) leans to the side to look directly at her, softly questioning.

188. Hermes Is that what you did with *your* father?

189. Black Cat No. Whenever daddy and I had a fight, I usually acted out or pouted until I got my way. It was pretty stupid in hindsight.

190. Black Cat (cont.) But even then, I was still happy he was there.

**Panel 6:** Medium long shot - the two continue walking down the corridor together, but more like side-by-side. Black Cat warmly smiles at him as he gives her his earnest opinion.

191. Hermes I don't mean to *presume*, but I'm sure that wherever he is, he'd be really proud of the person here today. From what I've seen and know of you, I'm happy to vouch.

192. Black Cat You're *sweet*. But, is your father really **that** bad?

**Panel 7:** Close up - detail on the young man giving a 'thousand yard stare'.

**Panel 8:** Diagonal medium-close up - The young man lifts his gaze up to look back up at Black Cat (fg) looking towards him.

193. Hermes He wasn't *always*. A bit irresponsible, sure. He **definitely** had a temper. But, as he's gotten older he's now more...unstable.

194. Black Cat Define 'unstable'.

195. Hermes (cont.) Being repeatedly guilty of some of the worst things a person can do to another without any shame or accountability, and punishing the family every time someone calls him out.

196. Black Cat (cont.) *Ah*. Sounds like an **understatement**.

**Panel 9:** Side on close up - detail on the young man giving a stony, determined look.

## **SEVENTEEN (NINE PANELS)**

(cont.)

197. Hermes And he'll do anything he can to keep his hold over us.  
198. Hermes (cont.) Which is why we have *rebellions*.

**Panel 1:** Slight low angle medium shot - Black Cat and young man standing in front of a door with a tree in each corner. Two we see are one with no leaves, and one blossoming.

199. Hermes There's another elevator at the back of this room, but no one ever uses it.  
200. Black Cat Then why put an elevator- *wait*. Don't answer that - **challenge**.  
201. Hermes Correct, and from what we've seen so far, it could be **anything**. You can still leave if you wish

**Panel 2:** Medium-close up - Black Cat giving him an ecstatic and joyful response.

202. Black Cat **As if!** We've come *this* far! And hey, I'm even enjoying myself.

**Panel 3:** Medium shot - Black Cat smirks, holding the door open for the young man.

203. Black Cat Now then, after **you**.

**Panel 4:** Very long shot - wide. The lights blink on as Black Cat and the young man (far bg) find a room with a square in the middle with a bust or two of elegant ladies with haunting faces with gaping mouths.

**Panel 5:** Close up - detail on Black Cat's foot about to cross into the room onto the floor.

**Panel 6:** Close up - higher. The young man puts his arm (non-contact) in front of Black Cat to stop her. He looks determinedly forward and whispers.

204. Hermes Pressure sensing.

**Panel 7:** Close up - behind Black Cat and the young's man's heads, as they look forward. At the far end of the room directly in front of the room is the elevator under a golden arch.

205. Black Cat And *there's* our **winning ticket**.

**Panel 8:** Side-on medium close up - Detail of the busts all looking in the same direction, like they're clipping/copy-pasted eerily. Like when twins speak at the same time.

206. B.C. (unseen) I'm guessing those aren't here for decoration.  
207. Hermes (unseen) Correct again.

**Panel 9:** Side-on medium shot - Black Cat turns to the young man, confused.

208. Hermes It'll be easy for you to jump across, or even use that grappling hook you were so eager to deploy earlier.  
209. Black Cat Oh, that's *obvious*. But how will **you?** You can't fly anymore.

## **EIGHTEEN (NINE PANELS)**

(cont.)

210. Hermes                      *I know.*

**Panel 1:** Diagonal long shot - dynamic - Black Cat swinging across the room with her grappling hook. She is seamlessly accurate, graceful, effortlessly strong, and precise.

211. SFX                              *SWING*

**Panel 2:** Medium-long shot - Black Cat looks at the reader with a sense of urgency and confusion, unsure of what the young man is going to do.

**Panel 3:** Very close up - the young man closes his eyes and lifts his head, preparing himself.

212. SFX                              *INHALE*

**Panel 4:** Close up - Detail of the young man's foot touching the floor.

**Panel 5:** Diagonal long shot - the busts activate (SEE DESCRIPTION).

**Panel 6:** Aerial shot - slanted. Black Cat watches on one side of the room as the young man is assaulted by the quadruplet of elemental breaths. The young man is faintly seen underneath said breaths.

**Panel 7:** Low angle long shot - the young man (bg) walks directly into the path of the tornado bust, pushing through the wind. His clothes whip up and his skin cuts.

213. SFX                              *WHOOOOOOOSH*

**Panel 8:** Side-on close up - Detail on the young man using his forearms to cover his face as he persists through the cyclone-like wind. More visceral detail from the previous panel.

**Panel 9:** Long shot - slightly above. The young man heaves the tornado bust to face a different direction, looking stoically as he aims it like a cannon.

## **NINETEEN (EIGHT PANELS)**

**Panel 1:** Diagonal medium-close up - Wide. The young man behind the tornado bust sees Black Cat (bg) doing the same with the vacuum bust, pointing them at each other.

214. Hermes                      Now you're getting it!  
215. Hermes (cont.)        You *really* are the **best!**  
216. Black Cat                **I know!**

**Panel 2:** Medium shot - very narrow. panel sliced in half diagonally - Black Cat and the young man work together to point the heat bust to the left.

**Panel 3:** Counterpart medium shot - flipped angle. Black Cat and the young man do the same with the freezing cold bust.

**Panel 4:** Medium-close up - The elevator (bg) opens, as Black Cat immediately turn around to notice. Her expression perks up alertly.

217. SFX                      *DING*

**Panel 5:** Medium shot - behind Black Cat, as she makes it into the elevator, and shoots her grappling hook towards the young man, still in the room amidst the chaos.

218. SFX                      *PTCHWWW*

**Panel 6:** long shot - Black Cat holding the young man after essentially yanking him into the elevator. Inside it's gold plated, mirrored, and full of murals. He looks up cheekily at Black Cat. She exchanges a grin.

219. Hermes                      If you keep catching me, I'm gonna think you're dropping hints.  
220. Black Cat                Don't push your **luck.**

**Panel 7:** High angle - Black Cat and the young man standing in the elevator as they ascend. They look up a bit awkwardly.

221. SFX                      

**Panel 8:** Close up - elevator doors open (bordering sides of the panel) as we see Black Cat and the young man nonchalantly behind them,

## **TWENTY (EIGHT PANELS)**

**Panel 1:** Side-on medium shot - Black Cat curiously inspecting the surrounding hallway - long, extravagant, well-lit, filled with pictures of longboats, eagles, mountains, old photos of Mediterranean women. The young man (right) walks ahead of her, glossing over all of it.

222. Hermes Penthouse should be at the end of this hallway.

**Panel 2:** Diagonal close up - Black Cat tilting her gaze to the side curiously. The photos transition to a series of portraits of ornate headshots of fancy children/adolescents.

**Panel 3:** Medium shot - Detail on Black Cat pointing towards a picture. She furrows her expression, puzzled.

223. Black Cat Okay. I'll bite. Who are all these kids?

224. Hermes (unseen) My **brothers and sisters**, back when we were more... '*obedient*'.

225. Black Cat (cont.) Wait, so that means...

**Panel 4:** Medium-close up - Behind Black Cat and the young man as they face a certain portrait of a grumpy/proud looking teenager in a suit. Black Cat breaks into a laughing smile, turning her face towards him. He looks a bit embarrassed at his past angst.

226. Black Cat Ahaha! So *this* must be **you!**

227. Hermes Unfortunately.

228. Black Cat (cont.) Aw, don't sell yourself short. You look like-

229. Hermes (cont.) A ***disgruntled penguin?***

230. Black Cat (cont.) Eh. You said it.

**Panel 5:** Close up - beginning at upper collarbone - Black Cat and the young man continue to look up at it, still smiling. Even the young man breaks into a small smile.

231. Hermes Angsty little toad, wasn't I?

232. Black Cat With a family like *yours*, I'm starting to understand.

**Panel 6:** Aerial shot - Black Cat and young man enter the penthouse (SEE DESCRIPTION).

233. Black Cat This is certainly...flashy.

234. Hermes You should see it during *Dionysia*.

**Panel 7:** Medium long shot - Black Cat investigating a marble statue, not touching, but trying to find a hidden lever.

235. Black Cat Is that some kind of holiday?

236. Hermes (unseen) It's like *Mardi Gras* for my family.

237. Black Cat (cont) That's all I needed to hear - ***good times*** and ***fine wines***.  
Scratch that - do you even know where the vault *is*?

**Panel 8:** Close up - Black Cat (fg) turns to see the young man (bg) smugly leaning against a wall with a hero portrait.

## **TWENTY-ONE (EIGHT PANELS)**

(cont.)

238. Hermes Don't I *just*?

**Panel 1:** Long shot - Black Cat walks over to the white wall as the young man is removing the Herculean portrait and putting it on the floor.

**Panel 2:** Low angle - Young man placing his thumb against the wall. Small rings of gold glow from the point of contact.

**Panel 3:** Very long shot - full body. Inside the vault. A shining white and gold emanates onto a wide-eyed Black Cat and the young man, who looks proud of himself, outstretching his arms. The walls pull away to the side similar to the time vault (The Flash).

**Panel 4:** Close up - Behind Black Cat. She stares into the vast contents of the vault (SEE DESCRIPTION). She is taken aback by the unorthodox variety of treasures, but also in awe. The contents should all be sparking brightly, as to entice the reader's attention & imagination

239. Black Cat *Opa!*

**Panel 5:** Side-on very long shot - Black Cat and the young man casually walk through the expansive and modern vault which seems to dwarf them. The light is very white, and harsh.

**Panel 6:** Close up - Black Cat inspecting the curve of an obsidian scythe with red veins of minerals with her claws

**Panel 7:** Medium close up - Black Cat looking down in surprise at the enchanted mechanical peacock. It stares up at her and acts just like a real one.

240. B.C. (narration) You don't see *that* every day.

**Panel 8:** Medium shot - young man (fg) is investigating every spec of a stack of stuff, as Black Cat (bg) stands behind him, looking down on him nonchalantly.

241. Black Cat So, congratulations. **We made it.** But before we stuff our pockets and jet, there's still one thing I don't understand.

242. Hermes Oh yeah? What's that?

243. Black Cat (cont.) I still have **no idea** who *you are*.

## **TWENTY-TWO (SEVEN PANELS)**

**Panel 1:** Medium-close up - Black Cat elaborating in a skeptical but deductive manner. Maybe she raises a forearm while supporting her elbow with her other hand, and furrows her expression, trying to figure him out.

244. Black Cat I don't even know your *name*. Now, I wouldn't usually tag along with some **rando**, no matter how *good-looking* they are. I just happen to be in a bit of a crisis, and I saw a way out with this little escapade.

**Panel 2:** Close up - Black Cat watches as the young man (bg) is bent over, rummaging through the pile of stuff.

245. Black Cat So that begs the question - **who are you?**  
246. Hermes **AHA!** Found you!

**Panel 3:** Medium shot - The young man begins to excitedly unsheath the lower half of a caduceus from the stack of treasures.

247. B.C. (unseen) I was expecting something like a *watch* or a *microchip*?  
248. Hermes Oh, trust me, this is **far** more precious than those *earthly* treasures.  
249. B.C. (cont.) And why is that?

**Panel 4:** Low angle medium-long shot - powerful. Detail on the young man and the caduceus glowing as energy surges through his veins thanks to his reunification. He lowers his shoulders and smiles confidently.

250. Hermes Because, I am **SO** back.

**Panel 5:** Medium-close up - Black Cat turns around to face the wall where they came from (closed) with a start, as the sound of thunder can be heard on the other side.

251. SFX **RRRUMMBBLLLE**

**Panel 6:** Medium shot - Black Cat (fg) wears a determined expression, tilting her stance in preparation, turning her gaze to the side, as the young man (bg) stands there vacantly, eyes wide.

252. Black Cat Was that **thunder**?  
253. Hermes I'm afraid so.  
254. Black Cat (cont.) Another challenge?

**Panel 7:** Very close up - detail on the young man's expression.

255. Hermes Worse—  
256. Hermes (cont.) It's my **father**.

## **TWENTY-THREE (NINE PANELS)**

**Panel 1:** Long shot - wide, dynamic. The wall opens to reveal a towering man in a blue and silver suit with a golden tie, facial hair and piercing dark blue eyes. He is accompanied by a poised assistant behind him, holding a tray with a scotch glass of amber liquid. Maybe a small amount of wind could sweep in as he enters?

**Panel 2:** Low angle close up - Zeus staring down at the reader disapprovingly. His face and hair take up the entire panel like a mountainside.

257. Zeus Of all my children, I knew **you** would be the most likely to try something like *this*--

258. Zeus (cont.) **Hermes.**

**Panel 2:** Medium shot - Black Cat turns around to the young man in a calm but surprised revelation. He winks at her upon her as the penny drops.

259. Black Cat Hermes?

**Panel 3:** Close up - behind Zeus's shoulder, as he raises an eyebrow and lowers his eyelids at noticing the presence of Black Cat (bg). Hermes (very bg) still stands there.

260. Zeus But, I didn't expect you to bring company. Especially some so...**bewitching**. Who is this *ravishing* creature?

**Panel 4:** Medium shot - Black Cat (fg) grits her expression at his comment. Her body language becomes more battle-ready. Hermes (bg) lifts his chin as he retains a collective disposition, investigating his father's actions.

261. Black Cat *Creature?* Aren't you a **charmer**.

262. Hermes When **Argus** tipped you off, I'm surprised you didn't just send **Ganymede** here, like usual?

**Panel 5:** Side-on medium-close up - Detail on Zeus staring down intimidatingly.

263. Zeus Oh, my son. When a child acts out of line - they need to be **disciplined**.

**Panel 6:** Counterpart shot - Hermes staring upwards, scowling in defiance.

**Panel 7:** Medium-close up - Black Cat making an antagonistic remark, doubling down.

264. Black Cat I have a better idea, *thunder-thighs*. How about we-

**Panel 8:** Medium long shot - Zeus towers over Black Cat, pulling out a thunderbolt His eyes glow blue. Black Cat becomes a little daunted, exchanging her body language & expression.

265. SFX **CRACKLE**

**Panel 9:** Slight low angle close up - Black Cat staring upwards. Hermes joins her at super speed from behind, putting his chin on her shoulder.

## **TWENTY-FOUR (TWO PANELS)**

(cont.)

266. SFX                      *ZIP*  
267. Hermes                I believe that's our *cue*.

**Panel 1:** Low angle long shot - dynamic, almost full panel. Base of the building as Hermes, wielding the caduceus on his back, and carrying Black Cat in his arms looking thoroughly freaked out escaping from the scene. We see at the penthouse, lightning crackles out of the windows in all directions as it lights up in a white-blue colour.

268. Zeus (unseen)      **HERMES!**  
269. SFX                      **BOOOM**  
270. SFX                      **CRACKLE**

**Panel 2:** High angle medium shot - Hermes and Black Cat stop to look back at the building. Hermes looks down to Felicia, who raises an eyebrow at him

271. Hermes                So, where's home?

## **TWENTY-FIVE (SEVEN PANELS)**

**Panel 1:** Long shot - Felicia's apartment. Black Cat saunters in, exhausted and dejected.

272. Hermes (unseen) Well that was a success!

**Panel 2:** Very close up - Detail on Black Cat's face, which now has an added hint of frustration. She turns her gaze away, saying something under her breath.

273. Black Cat Maybe for *some*. But, at least it you got your **magic stick** back.

274. Black Cat (cont.) Good job.

**Panel 3:** Close up - Detail of Hermes' expression deflating into concern.

275. Hermes You're dissatisfied.

**Panel 4:** Medium shot - Black Cat turns her head to the side where Hermes is, but not lifting her face or gaze. Hermes (bg) still stands in her doorway.

276. Hermes I never got the chance back there, but you never actually *told* me what you wanted from the vault.

277. Black Cat Does it matter anymore?

278. Hermes (cont.) Of course it does!

**Panel 5:** Diagonal medium shot - Hermes detailing a series of options in order to temp Black Cat's curiosity.

279. Hermes What did you have in mind? A golden apple of the Hesperides? The helm of invisibility? A night with a *chiselled satyr* or a *voluptuous nymph*?

**Panel 6:** Side-on extreme close up - detail on Felicia's lips, taking a breath, letting out a short answer.

280. Black Cat It wasn't for *me*.

**Panel 7:** Medium shot - Felicia turns around to face Hermes, levelling with him gloomily.

281. Black Cat My cat is **sick**, and I needed the money to pay for veterinary bills. I thought tonight would bring some easy cash, but even that screwed me over.

## **TWENTY-SIX (SEVEN PANELS)**

**Panel 1:** close up - Hermes takes a beat, looking down sympathetically.

**Panel 2:** identical panel - Hermes lifts his gaze and stiffens his upper lip to make a small suggestion.

282. Hermes                      May I see this *moggy* of yours?

283. B.C. (unseen)          Why?

**Panel 3:** side on medium-close up - Black Cat and Hermes face each other. She looks at him with everything she's experiencing running through her head, containing it in her face. He looks at her, trying to earnestly reach her with his words.

284. Hermes                      **Trust me.** I know that's not **easy** for you to do, but, hopefully tonight has shown my word to be of *some* worth.

**Panel 4:** Close up - detail on Felicia looking down to the side, unsure.

**Panel 5:** Close up - detail on Cookie's bed, empty and a bit dusty after having not been slept in for a while.

**Panel 6:** Medium shot - Felicia returns, delicately holding her very poorly cat. Hermes has his caduceus at his side.

285. Black Cat                      Here she is. You *better* know what you're **doing**.

286. Hermes                        She's in *perfect* hands.

**Panel 7:** Long shot - Hermes brings up his caduceus and gently lays the top on Felicia's cat's head. It glows gold as it gently lights up the area around them.

## **TWENTY-SEVEN (SEVEN PANELS)**

**Panel 1:** Very close up - Detail on Cookie looking up with the staff on her head.

**Panel 2:** Side-on close up - Cookie begins outstretching her paws, seeming more energetic and begins playing with the top of the caduceus like a toy.

**Panel 3:** Diagonal Medium-close up - Felicia looks astonished at Hermes at the turn of events. Hermes smirks reassuringly at her, gently gesturing the caduceus outwards.

287. Black Cat            ***You can do that!?***  
288. Hermes             A little something I learned from ***Asclepius***. There's a reason why this thing is on *ambulances*.

**Panel 4:** Medium shot - Black Cat tenderly holds her now-healthy cat in her arms, practically cuddling it. Says at a genuine loss for words at the act.

289. Black Cat            I don't know what to say...thank you.

**Panel 5:** Medium-long shot - Hermes tilts his head to the side, and extends his caduceus arm outwards, and uses his other hand to gesture to himself.

290. Hermes             When you're the god of *thieves*, being robbed particularly ticks me off.  
291. Hermes (cont.)     But when you're working with the **best in the world**, it's worth it just to see you like *this*.

**Panel 6:** Close up - long shot - Hermes stands facing away from the reader in Felicia's doorway. He turns his head back to look at the reader, smiling.

292. Hermes             Felicia Hardy - it's been a ***pleasure*** stealing with you.  
293. Hermes (cont.)     And if you're ever in Greece or Cyprus, hit up the guilds. I kinda *rule* the roost over there.  
294. B.C. (unseen)        Maybe I *will*. I could use a vacation.

**Panel 7:** Close up - front profile of Black Cat smirking (like Anastasia's button) directly at the reader.

A card at the very bottom right reads 'END.'

295. B.C. (narration)     And an island with more ***cats*** than *people*?  
296. B.C. (narration)     How could I resist?

END