

STATIC SHOCK! #2

Rebirth Of The Cool
Chapter 2

“Standing On The Verge Of Getting It On”

Dwayne McDuffie
Script for 22 Pages
First Draft, 6/9/00

Page 1

SPLASH

Similar To pp. 22, Last issue. A powerful, angry STATIC (dressed in his TV Costume) stands defiantly, ready for a fight. His fists crackle with electricity. Behind him, unconscious on the floor, is STELLA.

legend

(typeset)

"From time to time the darkness comes along, to terrorize the weak and challenge the strong."

—Gil Scott Heron

logo

MILESTONE COMICS PRESENTS

logo

STATIC SHOCK!

title

"Standing On The Verge Of Getting It On"

credits

Dwayne McDuffie

Writer and Editor

John Paul Leon

Artist

Melissa Edwards

Colorist and Separator

John Workman

Letterer

static caption

Here's the situation.

static caption

The bad guys are hunting superheroes. I don't know why.

static caption

A few seconds ago, they took out my friend Starlight. I didn't think anybody could beat her.

static caption

And now the men in black are after Static.

credits

STATIC created by McDuffie, Dingle, Cowan and Davis

INDICIA

[LEAVE SPACE]

Page 2

Panel 1

Big panel. New angle reveals the three TRAFFIC MEN from last issue, closing in on Static (he's between them and Stella). One is looking at his DETECTOR.

traffic man

He's the bang baby we detected, not the girl!

sfx

(device)

pingpingpingpingping

traffic man #2

Flank him and take him down.

Panel 2

Static dives out of the way, avoiding a BLAST from one of the Traffic Men's staves.

static caption

They're working together like a pride of lions.

Panel 3

Static is tangled in the overturned CLOTHES RACK he dived into.

static caption

And from the looks of things, I'm a Christian, lightly battered in catnip.

Panel 4

The lead Traffic Man is moving in threateningly.

traffic man

Give it up, you're no match for our energy staves!

static

(signature balloons)

Could be right. My spider-sense is tingling something fierce.

Panel 5

Static is on his feet again, firing a powerful ARC OF ELECTRICITY into the air.

STATIC

Oh wait, I don't have a spider-sense. That was probably this 20,000 volts.

sfx

ZZZZRRRRRAAAK

Page 3

Panel 1

Big panel. Wide as the Traffic Men react to Static's lightning bolt, which strikes the ceiling high above.

sfx

SHRAKKOW

traffic Man

Whoa.

static

Don't tell me, Keanu Reeves, right? Can you do Larry Fishbourne?

Panel 2

Rubble from the ceiling falls down on the Traffic Men but is stopped by a force field of energy projected from their staves.

sfx

RRRRRRUUUUUMMMMBLE

traffic man #3

Look out! The rubble!

Panel 3

Static reaches for a couple of metal strips amid the rubble. They're about six feet long each. They're too far away, but electrical energy is levitating them towards him.

STATIC

Don't study on it. It's just to distract you until I can find something metal to fly

with.

static
These'll do.

Panel 4

Static is surfing through the air on the strips, as if they were skis.

static
Hey, look! I'm the Black Racer!

traffic man #2
(burst)
Get him!

Panel 5

Static is surfing on the skis, zigzagging between the Traffic Men's energy blasts.

static
No need to get hostile, it's just an in-joke.

Page 4

Panel 1

On the traffic men, letting go of their staves in pain from the ELECTRIC SHOCK on their hands.

static (off-panel)
Say, has it occurred to you how dumb it is to attack a guy who controls electricity while you're hanging on to metal staffs?

sfx
ZZZRAAK

traffic man
(burst)
Ahhhh!

Panel 2

As the Traffic Men nurse their injured hands, Static is levitating all of the staves with tendrils of electricity.

static

I mean really! Where'd you go to super villain school, DeVry?

static

Me, I'm always trying to improve myself. I just read a book about levitation...

Panel 3

The staves are levitating over the Traffic Men's heads, just out of their reach. They reach up impotently for them, one of them is even jumping for his.

static (off-panel?)

...You know what? I couldn't put it down.

Panel 4

Close on Static, smiling as electricity dances around his Closed fist.

Static

Any interest in throwing yourselves on my mercy, or would you rather I put the hurt on you?

Panel 5

Traffic Man 1 and 3 turn their attention to the incoming Static, they're ready to fight.

traffic man #1

We can still take him!

traffic man #3

Let's do this!

Page 5

Panel 1

Static swoops in and clocks both Traffic Man #1 and Traffic Man #3 with one electrified roundhouse.

Static

I was kinda hoping you'd say that.

sfx

ZRRRAAK

Panel 2

Traffic Man #2 is talking into a shoulder radio (like State Troopers use)

traffic Man #2

This is collection team 3, we're in trouble, pull us out!

Panel 3

Static is standing over the two downed Traffic Men, looking over at Traffic Man #2, who is smiling.

static

So, you any smarter than your friends?

traffic man #2

I like to think so.

Panel 4

Traffic Man #2 begins to shimmer and fade.

Static

What are you doing?

traffic Man #2

Regrouping.

Panel 5

Static grabs Traffic Man #2's coat as he twists out of it. He's fading even more.

static

(burst)

Wait!

traffic Man #2

I'll see you again. You can count on it.

Panel 6

Static is holding an empty coat. Traffic Man #2 is gone.

static

Gone.

static

At least I've still got—

Page 6

Panel 1

Wide, Static has turned to see that the other two Traffic Men have also vanished.

static

(small letters in normal-sized balloon)

—the other two.

Panel 2

Closer on Static, frowning.

static

Seems to me this used to be easier.

off-panel Payback

Maybe that's because you used to have help.

Panel 3

Big panel, Static has turned to face HEROES; BLITZEN, IOTA, PAYBACK and GLORIA MUNDI (she's never appeared before, she looks like a seven-foot tall, solid-silver statue of a naked woman. No hair, nose, ears or nipples. Make up a costume. She's an alien, have fun. Captions label the team.

static

Payback?

payback

(signature balloons)

Yeah. Where's Stella?

Panel 4

Iota has a hand on Payback's arm, as he bends over the unconscious Stella.

iota

Don't move her till I get a stretcher, sweetie.

static

I think she's okay, lota.

Panel 5

On Iota and her upturned palm, there's a tiny pink AMBULANCE in it, beginning to GROW.

Iota

As do I, dear. But better safe than sorry. And as I seem to have picked up the most adorable ambulance some place or another...

Page 7

Panel 1

The full-sized, pink Ambulance is parked right next to Stella, its rear doors open.

Iota

...I may as well unshrink it and put it to good use.

Panel 2

Payback is putting Stella in a stretcher. A shamed Static turns to an ice-cold Blitzen. Gloria stands nearby.

Static

I'm sorry about earlier.

Blitzen

Yeah? Prove it.

Panel 3

Blitzen has turned her back on Static and is walking away. Embarrassed, he offers a hand to Gloria, who ignores it.

Static

Hurm.

Static

Uh. We haven't met.

Gloria

(ornate balloon and script)

I am **Gloria Mundi**, living receptacle of the hopes and dreams of a thousand, thousand dead races. I have come—

Panel 4

An irritated Payback and an amused Iota have entered the frame.

payback

For God’s sake, Static. Don’t get her
started.

Gloria

(ornate balloon and script)

—I have **come** to share the limitless joy of—

iota

Gloria, the authorities will be here soon. We have to go.

Panel 5

Favoring Iota and Static.

iota

Static, if you decide to help, we’re staying at my condo in town.

static

I’ve got to think about it.

iota

Think fast, sweetie. We’re running out of time. All of us.

Page 8

Panel 1

Virgil, walking out the front of the demolished sporting goods store and into the mall, carrying a shopping bag.

caption

Shortly...

virgil

(thought)

Got to figure how to get back and retrieve those staffs. Hope the cops don’t find them first.

off-panel speaker

(burst)

Virgil!—

Panel 2

New Angle, Virgil’s relieved MOM is hugging him. His DAD and sister SHARON are running towards him.

mom

—I saw the explosion and I was so afraid...

virgil

Some superheroes were fighting or something. I'm okay, Mom.

Panel 3

Favoring Dad. Virgil is showing him the contents of his shopping bag.

virgil

I even got a new jacket.

dad

Long as you have your priorities straight.

Panel 4

Virgil kisses his Mom on the cheek.

virgil

I'm going to go show my new stuff to Madison, okay? Bye!

sfx

smak

Mom

Don't you have anything to say to your sister? She was worried sick.

Panel 5

Virgil looks appraisingly at Sharon, who stands there sour-faced, her arms folded.

sharon

Go for it, pinhead.

virgil

You know, I never noticed it before, but if you stuck your face into some dough, you could make gorilla cookies.

sharon

See, Mom? He's fine.

Panel 6

Virgil is running off. Dad has his arm around Mom as they look after him.

mom

He wants to see his girlfriend?

dad

Makes sense, explosions make me horny too.

mom

You stop, now!

Page 9

Panel 1

Big panel. A mysterious HOODED MAN (he is going to be revealed as John Tower/Power Junkie in issue #3) sits on a throne atop a low, circular dais. It's that Dr. Doom pose, but he has one hand raised. The hand glows with the teleporter effect we saw on page 5. The defeated Traffic Men are FADING IN with the same teleporter effect.

caption

Elsewhere...

Hooded Man

You have failed me. Explain yourselves.

Panel 2

Traffic Man #2 is terrified.

Traffic Man #2

The target w-was not what we expected, his powers...

Hooded Man

You were trained to adapt and persevere.

Panel 3

Close on Hooded Man, he holds up a full ampule of blood.

Hooded Man

I have given you enough power to defeat any opponent.

Panel 4

On the three Traffic Men, all standing. One is clutching his own ribs. Traffic Man #3 reaches out feebly towards the Hooded Man. They're jonesing.

Traffic Man #1

We'll go back, we'll get him next time.

Traffic Man #3

We're sick, sir. M-maybe if you gave us some more we could...

Panel 5

Favoring Hooded Man. He has closed his fist around the ampule.

hooded man

Perhaps you could. But we'll never know. This goes to another team of operatives.

Panel 6

Hooded Man is walking away. The Traffic Men look after him, forlornly.

hooded man

On the off-chance any of you survive withdrawal, we will speak again next week.

Page 10

Panel 1

Exterior HARD CO. Static is flying towards it on a trash can lid, he's carrying the shopping bag from the store, and the three staves.

caption

Westwood...

static

(thought)

This trash can lid thing is getting old...

Panel 2

Interior HARDWARE'S LABORATORY. Static has just entered. CURTIS is in his wheel chair, his back to Static, he's welding something that might be part of his armor with a very high-tech torch. They are exoskeletal legs. A parakeet is perched nearby.

static

Hardware? You in here?

Curtis

(always with hardware balloon)

Who do you think opened the skylight?

Panel 3

Big panel, establish the fantastic laboratory. Curtis (still wearing his welding goggles to hide his identity) has turned to face Static, who has pulled the leather jacket out of the shopping bag.

curtis

What's with the dopey outfit?

Static

Gimme a break, it's just something I threw together.

curtis

You back on the job? Cause I know a good tailor.

Panel 4

Static is handing him the jacket.

static

I ran up against those bang baby snatchers. They got away but I took some of their stuff.

curtis

I'm impressed. They kicked my ass. Or, broke my legs, to be more precise

Panel 5

Curtis looks over the stuff.

static

You fought them?

curtis

If you want to call it that. I got something for them next time, though.

Page 11

Panel 1

Favoring Curtis, not looking up from the stuff.

curtis

They call themselves "Traffic Men." They're super-powered tweakers. That's all I know, so far.

Panel 2

Curtis is holding an empty drug ampule up between thumb and forefinger, looking at it.

curtis

But when I'm done going over this stuff, I'll know a lot more. You did good, kid.

Panel 3

Static peers at Curtis as he disassembles one of the staves.

curtis

You still here? Get out, I've got work to do.

curtis

Seriously. I'll call you when I know something.

Panel 4

Similar to previous. Curtis looks up at Static, ticking off facts on his fingers.

Static

Call me? You don't even know where to find me.

Curtis

Please. Your real name is Virgil Hawkins. You live at 18404 Roeper street. You're 15 years old. You attend Hemmingway High School in Sadler.

Panel 5

Favoring Static, he's stunned. Curtis continues.

curtis

I haven't bothered to memorize your phone and social security numbers but they're both in my palm top.

Panel 6

Favoring a dismissive Curtis.

curtis

Now beat it. I'll call you.

Page 12

Panel 1

Exterior VIRGIL'S HOUSE – NIGHT. Virgil is walking up the front steps.

Caption

Sadler...

talking door
Virgil, is that you?—

Panel 2

Interior, Virgil's livingroom. Dad is standing there, brandishing a big pair of electric clippers. Sharon stands nearby, smiling.

Dad

—Glad you finally made it home. Your sister and I have been talking about your hair.

sfx
(clippers)
bzzzzzzzzzz

Panel 3

Nervous Virgil has one hand in his hair.

virgil
My hair...?

sharon
Your head is nappy, Virgil.

dad
Apparently you haven't had time to run a comb through it all summer.

Panel 4

Sweet Sharon just swallowed the canary. She has an arm around dad's shoulders. Virgil is stunned.

sharon
But I suggested to daddy that if he cut it off, you wouldn't have to worry about it anymore.

Virgil
Cut it off?

Panel 5

Dad puts his hand on Virgil's shoulder, reassuringly.

dad
Don't worry son, I used to cut heads all the time back in college.

sfx
(clippers)
bzzzzzzzzzz

dad
In fact, I used to cut yours when you were little. Remember?

Panel 6
FLASHBACK BORDERS. Favoring 6 YEAR OLD VIRGIL, mortified and nearly bald. His peach-fuzz dusted head gleams. Surrounding him, pointing at him and doubled over in laughter are two or three other six-year old boys.

sfx
(scattered around the panel)
AHHHH! HA HA HA! HA HA HA! HA HA HA! HA HA HA! HA HA HA!

Page 13
Panel 1
BACK TO THE PRESENT. Dad is lost in thought. Virgil is pouting.

virgil
I remember.

dad
Of course, your mother made me stop because you were getting beat up too much.

Panel 2
Dad continues, feigning that he's boxing. Virgil sneers. Sharon has an evil grin.

dad
But now you're big enough to take care of yourself.

virgil
Okay Dad, I get it.

virgil
Sharon?

sharon
Yessss?

Panel 3

Virgil reluctantly asks his triumphant sister.

virgil

Can you do my hair for me?

sharon

If you're asking me a favor, you know the proper form.

virgil

grrrrrr

Panel 4

Virgil is the unconvincing supplicant, rolling his eyes. Sharon accepts her queenly due.

virgil

"I beseech thee, oh most lovely Nubian Queen, superior in wisdom, unmatched in grace."

virgil

Okay?

Panel 5

Sharon walks away. Virgil calls after her.

sharon

Nah. I don't think you're sincere.

virgil

It was one gorilla cookie joke! You challenged me!

Panel 6

Virgil holds out his hands to ward off approaching dad.

dad

Looks like it's up to me.

sfx

(clippers)

bzzzzzzzzz

virgil

Wait, Dad! There's still somebody else I can get.

Page 14

Panel 1

Interior Virgil's room. He's sitting on the floor, between Frieda's legs. She's sitting on the edge of his bed, tugging on his hair with a comb. His hair is already mostly braided again. He grimaces, one eye closed, from the pain.

virgil
(burst)
Ow!

virgil
Cut me some slack, De Sade!

FRIEDA
Stop being such a baby, I'm almost finished.

Panel 2
Favoring Frieda.

frleda
You're awfully tenderhead to be a superhero.

virgil
That fight at the mall was a one-time thing, Frieda. I'm done with this stuff.

Panel 3
Close on Frieda's hands braiding hair.

frieda
Is that what you're going to tell everybody counting on you to come through for them?

Panel 4
On Virgil, not happy.

virgil
I gave it everything I had and all I ever hear from people is what I should've done.

virgil
Let them do it. I've moved on.

Panel 5

Frieda is dubious.

frieda

Not that I remotely believe you, but if you really feel that way, could you answer a question?

virgil

Sure.

Panel 6

On Virgil, considering it.

frieda (off-panel)

Why are you still talking about it all the time?

Page 15

Panel 1

Frieda is reaching over for the phone on Virgil's nightstand.

sfx

(phone)

BBRRRT BBRRRT

BBRRRT BBRRRT

frieda

Hold still, I got it.

Panel 2

Frieda has the phone in the crook of her shoulder, her hands are back in Virgil's hair.

Frieda

Hello?

tailless radio Balloon

Frieda. Why am I not surprised?

Panel 3

Sheepish Frieda hands the phone down to Virgil, who reaches up for it.

Frieda

Um, it's for you.

virgil

Scary mechanical voice? Kind of cold?

Frieda

You have no idea.

Panel 4

On Madison, on the phone in her “daddy’s little girl,” extra-frilly bedroom.
She’s very unhappy.

madison

(“frosty” balloon)

Hello, Virgil.

tailless radio balloon

Madison, hi! You sound kind of upset.

madison

Do I?

Panel 5

On Virgil, holding the phone, reacting.

tailless radio balloon

Maybe that’s because you told your folks you were coming to see me eight hours ago.

virgil

Oh, um. I sort of got sidetracked. It was important.

Panel 6

On Madison, holding the phone, angry.

madison

So important you couldn’t see me but not so important you couldn’t see Frieda.

tailless radio balloon

It’s not like that...

Page 16

Panel 1

Favoring Virgil, pouring on the charm.

tailless radio balloon

I’m too much of a lady to tell you what I think of you right now, Virgil Hawkins.

virgil

I suppose this is a bad time to ask you what you’re wearing.

sfx

(small)

klik

Panel 2

Wider. A puzzled Virgil is still holding the phone to his ear. Frieda is holding her face in her hand, head bowed.

Virgil

Hello?

virgil

Must have been disconnected.

Freida

You’re going to die a very lonely man.

Panel 3

Virgil protects his ringing phone, holding one hand over the microphone and asiding to Frieda.

sfx

(phone)

BBRRRT BBRRRT

BBRRRT BBRRRT

virgil

I got it this time!

Panel 4

Closer on Virgil, talking into the phone.

virgil

Madison?

TAILLESS HARDWARE BALLOON

Do I sound like Madison?

Panel 5

Hardware's Lab. Curtis has a hands-free phone on his head. He's sitting at a low table, some empty ampules, syringes, one of the Traffic Men's detectors, and a disassembled stove spread out in front of him.

curtis

Listen up. I figured out what the Traffic Men want with the bang babies.

Panel 6

Closer on Curtis, looking at one of the syringes. His parakeet flies away from him.

curtis

I thought they were high on Meth. My mistake. They prefer the needle.

sfx

(bird flying)

flapflapflapflapflap

curtis

The interesting thing though, is what they're mainlining.

Page 17

Panel 1

Curtis is holding up an empty ampule.

curtis

There was just enough residue left in the empties to do an analysis.

curtis

It's concentrated but there's no doubt. It's blood. Bang baby blood.

Panel 2

Virgil reacts in horror to what he's hearing.

TAILLESS HARDWARE BALLOON

Kid, I think they're grinding up bang babies to make drugs.

Panel 3

Virgil is pulling his old collapsible FLYING DISK from under his mattress. It's collapsed and most people wouldn't recognize it yet. Frieda is standing and watching him, concerned.

frieda

Virgil? Who was that? What did he say?

Panel 4

Closer. A serious Virgil is unfolding the disk with his powers. The disk hovers in mid-air in front of him, like a shield.

virgil

He said it's time for Static to go back to work.

Panel 5

Virgil is grabbing his animation costume JACKET off of a hook on the back of his closet door. Frieda is pulling something out of her book bag.

Frieda

Virgil, wait. I brought you something. I thought you might need it.

Panel 6

Frieda hands the old Static costume to Virgil, who takes it. The costume hangs full-length, so we can see what it is. The yellow parka is draped over a chair.

Virgil

Try not to say "I told you so."

fFrieda

I don't need to. We both already know I told you so.

Page 18

Panel 1

Big panel. STATIC, dressed in his old costume zooms through the sky.

caption

Westwood...

Panel 2

Interior Iota's Condo. Seated around the living room are IOTA, PAYBACK, GLORIA MUNDI, PLUS and BLITZEN. Static is standing.

CAPTION

One of the many homes of Isadora Wellington-Smythe, better known as...

Static

Iota, you can ask me to repeat it as many times as you want: they're making drugs out of bang babies.

Panel 3

Favoring resolute Blitzen and supportive Payback.

Blitzen

Those bastards killed Donner. They're dead. They just don't know it yet.

payback

They hurt Stella too, she'll out of it for weeks. I got your back, Val.

Panel 4

Iota is thoughtful. Static is looking at Plus.

Iota

It's unlikely there'll be any vengeance to speak of, dear hearts. Unless we can find those responsible.

Static

We need some back-up too, look at how powerful some of the guys they've already taken out were.

Panel 5

Favoring Static and Plus.

static

I think I know where we can get help on both fronts.

static

Plus? I need to talk to your brother.

Page 19

Panel 1

Plus hands Static a SHADOW CABINET communicator disk. Gloria Mundi is perplexed.

plus

Do what you gotta do. We're not exactly on speaking terms, these days.

Gloria

(ornate balloon and script)

I do not know your brother. How can he help?

Panel 2

Payback explains as Static speaks into the communicator.

Payback

Before your time. He used to be our leader. He still has a lot of powerful people working for him.

static

Shadowslide.

Panel 3

Similar to previous, except Static is disappearing. Blitzen chimes in.

Plus

But we all quit, because he's an [hole.

blitzen

Right.

sfx

(shadow slide, see reference)

WHNSHNZNZSNZNS

Panel 4

Static tumbling in a black void.

static caption

The shadowslide is a spooky teleporter that whisks you almost instantly through a spooky void—

Panel 5

Static is in SHADOWSPIRE. IRON BUTTERFLY is visible nearby.

static caption

—directly to Shadowspire, the spooky headquarters of the spooky organization called the Shadow Cabinet.

iron Butterfly

Static. We were expecting you.

Panel 6

Favoring Static.

static

Oooh, spooky. Somebody cue the Theramin.

static

Where's Dharma?

Page 20

Panel 1

New angle reveals a majestic DHARMA. Iron Butterfly stands nearby. Static is not impressed.

DHARMA

I am here.

static

Cool. Love your show. Where's Greg?

dDharma

I am not to be trifled with.

Panel 2

Favoring Dharma.

dharmia

Past, present and future, the entirety of history, is an open book to me.

dharmia

What's done is done. What will be is done.

Panel 3

Favoring Static.

static

Then you know why I'm here, what I want.

static

We need the location of the Traffic Men, and we need to know everything else you can tell us about them.

Panel 4

Favoring Dharma. Static pleads.

dharmia

No.

static
Why?

Dharma
Because I didn't. Free will is an illusion. The future is already written.

Panel 5
Dharma walks away, a tight smile on his face, Static yells after him. Iron Butterfly is embarrassed.

static
How can you walk away and not do anything?

dharma
Easily. Because I also know that Iron Butterfly will tell you everything you wish to know as soon as I leave the room.

Page 21

Panel 1

Close on a MAP. Iron Butterfly's finger points to a circled location.

iron butterfly
They are here.

Panel 2
Wide, we're back in Iota's condo. Everyone is gathered around the map. Static is sitting on his disk, hovering.

iron Butterfly
An underground compound, in the fifties, it was the headquarters of the Tower Family.

static
The old superheroes?

Panel 3
Favoring Iron Butterfly.

iron Butterfly
Yes. But these days, the inhabitants are far more sinister.

Panel 4

BIG PANEL. Wide. Iota's looking over the team.

iota

I have to say dears, we're a motley group to go up against a threat like this. I can't help but wish we had a bit more firepower.

off-panel hardware

More firepower?

Page 22

SPLASH

On the front doorway, the door is open. Standing there, powerful, gleaming and immense, is HARDWARE, in his brand new armor.

hardware

Then you probably won't mind if I tag along.

off panel speaker

(burst, LOGO)

HARDWARE!?!

next issue caption

(Like last time)

NEXT: THE WORLD NEEDS **HEROES**

-30-