Mods One-Shot

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Logline:

In a Cyberpunk dystopia, the thing that dictates real power are Mods. Modifications that enhance the user to incredible inhuman heights. A ragtag gang must work together to gain further strength and climb the ladder of prosperity — one of which doing so in the pursuit of revenge.

Chapter Synopsis:

A.K headstrong brawler is doing what he can to make money and upgrade himself. After reminiscing on the circumstances of how he was forcefully recruited into his current gang while trying to rob them, he receives an offer from an anonymous massager seeking to hire him for a heist job. One to steal a very dangerous and sought after Mod.

After some contemplation he decides to go through with the job on his own. During which things go wrong and he is caught in a drag out fight with the two guards. At the same time his current gang leader realizes what’s going on and sets out with the others to go after them.

Series Synopsis:

A young and rageful man is on a warpath with the world. A.K one of many victims of this dystopian world, and one of many trying to carve out his own place within it. Doing so by trying to climb the ranks of a Corp owned multicity built within a mountainous cybernetic “tree” — called Jinzoki.

A.K joins forces with an odd jobs mercenary gang as hired muscle and a thief. Headed by an ever level headed and cunning woman with a haunting smile. After a particular heist they end up entangled as a player in the conflict between the Five Corporations, serving as the Justice Apartment’s own unofficial Shadow Mercenary Squad.

With multiple ambitious people seeking ever greater heights, and Mods that make the gaps between fighters mountainous, all in an entirely uncaring and vulturous world — virtuous ideals and those lacking even an ounce of grit will be broken.

Will the innately kind hearted A.K survive this world? Or will he survive long enough to be corrupted by it?

World:

Mods:
Jinzoki and the corporations that run it are moved by powerful Modifications simply known as Mods. Which enhance the user in various ways, with the best Mods costing the most money and bringing the most bodily risk.
With the most rare and mysterious Mods seemingly bending the laws of reality around them.

Jinzoki — Jinzo Sekaiju:
A large man made world tree that reaches into the clouds. Five cities live in the branches of the tree, each owned by a different corporation.

Jinzoki Naming:
Taking the Japanese word for World Tree and adding Jinzo (artificial).
世界樹 — せかいじゅ (sekaiju).
Getting: Jinzo Sekaiju.
And then colloquially it gets shorten to Jinzoki.
Artificial Tree.
But the Ki could represent various meanings depending on the Kanji. Such as both life, but also be read as "An artificial world of demons".

The Five Corporations:

Avitae Branch: [Arbor Vitae]
The information and supervisory Branch. They keep things running. And they can make things run. However, there is no use running from them. They have the superior digital and surveillance systems, always staying ahead of the competition on those fronts. Always with a hand in every deal, or at the very least an ear listening.

Elysium Branch:
A corporation and district with a focus on expression and artistic virtue. This is of course on the surface appears like a picturesque and exquisite Branch, but just below the surface is veneer is the grime. Like a beautiful portrait painted over a corpse. The Corporation is interested in prestige and money to be made from esthetic value. Whereas the higher ranking people here are attractive on the surface and voids of repulsion underneath. Who might see no value to a slave besides the clothes on their back, and who designed them. You can't have slaves with last month's fashion trends.

Kinsen Branch:
Money. That's what matters. Who has it, who doesn't, who's going to get it — and what are you willing to do for it? In despite of being the most profit focused of the Branches, they also seem to maintain a strict sense of honor and upkeeping of contracts. If money is on the line then it is a serious matter that will be handled. If you pay they will deliver.

Justice Branch:
The primary enforces and producers of weaponry. In a position to keep other Branches in line and make a lot of money doing so as the difference maker. However, their primary monetary profit comes from weapon deals. Making sure there is an equal supply going to every Branch. And maybe at times a slight unequal supply to drive competition. They have the strictest control and laws for their Branch City, but it also as a result is potentially the safest one to live in — at least compared to the others.

Zenith Branch:
A Branch with a pursuit of optimal effectiveness and superior quality. Intellect and capability are what's desired above all else — unless of course someone else has a better bottom line. This Branch currently corners the market on medicine, drugs, and living supplies. They are willing to expend more in the upkeep of systems and structures, as to facilitate better earners. Everyone has a score to keep, literally, and they will do what's needed to be done to increase their own.

Tree Climbers:
Tree Climbers are the term prescribed to people trying to get into the Jinzoki's ecosystem and climb higher within it. The higher you go in Jinzoki — the greater standing you have. Literally the rich people live in higher places.
Tree Climbers are considered opportunists and exceedingly motivated to reach ever higher.
This story follows a group of Tree Climbers.

Characters:

Main Characters:

A.K: Main Character

Role: Punch Boi.
Primer: (Briefly touch history and core personality traits).

Bio:

Fighting Style:
He moves like a stout in-boxer with quick reflexes. Somewhat smart and determined, but not quite fully formed as a fighter. Currently a lot more heart than experience.

Suit-Girl [SG]: Secondary Protagonist

Role: Leader
Primer:

Bio:

Fighting Style:
Acrobatic and flexible. Slowly picks apart an opponent by constantly honing in on and cutting away at their weaknesses.

Main Cast:

Roxy [RX]:

Role: Hacker and Demolitions Expert
Primer:

Bio:

Design: [I'm thinking something like a 2077 Rebecca. Doesn't have to be same personality or even generally the same, but more so just the role in the narrative (of having more personality and talkativeness). Though, would be vibing with a crass agro small girl design].

Mr.E:

Role: Hired Mercenary Muscle & Good Vibes.
Primer:

Bio:

Armitage:

Role: The Mod Mechanic.

Primer:

Bio:

Design:
[Just what came to my mind, but chill with an utterly different design] –
Looks like an old man who has a few screws loose and doesn't really take care of themselves well. (Like a Doc Brown who is a crackhead). With two large puffs of hair on either side of his head like moss balls.

Supporting Cast:

Justice Corporation Leader:

Primer:
Clearly intelligent and opportunistic. No man would have gotten to his position otherwise.

Bio:
However, it is unclear how much of his planning is down to logical strategy and how much is perhaps from a certain softness. Perhaps, the type of person that wants to see the hope in a broken world, but inevitably always has to bury that hope next to the bodies in unmarked graves?

Animal Guard 1:

Primer:
A more cold blooded and intelligent killer, but still shows moments of feral bloodlust.

Bio:
Clearly more dedicated to getting the job done and is the more sharped fighter of the two guards. But even he seems to allow for a small amount of bend, if it seems to them like the job will be complete — and that they can get a bit more self-satisfaction out of doing it.
(This one of the two will have more direct plot importance as an opponent for A.K).

Animal Guard 2:

Primer:
The more expressive of the two guards, who seems to take enjoyment from doing their job to stop — and hunt weak prey.

Bio:
More playful and less serious then the other guard. Even though the relationship between the two is not clear, he seems to follow the other guard's lead. And at least somewhat likely because of the gap in their skill.

Page 1:	
Layer 1 Wide Panel 1:	A corridor gradients in from pure black to being lit up by a cheap light. Countless large crashing **SFX** and a few small rattle **SFX** echo out down the hall.
Layer 1 Panel 2:	FG Behind the back shot: A door is opened by a figure that can't be made out (Fighting Manager). FG darker because the light is coming from inside the room. MG Behind the Back shot: A.K standing with a low center of mass, twisting in and out with hooks that are blasting into a punching bag going every which way. BG: Run down Gym room.
Manager:	You're up.
Layer 2 Panel 3:	Bust Shot: A sweating but composed A.K turning around with a distant and focused look.
Manager:	And try to keep the match close this time?
A.K:	Yeah...
Layer 2 Panel 4:	Similar Shot: Hard cut to mid-fight. Framed as if A.K was continuing his twist. Whereas he is actually dropping to avoid a strike and reading his own. His expression has a tinge of frustration. MG: Ring. BG: Stands with onlookers that can't quite be made out sitting in the darkness.
A.K  :	-Right!
Layer 3 Panel 5:	Dynamic Shot: A.K shooting forward with a straight. Wind being kicked up from the twisting movement. The look in the boy's eyes is that of a hyper focus, to the point that he wouldn't even be able to recognize his surroundings.

Page 2:	
Layer 1 Wide Panel 1:	Pulled back side shot: A.K walking down a corridor, silently flipping through a stack of paper money. Cheering **SFX** echoing in from behind him.
Manager :	Good performance. Here's your cut.
Manager :	You did better than normal, but we would make a lot more money if you let it last a couple more rounds.
A.K:	Whatever...
Layer 1 Panel 2:	Camera placed looking through a doorway. FG: Doorway and unlit wall. MG: A.K sitting on a bench, slumped down, towel over his head. Everything is quiet. BG: Changing room.
Layer 2 Panel 3:	Transition panel:
Layer 2 Panel 4:	Lower-to-Upper shot: A.K (having changed into main outfit) heading down a lively (and grungy) street. Fight club visible behind him in the background. A.K is glancing to his side. [**Would it be radical for him to be on a hoverboard**?]
A.K :	Hm?
Layer 3 Panel 5:	A group of dirty, clearly-homeless kids messing around — while gathered around a burning metal rusted garbage drum.
Layer 3 Panel 6:	A.K motionlessly staring. Reflection of fire in A.K's dead eyes.
Layer 4 Panel 7:	FG: A couple credits left in a can. MG: One kid staring at it. BG: Another kid looking both ways, not seeing anyone. **VFX**: ?
Layer 4 Panel 8:	Transition Panel.

Page 3:	
Layer 1 Wide Panel 1:	Location: Home Base. 2/3rds Shot: A.K plopping back into a couch, completely reclined and already sinking into it limply.
Layer 1 Panel 2:	FG: A hand being held out expectantly. MG Behind back – head shot: A.K glancing over the back of the couch with irritation.
Armitage :	Ah-hem.
A.K :	Huh?
Layer 2-3 Panel 3:	Establishing Shot: Armitage giving a crooked smile and dangling a mechanical briefcase [A.K's Mods].
Armitage:	I smelled some fresh credits. Those wouldn't happen to be for me?
Layer 2 Panel 4:	Low Detail Side Shot: A.K begrudgingly handing over a few credits to Armitage, who is just giving a leading stare back.
Layer 3 Panel 5:	Identical Shot: An even more exasperated A.K hands over even more credits to the smirking man. As they also exchange the case.
A.K :	Gah.
Armitage:	The pleasure is mine. If you need any more repairs my bank account is always open!
Layer 4 Panel 6:	An agitated A.K glaring at the tiny amount of credits left.
Armitage:	I can also take the rest as a down payment for some of those upgrades you've been talking about?
A.K:	Grr...
RX:	Stop fleecing the kid already you old cranker.

Page 4:	
L1 Panel 1:	Loudmouth with arm hooked around A.K, annoyingly ruffling their hair. A.K is clearly trying to get out of it.
Armitage:	I'm just doing my job repairing his equipment.
RX:	Good point.
RX:	If you stopped being such a damned gonk and breaking all your shit — you wouldn't be flat broke all the time.
L1 Panel 2:	A.K slipping out of RX's grasp and while pulling back they bump into a looming figure.
A.K:	Let go already! And lay off they're my credits.
RX:	Big talk for someone who can't afford shit without help.
Mr.E:	I'm on the rookie's side on this one!
L2 Panel 3:	Establishing Shot: Mr.E dancing around while laughing.
Mr.E:	It's clanking hilarious watching him go like he does. It's always a party!
RX:	Shut the hell up. Ain't no way anyone's taken advice from a shit-for brains like you.
L3 Panel 4:	Low Detail Shot: **FG**: A.K slinking away. **BG**: RX and Mr.E yelling profanities at each other.
L3 Panel 5:	A.K stopping and looking over his shoulder at the camera.
SG:	Welcome back, A.K.

Page 5:	
L1 Panel 1:	Establishing Shot: Suit-Girl looking down with her characteristic smile.
SG:	I see you've got your Mod fixed. Good, because I should have a job lined up shortly.
SG:	Though, I did overhear some of the conversation and I have to agree. You would do well to be more careful with your equipment.
L1 Panel 2:	A.K shrinks back and seems slightly discouraged from the words, but still accepting of them.
A.K:	I'll keep that in mind.
L2 Panel 3:	Low Detail Shot: A.K looking away while holding out the rest of his credits. SG staring down at the money with a blankly questioning expression.
A.K:	Here.
SG:	What's this?
A.K:	Rent money... Just take it.
SG:	Well I suppose if you're serious about this.
L3 Panel 4:	A.K walking away with an agitated expression – both hands in pockets and shoulders slouched down.
A.K  :	I don't **need** help from anyone.
L3 Panel 5:	2/3rds Head Shot: SG staring forward with a slight smile on her face. A smile that does not reach her eyes.

Page 6:	
L1 Panel 1:	Transition Panel.
L1 Panel 2:	Interior: A cramped room with a small bed. It is dark without lights on. A.K laying down with arms behind his head, staring up at the ceiling.
L2 Panel 3:	Head on shot: A.K staring forward intently.
SG :	Why not join us?
L2 Panel 4:	Transition Panel [Staring a flashback]. [Page turning black and staying black for Flashback].
L2 Panel 5:	Identical Shot: A.K (in the past) staring forward intently. (He is sitting on a flat surface instead of laying down).
L3 Panel 6:	Side [Behind head] Shot: A.K (Sitting on a rooftop) turning his head and looking up at the Flower in the distance. MG: Rooftops.

Page 7:	
L1 Panel 1:	A bang goes off and A.K quickly pulls a scope up to his eye to check it out.
L1 Panel 2:	POV (of scope) Pulled back Shot: An armored car being stopped and robbed [by gang].
L2-3 Panel 3:	Lower-To-Upper Dynamic Shot: A.K leaping feet first down, wind blowing hair and clothes up.
L2 Panel 4:	A hand [RX] placing charges on the back of the armored vehicles door.
L3 Panel 5:	BG: Door being blown off. FG: A pleased with her work RX turning her head and watching as the door is blown away, her hair flowing in the same direction.
L4 Panel 6:	Camera inside of truck. FG: Truck interior with laser wall up. MG: RX raising a brow with a cocky smile. BG: White/street.
RX:	Oh, yeah – Like that is going to stop anyone.
L4 Panel 7:	Identical shot: RX hacking into the software from her own device.
L4 Panel 8:	Identical shot: FG: the lasers disappear. MG: RX snaping her fingers to the side with a smug grin. To the side of her a blur is blasting into the frame, fist extended and about to make contact.
RX:	And it’s just that easy-

Page 8:	
L1 Panel 1:	Lower-to-Upper Dynamic Fisheye Shot – FG: A.K makes contact, SFX of impact where RX was standing. MG: RX being blasted back from the blow, her body twisting.
L2 Thin Panel 2:	Camera placed inside of truck. A.K spins off of his hand [twisting and redirecting his forward momentum into the truck.
L2 Wide Panel 3:	Side Shot: A.K launching himself feet first down the cab of the truck, his feet landing on the back wall. He's grabbing a mechanical orb sealed in a see-through casing.
L3 Wide Panel 4:	Camera placed outside back of truck opening. A.K leaping towards the camera [jumping off of the back wall] object in hand.
L3 Thin Panel 5:	A hand reaching out of pure darkness. [Head on shot of the left hand].
L4 Panel 6:	Camera placed on edge of truck looking across back — POV shot: An extended out hand catches A.K by his neck, right as he exits the truck. His momentum harshly jerking his body forward. His face contorting from the feeling of his throat being choked.

Page 9:	
L1 Panel 1:	Overhead Shot: A.K being choke slammed into the bed of the truck. Letting out a pained and gagged noise.
L1 Panel 2:	Close Up [of the action]: Chocking hand having dropped and sliding the orb out of his arms.
L1 Panel 3:	A.K aggressively jolting his head up (to go on the offensive) but the barrel of a gun presses against his forehead and slams the back of his head down again.
Layer 2 Very Large (Most of page) Panel 4:	Lower-To-Upper Dynamic High Detail Shot – Camera placed behind A.K and looking forward: **FG**: A gritted teeth A.K forcing his head forward against the gun, leveraging himself up slightly. **BG**: An entirely in control SG standing with an emotionless face [the look of a killer behind her eyes]. Holding her gun forward in one hand with her arm straight and the orb simply being held at her side by the other hand. (She is able to stand regularly because of the height given to A.K by the truck bed).
L3 Thin Panel 5:	Extreme Close Up: A.K practically growingly.
L3 Thin Panel 6:	Reverse Shot Extreme Close Up: An ever so slight and very unsettling smile cuts across the woman's face. Something intangible begins to form behind her eyes.

Page 10:	
Panel 1:	VFX: Black BG. Void like VFX around the speech bubble.
SG:	Interesting.

Page 11:	
L1 Panel 1:	Head On Shot: (This panel is the same as the next and I want a VFX of blurring the FG of this panel [trying to have a crossfade]) — Camera slightly offset. FG: Hand and gun (still against forehead). MG: A.K nervously crossing his eyes to look at the gun, in a deep cold sweat.
SG:	Will you play nice if I let you back up?
L1 Panel 2:	Identical Shot: FG: Finger tightening on trigger. SFX: **Press**. Identical Drawing BG: VFX Blurred.
SG:	Cause if not...
L2-3 Panel 3:	Half body Shot: SG pulling elbow up, having gun pointed up to the sky placed next to her head. SG casually talking.
SG:	Trying to rob us while we are in the middle of a job. Rather bold of a play — yet I can't deny there is some cunning to it.
SG:	In fact your only mistake was trying to pull this stunt against me.
SG:	But I will not hold that against you. We are all just trying to make it out here, right? Out in the dirt below the Flower. Trying to survive. Are you not tired of surviving?
L2 Panel 4:	Close Up: A.K staring forward with blank eyes in disbelief.
SG:	Why not join us and start trying to thrive instead?
L3 Panel 5:	Low-Detailed Comedy Shot: BG: A flaming mad RX pushing her way back in, yelling and cursing at SG. Who is next to her giving a flat side eye. FG – Over shoulder Shot: A.K with an unsure expression, capturing his reaction to the whiplashed tone and uncertainty of if these people have a few screws loose.
RX:	What the fuck!?! The only reason I didn't shove a charge up his ass is because I thought you were about to blow his brains out! This fucker sucker punched me!
SG :	...
RX:	At least let me beat the shit out of him...! Fine whatever — I'll get even later.
L4 Panel 6:	Dynamic Side shot: SG holding out a hand to a surprised (and still flat but inclined by his elbows) A.K. VFX: Word fading out around where both are standing into a white BG.
L5 Thin Panel 7:	Two hands about to touch. [The blackness of the flashback pages turning white like a light shining up from the bottom of the page.

Page 12:	
L1 Panel 1:	A.K eye's growing heavy as he begins to drift away.
A.K  :	I don't need **help** from anyone...
L1 Panel 2:	Transition Panel.
L1 Panel 3:	Black BG.
L2 Panel 4:	Black BG with white text steadily growing larger as they go down the panel.
Kids  :	Come on and help us out with this already.
Kids  :	Aren't you going to help us?
Kids  :	Please help.
Kids  :	Help us...
L3 Panel 5:	Transition Panel – cut off from above panel.
L4 Panel 6:	BG: Blackness/Nightness. MG: A burning fire (which one could vaguely make out a house shape from).
Kids  :	***A.K HELP US!!***
L5 Long Panel 7:	A.K shooting up in bed awaking from the dream. Genuine fear on his sweating face.
L5 Long Panel 8:	Low Detail pulled back – Behind the back shot: A.K sitting still in the dark room.
L5 Long Panel 9:	Lower-To-Upper Shot – Camera placed by buzzing lit up phone, looking up at A.K as he glances back over his shoulder and down at the notification.

Page 13:	
L1 Panel 1:	Bust Shot: A.K holds phone up to his face, illuminating it.
L2 Panel 2:	Eye Shot: A.K's eyes go wide.
L1-2 Panel 3:	BG: Shot is framed as being the messages received on the phone. [Sender has black bubbles with white text. A.K has the opposite]. FG – Side Shot (Corner of panel stretching across bottom and side): A blacked out silhouette of A.K holding and staring down at his phone, only his worried eyes visible [white and detailed].
Sender:	I hope this message finds you well, A.K.
Sender:	Now that I have your attention, I have a proposition for you.
Sender:	I've attached the details on a security detail. A mark you should be familiar with.
Link:	**Job Details:**
A.K:	Who the hell are you?
L3 Panel 4:	Close up of messages.
Sender:	Who I am doesn't matter for this job. All that matters is payout you'll receive. But it won't be obtained from me.
A.K:	What are you even talking about?
Sender:	I can't have this being traced back to me. Meaning, no payment from my end, but I grantee the reward will be more than enticing.
L3 Panel 5:	Head on shot: A.K staring down at phone. Text Message bubbles popping up beside him.
Sender:	You can keep what I want you to steal. Specifically, the Mod I want you to steal.
Link:	Mod Information:
Sender:	I'll give you a moment to look things over.
L3 Panel 6:	Lower-To-Upper [Slight Dutch angle] Shot: A.K with a hand over his mouth, his eyes going wide.
Sender:	I take it I have your undivided attention now?
L4 Panel 7:	Pulled Back Side Shot — [Imaginary]: A.K [right side] leaning forward and staring at the figure across from them. A composed black, staticky figure (representing the sender). BG: Blackness with a spotlight effect pointed down onto the two. The bubbles are still messages, stacked and colored the same.
A.K:	Why should I trust you?
Sender:	You shouldn't. I am manipulating you in order to get what I am after. I simply want that item out of the hands of who currently owns it. And I do not care what happens to you or it afterwards.
Sender:	If you mess up you'll surely die. But because of the nature of our current relationship, I'm not taking on much risk here. If you succeed we both get what we want. If you don't, well it won't exactly be a big loss for me.

Page 14:	
L1 Panel 1:	A.K's eyes diverted away. Slinking back slightly.
A.K:	This seems too risky. I don't think I should do this.
A.K:	Besides, these are big league guys. If our team slips up then we'll all be as good as dead.
L1 Wide Panel 2:	Dutch Angle Head On Shot: The black figure leans forward. An unsettling smile visible through the static and darkness.
Sender:	That tells me you think it's possible.
Sender:	And if the risk is a part of it – then just go alone. I've already looked into the others you are currently running with. The reason I'm sending this to you is because I believe you have what it takes to get the job done.
L2-3 Panel 3:	A.K still slinked back into the darkness, castes an angry glare up, his face still mostly shaded over from the harsh above lighting.
Sender:	But if you're too afraid of the consequences — or don't think you are up to the challenge. Then that's how it is.
A.K  :	**Huh?**
L2 Panel 4:	The shadowy figure tosses a hand out with a pose of "What can you do?", as they begin to fade away.
Sender:	You have the information needed. Whether you go in alone or with others makes little difference to me, as long as the job gets done. You know the risks and rewards. I hope for my own benefit you take me up on my offer.
Sender:	I have a feeling you will though.
L3 Panel 5:	Pulled back Behind the Back shot: A.K alone in his dark room.
Sender:	I expect great things from you. And readily await news of a job well done.
Sender:	Until we speak again.
L4 Panel 6:	Close Up: A.K intensely staring forward with a fire reflecting in his eyes.

Page 15: Mods equipped page-	
Panel 1:	
Panel 2:	
Panel 3:	
Panel 4:	
Panel 5:	

Page 16(-17):	
L1 Panel 1:	Transition(ing in) panel. [Depending on size of the transition, have this VFX here or next panel] – VFX: Digital Time: 22:00
L2 Panel 2:	POV Pulled back Shot: Scoped in on Animal guards (having left a truck) and carrying container into a building front. [Contain is for the Sword Mod {could be Japanese/tech mix themed}].
L3 Panel 3:	Headshot: A.K pulling scope away, head tilted with a flaming death stare.
L4 Panel 4/5/6:	A.K Placing various (stolen from RX) charges at multiple locations. Then clicking a detonator button. P1: 22:05 P2: 22:08 P3: 22:10 – SFX Click-
L1-4 Panel 7/8/9:	**2 Page Spread Panel 7** – Pulled back shot: Two separate explosion goes off on either side of the building. VFX: 22:10:03 **Cut in Wide Panel 8** [Top right side placement] – Exactly Side shot: Camera placed centered with the wall of the building (A dark line representing the wall drawn down middle of panel). **Dynamic Full body**: A.K punching through door. A.K is entirely horizontal, with [punching] arm stretched forward and legs back (He's like an arrow). – [His body cut down middle by wall line]. – Door is crunched and flying back from the impact VFX. —- VFX: 22:10:11 **Cut in Wide Panel 9** – Head shot: The two guards dramatically turning back from the explosive. (One in the front on the right, the other on the left further back). VFX: 22:10:13

Dynamic / connected two page spread. [Reference page below].

Page (16-)17:	
L1-4 Panel 7+:	[The other half of spread].
L1 Panel 10:	Pulled back shot: Camera placed behind container [on left side of shot] – A.K literally ripping open a doorway, dramatic backlit lighting casting a long shadow into the room. [Right side of shot]. {[At this point Time could be skipped for some panels depending on readability of them]}. VFX: 22:11:14
L2 Panel 11:	Lower-to-upper shot: Camera still placed low behind container. A.K coming to a stop and examining it (with a focused look). [A shadowy blur in the background]. VFX: 22:11:56
L3 Panel 12:	Eye shot: A.K's eyes widening as he turns back (sensing something behind him).

For Page 16-17 Reference this page:



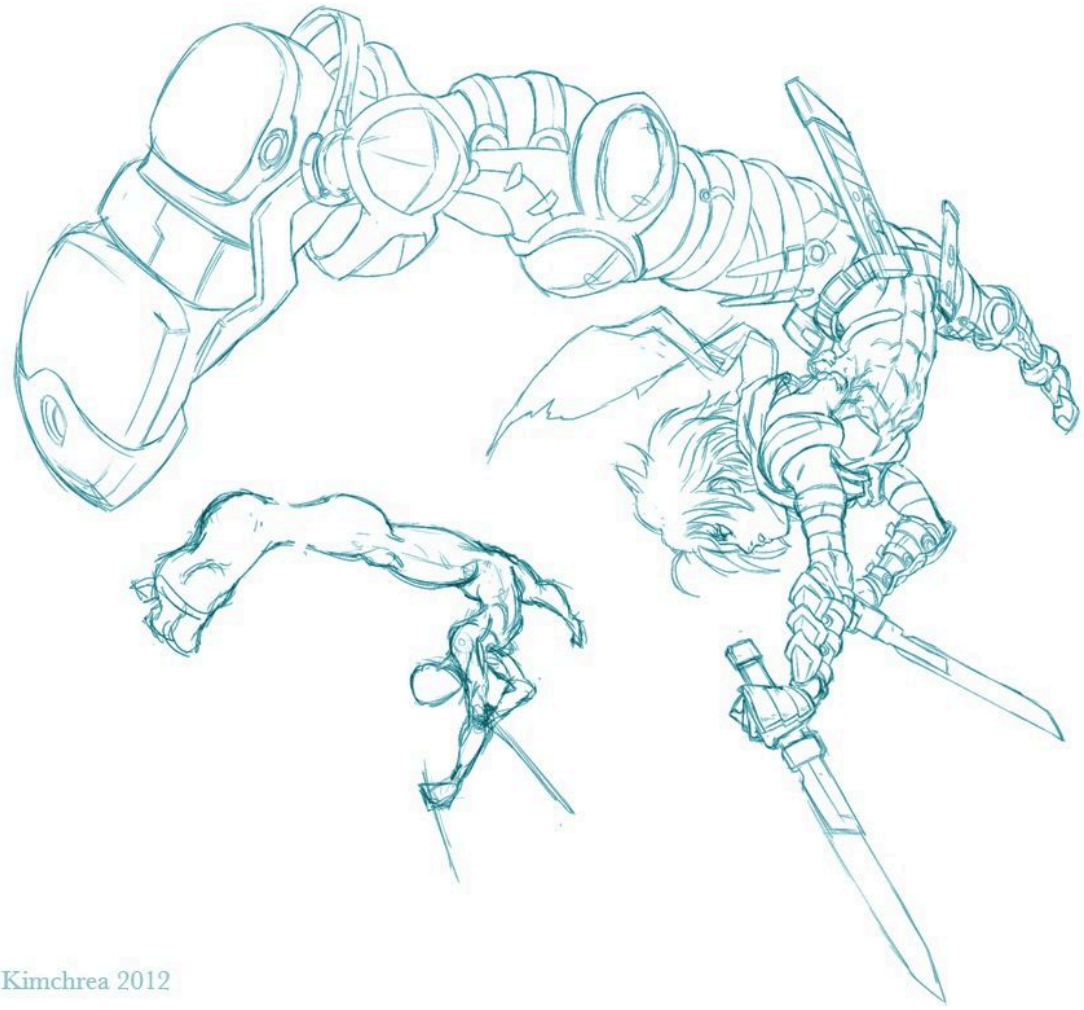
Page 18:	
L1 Panel 1:	Dynamic Lower-to-Upper Shot: A.K just narrowly raising his (cross armed) guard to block the hit. (His body about to be blasted back from the impact). [Main opponent guard 1 striking, with a (red) electrically discharging Modded fist]. G1 ferociously throwing whole body into the strike. [Potentially spittle coming from roaring mouth?].
L2 Panel 2:	A.K flipping back from hit. Afterimage – Behind back shot fisheye lens dynamic shot: Flipping back with a c-shape bend to the body, feet towards camera. A.K hitting ground and sliding back. VFX: Sparks kicking up. 
L3 Panel 3:	Both guards standing menacingly. G1 more earnestly scary, G2 looking more cocky.
L3 Panel 4:	A.K's eyes scanning back and forth. [Literally looking back and forth between panels].
L3 Panel 5:	The container just sitting there {menacingly?!?}.

Page 19:	
L1 Panel 1:	A.K sliding down foot first, grabbing ahold of the container by a handle (or grabbable area). [Foot sliding into next panel]
L1 Panel 2:	Over shoulder shot – FG: Camera placed centered with A.K, as he dashes forward. BG: Two guards reading to strike.
L2 Panel 3:	MG: A.K twists midair, placing the container between himself and the guards as a shield. FG: Both guards taken off guard by this. Not sending out there loaded up strikes.
L3 Panel 4:	Dynamic Fish-Eye lens Shot: FG: A.K rushing forward with an anxious grimace across his face. A.K's head placed against fish-eye lens. MG: A.K's body stretching back and container being dragged along. BG: Low-detail partially cut off guards.
L4 Panel 5:	G1's foot kicking off the ground.
L4 Panel 6:	G1 with face shaded over, one eye glowing a menacing red through the darkness. Fist raised up, red electricity charging off of it (and lightning effecting the dark shaded over portions of G1).
L4 Panel 7:	Dynamic Headshot Shot – BG: A.K turning back, gritting teeth while seeing a hit incoming. VFX: Speed lines around panel.
L4 Panel 8:	Simple Transition [to black] panel. VFX [Horizontal lettering]: Crack! [Size (potentially) symmetrical to Panel 5].

Page 20:	
L1 Panel 1:	Fish-eye lens Head on shot: RX pushing [artist left] eye towards camera with a raised brow. Her expression annoyed and questioning with a leer to it. Arms crossed and body tucked away from extended head.
RX:	I told you that you've got to put a fucking leash on that kid!
RX:	I haven't been able to get into contact with him all day.
L1 Wider Panel 2:	BG [Right Side]: RX still spouting off, eyes flat – her mouth wide open and boxy in annoyance. MG [Middle] – [Just Body shot]: SG's body. FG [Left Side]: Phone on table. SG's hand reaching down towards it.
RX:	See the street urchin left his phone! For sure he's doing some stupid job on his own.
L2 Thin Panel 2:	Eye-shot: SG glaring down [at phone].
L3 Long Panel 3:	BG – Behind the back shot: SG standing still with phone still in hand. FG Bust 2/3rds shot: RX with an annoyed (from having to do work) expression, a long drag to her questioning noise.
SG:	Go get the others, we have a new job.
RX:	Huuuuh? And what would that be?
L3 Long Panel 4:	SG turning back with a certain agitation in her eyes but maintaining her smile.
SG:	Making sure our comrade doesn't die.
Panel 5:	Transition panel. [Concept of SG's hair extending out of the panel and serving as a color transition].

Page 21:	
L1 Panel 1:	Transition Panel.
L1 Panel 2:	BG – Head on pulled back shot: A.K battle damaged and panting heavily, maintaining his tight fighting pose. Glaring forward [at enemies]. FG – Low Detail Shot: The two guards figures [big arms] framing either side of the panel.
L2-3 Panel 3:	FG [Left Side]: G1 stepping forward, the aura of a predator around them. Holding a hand out behind himself [motioning for G2 to stay back]. BG [Right side]: G2 with cocky halfcocked grin — leaning his weight forward onto a foot placed up on the container.
L2 Panel 4:	Dynamic Fish-eye lens upper-to-lower shot: A.K lunging forward, head towards camera. Fist pulled back ready to strike upwards. VFX body speed-line blurring from speed. — VFX streak coming off of his eye.
L3 Panel 5:	Dynamic Lower-to-Upper Shot: G1 looming above and bringing whole body forward, ready to bring a charged up fist down. VFX: Glowing eye streaking back.
L4 Large Panel 6:	MG: The two fists connect with an eruption. (Crossing across each other's bodies for the hit) Electric charge traveling down both arms. FG Torso Up Shot: A.K with grit teeth, pushing upwards with everything he's got. His force entirely canceling out the larger opponent's own. BG: G1 with an aRXost taken aback clenched expression. His arms shaking against the bullet like force of A.K's own (but still not losing ground).

Page 22:	
L1 Panel 1:	Hand shot: A.K's hand spasming as its own short-circuit mixes with the red electricity.
L2 Panel 2:	Tight Headshot: A.K glancing over and giving out a frustrated tsk.
L3 Panel 3:	Lower-to-upper Tight headshot: A smirk finds itself across G1's face, as he leers down [at his hapless prey].
L1-3 Panel 4:	Upper-to-lower Shot – Low part of panel. Right side: A.K squat down, hand still spasming. His eyes going blank as he watches the oncoming attack. Mid Panel left: Blur of G1's figure and fist coming forward. [Shadow cast on A.K from it]. Top of panel – right side: A large hand fully wraps around A.K's spiky hair. [Mr.E's].
L4-5 Wide Panel 5:	Low-Detail Comedic Shot: A.K is yanked to the side (towards the camera). As a surprised [kitten/cub like] G1 totally whiffs his hit. A.K eyes bulging up as his hands reach up towards his hair. His feet fluttering in the wind.
L4 Small Panel 6:	Eyeshot: Guard 1's eye dilating from tension.
L5 Small Panel 7:	Eyeshot: Guard 2's eye dilating from tension.

Page 23: [SG attack/pose]	
1 Large Panel 1:	SG flipping in with legs having kicked against the two guards, her arms now extended out, one swiping a blade against one guard's arm, the other arm shooting at the other guard's guarding arms. Left side: Slashed guard. Right side Background: Shot at guard. 
L2 Short Panel 2:	Close up: SG's feet kicking backwards off against the ground with a light tap. (To slide back away from guards).
L3 Panel 3:	Mouth Shot: SG giving a sly grin. VFX: Shading over top and bottom row of panel for focus/dark vibes effect.

Page 24(-25): Spread	
L1 Panel 1:	Spread – Dynamic Full body Lower-to-upper (Slight)-Side Shot: Main cast lined up, all posing dramatically. From right-to-left. Armitage looking like a mad scientist, but has clearly placed himself behind Mr.E. Mr.E standing over A.K, posing with his big muscles. A.K plopped down on the floor, looking up towards SG, with an aRXost dumbfounded look. SG standing centered, simply staring with her arms crossed below her chest. RX poking out forward and to the side of SG — expression and body language like she is getting right into someone's face (even at this long distance). [Potentially flipping off enemy] goading them to come at her.
L2 Panel 2:	Head Shot: A.K shouting up [at everyone].
A.K:	What the hell are you all doing here?
L2 Panel 3:	Head Shot: RX agitated and chewing out [A.K].
RX:	Cleaning up your fuckin mess, again.
RX:	By the way don't think for a second I don't recognize the work of my own bombs! Who said you could cop my shit!?

Page (24-)25:	
L1 Panel 1:	Spread.
L2 Panel 4:	Head Shot: Mr.E giving a reassuring and anticipatory smile. [Maybe glancing over glasses if his eyes are cool?]
Mr.E	We're here for you, obviously. No man left behind!
L2 Panel 4:	Head Shot: Armitage nervous and potentially even slightly scared.
Armitage:	I would prefer if you did leave me behind! What am I even doing here?!
L2 Panel 5:	Head Shot: SG with [patented] smile.

Page 26:	
L1 Panel 1:	Foreground – Right side: A.K coming out of a daze. (having been pressing a hand against his head from it being yanked, now the hand is falling back down). He is staring up at SG with slight awe and confusion. BG – Left side – Behind the back 1/3rds shot: In a completely composed pose, her attention focused forward.
SG:	What's the situation?
A.K  :	Uh- Um...
A.K:	I wasn't able to break through whatever defenses these two have. They are also using contact based EMP discharges.
L2 Panel 2:	2/3rds Headshot: SG locks in and gains a wicked expression (from this information).
SG:	Is that so? That's fine I already formulated a plan.
SG:	Come Armitage.
L2 Panel 3:	Armitage beginning to freak out, a strange eye peeking through one of his goggles.
Armitage:	Wait you were being serious about that!? You're going to die! And then we are going to die after!
L4 Panel 4:	Side Shot: SG begins to walk with Armitage clinging behind her (towards the case).
SG:	I already asked for the odds. Don't tell me you're changing your mind now?
Armitage:	n-No! But a field operation like this is practically just suicide. Syncing a Mod like that is-
SG:	That's why you need to be focused. After all you're a genius right?

Page 27:	
L1 Wider Panel 1:	FG: Behind Head Shot (Slightly blurred): SG approaching. BG: [On either side of SG] The two guards in shock [at the display].
L1 Panel 2:	Side/Head on Shot: SG causally glancing back over her shoulder.
SG:	By the way, I need you three to buy some time.
L2 Panel 3:	Pulled back version of the same time: Right Side: SG starting to turn back to look where she is walking. Left Side: The two guards practically feral as they leap to attack the woman. (Bottom of panel and spilling out of it is VFX of the attack's collision).
L3 Tall Panel 4:	[Tight Shot]: Mr.E having stopped the strike of Guard 2. FG: The animal's striking arm stopped by Mr.E's own arms. BG: Mr.E with a wide smile and an excited stare.
L3 Tall Panel 5:	[Tight Shot]: A.K having also stopped the strike of Guard 1. FG: Guard 1's fist slammed against A.K's large gauntlet. BG: A.K with gritted teeth, glaring forward.

Page 28:	
L1 Panel 1:	Armitage scared shitless.
L1 Panel 2:	RX Clearly unenthused by the macho display. With a forced wavy smile (only turning up on one side) — and flat eyes.
L1 Panel 3:	SG with pleased smile.
L2 Panel 4:	Lower-To-Upper 2/3rds Shot: SG kicks the case away, with one swiftly extended leg.
L2 Panel 5:	Left FG — Body-to-nose shot: SG continuing to walk away. Right Side BG: The grouped up fighters separating back.
SG:	I'll be leaving things to you for now.

Page 29:	
L1 Tall Panel 1:	**Visual**/Exaggerative Panel – With VFX across the top of this panel and the next: Versus! **Side Shot**: FG – Lower In the Shot: A.K staring forward focused, but with the slightest bit of hesitation. MG – Higher in the Shot: Mr.E with his wide body turned towards the camera. Giving a happy-go-lucky yet challenging expression forward. BG: VFX flames bursting up.
L1 Tall Panel 2:	**Visual**/Exaggerative Panel – With VFX across the bottom of this panel and the next: Fight! **Side Shot**: FG – Further back in the Shot: Guard 1 with a scary quietness to his killing intent. MG – Further forward in the Shot: Guard 2 having stepped forward giving a roar. BG: VFX flames bursting up.
L2 Panel 3:	Side Shot: Mr.E charging and swinging forward, simultaneously meeting Guard 2's swing. Both the men's muscles rippling upon impact.
L3 Panel 4:	Lower-to-Upper Headshot: Guard 1 sneering down [At A.K].
A.K:	Hey, furball. I got a score to settle with you.
L3 Panel 5:	Head on Shot: A.K raising his gauntlets up, fully focused with a heat behind his eyes.

Page 30:	
L1 Panel 1:	FG: Guard leaping forward with a claw. BG: A.K stepping back, the weight of his gloves pulling behind the movement.
L2 Panel 2:	Leg Shot: A.K twisting on his legs, rotating his momentum back forward.
L2 Wide Panel 3:	A.K punching forward, his fist colliding with Guard 1's block. A discharge of red electricity surges out from the impact.
L3 Panel 4:	Upper-To-Lower Shot: BG: A.K's arms spasming from the electricity. His face shooting up at opponent in desperation, seeing the attack coming. FG Pulled-Back Over-shoulder Shot: Guard 1 with a boastful smile, bringing a claw down towards A.K.
L3 Thin P5:	Guard 1's eyes shifting over (to the right).

Page 31:	
L1 Panel 1:	Guard 1 flinching back from an explosion that blasts against the upper right of his body.
L2 Panel 2:	A.K looking to his side, surprised.
RX:	We’re supposed to be buying time idiot!
L2 Panel 3:	RX shouting out, having just tossed another bomb out.
RX:	Stop being such a shit for brains and for once just think things through!
Mr.E:	Thanks for the assist!
[Cut In]:	Low Detail: Mr.E giving a confident thumbs up with a wink.
RX:	Pay a-fucking-tention to your opponent! You’re all god damned morons!
[Cut In]:	Low Detail: RX shouting with razor sharp teeth.
L3 Panel 4:	A.K turns back pensive.
SG :	I need you three to buy some time.
L3 Panel 5:	A.K stares forward with a clear gaze.
A.K :	Hmpf.
L3 Panel 6:	Transition Panel.

Page 32:	
L1 Panel 1:	Transition Panel.
L1 Panel 2:	Armitage hunched over a screen with wires jetting out of it. He has a focused grim expression.
Armitage:	Just about ready. But I have to warn you beforehand. And since I normally don't, you should take me seriously. This is going to hurt.
L1 Panel 3:	SG with her jacket off and sleeves rolled up, wires hooked up across her arms. She glances over with the slightest bit of curiosity.
SG:	Hurt like what?
Armitage:	Ever been stabbed a thousand times before?
SG:	I would have to count.
Armitage:	Yeah, counting might help...
L2 Panel 4:	**Visualization Shot** – BG: Black FG – Head on Shot: Dozens of blades of light plunging into SG from all sides, her body jerking around wildly from the impact of each blade. But her face maintains an unnatural and unsettling smile.
L3 Panel 5:	Transition Panel.

Page 33:	
L1 Panel 1:	Transition panel.
L1 Panel 2:	A.K lands a clean punch right against Guard 1.
L2 Panel 3:	Eye Shot: A.K's eyes shake.
L2 Panel 4:	FG: A.K's big ass glove. BG: Guard 1 poking half his head out around the glove, a red murderous glow in his visible eye.
L3 Panel 5:	VFX: Bash! — Across the top of the panel. Pulled back Side Shot: Left Side: Guard 1 having countered and cleanly struck A.K. Impact VFX. Right Side: A.K flying head first away, a faint trail of blood barely visible trailing away from him.

Page 34:	
L1 Panel 1:	Lower-to-Upper Shot: Guard 1 walking forward menacingly.
L1 Panel 2:	Upper-to-Lower Shot: A.K trying to push himself back up with a defiant expression. VFX: Shadow of G1 cast slightly on the shot.
L2 Panel 3:	Pulled back Behind the back shot: Guard 1 starts stomping the shit out of A.K as he cries out in pain.
L3 Panel 4:	Mr.E [battle damaged] with his hands clasped together with [primarily off screen] Guard 2's hands. Mr.E is glancing away with a worried expression.
Mr.E  :	Rookie!
L3 Panel 5:	Mr.E pulls Guard 2 in and headbutts them. Knocking the guard's head back.

Page 35:	
L1 Panel 1:	A slightly panicked RX activating a charge and getting ready to throw it.
RX :	God fucking damn it!
L1 Wide Panel 2:	Foreground: RX throws her whole body into tossing the charge forward. BG: Guard 1 turning head over, glowing eye poking through shadow on his face.
L2 Panel 3:	Guard 1 swipes across himself and paws the charge away. It explodes well away from him.
L3 Panel 4:	FG: Guard 1 rushing forward with a claw ready to strike. BG: RX's eyes going wide as she freezes, hand just off of activating a particular charge.

Page 36:	
L1 Panel 1:	BG: Mr.E pushes RX out of the way, getting his side clawed open [Badly but not certain death]. RX is clearly in shock and not yet fully aware. FG: G1's arm slashing out.
L2 Panel 2:	Close up: RX [arm wrapped around her] scowls while activating the charge.
RX :	Fucker!
L2 Panel 3:	RX angrily tosses it while being carried away.
L3 Panel 4:	Guard 1 leaps back with a raised guard as the charge goes off. It's an extra-large explosion matching him in size.

Page 37:	
L1 Panel 1:	Overhead shot: Mr.E collapses down, but makes sure to settle RX as he goes down.
L1 Panel 2:	Mr.E starts to reposition himself onto his back, as RX yanks on his arm.
RX:	Get the fuck back up!
RX:	Why did you even do that?
L2 Panel 3:	A shadowy Guard 1 pushes through the fire and rising smoke.
L3 Panel 4:	Mr.E looks up at RX with a smile, who turns back from [the camera/guard] and meets his expression with a falsely confident one of her own.
Mr.E:	You better boogie on out of here.
RX:	Like hell I’m leaving you! No man left behind, right?
L3 Panel 5:	Overhead Shot: A.K laying face first against the ground. Motionless and clearly hurt.

Page 38:	
L1 Panel 1:	A.K's gauntlet twitches.
L1 Panel 2:	Head on face Headshot: His face raises a little, still using the ground to support his cheek. His eyes are more dead then even wavering. He stares forward, breathing heavily.
L2 Panel 3:	FG: Over the shoulder Shot: A.K looking out. MG: Guard 1 walking from the fire with Guard 2 joining from the side. BG: RX taunting and motioning for them to bring it. Mr.E clearly also struggling and unable to get up yet.
RX :	You think I'm scared of a couple Furries?! Bring it the fuck on!
L3 Panel 4:	Shot of RX and Mr.E frozen in time, like a photograph. Fire is burning up from the bottom and bits of the photo are burning away above.
L3 Panel 5:	Eye shot: A.K's eye widens dramatically, a fire behind them. VFX: Scratchy lines placed all over the place for a deep shading.

Page 39:	
Panel 1:	Pulled Back Shot: A.K rising like a crazed evil spirit. Large dark aura emanating off of him.
A.K  :	I won’t lose another family!!
Panel 2:	The two guards dramatically twist backward, **fear** clearly having been struck into them.

Page 40:	
L1 Thin Panel 1:	Ground Shot: SG's feet stepping across the pavement. A.K's back and raised arms visible ahead of them.
L2 Panel 2:	Close up of SG's smile.
SG:	Good job on buying time everyone.
L2 Panel 3:	Head on shot – Right side: SG walks past A.K with a new katana in her [left] hand. Left Side: [A.K only half in the panel, face **not** visible].
L3 Panel 4:	Side Shot: FG: Guard 1 with a look of disbelief. BG: Guard 2 rushing forward.
L3 Panel 5:	Guard 1 snaps back to attention and desperately calls out while fruitlessly throwing his hand forward.
G1:	Wait! Don't–!

Page 41-42 Spread:	
L1 Tall/Thin Panel 1:	Head On Shot: SG holds the sheath up to the side of her face, handle above it and starts unsheathing the blade. Visualization Shot: Her face is that of a monster made of shadow, scratchy and stretching with unclear bounds. But a clear white crescent smile and two upturned happy crescent eyes clearly visible.
L1 Tall/Wide Large Panel 2:	[A silent feeling shot]. FG: SG having lunged forward into a crouched position. Arm out wide, having slashed using her katana. Her expression focused. MG: Guard 2 having been horizontally cut in half. Their legs slipping forward. His torso floating backwards in the air. BG: Sheer white [besides the ground].

Page 43:	
L1 Panel 1:	Upper-to-lower shot: RX and Mr.E staring on in awe.
L1 Panel 2:	Armitage leaning against a doorway, with a pleased self-satisfied grin.
L1 Panel 3:	Guard 1 desperately glancing to the side.
L2 Panel 4:	Guard 1 having rushed in, grabs Guard 2's torso and starts to rush off with it.
L3 Panel 5:	SG stares on [off screen at the escaping guard] with a smile.
SG :	...
SG:	You know you can drop your stance now?

Page 44:	
L1 Panel 1:	FG: SG turns back to look at– BG: A.K still holding fighting pose.
L1 Panel 2:	SG tilts her head with a curious look.
SG :	Hm?
L2 Panel 2:	Close up shot: A.K with his eyes open, but clearly unconscious. Having passed out on his feet. Head tilted down.
L3 Panel 3:	SG gives a light smile.
L4 Panel 4:	Scene closing Transition panel.
SG:	Come along everyone. We better get going.

Page 45:	
L1 Panel 1:	Transition Shot: (Potentially an eye opening effect). [Small time skip later that day].
L1 Panel 2:	Close Up: A.K's eye slowly and groggily opening, most of his face pressed against something. [Mr.E].
L1 Panel 3:	A.K snaps to attention, he is being carried on an energetic Mr.E's back.
A.K: 	Ah!
Mr.E:	Oh? You awake Kid?
L2 Panel 4:	Pulled back shot of the group on the run. Clearly having packed up and quickly escaping somewhere. [Amount shown can vary]. A.K confused and looking around to catch his bearings.
RX:	Then make him walk!
Mr.E:	Come on that's not very nice? He tuckered himself right out earlier!
A.K:	Where's the enemy?! w-What's going on?
L3 Panel 5:	Right Side: SG's eyes sliding back, while still moving. A.K Bubble Cut In: Clearly feeling bad. As the panel goes a helicopter noise SFX grows louder and bigger and a bright light glows in from the side. SFX: Flash!
SG:	Enemies already taken care of. You've been out for Three and a half hours.
SG:	We have emptied out the necessities from the base and are on the run.
SG:	The people who are going to be coming after us are too dangerous for us to stay in one spot
A.K:	Mhh...

Page 46:	
L1 Panel 1:	Lower-To-Upper Behind the back Shot: Dark silhouettes front lit by a light in the sky shining down on them. Around the light the side of a helicopter/plane flying machine can be made out.
L2 Panel 2:	The mouth of a man speaks out [Corp Leader].
Leader:	Halt where you are.
L3 Panel 3:	SG glaring up through the blinding light.
Leader:	You are being ascertained by the Justice Corporation.
L2-3 Panel 4:	Seen through the blinding light next to himself, is a figure of a man standing imposingly. His features and such are not able to be fully made out from the lighting.
Leader:	But you should clearly understand beforehand.
Leader:	Coming and talking with us will give you the best odds of survival.
L4 Panel 5:	Eye Shot: Close up of the Leader's eye dropping down with a stern expression.
Leader:	Be warned that if you don't come peacefully with us right now I cannot guarantee your safety.
L5 Panel 6:	Transition Panel.

Page 47:	
L1 Panel 1:	Transition Panel.
L1 Panel 2:	A.K sitting tensely, leg rapidly bouncing, clearly worried about what's going on. [Bubble cut-ins for the others].
Mr.E	Ah-Yeah! Check out these snacks they got!?
RX:	Don't eat anything dumbass! It's probably poised!
RX:	Oh, that does look tasty though.
A.K:	Is SG going to be okay? We are so far in over our heads —- and it's my fault.
L2 Panel 3:	A.K glancing over, giving a pensively accepting expression.
A.K:	All I can do now is trust that they can handle this...
L2 Panel 4:	Establishing Shot: Corp Leader is sitting behind his desk in his nice fancy chair. His leg casually crossed over his knee and a finger framing his face.
	Justice Corporation's Currently Sitting Leader.
Leader:	I feel I have enough information on the general situation.
Leader:	Still I feel it very necessary to really reiterate. You are in an incredibly dangerous position. Because of this stunt you've pulled.
SG:	Trust me. I am aware.
L3 Panel 5:	SG standing stout, with her hands behind her back.
SG:	However, I am also aware that we would have been brought here for a reason.
SG:	And things that happen to be bad for your competition, also happen to be good for you.
SG:	Most importantly if you didn't have some idea in mind of how we might benefit you then none of this would be currently happening.
L3 Panel 6:	Extreme Close Up: SG's eyes turning up devilishly, as things are going her way.
Leader:	Those are... Correct observations.

Page 48:	
L1 Panel 1:	Leader holding up three fingers menacingly.
CL:	I'll make things clear from the start.
CL:	From my position I see three valuable things that you have which I want.
L1 Panel 2:	Shot of the katana.
CL:	First and most obviously the Mod you stole is incredibly valuable. We can just take it by force, but the fact that it is already synced to you complicates things a bit.
L2-3 Panel 3:	SG staring forward with her hard to read expression, head slightly tilted.
CL:	Which brings me to the second thing. You yourself would be an asset to us.
CL:	Being able to both accomplish stealing that Mod, but also syncing with it while in the field. I can tell you aren't just the average Jinzo Sekaiju climber.
L2 Panel 4:	People scattered around the scene of the robbery, frantically investigating.
CL:	And that brings me to the final point. Others also won't see you as just regular mercenaries.
CL:	With having pulled off that last job, if you were to pull off others then the corps would assume you were a high-level team with backing.
L3 Panel 5:	Justice Corp's symbol as a flag flying on a black BG. A couple armored gunmen posing on either side, with various pieces of equipment, weapons, and funds sitting over the bottom of the flag and between the two.
CL:	Meaning if you worked for us that would work as your cover. Hiding in plain sight. Obviously, you would serve as an unconnected stealth unit.
CL:	But you would receive the same benefits, if not greater, then what we provide other members of the Justice Corporation.
L4 Panel 6:	A shot of SG's smile turning up.

Page 49:	
L1 Panel 1:	Transition panel.
L1 Panel 2:	BG: SG comes into the room, closing the door behind herself. Her eyes closed and general expression pointed down. Holding her “normal” smile. FG: Blurred A.K rushing over.
L1 Panel 3:	Side Shot: Right Side (-Pushing into the middle): A.K having rushed forward in a hizzy, needing to know what’s going on right now. Left: SG staring down at him, seemingly slightly taken aback. (Behind A.K Speech bubble with three arrows pointing off screen.
A.K: 	What happened? Are you okay? Do we need to fight our way out?
Others:	...
SG: 	...
L2 Panel 4:	SG gives a genuinely reassuring smile (that still just has the slightest tint of something off-putting).
SG:	Everything has been settled. We shall be working as mercenaries for the Justice Corporation from here on out.
L2 Panel 5:	A.K starts to ask a question, but is interrupted by SG as she passes by him.
A.K:	Did you mention the-?
SG:	I did not. I found best to keep information on your contact confined to us for now.
SG:	And I would like the rest of you to do the same.
L3 Panel 6:	Left Side: A.K blankly if not slightly annoyed watching as- Right Side: SG just walks out through another door.
SG:	In terms of further details those are being worked out right now. For now take a rest.
A.K: 	That’s going to be all she tells us? Isn’t it?

Page 50:	
L1 Panel 1:	Black BG: Beep SFX.
L2-3 Panel 1:	Lower-to-Upper Half body Shot: A.K looking down anxiously as his receiver goes off.
L2 Panel 2:	Over The Shoulder Shot: A.K glaring down at the message on his receiver. [Message readable but small].
A.K: 	Them again... I wonder if this at all went how they planned?
L3 Panel 3:	Shot of the message in hand.
Sender:	Good job. I’m sure this is the start of a fruitful partnership.
L4 Panel 4:	Transition.
L5 Panel 5:	A hand in the darkness being lit up by their receiver, with the same message on their end.

Page 51:	
Panel 1:	SG's face illuminated and haunting in the darkness, a satisfied look as if everything moved exactly to her machinations.