

**WAR DANCER #5: "Fear Itself"**  
*Beat Outline from plot sessions 4/12-4/13*

**PIOT**

Open in Billy Ballistic's apartment, the morning after the events in #4. Billy has been given flying powers by War Dancer at the end of #4. Billy is happily flying around the room, very excited – little uncontrolled, bouncing, knocking things over. WD has just woken up, having slept for the first time in 25,000 years. A few panels of exposition to explain why Billy's flying, then end with Billy crashing, rubbing his head, but he's not hurt. WD helps him up.

Billy runs to his closet full of wrestling costumes, and considers what to wear now that he's a superhero. He pulls out a costume he was going to wear when he turned rulebreaker – black leather unitard shorts, with holsters. He explains he never used the costume because he didn't want to be a heel, he wants to be a hero! While he's pulling the costume on, Billy tells WD his dreams of being a super-hero, referring to the old Commando Cody serials, the cowboy good guys, and other heroic archetypes he grew up with.

Billy – Bulletman, after all – says he needs a gun to complete the outfit. He has a real gun, a licensed machine pistol, which his bodyguard insists he keep, and he inserts it into one holster. WD points out a toy raygun. Billy tells him it's just a toy, and WD responds that it just needs energy, picks up a watch or clock from a shelf, takes the crystal out of it, vibes it, and inserts it into the gun. It now shoots quantum bullets and is charged for a thousand years.

Billy is unimpressed – when he shoots it, nothing obviously happens. WD realizes that he can't see the quantum plane, and enables the visor on the costume helmet by touching it. When Billy looks through the visor and sees quantum creatures, he freaks out, shoots the toy gun and kills a demon.

Billy is shocked by the creatures he sees in the quantum. He turns to WD – this isn't a game anymore – and asks him, "Just who are you and what's going on here?" WD starts to explain his mission, and that the realities are merging. Billy paraphrases him – "so you're here to check the place out and look for bad guys!" WD agrees, and says if he can't fix the situation, he'll have to destroy both realities. Billy responds with enthusiastic support – "Well, I'll help you fix it! I've got your back!"

Billy decides to show WD the city. check on Thwack...and, since WD's mission sounds so wacky, maybe get WD's head examined.

**NOTES**

**CAST OF CHARACTERS:**

- **WAR DANCER**
- **BILLY BALLISTIC**, a wrestler (WD #3)
- **MULE**, a powerful quantum demon master (DD #\_\_)
- **BO PEPPERMAN**, a human lieutenant of Charles Mal (Chasm) and the New York Queen of Porn (unestablished)
- **MICHAEL ALEXANDER** (DD)
- **SALLY THROCKMORTON**, a.k.a. **SARAH THORNTON**, (WD #1)
- **MERCEDES BENTLEY**, Billy's bodyguard/chauffeur, and the **BULLET BABES**, his attendants (WD #3)
- **DR. FLAINMAN**, the CWA doctor (unestablished)
- **BIG BEN BOGUS**, owner of the Three Count Bar (unestablished)

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Billy flies by changing his specific gravity, so it's more like he's weightless, bouncing, rather than with flying with propulsion.

Billy's apartment established in #4. It's full of toys and tchatchkes—this is where WD gets the toy gun.

When energizing toy gun, WD: "You have the materials—you just need to know how to put the technology together"

WD explains his mission in detail in a later scene. The explanation in this scene should be brief.

They need to be wearing street clothes as they leave the apartment. Billy gives WD a CWA cap and a jacket. WD removes his shoulder spikes but leaves the chestpiece on. Billy's wearing sweats with BALLISTIC down the pant leg.

**PLOT**

**NOTES**

Cut to Michael Alexander walking down a street. He comes to an alley and starts talking – to nothing. People are looking at him strangely. He's speaking to a messenger demon on the quantum plane. The messenger tells Michael that Mule wants to see him; he has information about WD.

Michael goes quantum and meets Mule on a huge spiked quantum vine wrapped around the Chrysler Building. Mule asks for Michael's help in neutralizing WD – he's a danger to all the realities. Michael responds that he doesn't make deals with demons. Mule tells him if he won't help, Mule can't let him be a loose cannon. As they speak, a demon attacks Michael from behind and Michael, without turning, dispatches the demon. "Is that the best you can do?" Michael exits dramatically, jumping off the vine and landing on the street.

As he lands, he meets the little messenger demon, who followed the exchange. He tells Michael that he'd better be good enough to beat this WD, because if he doesn't, everything'll be destroyed. Michael reflects on this. Michael's power is based on his fearlessness, and at this point WD is the only being threatening and dangerous enough to frighten him.

Cut to the Ballisticar is pulling up to the Hospital – Billy wants to check in on his partner, Thwack Baxter. They go inside to the intensive care desk and are refused admittance by the nurse. He tries to bully his way in – "Who's big enough to stop me?" Dr. Flainman says "I am." Billy introduces the doctor to WD, tells him he got hit pretty hard the night before ("and oh, between you and me, doc, he thinks he may have to destroy the world"), and asks him to check him out.

They move to Flainman's office and he gives WD a battery of tests – blood, CAT scans, EKG (in montage?). Flainman finds that War Dancer is perfect – no toxins in the blood, his cells are like newborn, pristine. The doctor gets excited and wants to keep WD for more testing. Billy gets suspicious. When the doctor leaves them in the office alone for a moment, he and WD make a quick getaway – close with a shot of the doctor re-entering the office with an open window, curtains flapping.

Mule meets Michael in the open—Michael wouldn't come to his lair; the Chrysler Building is also a visual vantage point.

Michael knows about War Dancer from his encounter with Charlemagne (Charlemagne #\_\_\_)

Thwack was impaled by Spearhead in WD #3.

Ballisticar established in WD #3.

Dr. Flainman is a little guy—he should look tiny compared to Billy. He's the wrestlers' doctor. Billy clearly knows and trusts him.

WD himself could provide information about the condition of the cells.

Want to establish in this scene that this exam piques the interest of some shady CIA types in dark glasses, who will be lurking in the background.

**PLOT**

**NOTES**

<p>Cut to TV Studio, a daytime talk show taping. Sally is being interviewed by a Geraldo/Montel type about the attack on her Colorado home. She says a number of clever lines, directly referring to WD.</p> <p>After the interview is over, a Fabio-like old boyfriend comes up to her—the kind of guy who would normally sweep her off her feet. He reminds her of their previous trysts, and asks how she is. Instead of responding to this guy, Sally just looks wistful: "I'm just thinking of something else..." She's obviously thinking of WD.</p>	<p>Sally is now becoming successful. She looks polished and sparkling, no longer frazzled.</p> <p>"The most handsome man in the universe—the Mayan space god of rock and roll—saved me!"</p>
<p>Cut to Bo Pepperman's spacious, opulently appointed outer office. A private lingerie fashion show is being conducted for her; the models are fabulous babes. Bo, dressed in a sexy business suit, admires one of the models and orders that she be brought 'round and recruited. The fashion director, insulted at first, resists, but ultimately agrees to do it—Bo is very powerful. Bo points out that, after all, there must be something this girl wants bad enough to succumb to corruption.</p> <p>It's announced Japanese minister is here to see her; she goes into her inner office (see note) to meet him. He grovels in front of her—she's videotaped his peccadilloes in one of her houses. He asks her how much she wants for it. Bo replies that she's not interested in money, she's interested in decadence. He starts to beg. Bo suddenly looks up—at nothing—and, startled, yells for the Jap minister to get out. She sees Mule, in quantum, sitting on a human couch (see note). Minister scurries out.</p> <p>Cut to quantum, Mule's POV. He tells her he knows she can see him, and that he has a task he needs her to perform. Bo: "Why would I do anything for you?" Mule (gestures around): "You wouldn't want all this to end..."</p>	<p>This scene is to establish Bo's decadence. She's the queen of sleaze—but she's not in it for the money but to get off on the depravity. She's a human agent of Charles Mal.</p> <p>The fashion show/Jap minister should be done in a page or less.</p> <p>Fashion show: "Oh, are these for your houses?" "No, some things for me"—imply prostitution angle</p> <p>Inner office: the decor serves to further illustrate corruption—Bo has people serving as furniture. Classic S&amp;M imagery.</p> <p>She can see quantum. "I know you can see me, Chasm has taught you to see."</p>
<p>Cut to Billy and War Dancer doing the grand tour of New York—Statue of Liberty, South Ferry, World Trade Center, UN, Wall Street, Rockefeller Center, Times Square. WD has his first food in 25,000 years—a hot dog—at the top of the Empire State Building. A little comedy relief as Billy tries to explain King Kong to WD.</p> <p>WD is pensive throughout the tour—so far, in his time on Earth, WD has only found bad things. Billy's a good human, a simple man who wants nothing more than to be a hero, a good guy—and this is the qualm that starts to ground WD. Billy asks WD what's wrong. WD tells him it's a pity he may need to destroy all of this. Billy responds, "You need something to cheer you up. I know a place where there's always a party..."</p>	<p>Make a big deal out of the hot dog/first food.</p> <p>The point of all activities from this scene forward is to suck energy from WD and vibe him down so he's at a weak strength when he encounters Charlemagne in issue #6. Everything WD does—eating, drinking, fighting, getting laid—is intended to ground him further.</p>

## PLOT

Cut to the Three Count Bar, a wrestler's hangout near Madison Square Garden. It's populated with all sorts of wrestling types, announcers, managers, babes and groupies. It's a party. Everyone's commiserating—how's Thwack, how 'bout that big hole in the MSG floor, etc. A very companionable place.

They put a pitcher of beer in front of him. He picks it up like a Viking and knocks it back, like in Quexal Kwa. He gets a little fuzzy, but does a dance and he's immediately sober. This delights everyone and they get him another one—he quaffs it and a few more, getting pretty drunk. One of them suggests he dance again and sober up a little, and he tries, but can't quite do it—by this point he's a bit too loaded. He then tells the wrestlers the Defiant Universe story and his mission. He tries to show them Quexal Kwa on the TV like he did in #1; at first he succeeds but has more to drink and messes it up. WD gets really emotional as he tells his story—them ol' cosmic blues—especially when he gets to the part about losing Zahrhee.

The wrestlers humor him good-naturedly but, like Billy, don't take him seriously; Venus comments, "what a great backstory for your wrestling career! A wrestler from another planet!" War Dancer feels some abdominal discomfort and makes his way to the men's room.

## NOTES

The Three Count is owned by Big Ben Bogus. Its decor is like Houlihans, lots of stuff up on the walls, but with old wrestling posters, props, etc. all around. It's populated by all sorts of crazy wrestlers.

Some wrestler names:

- MEGAMOUTH MONTY MAYHEW
- OVERSIZE HYSMAN
- VENUS VEGAS
- GRAPPLER APPLETON
- DEFIANT DICK DEACON
- BRICK WAHLBERG
- DANDY DAN DELACY
- HELIX THE FAT

Megamouth, Venus and Oversize established in WD #3.

'This is a quantum world, when life arose, it began shaping the universe, when mankind arose, it created this dreamtime, the dreamtime was empowered by man and I was empowered by man and I tried to heal mankind and I ended up splitting it into two, and my love is gone, the realities are coming back together and it'd be really bad if dreams and reality came together, and I can't let that happen, if it starts to happen I gotta kill everybody.'

**PLOT**

**NOTES**

Cut to Michael, approaching the bar. He picks up a crowbar from a construction site and slips into quantum with it. Even though he's walking through stuff, he approaches the Three Count reluctantly – he's scared. He walks from the street through the Three Count's wall, into the bar and into the men's room. WD is looking in the washroom mirror as Michael comes through the wall, in quantum. WD turns and says – to nothing – "Will you talk face-to-face with me on this plane or shall I join you?" Another guy in the in the men's room turns and says, "who're you talking to?" Michael appears and the other guy leaves. Michael takes a fighting stance with the crowbar.

War Dancer and Michael both realize each other's power. Michael is afraid, but he's overcoming it. He has come to prevent WD from destroying the worlds, but Michael is able to see WD as the tragic god. WD says, "You've come to destroy me." Michael agrees. WD tells him he's at his lowest vibrational frequency in 25,000 year and that this is his best chance. Michael recognizes the burden WD carries from his responsibility as The Destroyer, and understands that if he kills WD, the inevitable chaos from the merging of realities would be worse than the destruction WD would bring. Michael tells WD he has his sympathy, that the answer is not to kill WD but to help find the alternative – "and failing that, we'll meet again." Michael returns to quantum and leaves; the crowbar clanks to the floor.

Cut to Three Count interior. One of the wrestlers insults WD to Billy, calls him crazy, and Billy throws the punch that erupts into a big-scale barroom brawl. WD walks out of men's room into a huge brawl, people and furniture flying.

WD expends significant power in this fight – blast kicks and sonic punches – but because he's so drunk, they're not aimed right. WD tries to gather strength and do the dance, and he vibes a little, but he's so tipsy that he's just bouncing off walls. Billy flies around as he fights – the other wrestlers think he's just in better shape than he is in the ring.

Even though they're very drunk, War Dancer and Billy kick ass and clean house. The Three Count is trashed and everybody's knocked out. Finally, as Billy and WD are congratulating each other, WD remembering his rowdy youth on Quexal Kwa, Big Ben Bogus comes up behind them and smashes two bottles on their heads, knocking them out. He and another bouncer throw them out into the street.

War Dancer isn't anxious to be the destroyer at all—it's actually tearing him up. Michael realizes this in this scene.

The confrontation between Michael and WD will be done in dialogue—no thought balloons.

The action in this scene has to be big scale, it can't just be guys duking it out. This is exacerbated by WD's drunken state; he's a little out of control, with large consequences. WD could blast a hole in the roof that creates a new crater on the moon, when he's knocked against a wall he crashes through it, etc.

**PLOT**

**NOTES**

<p>Cut to exterior of the bar. Mercedes fusses over Billy and she and the Bullet Babes get him into the Ballisticar. They turn to WD and ask if they can help him as well. He refuses and sends them away—he wants to be alone for awhile to think. Billy's out of it enough so that he doesn't insist. Long shot of WD wandering alone into the night as the Ballisticar pulls away.</p>	
<p>Another limo—longer than the Ballisticar—pulls up and Bo Peep appears (open door—leg comes out). "Can I give you a lift somewhere?" Bo is hypnotically seductive. WD, in his weakened state, goes with her into the limo. Bo seduces WD.</p> <p>As they get into it, cut to Mule, sitting in the front seat with the chauffeur, in quantum, happy over the conquest, slobbering over the proceedings and wishing he could be tangible so he could have physical sex.</p> <p>After the seduction is complete, WD has a sobering moment of epiphany: "You're not my love! What have I done!" WD is miserable and breaks out of the car, splitting it in half. Aaargh shot—WD vanishes in a flash of light, leaving just the cap and jacket.</p> <p>Bo Peep, sprawled in the back half of the limo, on the bed semi-clothed with feathers flying, looks at Mule—"You didn't tell me he'd explode!" Mule tells her she did fine, that they've weakened him, and hurt him the best way they can, with guilt, doubt, and fear. They smile evilly at each other.</p>	<p>Limo is a Sleazemobile, one of those really long limousines. It has a back seat but instead of the seats along the side it has a bed. Again very opulent, lots of drapery, satin, etc. AW: 'She's got a leopard or cheetah over here, she's got drinks over there, she's got a feather boa, she's reclining.'</p> <p>It's Mule's fondest desire to be human again.</p>