

Glass Diamonds

Pages 1

Panel 1 - Establishing a shot of a concert. It's on the top of a building. The performer is a woman with fake legs. She and several groups of dancers are on floating platforms with a light show.

Rebecca Caption: It's so loud.

Panel 2 - Show Rebecca and Marnie in the audience. Marnie is enjoying herself while Rebecca is wincing.

Rebecca Captions: This is way too much.

Panel 3 - Marnie looks up at Rebecca noticing her wincing.

Rebecca Caption: How do humans stand it?

Page 2

Panel 1 - Marnie takes Rebecca's hand and gestures toward the exit.

Panel 2 - Marnie and Rebecca are right outside of the concert hall.

Rebecca Caption: Oh thank god!

Marnie: That better?

Panel 3 - Rebecca slumps against the wall.

Rebecca: *sigh* Yes.

Panel 4 - Rebecca glances at Marnie who is smirking.

Rebecca: What?

Panel 5 - Marnie shakes her head.

Marnie: We talked about this. I can't read your mind, Rebecca.

Panel 6 - Rebecca thinks while leaning against the wall.

Maria: You need to tell me when something is bothering you.

Page 3

Panel 1 - Rebecca looks at Marnie and smiles.

Rebecca: Well, I was thinking humans abuse their eardrums.

Panel 2 - Rebecca stands up straight .

Rebecca: It's no wonder you can't hear for shit.

Panel 3 - Marnie playfully shoves Rebecca.

Marnie: Was that so hard?

Rebecca Caption: Cute.

Panel 4 - Rebecca smirks a bit while pulls out a cigarette.

Rebecca: Marnie...Go finish the show. I'll just have a smoke and get ready for my interview.

Panel 5 - Marnie is unsure.

Marnie: Are you sure? We only have the concert tickets because of you.

Panel 6 - Rebecca lights her cigarette by making a small flame with her thumb.

Rebecca: Ya, it's just pop music.


Page 4

Panel 1 - Marnie mocks offense.


Marnie: Firstly, top 40 hits are top 40 hits for a reason. Secondly, Adamas is not just any pop star.

Panel 2 - Rebecca puffs her cigarette while Marnie keeps talking.


Marnie: She has consistently experimented with how far she can push a 4 chord song and her lyrics promote strength and independence while giving a postmodern critique of pop music as a whole!



It's so
loud.



This is way
too much.



How do humans
stand it?



Well, I was thinking
humans abuse their
eardrums.



It's no wonder
you can't hear
for shit.



Was that
so hard?

Cute.



Marnie...Go finish the show. I'll
just have a smoke and get ready
for my interview.



Are you sure?
We only have the
concert tickets
because of you.



Ya, it's
just pop
music.



Firstly, top 40 hits are top 40 hits for a reason. Secondly, Adamas is not just any pop star.



She has consistently experimented with how far she can push a 4 chord song and her lyrics promote strength and independence while giving a postmodern critique of pop music as a whole!



Strength. Right. That's why she's hiring me.



It all makes my ears ring. But enjoy the show.



I'll meet you after the show.



SEVEN

On this page we want a series of paired panels that toggle between Conan's current reality as he senses it, quiet and thoughtful out here in the cold darkness, versus the visceral memories he has of interacting with Atali in that strange transitional space between the physical world and the northern light-splashed-red realm of the northern gods he experienced.

Panel 1: Conan's face in close-up, focused most on his eyes.

1. NARRATION He saw Atali.

Panel 2: Atali close-up, looking at us with confidence and lust.

2. NARRATION Body like ivory.

3. NARRATION Eyes like dancing lights.

Panel 3: Close-up of Conan with his eyes closed now, rubbing his face by his nose.

4. NARRATION Smelled her.

Panel 4: Conan holds Atali's naked body close.

5. NARRATION Oak and lavender.

6. NARRATION Amber tinged with musk.

Panel 5: Close-up of Conan rubbing his chin as a bit of cold air escapes from his mouth.

7. NARRATION Tasted her.

Panel 6: Conan kisses Atali's breasts as she passionately pulls him in toward her. (This is his memory of the event, not reality.)

8. NARRATION Spicy and sweet.

9. NARRATION The wind in his mouth.

Panel 7: Close-up of Conan with hand on a nearby tree, a callback to a similar close-up from issue #13 as we talked about his senses.

10. NARRATION Touched her.

Panel 8: Conan and Atali in a swirling tight embrace as the wind whips around them.

11. NARRATION Impossibly cold...

12. NARRATION ...even as it burned.

In the scripting stage I imagined four pairs of images, with eight in total, but Doug reinterpreted the sequence as a three stack to make it nine panels instead.

from CONAN THE BARBARIAN #16,
line art by Doug Braithwaite
colors by Diego Rodriguez
letters by Richard Starkings and Tyler Smith



EIGHT

Panel 1: Conan starts to turn as he hears a voice call to him from off panel, but he's clearly distracted and not paying close attention.

- | | |
|---------------|--|
| 1. NARRATION | He still hears her voice bubbling forth from somewhere <u>beyond</u> ... |
| 2. NARRATION | ...Those laughs and screams <u>echoing</u> in his mind. |
| 3. OSMIN (OP) | <u>Ho</u> there, Dark-Hair- |

Panel 2: The blunt-back of an axe hits our hero in the back of the head, sending him sprawling.

- | | |
|----------|--------------------------------------|
| 4. OSMIN | Think I owe yu one o' <u>THESE</u> ! |
|----------|--------------------------------------|

Panel 3: Big panel. Conan is on his knees and now we see that Osmín, one of the three warriors who threatened Conan at the end of issue #13 has stepped out from the trees. He's framed by moon and starlight high above. In one hand he has his axe and in the other a clay pot of booze he's taking a deep drink from, enough that the excess flows freely down his chin. He's drunk and itching for violence.

- | | |
|----------|------------------------------------|
| 5. OSMIN | See there! |
| 6. OSMIN | Not so <u>special</u> now, are ye? |

In a similar way, Doug also added an extra panel here to make the "Not so special now, are ye?" moment that punctuates the page stand apart from the rest.

from CONAN THE BARBARIAN #16,
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room). Will and Liza are sitting on opposite ends of the same sofa.

WILL

I've worked so hard for these people and they want to take everything from us! They're so ungrateful.

LIZA

Maybe they'll have a change of heart.

WILL

Don't they understand trickle down theory? I employ 200,000 people, I make products that are in almost every electronic device in the world, and I spend money! This is how capitalism works. I'm self made.

LIZA

Honey, isn't it 160,000 because of the lay off?

WILL

Sure, but that's not my fault. People were buying less so we needed to trim some fat.

LIZA

Should you give some money to your family now as thanks for your Stanford tuition and seed capital?

WILL (Scoffs)

I've given them plenty over the years.

LIZA

You have. You're so generous. But if you're going to lose everything over a billion ... wouldn't it be best to give it to people you love?

(Will makes a gesture indicating pointlessness then pulls out his phone.)

WILL (Gets up)

Eloise is here.

*The Residence of Will and
Liza Plant*



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