

**X-MEN: DAYS OF FUTURE PAST**  
**ISSUE 1 - SCRIPT**  
**January 10, 2023**  
**Guggenheim**

MGG REVISIONS 1.16.23  
LETTERING DRAFT 5.8.23

Manuel!

It's so wonderful to be working with you on this. I love what I've seen of your work. I'm very excited about us collaborating.

My practice is to describe what's in my head. Sometimes, that includes panel configurations or "camera shots," but in every instance, they are just a suggestion. If you have a better way of telling the story, go for it. I'd much rather have the best version of what's in your head than a "just okay" version of what's in mine.

Along the way, if you have any questions or problems or want to talk anything out, I'm completely reachable by phone or email.

Really looking forward to working with you!

Best,  
Marc

**PAGE ONE (4 PANELS)**

*PANEL 1*

Page-wide panel. SEAN CASSIDY (a/k/a "Banshee") --



-- is flying (in costume) towards the reader.

We don't necessarily need to see it in this panel, but we're starting off just two years before the start of *Days of Future Past*, so our locale is an apocalyptic New York City.

It's NIGHT.

TIME LEGEND<sup>1</sup>  
YEAR TWENTY-EIGHT

BANSHEE  
They're almost on top of us!

PANEL 2

Poor Banshee is getting INCINERATED by an ENERGY BEAM flying in from off-panel.

VOICE (OFF-PANEL)  
Sean!!!

PANEL 3

Now we're on the ground, looking at Sean's corpse, which is charred and burned, little more than a skeleton and ash.

CHARACTER LEGEND  
SEAN CASSIDY a.k.a. "BANSHEE" -- DECEASED

KATE NARRATION<sup>2</sup>  
This is a story about the beginning of the end of the world.

PANEL 4

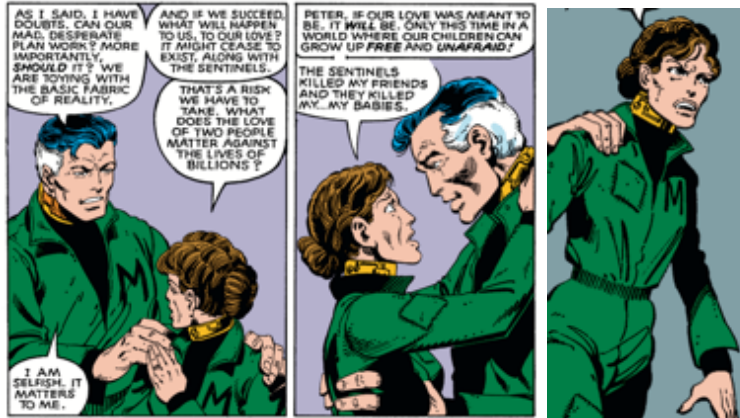
Big panel as we widen out. As I mentioned, we're in NEW YORK CITY.

Older versions of KITTY (KATE) PRYDE and PETER RASPUTIN --

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<sup>1</sup> NOTE TO LETTERER: We're going to be using three types of legends in this series: Time Legends (by year), Location Legends, and Character Legends (describing names, codenames, powers, etc.). In my perfect world, these legends are specific and distinct -- our chance to make the "voice" of this story unique.

<sup>2</sup> Arguably, the same can be said for Kitty Pryde's -- Kate's -- narration as well, [but let's please lean towards the style used in the original DoFP -- i.e., all caps, maybe a yellow background.](#)



-- are leading a group of mutants running for their lives.

Note that no one wears their normal costumes. Rather, they're all in "civilian clothes." The only thing remarkable about their outfits is that they all have stylized PINs which say "M." Please design these pins so that they're about as large as the "handwritten" M's in the above reference.

Kate carries a futuristic-looking pulse rifle (like a laser gun). She's holding it in one hand while leading... SCOTT SUMMERS (CYCLOPS) by the other. Why is she leading him? *His eyes have been surgically removed à la:*



Flying through the air is WARREN WORTHINGTON (ANGEL). And just to be consistent with Banshee, let's put him in his era-appropriate costume as well:



Down on the ground are two 12 YEAR-OLDS (boy and girl, both Caucasian): CHARLES and JEAN. (These are new characters but don't get too attached. We're killing them in a couple of pages.)

And you might be wondering why everyone is running. It's because they're being pursued by a SENTINEL. There are different models/types, but for introductory purposes, let's go with these guys (and please note their scale):



#### KATE NARRATION

My name is Katherine Pryde-Rasputin.

(cont'd)

I'm a **mutant**, a person born with a genetic difference that sets us apart from the rest of humanity.

(cont'd)

Today, it's a **crime** to be a mutant.  
(cont'd)  
To simply... **live**.

And assuming we have the room, let's add CHARACTER LEGENDS:

CHARACTER LEGEND (KATE)  
KATHERINE PRYDE-RASPUTIN a.k.a. "SHADOWCAT"  
(cont'd)  
Intangible ninja.

CHARACTER LEGEND (PETER)  
PETER RASPUTIN a.k.a. "COLOSSUS"  
(cont'd)  
Man of organic steel.

CHARACTER LEGEND (SCOTT)  
SCOTT SUMMERS f.k.a. "CYCLOPS"  
(cont'd)  
X-Men team leader. Former wielder of optic blasts.

CHARACTER LEGEND (ANGEL)  
WARREN WORTHINGTON III a.k.a. "ANGEL"  
(cont'd)  
Winged mutant.

*We'll save the two kids for later.*

**END OF PAGE ONE**

**PAGE TWO (5 PANELS)**

*PANEL 1*

A lower, tighter shot of Kate, Peter, Scott, Jean and Charles running. Warren is still flying over them.

WARREN

C'mon! We're almost to the Hudson!

KATE NARRATION

Since I was **twelve**, I've been a member of **the X-Men**, a team of genuine, real life **super heroes** who actually saved the world more than once.

(cont'd)

There are still X-Men.

(cont'd)

But we're not a **team** anymore.

*PANEL 2*

The Sentinel is reaching out to GRAB Warren out of the sky.

WARREN

*Hgh--!*

KATE NARRATION

We don't save the world.

*PANEL 3*

Biggest panel on the page: The Sentinel is TEARING WARREN APART by his two wings. Think breaking a wishbone. Let's push the violence here as much as we can without crossing the line. Think the graphic deaths of Franklin Richards, Storm, and Wolverine in the original *Days of Future Past*. In keeping with that spirit, you can hide the gore in silhouette.

KATE NARRATION

It's all we can do to save **ourselves**.

SFX

RRRRRRIIIIIIIPPPP

*PANEL 4*

Down on the ground with Kate and Scott. Kate is reacting with horror. Scott is reacting with confusion (because he can't see).

KATE

No...

SCOTT

What's happening?

KATE

It's Warren. He's-- He's gone.

*PANEL 5*

Scott is now GRABBING Kate's rifle from her hands.

SCOTT

Someone needs to hang back and hold them off --

KATE

Scott, no --

SCOTT

Peter, get everyone out of here.

**END OF PAGE TWO**

**PAGE THREE (5 PANELS)**

*PANEL 1*

Peter is pulling at Kate's arm, but she's protesting.

PETER

*Katya*, Scott is correct --

KITTY

No, I'm not leaving him! We've lost too many already!

*PANEL 2*

On Scott. Firing blindly -- literally -- at the approaching Sentinel.

SCOTT

And this is for **them!!!**

SFX

SHRAM SHRAM SHRAM

*PANEL 3*

The Sentinel is PICKING SCOTT UP. The action is sending the rifle flying out of his hands.

SCOTT

**The dream.** The dream is still--

*PANEL 4*

The Sentinel is now HURLING Scott through the air.

SCOTT

*Hkk!*

*PANEL 5*

Having been thrown, Scott is now being SKEWERED by a jagged piece of STEEL jutting out from one of the decrepit buildings.

SFX

SHUNK

**END OF PAGE THREE**



**PAGE FOUR (4 PANELS)**

*PANEL 1*

Scott is now hanging lifeless from the shard of metal which he was impaled on.

VOICE (OFF-PANEL)

Uncle Scott!

*PANEL 2*

Angle on Jean and Charles. They're both upset.

CHARLES

It killed him!

JEAN

He was **right**, though...

*PANEL 3*

Biggest panel on the page. I'm envisioning the "camera" slightly higher here, looking a bit down on the two adolescents.

Jean has "steeled up" like Colossus, but her metal skin isn't riveted like his. Rather it's more SMOOTH.

Both kids look tough and ready for action. Not afraid at all. If anything, they're angry.

JEAN

*...no more running.*

CHARACTER LEGEND

JEAN RASPUTIN a.k.a. "GOLIATH"

(cont'd)

Girl of organic steel.

CHARACTER LEGEND

CHARLES RASPUTIN a.k.a. "SPRITE"

(cont'd)

Intangibility control.

*PANEL 4*

Kate and Peter are reacting with complete horror as Jean and Charles charge off -- away from them -- in the Sentinel's direction.

KATE  
NO!!!

PETER  
Jean! Charles!  
(cont'd)  
*Vernis!* COME BACK!!!

KATE NARRATION  
My children.  
(cont'd)  
My heart. My soul. My reason for being.

**END OF PAGE FOUR**

**PAGE FIVE (4 PANELS)**

*PANEL 1*

Now on Charles and Jean.

Charles is KNEELING to TOUCH the ground. This has the effect of making the ground underneath the Sentinel NONCORPOREAL, which we'll demonstrate in the next panel.

CHARLES

Jean, I'm gonna **phase** him through the ground. Get ready!

JEAN

Yup. Just like we practiced in the Danger Mansion...

*PANEL 2*

THE SENTINEL is starting to SINK into the ground, as Jean super-punches the shit out of it.

KATE NARRATION

My **pride** in them is outstripped only by how much I **fear** for their lives.

*PANEL 3*

Kate and Peter are both charging forward now. As he runs, Peter is "steeling up."

KATE

Peter--

PETER

I know. I'll get them--

KATE NARRATION

We both race.

(cont'd)

Inwardly cursing ourselves that we let it get even this far...

*PANEL 4*

Back with Charles and Jean. They look to be winning. In fact, the Sentinel has sunk up to the middle of its chest. One arm is pinned underground.

Jean is SMASHING AWAY at the Sentinel's skull, making significant damage.

KATE NARRATION

And just like that, quicker than a heartbeat, the world...

**END OF PAGE FIVE**

**PAGE SIX (4 PANELS)**

*PANEL 1*

The Sentinel is now INCINERATING Jean and Charles with a single blast from its free hand à la:



SFX

SSSSHHHHRRRRRAAAK

KATE NARRATION

*...ends.*

*PANEL 2*

TIGHT ON Kate's EYES. Wide. Disbelieving.

NO COPY.

*PANEL 3*

TIGHT ON Peter's EYES. Same.

NO COPY.

*PANEL 4*

High and wide shot looking down. Kate is on her knees in front of the two piles of ash that used to be her children. Peter is looking bereft with one hand on Kate's shoulder.

NO COPY.

**END OF PAGE SIX**

**PAGE SEVEN (6 PANELS)**

*PANEL 1*

Please homage this panel from UXM #141:



TIME LEGEND

YEAR ZERO

KATE NARRATION

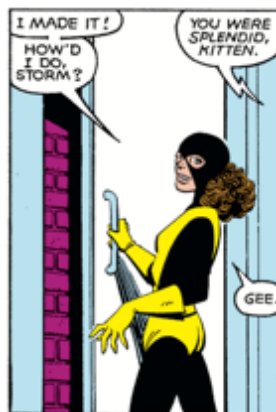
How did we get here?

(cont'd)

Everything was once so innocent and full of hope.

*PANEL 2*

And this panel:



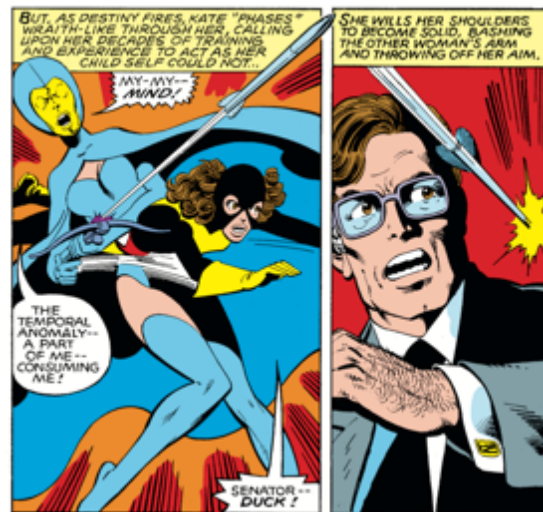
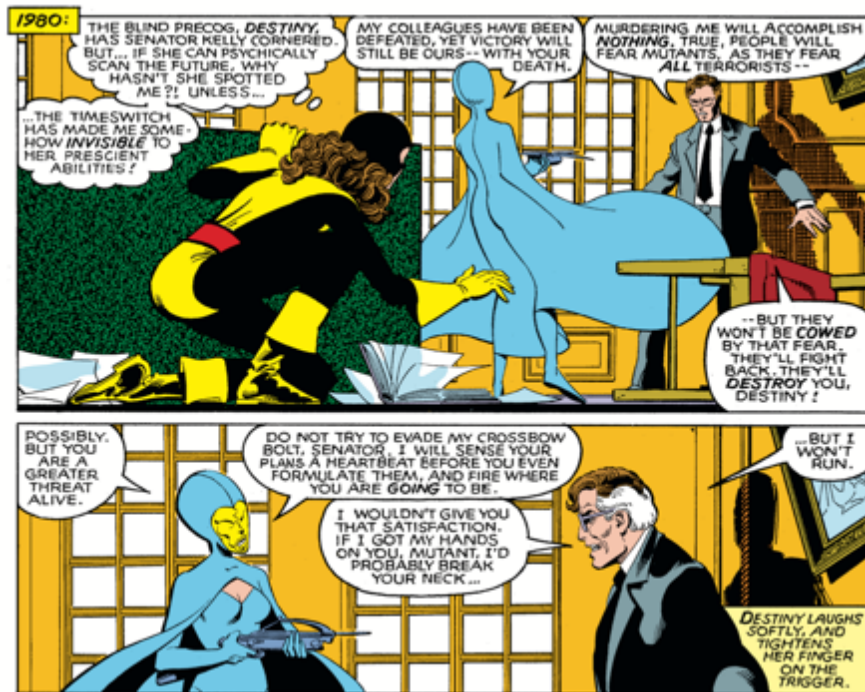
KATE NARRATION

Like me.

PANEL 3

SENATOR ROBERT KELLY is being shot in the chest by a CROSSBOW BOLT fired by DESTINY.

Now, this didn't actually happen, but UXM #142 gives us enough reference to work with:



KATE NARRATION

People say it all began to turn when **Senator Robert Kelly** was assassinated.

(cont'd)

But prejudice and hatred **doesn't need** a start.

*PANEL 4*

A shot from CABLE TV NEWS. WILLIAM STRYKER --



-- is getting sworn in as President on the steps of the U.S. Capitol.





THE NEWS BANNER which runs below says:  
REVEREND WILLIAM STRYKER SWORN IN AS PRESIDENT.

TIME LEGEND  
YEAR ONE

KATE NARRATION  
It just needs an **excuse**.

*PANEL 5*

We're now in the rotunda of THE SUPREME COURT:



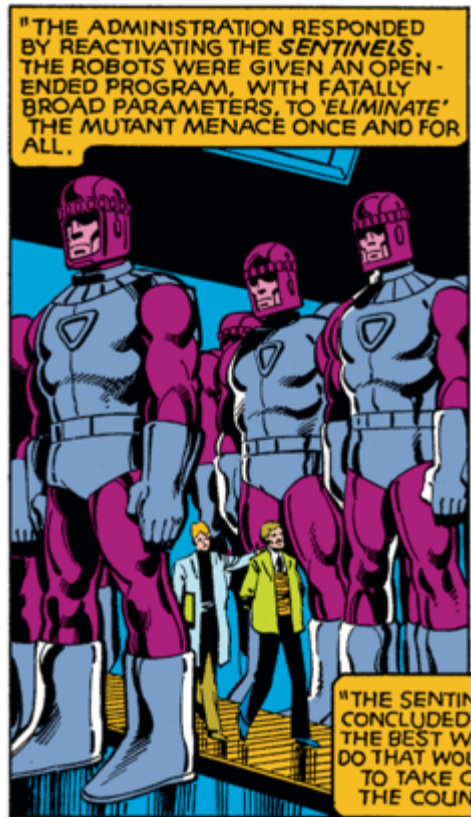
MATTHEW MURDOCK is standing at the lectern, addressing the Court.

TIME LEGEND  
YEAR THREE

KATE NARRATION  
The **Mutant Control Act** passed with bipartisan support.  
(cont'd)  
It was only because **Matthew Murdock** gave the argument of his life that the Supreme Court struck it down.  
(cont'd)  
But that didn't stop them.

PANEL 6

Please homage this panel from UXM #141:



YEAR FOUR

Hate **always** finds another way.

END OF PAGE [SEVEN](#)

**PAGE EIGHT (6 PANELS)**

*PANEL 1*

We're now outside on the grounds of the Supreme Court. Protestors are, well, protesting in front of it. There are two sides, pro and con.



Some have signs which say things like:

TERM LIMITS ARE UNAMERICAN

RESTORE DEMOCRACY

WASHINGTON HAS HIS EYES ON YOU!

FORTY MORE YEARS

In the inks, there are two rows of unlettered signs. Please add copy as follows:

STRYKER FOR LIFE

DEMOCRACY!!!

USA

AMERICAN RULE

USA > DEMOCRACY

USA

SUPREME COURT

STRYKER = PREZ FOR LIFE

POTUS 4 LIFE

USA

USA

ST4YKE4

KING STRYKER

TERM LIMITS = DEMOCRACY

SEE U IN COURT!

RESTORE DEMOCRACY

AMERICAN WAY 4-EVER

IN STRYKER WE TRUST

AMERICA STRYKES BACK!

TIME LEGEND

YEAR EIGHT

KATE NARRATION

And the Supreme Court proved it was no friend to mutantkind when they **overturned** the 22<sup>nd</sup> Amendment and effectively made William Stryker **president for life**.

NOTE TO MB: I've been trying to coin "mutanity" (like humanity) for about as long as I've been writing X-Men comics. One day, I'll get it past an editor! ;)

*PANEL 2*

New location. We're outside a large FACTORY. A huge group of SENTINELS are walking out in several lines going in various directions. The feel I'm going for is that they're like ants swarming outward from an anthill.

KATE NARRATION

Meanwhile, the **Sentinels** went on the march.

*PANEL 3*

New location. We're on a street in MANHATTAN. An ARMORED CAR idles outside a BANK while two GUARDS carry LARGE BLACK SACKS (filled with money) from it.

Meanwhile, a SENTINEL looms in the background. Just standing there in the middle of the street, doing nothing.

KATE NARRATION

The propaganda was that they were deployed solely for protection. As a "necessary deterrent."

*PANEL 4*

New location. A huge high, wide shot of a lone SENTINEL walking by itself in the midst of a grand, sweeping plain of farmland.

KATE NARRATION

What this really meant was that they just walked around.

(cont'd)

At least, that what we **thought** they were "just" doing.

*PANEL 5*

New location. Establishing shot of a HIGH SCHOOL. ADOLESCENTS are leaving for the day. A SENTINEL watches them go.

KATE NARRATION

Oh, they were walking around, all right.

(cont'd)

Walking around and **detecting and cataloging mutants**.

*PANEL 6*

CLOSE ON the Sentinel now. Its impassive robotic face makes whatever its thinking an enigma.

KATE NARRATION

So that they'd be **ready** to move on all of us when the time came.

**END OF PAGE EIGHT**

## **PAGE NINE (5 PANELS)**

### *PANEL 1*

We know jump ahead into the ninth year of what will eventually be a thirty-year decline into the events of *DoFP*.

This sequence homages the beginning of **Civil War #1**. I've endeavored to include relevant reference below, but it might be worth checking the whole issue out for yourself.

In this panel, we're on THE X-MEN. A cool "hero shot" of the team -- maybe they're charging into battle? -- as it's constituted during this time period. Everyone is in their costumes/uniforms:

- KITTY PRYDE (wearing her "Shadowcat" outfit)
- COLOSSUS (let's keep with his classic look)
- CYCLOPS (I think you can play around with his costume a bit, if you'd like)
- NIGHTCRAWLER (classic look)
- WOLVERINE (brown and orange costume)
- POLARIS (see reference below)
- RACHEL SUMMERS (dressed in black-and-yellow X-Men training uniform, about 16 years old; no mask)
- FRANKLIN RICHARDS (dressed in black-and-yellow X-Men training uniform and about 16 years old; no mask)

*Reference follows on next page...*

POLARIS (I know some of the details in the below reference are slightly inconsistent, but it's the overall look I'm going for):



SHADOWCAT:





## CLASSIC X-MEN TRAINING UNIFORM:



TIME LEGEND

YEAR NINE

LOCATION LEGEND

STAMFORD, CONNECTICUT

KATE NARRATION

(you can move one or both of these captions into the next panel if need be)

**The Avengers** tore up their charter in protest of the administration's anti-mutant policies.

(cont'd)

Nice allyship. But the government responded by creating a **new** federally-sanctioned super-team...

### PANEL 2

The X-Men are now **CLASHING** with their opponents: **THE DEFENDERS**. But despite the name, this team is comprised of:

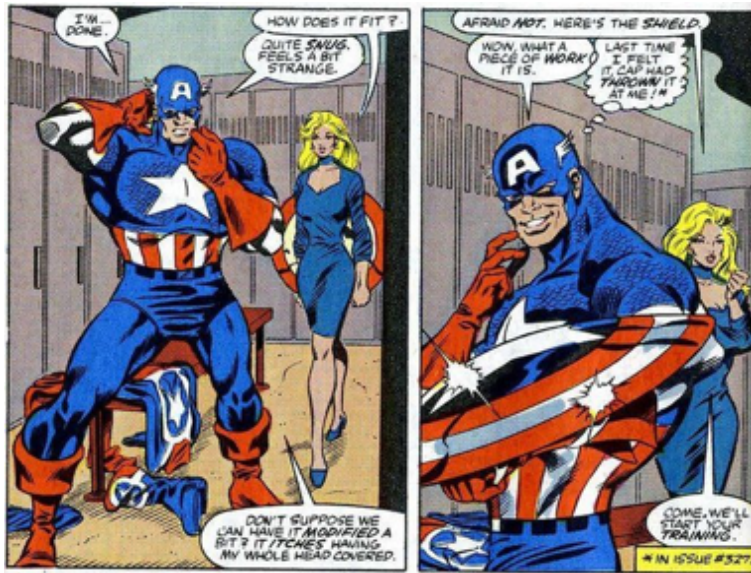
- CAPTAIN AMERICA -- but the John Walker version (see reference below).
- NITRO
- IRON MONGER

- SONGBIRD
- TITANIA

KATE NARRATION

# THE DEFENDERS

REFERENCE:





*PANEL 3*

Franklin is reacting to the fact that Iron Monger is FLYING TOWARDS Rachel.

CHARACTER LEGEND

FRANKLIN RICHARDS a.k.a. "POWERHOUSE"

(cont'd)

Reality warper.

FRANKLIN

**Rachel**, look out--!

*PANEL 4*

Rachel has her hand up and is using her powers to stop Iron Monger dead in his tracks.

CHARACTER LEGEND

RACHEL SUMMERS a.k.a. "MARVEL GIRL"

(cont'd)

Telepath. Telekinetic. Super hero royalty.

RACHEL

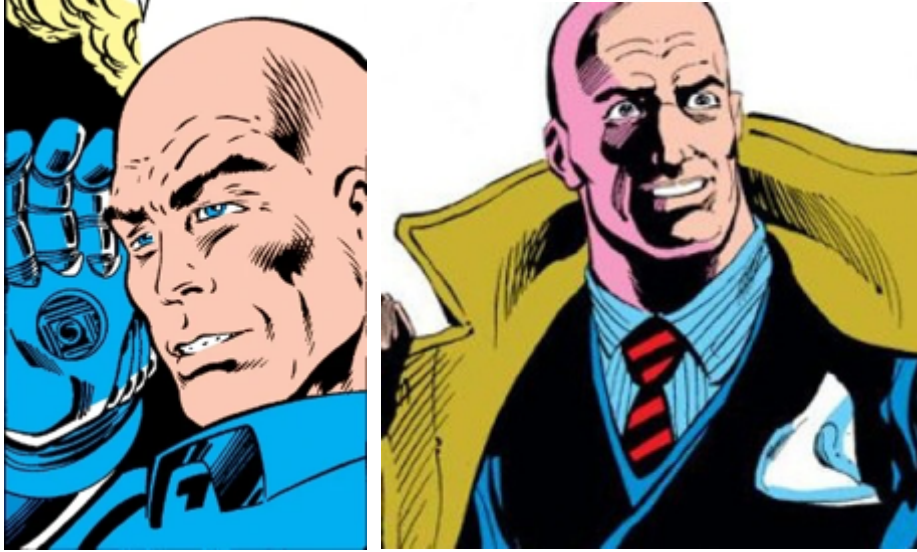
OMG.

(cont'd)

**Boyfriends** are so **overprotective**.

*PANEL 5*

Rachel is now using her powers to spectacularly strip Iron Monger of his armor. It's flying off of him in all directions, revealing the man who operates it OBADIAH STANE:



RACHEL

Am I right?

CHARACTER LEGEND

OBADIAH STANE a.k.a. "IRON MONGER"

(cont'd)

Patent and technology-stealing billionaire. Government-sanctioned hero.

**END OF PAGE NINE**

**PAGE TEN (5 PANELS)**

*PANEL 1*

Wolverine is raking his claws down Captain America's SHIELD but they're not making a dent.

NOTE: I'm not 100% certain we need Kate's narration in this sequence. We're going to learn in the next scene that the imminent disaster was the world of the anti-mutant group. I guess it's just a question of how up front we want -- or don't want -- to be. Thoughts?

**KATE NARRATION**

~~We thought the fight in Stamford was your typical "super hero on super hero" scrap.~~

SFX

SKRRR

**CHARACTER LEGEND**

JONATHAN WALKER a.k.a. "CAPTAIN AMERICA"  
(cont'd)  
Government-sanctioned star-spangled avenger.

**WOLVERINE**

Wait.

*PANEL 2*

Wolverine is now looking off-panel while blindly -- and casually -- CATCHING Cap's incoming FIST.

Colossus is turning away from his tussle with Titania to look towards Wolverine.

**KATE NARRATION**

~~The truth is, we were **drawn into** that fight.  
**Manipulated** into it.~~

**WOLVERINE**

Somethin' ain't right here.

**COLOSSUS**

*Kakiye--?*

PANEL 3

Wolverine is POINTING off into the distance where Nitro is fighting against Polaris.

WOLVERINE

That one.

(cont'd)

His scent's all **wrong**. Like he's got some kinda **chemical** or **drug** in his system...

PANEL 4

Polaris is reacting to Wolverine's off-panel admonishment as Nitro prepares to explode à la:



WOLVERINE (OFF-PANEL)

**Lorna!** Get away from that guy!

POLARIS

What--?

CHARACTER DESCRIPTION

LORNA DANE a.k.a. "POLARIS"

(cont'd)

Mistress of magnetism.

KATE NARRATION

So that when **disaster** struck...

PANEL 5

Big panel. Nitro is EXPLODING and the blast is INCINERATING Polaris.

Feel free to take inspiration from Nitro's detonation in *Civil War* #1:



CHARACTER LEGEND

ROBERT HUNTER a.k.a. "NITRO"

(cont'd)

Human bomb.

VOICE (TAILLESS)

LORNA!!!!

KATE NARRATION

...you ~~know~~ who would be ~~blamed~~.

**END OF PAGE TEN**

**PAGE ELEVEN (4 PANELS)**

*PANEL 1*

New location. Establishing shot of WASHINGTON, D.C.:



The point I'm trying to make with the reference above -- apart from being helpful -- is that we're wide enough so as not to suggest that the forthcoming scene is taking in any particular building.



It's DAY.

LOCATION LEGEND  
WASHINGTON, D.C.

VOICE (OFF-PANEL)  
The President is declaring **martial law**.

PANEL 2

We're now in a large, impressive CONFERENCE ROOM. Seated around the table are:

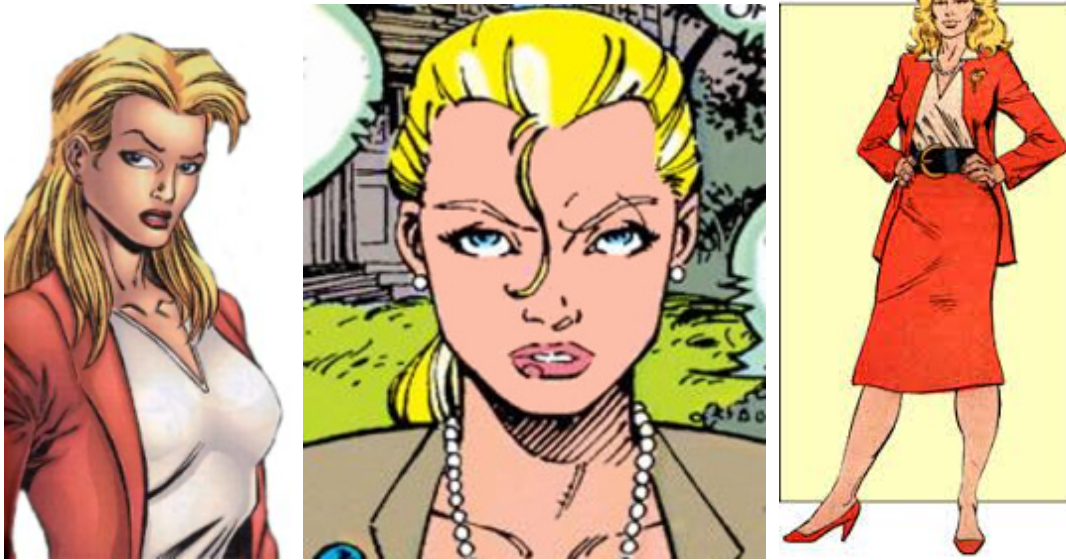
- HENRY PETER GYRICH
- VAL COOPER
- SIMON TRASK

*Reference for all three follows on next page...*

HENRY PETER GYRICH:



VAL COOPER:



SIMON TRASK:



There's a fourth member in attendance as well, but please angle this shot so that we don't yet see him.

VAL  
Because of Stamford?

CHARACTER LEGEND  
VALERIE COOPER  
(cont'd)  
Office of National Emergency liaison for mutant affairs.

GYRICH

Of course.

CHARACTER LEGEND

HENRY PETER GYRICH

(cont'd)

Professional cockroach i.e., federal bureaucrat.

VOICE (OFF-PANEL)

But getting Stryker to implement martial law was the plan...

*PANEL 3*

New angle. Sitting at the head of the table is WILSON FISK, the Kingpin.

KINGPIN

...wasn't it?

CHARACTER LEGEND

WILSON FISK a.k.a. "THE KINGPIN"

(cont'd)

Reputed mobster. **Never convicted.**

*PANEL 4*

Trask is now leaning forward in his chair. Val is looking towards him.

CHARACTER LEGEND

SIMON TRASK

(cont'd)

Anti-mutant demagogue. Heir to the Trask fortune and Sentinel Program.

TRASK

Yes, it was.

(cont'd)

But there may be... unintended consequences.

VAL

Such as?

**END OF PAGE ELEVEN**

**PAGE TWELVE (5 PANELS)**

*PANEL 1*

CLOSE ON Trask.

TRASK

The Sentinels' primary directive is to maintain order and protect the populace.

(cont'd)

I'm concerned they might determine that the most efficient means to do so is to simply...**take over**.

*PANEL 2*

WIDEN back out to re-establish the whole group. Trask is now looking at Gyrich.

GYRICH

And that has **what** to do with Stamford?

TRASK

Martial law means the **suspension** of civil rights.

(cont'd)

Taking control of America is certainly **easier** once democracy is on a "time-out."

*PANEL 3*

Angle on Gyrich, Val, and the Kingpin.

TRASK (OFF-PANEL)

After all, isn't that why the four of us **orchestrated** Stamford?

*PANEL 4*

The Kingpin is now looking towards Gyrich.

KINGPIN

You're saying you think at some point the Sentinels will decide we're working for **them** instead of the other way around?

TRASK

I'm saying, Mr. Fisk...

*PANEL 5*

CLOSE ON Trask, deadly serious.

TRASK

...that they may **already have**.

**END OF PAGE TWELVE**

**PAGE THIRTEEN (5 PANELS)**

*PANEL 1*

New location. We're on the set of a CABLE TV NEWS PROGRAM.

STEVE ROGERS is having a debate with Simon Trask. (Please put Trask in a change of clothes from the previous scene.)

Trask is pointing at Steve.

TIME LEGEND

YEAR ELEVEN

STEVE

Like any other form of prejudice, anti-mutant prejudice has no reasonable justification --

TRASK

This isn't prejudice, **Captain Rogers**. This is **concern**. Justifiable, logical concern.

(cont'd)

Look, I get it: You like mutants. You **resigned** as Captain America in **solidarity** with 'em and there's a part of me that respects that.

*PANEL 2*

Angle favoring Steve.

TRASK

But that doesn't change the fact that mutants are **dangerous**. Do you deny that?

STEVE

**Unequivocally**. Mutants are no more good or evil than so-called "baseline humans."

TRASK

Except we're not talking about "good and evil." We're talking about the **dangers** -- the very real dangers -- posed by their **powers**.

STEVE

The world--this country in particular--is **replete** with non-mutant, powered super heroes. You don't seem to have any problem with **them**--

TRASK

I wouldn't go **that** far. But the **difference** here is that we're talking about **naturally occurring** powers that manifest at **puberty**.

*PANEL 3*

CLOSE ON Trask. He's ticking items off on his fingers.

TRASK

We're talking about kids not old enough to drink, smoke, drive, vote, or consent to sex walking around with powers that are the equivalent of **ten** loaded **handguns**.

*PANEL 4*

WIDEN back out to a two-shot favoring Trask.

TRASK

Are you gonna tell me that we don't have the right to be **afraid**?

(cont'd)

That **regulating** these human **weapons** isn't the **safe** and **necessary** thing to do?

*PANEL 5*

CLOSE ON Steve. Troubled by the fact he doesn't have a rebuttal to Trask's argument.

TRASK (OFF-PANEL)

This isn't prejudice, Captain.

(cont'd)

It's **common sense**.

KATE NARRATION

Trask scored a lot of points that night.

**END OF PAGE THIRTEEN**

**PAGE FOURTEEN (4 PANELS)**

*PANEL 1*

New location. Establishing shot of THE AVENGERS MANSION (remember that?):



In front of it are a bunch of angry PROTESTORS. As with the Supreme Court before, there are two opposing groups. **A mix of people of all kinds.**

KATE NARRATION

And he hit upon the truth when he implied not having much love for the **super-powered**.

(cont'd)

Anti-mutant sentiment began to spread to anti-**hero** sentiment.

LOCATION LEGEND

AVENGERS MANSION

(cont'd)

NEW YORK, NEW YORK

*PANEL 2*

Closer. The opposing groups are now beating the crap out of each other.

KATE NARRATION

And protests turned **violent**.

*PANEL 3*

SPIDER-MAN is web-swinging onto the scene.

SPIDER-MAN

Okay, folks! That's enough of **that!**

(cont'd)



Everyone knows the only people who can **fight** in front of the Avengers Mansion are the Avengers.

(cont'd)

No, they haven't offered me a membership. No, my fragile ego isn't wounded by that at all. Swearsies.

KATE NARRATION

**Spider-Man** tried to break one particular incident up.

*PANEL 4*

Spidey is now on the ground in between the two opposing groups.

KATE NARRATION

It didn't go well.

SPIDER-MAN

Let's bring the temperature down here by about a hundred degrees, okay?

PROTESTOR 1

Get outta here, Mutie!!!

PROTESTOR 2

This genejoke thinks he's better than us!

PROTESTOR 3

(pointing at Spider-Man)

You're an offense against God!!!

SPIDER-MAN

On second thought, let's make it a **thousand degrees**.

**END OF PAGE FOURTEEN**

**PAGE FIFTEEN (4 PANELS)**

*PANEL 1*

Spidey is now being SWARMED by the protestors. His hands are out, trying to reason with them.

SPIDER-MAN  
Everyone just calm down --

PROTESTOR 1  
MUTIE!

PROTESTOR 2  
MUTIE!!!

PROTESTOR 3  
Mutants don't deserve to live!!!

SPIDER-MAN  
Then it might make you feel better to learn that just  
'cause a guy can stick to walls doesn't make him a  
**mutant** --

*PANEL 2*

A Protestor is hitting the base of Spidey's skull with a PIPE. (We don't need to see the Protestor in full here, though. The focus should be on the sudden, violent nature of the attack.)

SFX  
CHOK

SPIDER-MAN  
*Gnf---*

*PANEL 3*

Realizing that this has gone south very fast, Spidey is FIRING A WEB into the air in anticipation of swinging away.

SPIDER-MAN  
My aunt and uncle didn't raise a dummy. I know when  
I'm in over my head...

SFX

THWIP

*PANEL 4*

Spidey is trying to swing away, but THE PROTESTORS are grabbing onto him. Holding him back/down. Some of them are TEARING AWAY at his wrists -- where his WEBSHOOTERS are.

PROTESTOR 4

No!

SPIDER-MAN

*Hck--!*

PROTESTOR 5

Nobody let this genejoke get away!

**END OF PAGE FIFTEEN**

**PAGE SIXTEEN (5 PANELS)**

For what it's worth, I'm seeing this page as a series of stacked, page-wide panels...

And I'd like to see what this would look like with minimal sound-effects. I think their absence might make the violence depicted herein feel even more visceral.

*PANEL 1*

Spidey is now getting pummeled by thrown ROCKS AND BOTTLES. One of them is SHATTERING one of his eye-lenses.

KATE NARRATION

He had the proportionate strength of a spider.

SFX

SHAK

SPIDER-MAN

*Hgh--*

KATE NARRATION

Which is to say he could have fought those people off **easily**.

*PANEL 2*

High angle looking down on Spidey as TWO PROTESTORS hold him back/down while TWO MORE kick and punch him.

The one eye which is now visible though the shattered lens is open wide in terror.

KATE NARRATION

But he reportedly didn't put up a fight.

PROTESTOR 1

Monster!

*PANEL 3*

IDENTICAL TO Panel 2, *but there are now MORE PROTESTORS hitting and kicking and TEARING AT his costume.*

PROTESTOR 2

My nephew was **killed** by a mutant, you sick freak!

KATE NARRATION

People who knew him best said it was because he didn't want to **risk hurting** anyone.

*PANEL 4*

IDENTICAL TO Panel 3, *but now Spidey is completely BURIED in protestors. All we can see of him is a HAND reaching up and out through the mob, fingers spread out as though grasping for a lifeline.*

KATE NARRATION

Personally, I find that hard to believe. After all...

*PANEL 5*

IDENTICAL TO Panel 4, *but we can no longer see Spidey. All we see are the protestors.*

KATE NARRATION

*...who lets an angry mob beat them to **death**?*

**END OF PAGE SIXTEEN**

**PAGE SEVENTEEN (2 PANELS)**

*PANEL 1*

New location. Establishing shot of THE XAVIER SCHOOL FOR GIFTED YOUNGSTERS. It looks pretty much like it does in this timeframe --



-- but the only difference is that there is a SENTINEL looming over the Mansion. Yes, looming over. By this point, there are different Sentinel models. So let's use either of these guys:



Quiet. Impassive. But very much there.

It's DAY.

TIME LEGEND

YEAR FOURTEEN

LOCATION LEGEND

THE XAVIER SCHOOL FOR GIFTED YOUNGSTERS  
(cont'd)

WESTCHESTER, NEW YORK

XAVIER (OFF-PANEL)

The circumstances, I'm afraid, are most **dire**...

PANEL 2

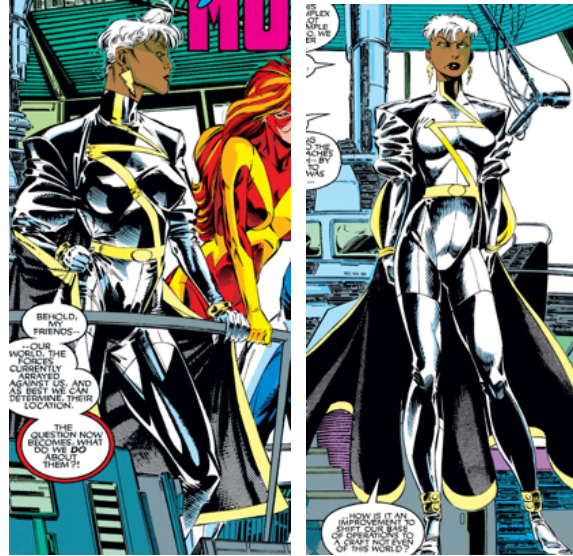
Big panel. We're now in the X-Men's DANGER ROOM. Xavier is addressing the HUGE TEAM OF X-MEN who have been assembled here.

Now, I don't know how many X-Men you can fit, so I'll start with the ones we need to see:

- RACHEL SUMMERS (3 years older than on Page 8; still in X-Men training uniform)
- FRANKLIN RICHARDS (3 years older than on Page 8; still in X-Men training uniform)
- WOLVERINE (let's sick him back in his yellow-and-blue outfit, but cowl down, please)
- PHOENIX (Jean Grey wearing classic Phoenix costume)
- CYCLOPS (again, I'd play with his costume a bit since time has passed)
- STORM (see reference below)
- FORGE (see reference below)
- KITTY PRYDE (wearing her "Ariel" uniform -- see reference below)
- BANSHEE (in previously-established costume)
- ANGEL (in previously-established costume)

*Reference follows on next page:*

STORM:



FORGE:





KITTY PRYDE (ARIEL UNIFORM):



Rachel and Franklin should be next to each other, holding hands. Storm and Forge should be in proximity to each other.

XAVIER

...hence my call for all hands on deck.

CHARACTER LEGEND

CHARLES XAVIER a.k.a. "PROFESSOR X"  
(cont'd)

Powerful psychic. Mutant rights activist.

**END OF PAGE SEVENTEEN**

**PAGE EIGHTEEN (5 PANELS)**

*PANEL 1*

Closer. Angle favoring Wolverine and Xavier.

XAVIER

Magneto has been growing ever more **concerned** about the continually-rising tide of anti-mutant sentiment.

WOLVERINE

It ain't just Maggy, bud.

XAVIER

Indeed. And yet Magneto's worries have turned towards the world's **nuclear armaments**.

(cont'd)

Specifically, he is concerned about **nuclear weapons** being under the control of people with such prejudices.

*PANEL 2*

Angle favoring Forge. Pointing to his chest.

CHARACTER LEGEND

DANIEL LONE EAGLE a.k.a. "FORGE"

(cont'd)

Super-inventor.

MB: I never heard this name before...I'm not sure this was ever in print, but we can check if it's a possibility to reveal if not.

MGG: "Daniel Lone Eagle" is reportedly the name Claremont had in mind, based on his notes. Just FYI.

FORGE

Tell him the line forms behind me.

(cont'd)

Every day, politicians and people in the media compare mutants to living weapons. PMDs--*persons of mass destruction*.

(cont'd)

Is it really so hard to fathom they may one day try to use nuclear weapons against **us**?

*PANEL 3*

Angle favoring Xavier.

XAVIER

Perhaps. But I've **learned** that Magneto intends to take **preemptive action...**

(cont'd)

...by sending his Brotherhood out to seize control of the world's **arsenal**.

STORM

Surely that would be impossible...

*PANEL 4*

Forge has his hands on Storm's shoulders -- or is holding her hands in his, something to indicate that their relationship isn't exactly platonic.

FORGE

I wouldn't be so sure, babe.

(cont'd)

Remember, every nuke in the world is encased in a substance our friend Magneto has complete **control** over.

*PANEL 5*

Angle favoring Cyclops and Xavier.

CYCLOPS

**And** he has a veritable army of like-minded mutants at his disposal.

XAVIER

Which is why I've asked you all here today.

**END OF PAGE EIGHTEEN**

**PAGE NINETEEN (4 PANELS)**

*PANEL 1*

A close up shot of the Earth with the sun cresting over the horizon à la:

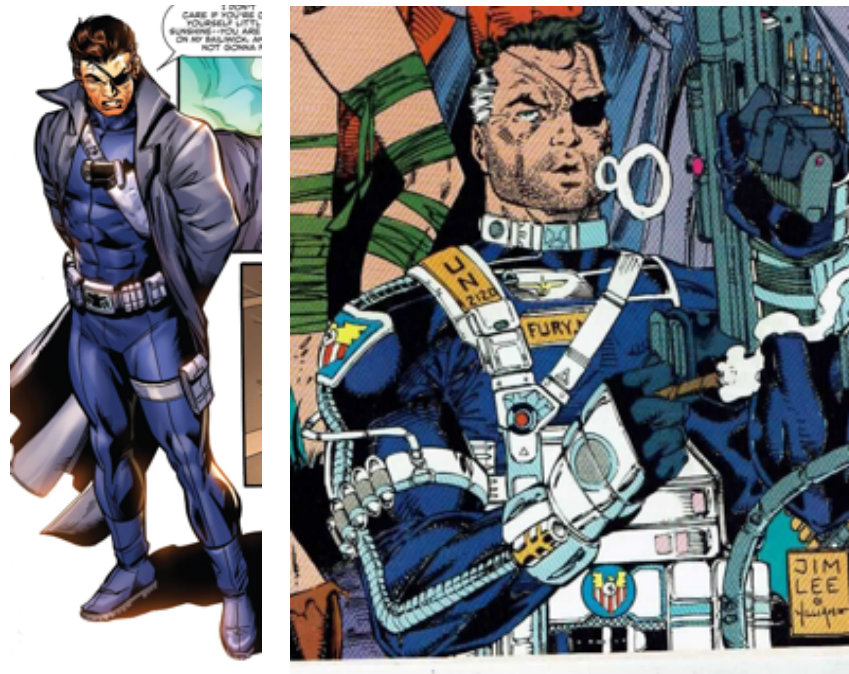


**DIALOGUE CAPTION**

“It’s a big world and there are more nuclear weapons in it than we care to fathom.”

*PANEL 2*

New location. Storm, Cyclops, and Kitty are standing opposite NICK FURY (era appropriate, but no cigar please) on the bridge of a S.H.I.E.L.D. Helicarrier. It looks like a wartime strategy session:

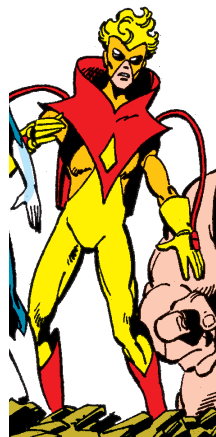


DIALOGUE CAPTION

“Fortunately, the nature of this threat is so **severe** that **S.H.I.E.L.D.** has agreed to help our efforts.

*PANEL 3*

New location. We’re now on an AMERICAN AIR FORCE BASE. PYRO --



-- is fighting some SOLDIERS.

For Avalanche and Pyro, let’s go with their looks from UXM 141/142:

DIALOGUE CAPTION

“They will be providing intelligence as to the Brotherhood’s movements...”

PANEL 4

Minutes later. Storm is fighting Pyro. I think it would be fun to homage this panel from UXM 142:



(But please put Storm in the costume referenced above.)

DIALOGUE CAPTION

“...in the hope that we will be able to **frustrate** them.”

DIALOGUE CAPTION (DIFFERENT SPEAKER)

“And then what?”

**END OF PAGE NINETEEN**

**PAGE TWENTY (4 PANELS)**

*PANEL 1*

Back in the Danger Room. We're continuing the scene begun on Page 17.

Xavier is looking to Phoenix (Jean Grey).

XAVIER

Excuse me?

CHARACTER LEGEND

JEAN GREY-SUMMERS a.k.a. "PHOENIX"

(cont'd)

Resurrected Omega-level telepath and telekinetic.

PHOENIX

We stop Magneto and the Brotherhood today, who's to say they won't try again **tomorrow**?

(cont'd)

Or in some circumstances, we're required to take or **recover** the nuke...what do we do with them, then?

NOTE: I know we're in a "branch off" of what would have happened when Senator Kelly was assassinated. And I know that Jean Grey died prior to that event (UXM 137). However, we know from (a) Rachel's existence and (b) *Excalibur* (1988) #52 that Jean is alive. So the way I've tried to square the circle here is to posit that at some time after Kelly's assassination Jean Grey came back to life somehow as she did in the 616 universe. Thoughts?

MB: She's definitely back by our real-life time of that *Excalibur* issue, so presumably she was discovered as she was in regular continuity that would have been in mind at that time. This is a branch off the prime reality, not a completely different one, so the same situation would apply.

MGG: I thought about that, but here's my problem: Rachel. Jean had to have been resurrected earlier than normal continuity in order to have given birth to Rachel sufficient years prior to Rachel's appearance in *DoFP*. That's why I kept the "when" of Jean's resurrection unspecified. Just FYI.

*PANEL 2*

CLOSE ON Xavier. Head slightly bowed. He looks a little... defeated. Hopeless. Tired AF.

XAVIER  
I don't know, Jean. I truly don't.

PANEL 3

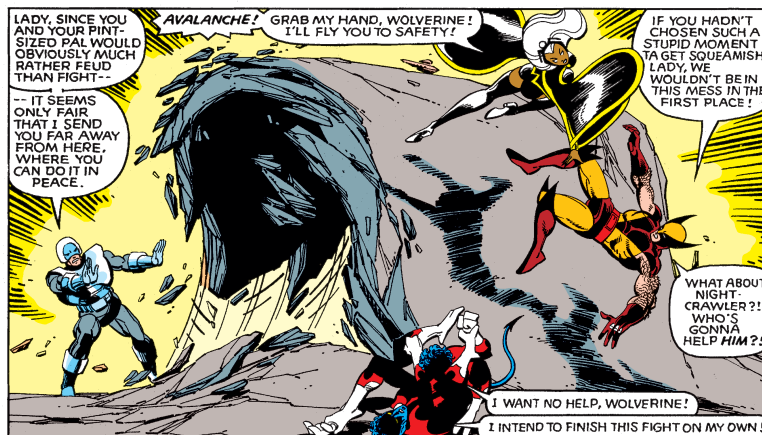
New location. **FORGE and ANGEL** are fighting THE BLOB (UXM 142 appearance) on the grounds of a MOUNTAINSIDE somewhere in the Middle East.

DIALOGUE CAPTION  
"All we can do is focus on **today**."

PANEL 4

New location. We're now on a MILITARY BASE in China.

**FRANKLIN and BANSHEE** are fighting AVALANCHE. For fun, let's homage this panel from UXM 142:



(Maybe with Banshee in Storm's place and Franklin in Wolverines?)

DIALOGUE CAPTION  
"In the hope that our efforts mean a better chance for **tomorrow**."

KATE NARRATION  
In hindsight, it was **idealistic**. Bordering on **naïve**.  
(cont'd)  
I **love the man**, but at the same time, I've never heard of a better **description** for the **professor**.

**END OF PAGE TWENTY**



**PAGE TWENTY-ONE (4 PANELS)**

*PANEL 1*

New location. The X-Men's BLACKBIRD JET is shooting across the open sky. Storm, Phoenix, Banshee, Rachel, and Angel are flying alongside it. A cool, heroic -- heroes charging into battle -- shot.

KATE NARRATION

Here he was, sending us all out into the world, each one clutching a **teaspoon** with instructions to empty the **ocean**.

*PANEL 2*

A CABLE NEWS BROADCAST. An ANCHOR is reporting. The news banner below reads:

MUTANTS TARGET NUCLEAR ARSENALS

KATE NARRATION

But what he didn't consider -- or didn't **want** to -- is what would happen when the world found out.

*PANEL 3*

New location. We're now in TIME SQUARE, NEW YORK. A low angle looking up past all the people craning their necks to see the NEWS BANNERS that are displayed:





It's DAY.

MUTANT MENACE

MUTIES THREATEN NUKES

WORLD WAR X?

NUCLEAR NIGHTMARE

KATE NARRATION

No wonder Magneto dropped the “evil mutants”  
modifier from the Brotherhood’s name.

(cont’d)

To the rest of the world, **every** mutant is evil.

*PANEL 4*

New location. This is probably a big-ish panel.

We’re back on another Air Force Base. But this isn’t just any AFB -- it’s CAPE CITADEL, where the X-Men first fought Magneto waaaaay back in *X-Men* (1962) #1. (Again, it’s not important. Just a little Easter Egg for faithful readers.

MB: Just FYI, we’ll be revisiting this moment in a dedicated MAGNETO miniseries launching at about the same time. Maybe that even makes it better!

MGG: Synergy, baby!

PROFESSOR X, RACHEL, and WOLVERINE are confronting... MAGNETO.

Mags is holding his helmet in one hand. Behind and above him are a bunch (as many as you can manage) of levitating NUCLEAR MISSILES.

KATE NARRATION

And Magneto's latest crusade only **reinforced** that.

XAVIER

Stand down, Erik.

CHARACTER DESCRIPTION

ERIK LEHNSHERR a.k.a. "MAGNETO"

(cont'd)

Master of magnetism (self-proclaimed). Mutant terrorist leader.

LOCATION LEGEND

CAPE CITADEL U.S. MILITARY BASE

**END OF PAGE TWENTY-ONE**

**PAGE TWENTY-TWO (5 PANELS)**

*PANEL 1*

Angle favoring Wolverine and Magneto.

WOLVERINE

You heard the man.  
(cont'd)  
Return the nukes.

MAGNETO

Give me one reason why I should.

WOLVERINE

**One?** Heck, bub...

*PANEL 2*

Wolverine is popping his claws out of one fist.

WOLVERINE

...I'll give you **three**.

SFX

SNIKT

*PANEL 3*

Angle favoring Magneto. He has a wry grin on his face. Xavier is leaning forward, trying to reason with him.

MAGNETO

Thank you for the **reminder** that every bone in your body is laced with **metal**.

XAVIER

Erik, don't you see what you're **doing**? You're playing right into their hands.

MAGNETO

The same, Charles, could be said of **you**.  
(cont'd)

They count on nothing except your pliant **acquiescence**.

PANEL 4

New location. SENTINELS are flying over the city of CHICAGO. Let's mix it up and use these models:



...AE TO THE TWENTY-  
FIRST CENTURY.

...OF DESPERATION  
OR THE UNITED

...WHERE THE WORDS  
'AND JUSTICE FOR  
SER HAVE MEANING.



...BE TESTED FOR THE X-FACTOR  
GENE KNOWN TO CAUSE  
MUTATIONS...

SHE IS  
OF THE  
OF THE

DIALOGUE CAPTION

“They pass laws to make criminals of us and you do **nothing**.

(cont'd)

“They send out Sentinels to march across our country and you do **nothing**.

(cont'd)

“They use us as a pretext to declare martial law and you do **nothing**.”

*PANEL 5*

Back to Cape Citadel. CLOSE ON Magneto.

MAGNETO

Tell me, Charles: All these men and women, so many enemies who hate and fear us...

(cont'd)

...and yet the only person you and your X-Men stand against... is **me**.

**END OF PAGE TWENTY-TWO**

**PAGE TWENTY-THREE (5 PANELS)**

*PANEL 1*

WIDEN back out to include the X-Men.

RACHEL

Because **you're** the one trying to take over the world.

MAGNETO

To **protect** us from it.

(cont'd)

You're a **child**. You don't know what they're **capable** of.

(cont'd)

They'll come for us. For all of us. And we'll tell ourselves, as we always have, that "it's all right."

*PANEL 2*

New location. We're in some kind of FACTORY. Gyrich, Trask, and Cooper are all examining the M-BADGES (like we saw on Page One) coming off an ASSEMBLY LINE.

DIALOGUE CAPTION

"They'll brand us like **cattle**.

(cont'd)

"And we'll tell ourselves that 'it's no different than a driver's license.'

*PANEL 3*

New location. CONSTRUCTION WORKERS are putting the finishing touches on this facility:



But the SIGN says:

SOUTH BRONX HOMO-SUPERIOR SAFETY CENTER

DIALOGUE CAPTION

“They’ll put **us** in ghettos.

(cont’d)

“And we’ll tell ourselves, ‘it’s just for a little while.’

*PANEL 4*

New angle. Some time has passed. Different construction workers are now taking down the sign from the previous panel and putting up A NEW ONE which says:

SOUTH BRONX MUTANT INTERNMENT CENTER

DIALOGUE CAPTION

“Then they’ll put us in **camps**.

(cont’d)

“And we’ll tell ourselves, ‘it will **end** soon.’”

*PANEL 5*

Back at Cape Citadel. Magneto is placing his HELMET on his head. His heart is heavy.

MAGNETO (PANEL-LEFT)

We’ll be right about **that** much at least.

(cont’d)

You think I’m speaking of the future. I’m not.

MAGNETO (PANEL-RIGHT)

I’m telling you about the **past**.

(cont’d)

I know it can happen. Because I’ve **watched** it happen. I won’t watch it **again**. Not without doing something.

**END OF PAGE TWENTY-THREE**



**PAGE TWENTY-FOUR (5 PANELS)**

*PANEL 1*

Big panel. Magneto is now levitating away, using his powers to cause a SWARM OF NUCLEAR MISSILES to follow him.

MAGNETO  
I'm sorry, Charles. Truly.

*PANEL 2*

CLOSE ON Xavier. Head bowed. Tired. So very tired.

MAGNETO (OFF-PANEL)  
I'm sorry you don't see what needs to be done.

*PANEL 3*

WIDEN out to include Wolverine, who's looking at Xavier.

WOLVERINE  
Chuck?

*PANEL 4*

CLOSE ON Xavier. Pinching his furrowed brow. He looks defeated.

NO COPY.

*PANEL 5*

IDENTICAL TO the previous panel, but Xavier is no longer pinching his brow. He's looking up towards the reader.

XAVIER  
Go after him.

**END OF PAGE TWENTY-FOUR**

**PAGE TWENTY-FIVE (4 PANELS)**

*PANEL 1*

Low angle looking up past Xavier as Rachel levitates herself and Wolverine up, up and away. (I can say that, right?)[just don't let anyone hear you lol] [in comics, no one can hear you scream...]

XAVIER

Stop him.

*PANEL 2*

Xavier is now alone. He looks very small. Beaten.

XAVIER

Before it's too late.

*PANEL 3*

High angle looking down on Xavier. Wide enough so that he's very small. His head is bowed. He looks quite lost and pathetic.

NO COPY.

*PANEL 4*

New location. We're in the middle of the sky. A C-130 --



-- is flying past.

LOCATION LEGEND  
THIRTY-THOUSAND FEET ABOVE PITTSBURGH,  
PENNSYLVANIA

KATE NARRATION  
When the U.S. government realized what the  
Brotherhood was doing, they tried to **move** some nukes  
to “more secure locations.”

**END OF PAGE TWENTY-FIVE**

**PAGE TWENTY-SIX (5 PANELS)**

*PANEL 1*

Inside the C-130 --



Note that despite what the above reference might suggest, the size of the plane's interior is HUGE: 41 feet long, 10 feet wide, and 9 feet high.

MASTERMIND --



-- is inside. Along with a RACK OF NUCLEAR MISSILES.

CHARACTER LEGEND

JASON WYNGARDE a.k.a. "MASTERMIND"

(cont'd)

Illusionist.

KATE NARRATION

But Magneto's people were ready for that.

*PANEL 2*

Kitty (still in Ariel costume) is phasing in Cyclops and Phoenix. I'm envisioning them coming down through the ceiling, but do whatever you think works best.

KATE NARRATION

And so were we.

*PANEL 3*

Now on the deck, Cyclops is POINTING at Mastermind. Mastermind appears amused by his request. Please include Jean and Kitty in this shot as well.

CYCLOPS

Get down on the deck. Hands behind your heads.

MASTERMIND

I'm no lawyer, but I don't think you have the **authority** to **arrest** me.

*PANEL 4*

IDENTICAL TO Panel 3, but Mastermind has used his illusion powers to make it seem that they're all standing on an alien, post-apocalyptic world.

MASTERMIND

After all, we're hardly in your jurisdiction.

*PANEL 5*

Mastermind is looking lasciviously at Phoenix.

MASTERMIND

Hello, **Jean**. It's been some time. You look well.

**END OF PAGE TWENTY-SIX**

**PAGE TWENTY-SEVEN (5 PANELS)**

*PANEL 1*

Closer. Jean is staring at Mastermind. Furious. A lot of anger in her eyes.

KATE NARRATION

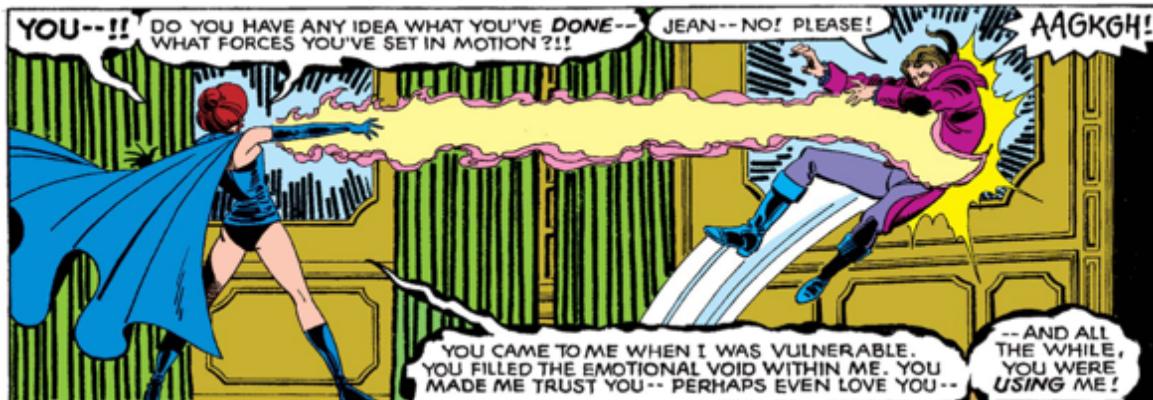
Back in the day, Mastermind messed with Jean's head something fierce.

(cont'd)

She was determined not to let it happen again.

*PANEL 2*

Big panel. Jean is unleashing a burst of PSIONIC ENERGY (à la the reference below) at Mastermind.



KATE NARRATION

But in doing so, she unleashed a burst of pure **psionic energy**...

MASTERMIND

Aaghkgh!

*PANEL 3*

Same size panel. IDENTICAL TO Panel 2, *but now we're back in the C-130, back in reality, and that psionic blast is INCINERATING Mastermind, as Cyclops and Kitty react with horror.*

KATE NARRATION

...to **terrible effect**.

SFX  
FAWOOOSH

CYCLOPS  
OH MY GOD, JEAN--!

*PANEL 4*

CLOSE ON Phoenix. Reacting. Confused. *What just happened???*

(From this point forward, Mastermind is just a pile of ash.)

PHOENIX  
What did I--?

*PANEL 5*

Phoenix is now turning towards Cyclops. She looks terrified, afraid of her own power and what she just did with it.

PHOENIX  
Scott--?

CYCLOPS  
It's okay. It's-- We'll figure it all out...

KITTY (OFF-PANEL)  
Um, guys...? We have a **problem**...

**END OF PAGE TWENTY-SEVEN**

**PAGE TWENTY-EIGHT (5 PANELS)**

*PANEL 1*

Phoenix and Cyclops are turning towards Kitty, who is kneeling by the aforementioned rack which is holding the missiles. She's consulting some kind of DISPLAY fixed on it.

KITTY

If I'm reading this display right...

(cont'd)

Whatever Jean did -- ohmygod -- I think it **armed** the nukes...

*PANEL 2*

Two-shot of Cyclops and Kitty.

CYCLOPS

Can you shut them down--?

KITTY

Scott...

*PANEL 3*

CLOSE ON Kitty. Staring wide-eyed at the display. A deer in headlights.

KITTY

...I wouldn't even know where to **start**.

*PANEL 4*

WIDEN back out to re-establish all three heroes.

PHOENIX

How long?

KITTY

Fifteen seconds.

PHOENIX

Go.



*PANEL 5*

Cyclops is turning to Phoenix with concern. But Phoenix is standing her ground, looking towards Kitty. Her decision is made.

CYCLOPS

What?! No--

PHOENIX

Phase yourself and Scott out. I'll contain the blast.

CYCLOPS

No, it's too much--

KITTY

Scott, she's right--

**END OF PAGE TWENTY-EIGHT**

**PAGE TWENTY-NINE (4 PANELS)**

*PANEL 1*

Looking over Cyclops' shoulder towards Phoenix in an intentional homage to this panel from UXM 137:



PHOENIX

You have to trust me...

CYCLOPS

Jean --

*PANEL 2*

Kitty is grabbing Cyclops and trying to turn him away from Phoenix.

KITTY

Scott, she's right. We have to go--

KATE NARRATION

I grabbed Scott and phased us both.

(cont'd)

Whatever would happen would just pass right through us.

*PANEL 3*

CLOSE ON Phoenix. Tough. Resolved. Determined to save the day.

KATE NARRATION

I would have phased Jean too, but wasn't sure if I made her **incorporeal** if she could still contain the blast.

(cont'd)

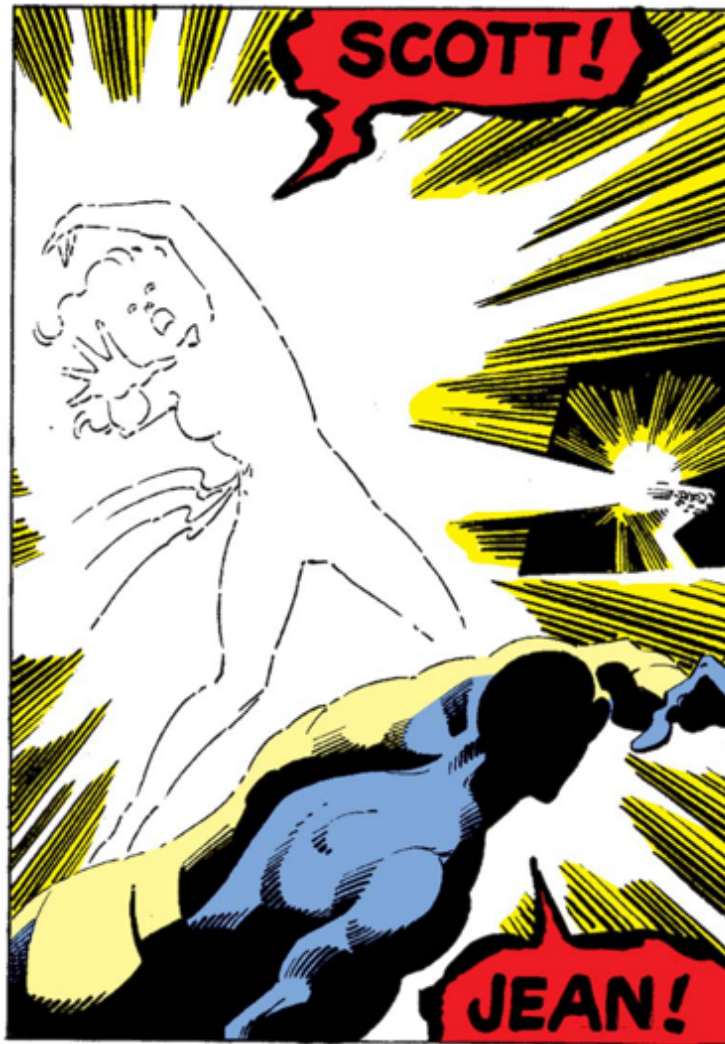
As it turned out, though...

PANEL 4

Biggest panel on the page.

The nukes are now DETONATING. The blast is consuming Phoenix while Cyclops is looking straight on at her despite Kitty's attempts to turn him away.

I'd really love it if you could use this iconic panel from UXM 137 as the "basis" for this:



KATE NARRATION

...she couldn't contain it anyway.

SCOTT! PHOENIX (BALLOON AS IN REFERENCE ABOVE)

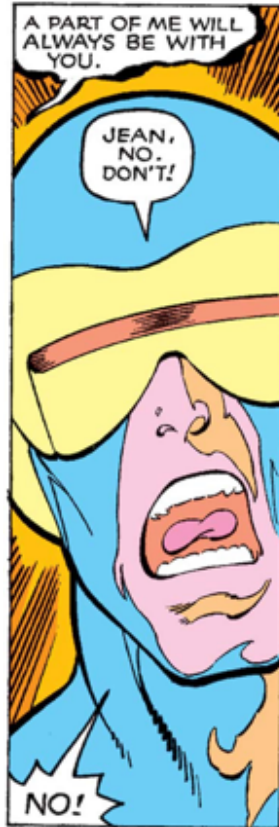
JEAN! CYCLOPS (BALLOON AS IN REFERENCE ABOVE)

**END OF PAGE TWENTY-NINE**

**PAGE THIRTY (3 PANELS)**

*PANEL 1*

One final homage panel from UXM 137:



KATE NARRATION

Even phased, the radiation **burned** through Scott's eyes.

(cont'd)

They would have to be **surgically removed** after.

(cont'd)

But he'd **survive**.

*PANEL 2*

Kitty is holding Cyclops, causing them both to PHASE as the detonation rips through/past them.

KATE NARRATION

We **both** would.

(cont'd)

And as it turns out...

*PANEL 3*

Big panel. Ideally across the bottom of the page:

The C-130 is consumed in a massive NUCLEAR EXPLOSION. It's, uh, not good.

KATE NARRATION

...we were the **lucky** ones.

LEGEND

To Be Continued.

**END OF ISSUE ONE**