

APPENDIX 4: Full Script Collaboration process: *The Human Fly*

Human Fly illustrations © Paul Mason.

Human Fly character © Human Fly International, and included as examples of concepts and ideas discussed within the body of thesis, and as part of the work I was directly involved with. For educational purposes only.

PAGE 4:

PANEL 1:

VISUAL:

Mr. Yamamoto pleads with The Human Fly and the Director as Joe and Marco watch from the background.

DIALOGUE:

Mr. Yamamoto: "Gentlemen, please. We must keep shooting. This production is costly..."

The Human Fly: "Just back off there, Ching Chong Chan, we'll settle..."

PANEL 2:

VISUAL: Joe grabs The Human Fly by one arm, and Marco grabs him by the other.

DIALOGUE:

JOE: "It's alright, gentlemen, this is settled."

THE HUMAN FLY: "But..."

MARCO: "Joe would like a word, you big red douchebag..."

PANEL 3:

VISUAL: The director and crew are busy setting up another shot while Joe and Marco huddle with the Fly.

DIALOGUE:

THE HUMAN FLY: "...but I'm the world's greatest stuntman!"

MARCO: "You're the world's greatest pain in my ass..."

JOE: "No. You're the world's greatest *nothing*. Nobody knows who you are under that mask! And if you keep blowing every opportunity I create for you, I'll dip those fancy boots of yours in concrete and find someone else to fill the costume, *capice?*"

PANEL 4:

VISUAL: The conversation continues.

THE HUMAN FLY: “You gotta get us better gigs!”

MARCO: “He’s got a point. A Japanese TV show? With a Mexican cast and crew? Shot in Vermont?”

JOE: “So you’d rather be rolling sausages back the factory? It’s *show business!*”

PANEL 5:

VISUAL: The Human Fly, Joe, Marco, the Director and Mr. Yamamoto all sit together looking over the script. The Fly is smoking, holds his script in one hand, and a can of beer in the other.

CAPTION:

A little later...

DIALOGUE:

Director: “So, there have been some slight modifications to the script, but nothing major. “

PANEL 6:

VISUAL: Transition to something that looks more traditionally super-heroic and Marvel-y. We’re back with the orphans and orphanage, but now The Human Fly really looks like the superhero we know. We’re deeper into the world of fantasy.

CAPTION:

“As usual, the Fly’s doing it for the kids. He’s found this orphanage, and he’s protecting these orphans...”

PAGE 5

PANEL 1:

VISUAL: The Human Fly stands with DENISE, the beautiful proprietress of the orphanage, and LUPE, a little boy on crutches. We see a bunch of ORPHANS playing in the background.

DIALOGUE:

Denise: “Fly, we can’t tell you what this orphanage would do without you...”

Lupe: “The senorita’s right! You’re our hero!”

Figure 4.01: Two page example from writer Tony Babinski’s script “Lights, Camera...Die Fly, Die!” for *The New Adventures of the Human Fly #1*. Script written January 2013.

4.02



4.04

4.03

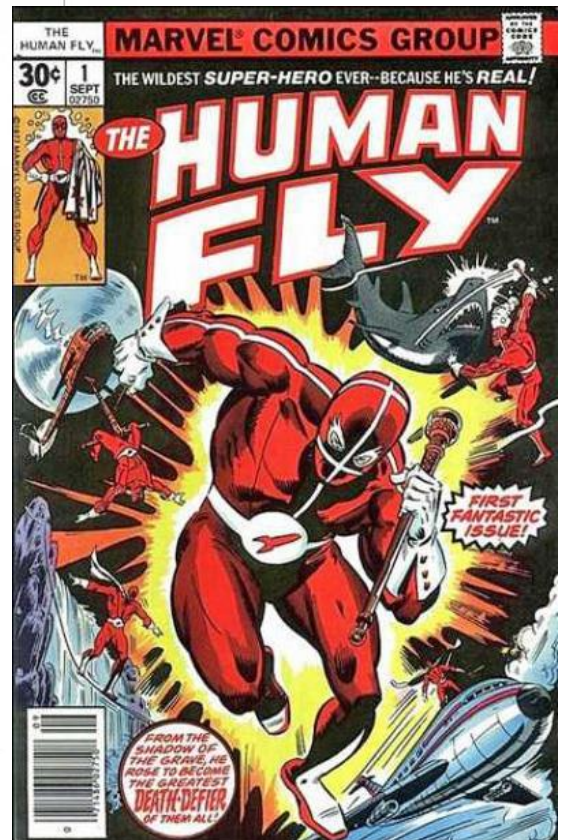
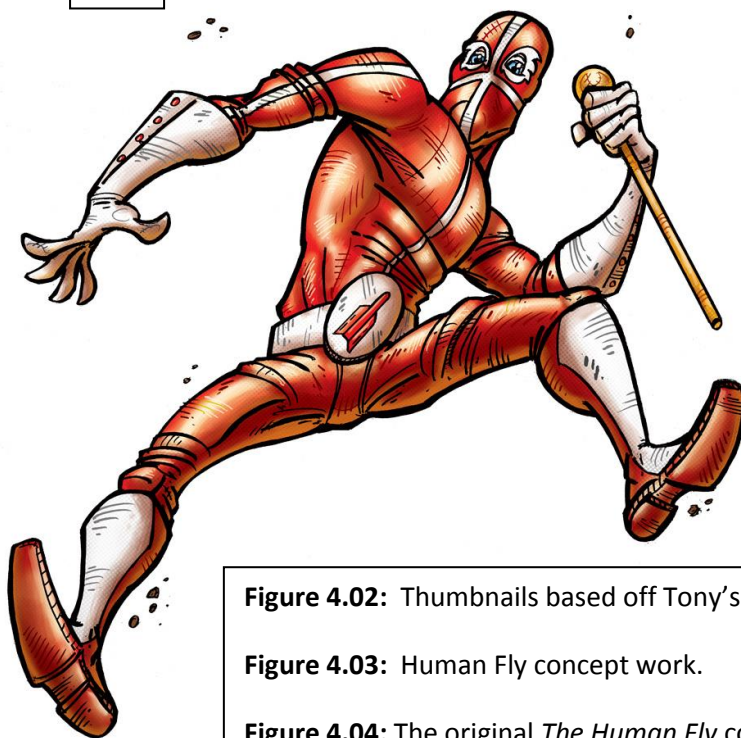


Figure 4.02: Thumbnails based off Tony's script.

Figure 4.03: Human Fly concept work.

Figure 4.04: The original *The Human Fly* comic from Marvel Comics (1977).



Figure 4.05: Pencil roughs, page 1 (of 8), for writer & editor review.



Figure 4.06: Pencil roughs, page 4 (of 8).



Figure 4.07: Final inked and lettered page 4 (of 8).

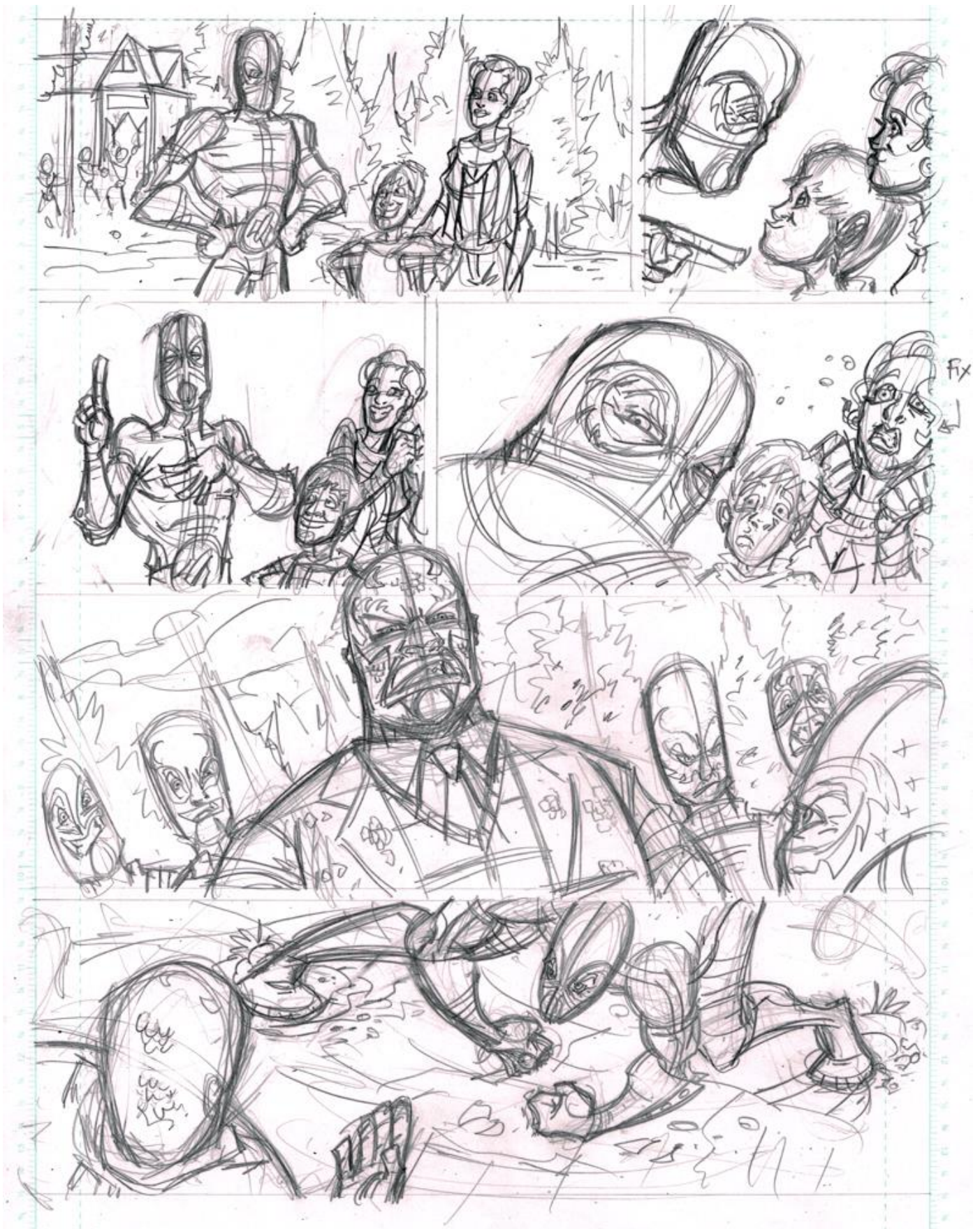


Figure 4.08: Pencil roughs, page 5.



Figure 4.09: Final inked and lettered page 5 (of 8).

4.10

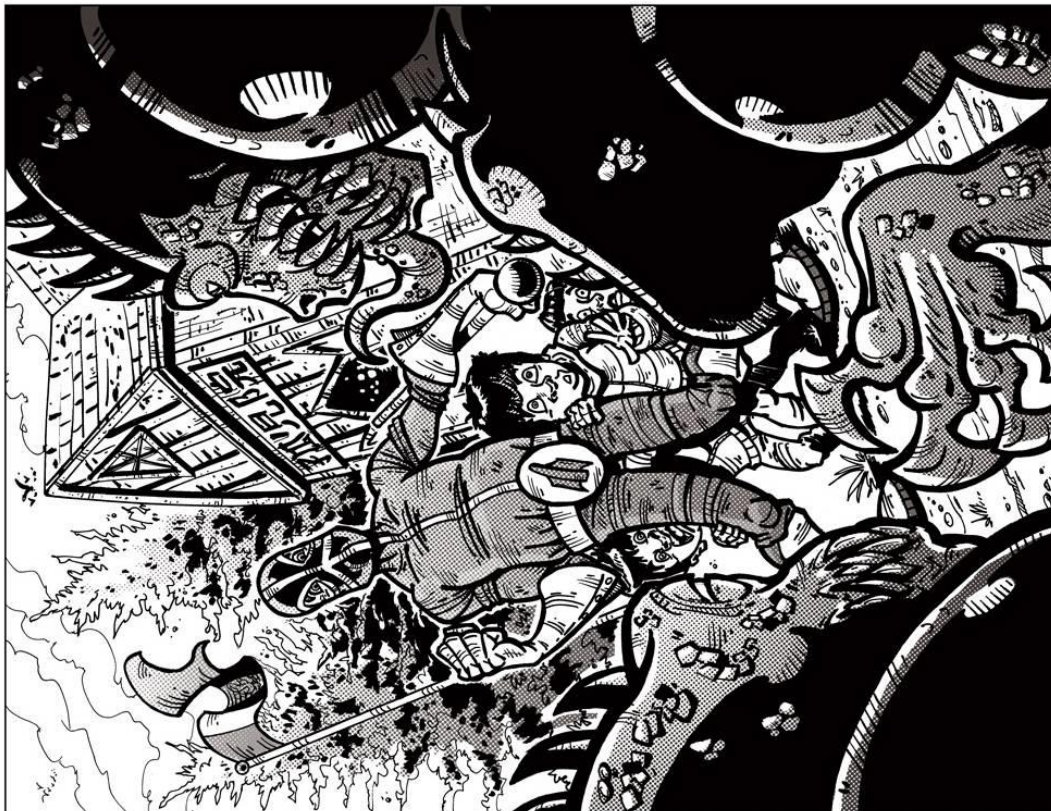
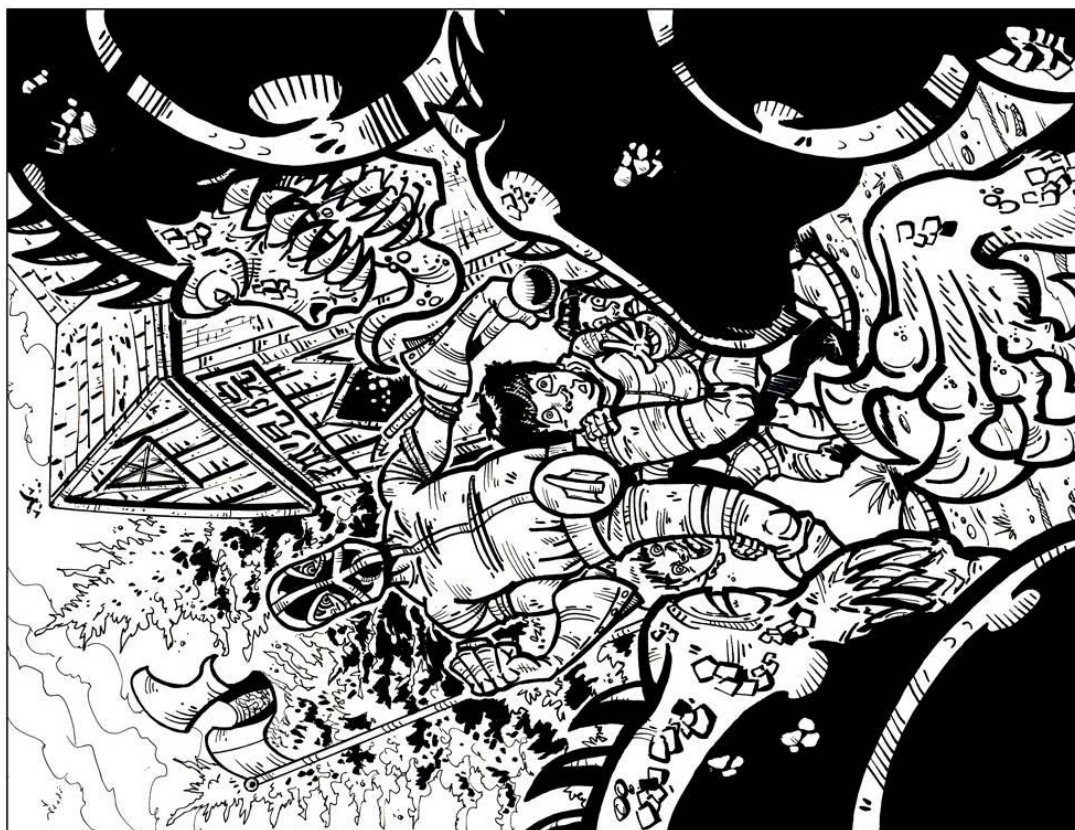


Figure 4.10: Inked version of Splash page (page 1)

Figure 4.11: Zip-a-tone effects added to create added contrast, and imply colour.

4.11





4.12



4.13

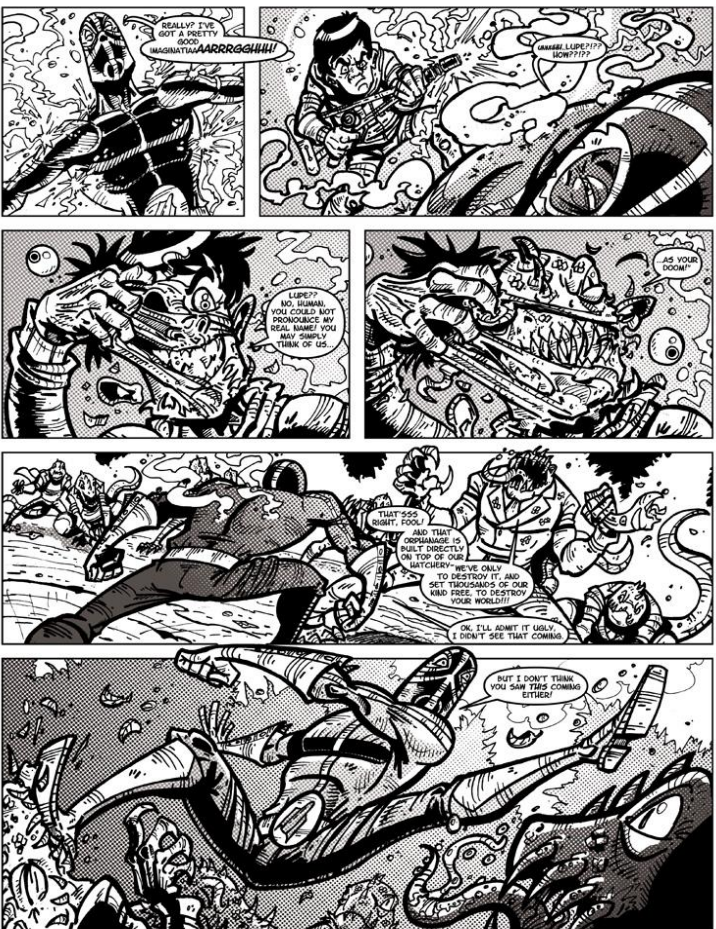


Figure 4.12: Word balloon placement guides (pages 6 & 7), based on estimate of Tony's dialogue in script (blue pen on printouts). **Figure 4.13:** Examples of final lettered pages (6 & 7).



Figure 4.14: Final splash page (page 1) complete with credits lettered.