

COMIC SCRIPT for STAN LEE'S THE SEEKERS

by

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PAGE ONE (Five panels)

PANEL 1. Medium

Exterior establishing shot of MOJAVE BOB'S REFRESHMENTS, a worn looking bar somewhere near DEATH VALLEY. The place hopes to be a tourist trap but mainly caters to whatever locals can be found. Presently the flag is at half mast, the eaves are draped in black cloth, and a banner announces: "Private Party. Repast for our friends Billy Jackson and Alex Estes."

The parking lot is packed with the types of TRUCKS and SUVs that can survive and work in the desert.

CAPTION: SOMEWHERE NEAR DEATH VALLEY

PANEL 2. Small

A once pristine RENTAL CAR comes skidding to a halt in the parking lot kicking dust and dirt into the air.

The two people inside the car are impossible to see.

SFX: SCREEEEEECH!

BOBBY: WHOA!

HART: YOU ALRIGHT BOBBY?

PANEL 3. Medium

Inside the car JENNIFER HART and her 12-year-old nephew BOBBY sit in the front seats. BOBBY, a skinny kid with tussled brown hair, is clutching a forgotten comic in his hands as he surveys the huge dust cloud his aunt's skidding stop created. HART is turned to face him with her hand resting on his shoulder. She is beautiful in a way she doesn't understand herself. Her blonde hair is somewhat frazzled as it hangs over her professional business suit. It is the kind of suit a person wears when she wants to be taken seriously—unless, of course, she is in DEATH VALLEY—in which case she looks insane.

BOBBY: ALL GOOD AUNT JEN.

HART: GOOD. OKAY, THIS IS THE PLACE THE COLLEGE SAID I WOULD FIND DR. NORDEN TODAY.

BOBBY: DIDN'T YOU SAY HE IS SORTA NUTS?

HART: MAYBE, I GUESS WE ARE GOING TO FIND OUT. BUT IF I CAN GET AN INTERVIEW WITH THIS GUY I MIGHT GET A SHOT AT SOME BETTER ASSIGNMENTS. I'M GETTING TIRED OF REPORTING ON CATS THAT WALKED ACROSS SCARSDALE TO FIND THEIR OWNERS.

BOBBY: MR. BOOTS! I LIKED HIM!

PANEL 4. Small

BOBBY is staring out of the passenger side window at the front door of the bar. The comic book held in his hand, the current edition of GORILLA WARLORD, is poised to go right back under his nose.

HART: THAT WAS A GREAT INTERVIEW FOR ME. A THOUSAND-YEAR-OLD LADY IN A HOUSECOAT WHO FORGOT SHE HAD A CAT IN THE FIRST PLACE.

BOBBY: OH YEAH, MRS. LIDEL, SHE LOOKED LIKE ZOMBIE QUEEN FROM CAPTAIN...

HART: AT LEAST THIS GUY IS AN ARCHEOLOGIST. THAT SHOULD BE INTERESTING.

BOBBY: WHAT DO THEY LOOK LIKE?

PANEL 5. Large

ARTHUR NORDEN'S face is suddenly smashed into the passenger window BOBBY was just looking through. He is younger than one might expect and has a strange combination of rugged and comic handsomeness to him. At the moment, however, his features are twisted and distorted as a powerful hand crushes his face against the glass.

NORDEN: OUCH.

PAGE TWO (Four Panels)

PANEL 1. Medium

A wider view of the front of the car shows TWO MEN punching and kicking NORDEN. The MEN are dressed in black suits while NORDEN looks as if he is ready to go camping in the desert. The archeologist has managed to turn to face his attackers, but he is still very much on the losing side in this fight. HART is leaping out of the car from the driver's side.

HART: HEY!

MAN 1: NORDEN YOU MUST BE LOCO COMING HERE TODAY!

MAN 2: AFTER WHAT YOU DID YOU'RE LUCKY WE DIDN'T LEAVE YOU TO ROT DOWN THERE. AND NOW YOU COME HERE TODAY?!

NORDEN: I JUST NEED TO TALK TO GRACIE!

PANEL 2. Medium

The scene maintains the same view. HART is racing to try to intervene and has made her way to the front of the car. One of the TWO MEN lands a powerful cross to NORDEN'S jaw that sends him to the ground.

SFX: CRACK!

HART: KNOCK IT OFF!

NORDEN: I NEED THAT VIDEO!

MAN 1: SHUT UP ALREADY ABOUT THAT. THERE IS NO VIDEO!

PANEL 3. Medium

MAN 1 and MAN 2 stare down at NORDEN on the ground. Their funeral suits are rumpled and askew. They are not evil men and their hard faces show it. But also there is a hatred for NORDEN that shows they blame him for the deaths of two close friends.

MAN 1: I DON'T KNOW ANY NEW WAY TO TELL YOU THE SAME THING WE'VE BEEN SAYING FOR WEEKS. THERE IS NO VIDEO.

MAN 2: YOU CUT CORNERS IN THE TUNNEL DIG AND GOT TWO FRIENDS OF OURS KILLED! BUT THAT'S NOT ENOUGH, IS IT? NOW YOU WANT TO HIDE FROM THE

BLAME BY SAYING SOME STRANGE MAN CRAWLED OUT OF THE GROUND AND BROUGHT THE WHOLE THING DOWN ON US? YOU'RE CRAZY!

MAN 1: THOSE WERE GOOD MEN THAT DIED, NORDEN. AND THOSE ARE GOOD MEN IN THAT BAR MOURNING FOR THEM. BUT IF YOU KNOW WHAT'S GOOD FOR YOU YOU BETTER GET OUT OF HERE BEFORE THEY FORGET THAT AND SOMETHING BAD HAPPENS TO YOU.

PANEL 4. Medium

Close-up on NORDEN. He is leaning against the car door and glaring upward at his attackers. He is bruised and bloodied but unbeaten.

NORDEN: I WAS IN THAT TUNNEL TOO AND I AM TELLING YOU THAT JUST AS I CAN SEE YOU NOW, A MAN CAME OUT OF THE GROUND RIGHT IN FRONT OF US AND BROUGHT THE TUNNEL ROOF DOWN. I KNOW ALEX SHOT VIDEO OF IT BECAUSE I WAS STANDING RIGHT NEXT TO HIM. HE HAD THE CAMERA IN HIS HAND TO DOCUMENT ANY FINDS WE MADE WHEN WE ALL HAD TO RUN FOR IT. AFTER THEY PULLED HIS BODY FROM THE TUNNEL HIS EFFECTS WENT TO HIS WIDOW, GRACIE, SO SHE HAS THE CAMEMRA. NOW ARE YOU GOING TO LET ME GO IN THERE AND TALK WITH HER OR AM I GOING TO HAVE TO GET ROUGH WITH YOU GUYS?

PAGE THREE (Seven panels)

PANEL 1. Small

MAN 1 is wiping his hands on a handkerchief. MAN 2 is putting sunglasses on.

MAN 1: STAY AWAY FROM GRACIE, NORDEN, AND STAY AWAY FROM US. LIE YOUR WAY OUT OF TROUBLE IF YOU CAN BUT DO IT WITHOUT US OR A GRIEVING WOMAN YOU MADE A WIDOW. IF WE SEE YOU AGAIN IT'S GOING TO BE BAD.

PANEL 2. Small

NORDEN glares back at the men. He is torn between their pain and his own.

NO COPY

PANEL 3. Small

HART stands next to NORDEN shooting MAN 1 and MAN 2 hard angry looks. Her hands hang at her sides and in one of them the perceptive person might notice a small DIGITAL VOICE RECORDER set for record.

HART: YOU TWO DONE KICKING A MAN WHEN HE'S DOWN?

PANEL 4. Small

MAN 1 and MAN 2 look at HART with mild surprise and annoyance.

NO COPY

PANEL 5. Medium

In a wider shot we see MAN 1 and MAN 2 walking stiffly back into the bar. Man 1 is tossing his handkerchief back towards NORDEN as he goes. HART is reaching down to offer NORDEN a hand in getting up. He remains on the ground.

HART: HERE, LET ME HELP YOU UP.

NORDEN: I THINK I WILL STAY HERE FOR A MINUTE. YOUR CAR DOOR IS COMFY.

PANEL 6. Medium

We are looking again at BOBBY who has his face pressed up against the passenger window listening to what is going on outside.

HART: I'M JENNIFER, JENNIFER HART. I'M A REPORTER WITH THE WORLD NEWS NETWORK. I'D LIKE TO TALK TO YOU ABOUT WHAT HAPPENED.

NORDEN: HUH? WHO ARE YOU?

HART: I WORK FOR WNN. I WANT TO HEAR YOUR SIDE OF THE STORY.

NORDEN: WNN? WHAT ARE YOU...THE WEATHER GIRL OR SOMETHING?

HART: I CAN SEE WHY PEOPLE GET URGES TO BEAT YOU UP.

PANEL 7. Medium

HART has crouched down beside NORDEN and is picking up the handkerchief left by MAN 1. She has a look of disgust and is holding the discarded cloth with the tips of her two manicured fingernails. NORDEN looks at her with an amused smile.

NORDEN: LOOK MISS HART...

HART: JENNIFER.

NORDEN: OKAY, JENNIFER. THANKS FOR THE HELP BUT I DON'T HAVE TIME FOR...

HART: STOP MOVING YOUR FACE. YOU'RE BLEEDING HERE.

PAGE FOUR (Seven panels)

PANEL 1. Medium

As HART dabs some blood from NORDEN'S mouth BOBBY leans out of the window to address the fallen man.

SFX: WHIRRRRR

BOBBY: YOU OKAY DUDE?

HART: DR. NORDEN!

NORDEN: I'M FINE KID.

BOBBY: OH YEAH YOU LOOK IT. WHAT WAS I THINKING?

PANEL 2. Medium

Leaning even more precariously out the window, BOBBY surveys the man beneath him with interest. HART stands.

BOBBY: YOU'RE PRETTY BAD AT FIGHTING.

NORDEN: I'M AN ARCHEOLOGIST!

BOBBY: IF WE TAKE OUR EXAMPLES FROM MOVIES ARCHEOLOGISTS ARE SUPPOSED TO KNOW HOW TO THROW DOWN.

NORDEN: THIS IS NOT A MOVIE!

BOBBY: YOU AIN'T KIDDING ABOUT THAT MISTER.

PANEL 3. Small

A tight shot of BOBBY seated once more in the car. He has grown bored of the events beyond the pages of his comic. He now wears a determined expression and is staring intently at his issue of GORILLA WARLORD. The back page of the comic boldly advertises the newest line of GORILLA WARLORD action figures and proudly boasts that each: "NOW COMES WITH EVEN MORE KNUCKLE DRAGGING ACTION!"

NORDEN: IS THAT CHARMING LEMUR YOUR SON?

HART: NEPHEW.

NORDEN: STUCK BABYSITTING?

HART: IT'S NONE OF YOUR BUSINESS.

NORDEN: THAT'S SORT OF A STRANGE THING FOR A REPORTER TO SAY. DON'T YOU THINK?

PANEL 4. Small

NORDEN, who is now shakily on his feet looks at HART as if it was first time. It is hard for even his frantically obsessed mind not to note her beauty.

HART: MAYBE, BUT THAT'S HOW IT IS. LET'S TALK ABOUT YOU NOW. ARE YOU REALLY GOING TO SAY AT TRIAL THAT THE COLLAPSE OCCURRED BECAUSE A MAN DUG HIS WAY OUT OF THE GROUND INSIDE THE DEEPEST TUNNELS OF YOUR EXCAVATION?

NORDEN: I'M NOT "SAYING" THAT---THAT'S WHAT HAPPENED. AND THERE IS VIDEO OF IT AND SOMEONE IN THAT BAR KNOWS WHERE THAT VIDEO IS. EXCUSE ME JENNIFER, I'M GOING TO GO FIND OUT WHERE IT IS.

PANEL 5. Small

As NORDEN marches back towards the doors of the bar we see HART standing with her arms folded in disbelief.

HART: THEY ARE GOING TO BEAT ON YOU UNTIL YOU ARE A LARGE, STUBBORN LOOKING PUDDLE.

NORDEN: BAH!

PANEL 6. Small

We see a view over HART'S shoulder of the bar door now closed with NORDEN inside.

NO COPY

PANEL 7. Medium

HART bends to talk to BOBBY. She holds out the rental car keys for him to take. He is still seemingly immersed in his comic.

HART: BOBBY, HERE ARE THE KEYS. TURN ON THE AC IF YOU GET TOO HOT. I AM GOING INTO THE BAR TO TALK TO DR. NORDEN FOR MOMENT.

BOBBY: OKAY. YOU BETTER BRING A MOP.

PAGE FIVE (Three panels)

PANEL 1. Large

THE GATHERER walks along a dessert road. His expression is unsure and his stride seems hesitant. He is thin man with grayed hair and beard. He has sharp eyes and strong features that seem at odds with his current tentative state. He is wearing whatever clothes he has been able to find by scavenging. On his wrist sits a HIGH-TECH BRACELET that catches some of the fading orange light of twilight in DEATH VALLEY.

CAPTION: DEATH VALLEY

PANEL 2. Medium

Suddenly THE GATHERER hears a car in the distance and his head snaps behind him to focus on the sound.

NO COPY

PANEL 3. Medium

Our view is of THE GATHERER'S back as he hides behind a MOJAVE YUCCA and watches a TRUCK pass on the road a few yards beyond.

NO COPY

PAGE SIX (Four Panels)

PANEL 1. Medium

With the TRUCK fading into the dessert gloaming, THE GATHERER brings the HIGH-TECH BRACELET up. He looks as if he might examine it once he can peel his eyes away from the receding TRUCK.

NO COPY

PANEL 2. Small

The panel is a close view of the BRACELET. Across its silvery surface a strange array of jewels sparkle. THE GATHERER'S gnarled finger is striking a button.

NO COPY

PANEL 3. Small

Once again we are looking at the BRACELET. One of the jewels lights a bright but insistent blue.

NO COPY

PANEL 4. Large

In a wide-shot we see the vast open space of the desert with the small figure of THE GATHERER centered in the frame. Surrounded by the immensity of the desert background THE GATHERER appears small. The twilight is thickening and the light emanating from the HIGH-TECH BRACELET fights to illuminate a small circle around him.

THE GATHERER: WHERE ARE YOU?

PAGE SEVEN (Two panels)

PANEL 1. Medium

The expression on the mysterious figure's face has grown strong and a resolve has settled into his craggy features. He has turned his thoughts to his mission. All other concerns melt away.

THE GATHERER: AND THE OTHERS?

PANEL 2. Large

We return to a wide-shot of the desert with THE GATHERER centered in the frame. Despite his small size in perspective his posture now makes him seem much larger. This time the radiant blue light of the HIGH-TECH BRACELET sets alight a huge swath of the bleak land.

THE GATHERER: I WILL FIND THEM AND GATHER THEM. THE TIME HAS COME.

PAGE EIGHT (Three Panels)

PANEL 1. Large

The view is of a titanic WAR ROOM deep within the government's secret operating center for its paranormal division: SECTION P. Dozens of monitoring stations are carefully arranged along the floor, but they all currently are unmanned. Only three people, AGENT FRANK BELL, LINDA MONTROSE, and MARK KYLIE are currently in the room. All three are in the center front of the room clustered around a main station that sits directly below a huge video monitor. BELL and MONTROSE stand stiffly while KYLIE slouches in a chair with his hand lazily on a computer keyboard. Currently the monitor is black with simple white lettering that reads: "TOP SECRET: VIDEO FEED NV12201SP. LAS VEGAS NEVADA.

CAPTION: UNITED STATES ARMY BASE FORT HUACHUCA

CAPTION: SIXTY MILES SOUTHEAST OF TUSCON ARIZONA

CAPTION: OPERATIONS HUB FOR "SECTION P"

BELL: READY?

KYLIE: THE FEED IS DECRYPTED AND HOT. WE ARE GOOD TO GO.

BELL: LET'S SEE IT.

PANEL 2. Medium

In a closer view of the AGENTS we see how alike BELL and MONTROSE seem. Both are former military, former CIA, and they share a firm belief in the need for discipline and routine. The two are well polished and each sets an imposing figure as they stare down at the seated KYLIE. KYLIE, on the other hand, is a tech-nerd. His attempt at work clothes consists of a thrown together mess of his only black suit, his favorite t-shirt, and a pair of shabby sneakers. On the lapel of his rumpled suit jacket he wears a button that reads: "I WENT TO AREA 51 AND ALL I GOT WAS PROBED"

MONTROSE: YOU AGENTS ARE CERTAIN THIS IS A REAL SIGHTING?

BELL: YES MA'AM

MONTROSE: AND THE SUBJECT ADHERES TO THE PROFILE WE'VE BEEN BUILDING?

KYLIE: SORTA.

MONTROSE: WHAT DO YOU MEAN "SORTA" AGENT KYLIE?

KYLIE: WELL MA'AM, UNLIKE PREVIOUS SIGHTINGS THIS SUBJECT IS...

PANEL 3. Medium

The monitor fills the frame. On the screen is a street-view of the entryway of the CASINO. Striding forward through the front doors and out onto the sidewalk is the SEEKER known as PROTECTOR BETA. She is the SEEKER we saw earlier rising into the CASINO and breaking a WISE-GUY'S wrist. She is still wearing only the extra-long t-shirt and despite the iciness of her eyes she is even more gorgeous as she marches outside. The HIGH-TECH BRACELET on her wrist still glows faintly.

A careful observer will spot the WISE-GUY through the open door of the casino. He is still on his knees holding his broken wrist. Two similarly dressed men have rushed to aid him.

KYLIE: ...A MAJOR HOTTIE.

PAGE NINE (Six panels)

PANEL 1. Medium

The monitor view switches showing PROTECTOR BETA moving towards an idling car. The car is a brand new, and startling expensive, import. Awaiting the car's owner is HUGE VALET who stands like an impassable sentinel.

PROTECTOR BETA: I AM TAKING THIS CONVEYANCE.

PANEL 2. Small

The thick-necked VALET wears an interested yet condescending smile.

VALET: THAT'S NICE SWEETHEAT, BUT THIS IS MRS. GLIEBMAN'S CAR AND I AM PRETTY SURE YOU AREN'T MRS. GLIEBMAN.

PANEL 3. Medium

From the doors of the casino TWO GOONS come piling out onto the street. They are pointing fingers at PROTECTOR BETA and yelling to the VALET.

GOON 1: GRAB HER. SHE BROKE MR. GRECO'S WRIST!

PANEL 4. Small

The VALET grabs hold of PROTECTOR BETA'S t-shirt as she passes him. Her finger is poised above the HIGH-TECH BRACELET but her eyes, deadly now, are fixed on the VALET.

KYLIE (OS): OHHH BOY THAT WAS A BAD IDEA MR. VALET.

BELL (OS): SHHHHHHH!

PANEL 5. Medium

PROTECTOR BETA seizes the VALET by his shirt front and with inhuman strength throws him into the oncoming GOONS.

MONTROSE (OS): IMPRESSIVE.

PANEL 6. (Medium)

The momentum of the VALET picks up the TWO GOONS and sends them crashing back through the glass doors of the CASINO.

SFX: CRASH!

PAGE TEN (Five PANELS)

PANEL 1. Medium

PROTECTOR BETA watches for a second as the onlookers on the sidewalk begin running away in all directions. She is next to the car's door.

MONTROSE (OS): WHILE THAT WAS CERTAINLY EXTRAORDINARY, GENTLEMEN, IT WAS NOT NECESSARILY PARANORMAL. THERE ARE A NUMBER OF EXPLANATIONS...

BELL (OS): WAIT FOR IT...

PANEL 2. Small

In a close shot of PROTECTOR BETA we see her press a now familiar button on her BRACELET.

SFX: CHIRP

PANEL 3. Medium

The two heads of MONTROSE AND BELL can be made out at the bottom of the monitor. On screen the car door has become unsolid and PROTECTOR BETA is casually stepping through it and into the vehicle.

MONTROSE: WHOA.

KYLIE: I KNOW, RIGHT?

PANEL 4. Medium

The wider view is taken again and we can see both the scene on the monitor and the three AGENTS as they look at each other for confirmation of what they think they just saw.

The monitor shows the back of the car as it bullies its way out into the busy LAS VEGAS traffic.

SXF: SCREEEEECH!

MONTROSE: THAT WAS CERTAINLY EYE-OPENING.

BELL: THAT'S WHY WE CALLED YOU DOWN HERE SO LATE MA'AM.

MONTROSE: I HOPE YOU GENTLEMAN WERE NOT PLANNING ANYTHING FOR THE FORESEEABLE FUTURE.

BELL: WHY IS THAT?

PANEL 5. Medium

In the final panel of the scene MONTROSE holds a thin file up towards BELL while KYLIE buries his face in his hands—he knows what's coming next.

On the monitor, the taillights of the car are fading as PROTECTOR BETA drives away into the night desert. In the foreground, standing where her car had been so recently parked, MRS. GLIEBMAN stands holding her VALET TICKET in her hand and looking confused.

MONTROSE: ...BECAUSE I AM ASSIGNING THE PAIR OF YOU TO GO BRING HER IN.

Treatment for Stan Lee's THE SEEKERS

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## OVERVIEW

THE SEEKERS have come to Earth to judge whether humanity should survive or must be destroyed to safeguard the galaxy. The Earth is on trial for its very existence, though precious few of the people on it know that their lives hang on the judgment of an alien race. Three unlikely samples of humanity's potential find themselves intertwined with THE SEEKERS: disgraced archeologist ARTHUR NORDEN, ambitious reporter JENNIFER HART, and her orphaned nephew BOBBY. As these three average people become entangled in the battles the alien judges engage in among themselves, they become examples for the outsiders of what humanity could one day become.

## OUTLINE

As more SEEKERS rise from the ground they assume the roles they are to play in the impending judgment of humanity. These characters are only vaguely recognizable as figures from a courtroom, but thematically the story is something of court-less courtroom drama played out by super powered beings. Further, the powers that each SEEKER is endowed with are crafted to suit the role that SEEKER plays.

The tropes available are vast when creating new SEEKERS for the series. The SEEKERS will not only be DEFENDERS, PROSECUTERS, and JUDGES, but we will also see PROTECTORS (who act as guards), ENFORCERS (who carry out sentences and keep away outside interference), WITNESSES (who report the proceedings to the home world), OPERATORS (who run the technical aspects of the mission), INVESTIGATORS (who collect data and find the device), and THE GATHERER (who brings together all of the Seekers for the trial).

As the story progresses we will find out that there are THREE JUDGES that make the final decision. But one of them has used this mission to further his own ambitions. He has seeded the WITNESSES with members of a rival ruling family and has resolved to see them all destroyed when the DOOMSDAY DEVICE is detonated. In secret this JUDGE will use his considerable wit, guile, and power to stop NORDEN and HART from finding the device and to fulfill his mission of destroying his enemies (and the Earth along with them).

While this traitorous JUDGE works in the shadows, a more clearly perceived threat will be the PROSECUTOR. This SEEKER believes that humanity is too great a threat to the galaxy and must be destroyed. Along with his PROTECTOR, who possesses the most potent set of powers among the SEEKERS, the PROSECUTOR works to destroy humanity.

Thus, over the course of the story NORDEN, HART, and BOBBY will battle two factions of SEEKERS, the government's secret "Section P," and their own fears. In the end it will be the love that they share, the growing romance between HART and NORDEN, HART'S dedication to her nephew BOBBY, and the loyalty they demonstrate to each other throughout the many dangers they face, that becomes the best testimony for humanity's salvation.

When we return to NORDEN and HART after their initial scene, NORDEN awakens in the back of the car after another poor showing in the bar. NORDEN is stunned to learn that HART was able to find out where Gracie can be found. They are driving to meet her. HART suggests a deal: she will trade an interview with NORDEN for her help negotiating to get the video. NORDEN agrees.

In a new scene we witness the rise of PROTECTOR ALPHA. He is met by the traitorous JUDGE. The JUDGE orders this PROTECTOR to destroy PROTECTOR BETA before she finds THE GATHERER in an attempt to slow THE GATHERER.

The agents of SECTION P have beaten NORDEN to the video, and have left the GRACIE under surveillance. NORDEN, HART, and BOBBY are picked up by agents in the next scene and we see an agent place "bugs" on each of

them. They are being flown to the ARMY BASE for questioning when they come upon a super powered battle between the TWO PROTECTORS. The battle wrecks the chopper SECTION P is using to transport NORDEN, HART, and BOBBY leaving them hurt. PROTECTOR ALPHA beats PROTECTOR BETA and retreats.

When the crash victims awaken THE GATHERER is the first thing they see. He is tending to PROTECTOR BETA, who is nearly dead. NORDEN recognizes him and demands answers until he notes HART is hurt. THE GATHERER can heal humans and after observing the interaction between the three for a time he heals HART.

PROTECTOR BETA, who we learn is THE GATHERER'S bodyguard and more, is unconscious and needs constant attention. THE GATHERER cannot leave her side and asks the three humans to collect the SEEKER that will be rising nearby and lead him back to the make-shift hospital. HART and NORDEN agree.

The SEEKER they find is OPERATOR DELTA. It will be his job to assemble a communications device to call the home world. He is something of a gregarious sort and explains the DOOMSDAY DEVICE to NORDEN and HART.

The agents of SECTION P investigate the battle site. The commotion has brought another SEEKER to the area that is in search of THE GATHERER. The agents are able to capture this SEEKER through trickery and MONTROSE removes the SEEKER'S bracelet during a questionable interrogation. Later BELL and KYLIE get hold of the bracelet. Even though hundreds of tests have been performed, and no reaction has been recorded, when KYLIE slaps it on BELL as a joke BELL gets a strange look in his eyes, grabs KYLIE, and flies out of the window.

Meanwhile, BOBBY has stayed with THE GATHERER and serendipitously learns the site THE GATHERER will use to assemble THE SEEKERS for the final trial. When NORDEN and HART return with OPERATOR DELTA they take BOBBY to find more SEEKERS for the GATHERER. But NORDEN uses part of their time to research clues of the device's location. In the end it is BOBBY, using a comic book as source, that figures out that 200,000 years ago mitochondria is first noted in humanity. NORDEN uses this information as a starting point and eventually determines the meaning: the mitochondrion contains a map to find the device. The key to the location of the device is in every human cell on earth!

After recovering, PROTECTOR BETA and THE GATHERER return to collecting more SEEKERS. The traitorous JUDGE, we learn, has set up the SEEKER SECTION P captures and uses the bracelet to find MONTROSE. He and PROTECTOR ALPHA take over MONTROSE'S mind and make SECTION P their own staging point. From here they can send both human and SEEKER allies to attack NORDEN'S group.

The PROSECUTOR and PROTECTOR THETA, unaware of the other character's activities, is building his case by visiting one war zone after another.

While being ruthlessly hunted by SECTION P, BELL and KYLIE find NORDEN and the others by using the tracking device. The five of them make their way to the site of the trial for a final confrontation. At trial THE PROSECUTOR presents his horrible evidence. Things look bleak. But to counter THE DEFENDER presents evidence of his own: the assembled five humans. As THE DEFENDER argues we see a series of moments from the comic that we have already seen. In the backgrounds of these important moments that NORDEN, HART, and BOBBY share we now note that THE DEFENDER can be found in various human guises. He has been watching them throughout. He shows how the three humans have loved and supported each other throughout the many difficult times. This evidence convinces the two other judges to vote for saving humanity. The traitorous JUDGE, with no other schemes, attacks the assembled group. He is beaten in an epic all out powers battle and PROTECTOR BETA wins this time against PROTECTOR ALPHA.

NORDEN lets them know where the device is and it is diffused. We almost end on a happy family moment with NORDEN and HART (who have been falling in love throughout) with BOBBY sitting on an alien doomsday device reading a comic. But that is not the last we pages. The final scene is of MONTROSE, weeks later. She is steel-eyed and purposeful as she and a SECTION P team knock out a SEEKER assigned to guard the disarmed device. They unearth the device and, in the end, we see SECTION P taking the doomsday device mysteriously off into the night. In the seat next to MONTROSE is THE PROSECUTOR.