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RAY FISHER

OPENS UP ABOUT 'JUSTICE LEAGUE'

Ray Fisher sheds further light on 'Justice League' investigation

By Sanjayan Karthikeyan
Daily Planet Reporter

Cyborg Actor Ray Fisher exposes more insight on the behind the scenes behavior of Joss Whedon and other Warner Media executives, as well as Warner Media's handling of the incidents and their following 2020 investigations, in an exclusive report by The Hollywood Reporter.

Today The Hollywood Reporter came out with an article revealing the happenings behind the scenes during the shooting of "Justice League" and the investigation which took place last year. The article provides information received from various sources working behind the scenes as well as people working at Warner Media.

According to Fisher, who plays Cyborg in the film, the issue is no longer about what happened on the set in 2017 after Director Zack Snyder was replaced by Joss Whedon, though he's ready to explain that, too. He had been vocally tweeting about how the executives, namely Geoff Johns, John Berg and director Joss Whedon, had treated him behind the scenes and how the executives in the Warner film studio and then at its parent, WarnerMedia, handled allegations raised by himself and others.

The piece highlights conversations and behavior that Fisher and others deemed to be "racist and inappropriate." It also explores the involvement of Walter Hamada and how he tried to throw Joss Whedon and John Berg "Under the Bus" to protect Geoff Johns is also discussed. As the article continued it was revealed that Toby Emmerich, Geoff Johns and John Berg didn't want "an angry young man" being a major part of the film.

From the sounds of things, the early clashes arose when Whedon was making major changes to Snyder's original script, greatly

—See Ray on page 3



Ray Fisher as Cyborg in "Zack Snyder's Justice League." Photo courtesy of Warner Media

Everything you need to know about Justice Con 2021

By Zack Benz
Daily Planet Editor-in-chief



Justice Con is back with an incredibly star-studded line-up of guests and panelists. The second annual event will commence next weekend starting Friday, April 16, continuing Saturday, April 17 and commences Sunday, April 18.

After the success of their inaugural convention last year, Justice Con is returning for their second annual event April 16 through the 18. The event will be held virtually on the Justice Con's YouTube channel.

The convention is dedicated to the American Foundation for Suicide Prevention (AFSP), a voluntary health organization based in New York City, with a public policy office based in Washington, D.C., and local chapters in all 50 United States. The organization's stated mission is to "save lives and bring hope to those affected by suicide."

"With the pandemic still very much affecting our lives, our goal is to bring the feel of comic conventions right into people's homes around the world via live streamed panels, workshops using live chats for questions from the audience, a cosplay contest and more," Justice Con coordinators stated in a release.

Justice Con is completely free to attend and will be accessible for fans across the planet. Participants will have the option to purchase merchandise or participate in auctions throughout the three-day-event, with all proceeds going to AFSP. Guests will also have an option to donate directly via a fundraiser.

—See Justice Con on page 3

Rare Superman comic sells for record-breaking \$3.25 million

Zack Benz
Daily Planet Editor-in-chief

One of the most iconic publications to come from American literature sold for a ravishingly large price this week.

The aforementioned issue of "Action Comics no. 1," which sold for 10 cents when it was originally released in 1938, was auctioned Tuesday for \$3,250,000 million according to a press release from online auction house ComicConnect.com.

"Action Comics no.1" is widely recognized as the introductory piece for Superman, the founding

character for the Superhero genre. Following his appearance, a stupendous flow waved through pop-culture and changed the landscape forever.

In the comic, it's 1938 in Metropolis. Our predecessor, the Daily Star, bustles with energy. News and information flow through the testosterone filled bullpen as the illustrious Lois Lane listens for a possible story lead, striving to scoop her male counterparts.

A wrongfully accused woman faces the death penalty, a group of gangsters kidnap the reporter of steel Lois Lane and a smashing green vintage 1937 DeSoto meets

its fate. What do they all have in common? They all played a vital role in the first appearance of Superman in "Action Comics no. 1."

The Man of Steel leaps to the rescue in this iconic comic book that started it all, and which broadsheet newspaper captured all the action and excitement? Well, it's not the one you're thinking of.

When Siegle and Shuster first conceptualized the popular version of Superman, his alter ego, Clark Kent, and gal pal Lois Lane worked for the Daily Star, which was under the tenure of Editor-in-Chief George Taylor.



Superman and Lois's first ever meeting in history featured in 1938's "Action Comics no. 1"



Photo courtesy of Warner Media

'Godzilla vs Kong' is big, dumb, no-nonsense fun

By Ankit Ojha
Daily Planet Reporter

Directed by Adam Wingard, "Godzilla vs. Kong" is the fourth film in Legendary Pictures' MonsterVerse franchise. The film stars Alexander Skarsgård (Big Little Lies), Millie Bobby Brown (Stranger Things), Rebecca Hall (The Prestige, 2006), and Brian Tyree Henry (If Beale Street Could Talk; 2018). Don't worry about the characters they play, though, because at heart, the film feels like a 90s disaster blockbusters where spectacle trumps everything else.

Is that a bad thing? Not in the slightest, I'd argue. One glance at Wingard's filmography, and you'd find films like "The Guest" (2014),

"You're Next" (2011), and "Death Note" (2017) that pay homage to the visual aesthetic of sci-fi, horror and film-noir. "Godzilla vs. Kong" is no different. Taking a leaf out of the Emmerich playbook, Wingard turns every single human into a means to an end of sorts.

They're the guys who form a connective tissue between the soft-sci-fi exposition and the bombastic set-pieces. For a movie that is all about the inevitable "Fight Night" face-off between a giant lizard and a giant monkey, it shouldn't be much of an issue. All that matters is if the movie's humans are likable enough to take us along for the ride.

The good news? They're perfectly functional at that. Brian

Tyree Henry is the most balanced of the lot. As conspiracy podcaster Bernie, he walks a tightrope between humor and seriousness without slipping into the kind of Paranoid Madman stereotype we've already seen in movies like "2012" or "Independence Day."

Millie Bobby Brown is fine, but it's her on-screen partner-in-crime Julian Dennison who steals the show as the awkward, bumbling pushover. Kaylee Hottle, who marks her feature film debut, is easily the breakout star here and holds her own through and through. Hall and Skarsgård are competent. Eiza González (Baby Driver; 2017) and Shun Oguri just exist as offshoots to Demián

—See G vs K on page 3

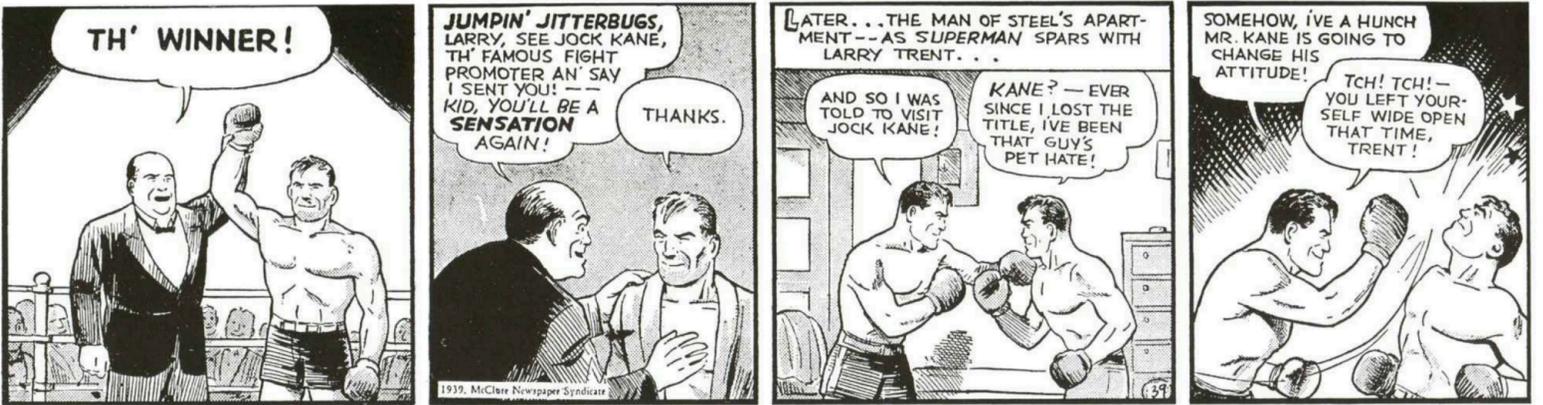
April marks the Daily Planet's 81st anniversary

'Justice League' screenwriter Chris Terrio says 2017 theatrical cut was 'act of vandalism'

'Superman and Lois' set to return May 18

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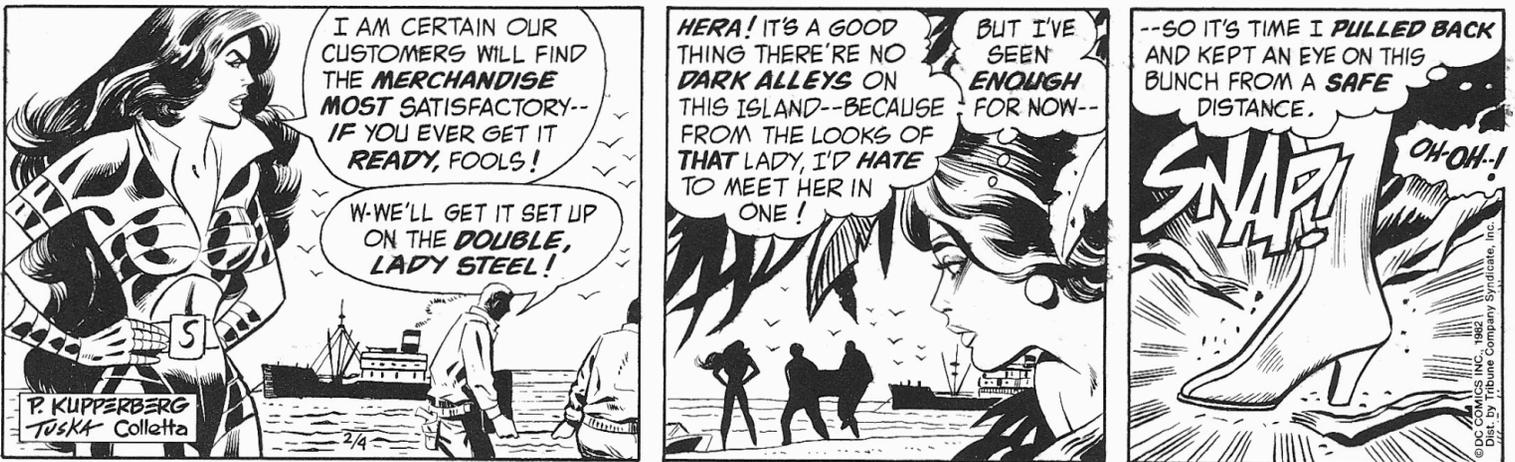
Contents—
The Dailies | Page 2
Superman, the world's greatest heroes | Page 2
Biden-Harris executive action | Page 3



Continued from last week's edition

Continued in the next edition.

Superman and the world's greatest heroes



Continued from last week's edition

Continued in the next edition.



—Ray continued from page 1

reducing Cyborg's role in the story. When reshoots were about to get underway, Fisher said he needed "to explain some of the most basic points of what would be offensive to the Black community" to Whedon, and tried to give "notes to avoid issues in terms of representation of the character." to which Joss said "It feels like I'm taking notes right now, and I don't like taking notes from anybody — not even Robert Downey Jr."

According to Fisher, Joss Whedon made it difficult for actors and was butting heads with the likes of Jeremy Irons (Alfred),

Jason Momoa (Aquaman) and Gal Gadot (Wonder Woman). Some sources also said Whedon pushed Gadot to record lines she didn't like, threatened to harm Gadot's career and disparaged "Wonder Woman" director Patty Jenkins.

"Joss was bragging that he's had it out with Gal. He told her he's the writer and she's going to shut up and say the lines and he can make her look incredibly stupid in this movie," said one THR source.

Crew members who had worked with Geoff Johns came out and expressed how Johns had preconceived notions on

how a person would react to the representation of their culture.

The article goes in depth and explains the progress in the investigation and how certain amends were made.

The article ends with Ray Fisher stating "I don't believe some of these people are fit for positions of leadership. I don't want them excommunicated from Hollywood, but I don't think they should be in charge of the hiring and firing of other people." Fisher knows he's not going to win that battle, but he feels a point has been made. "If I can't get accountability," he says, "at least I can make people aware of who they're dealing with."

—Justice Con continued from page 1

Justice Con 2021 line-up

- Zack Snyder
- Deborah Snyder
- Ray Fisher
- Ray Porter
- Jay Oliva
- Samantha Win
- Harry J Lennix
- Joe Manganiello
- Misha Bukowski
- Stephanie Porter
- Dody Dorn
- Julie Berghoff
- Patrick Tatopoulos
- Dave Bautista

More are to be announced in upcoming days.

Friday, April 16, will be reserved for fan workshops.

Saturday, April 17, will be dedicated to "Zack Snyder's Justice League," the fan demanded epic that was the centerpiece for JusticeCon's inaugural convention.

Sunday, April 18, will belong to the upcoming "Army of the Dead," which takes place in Las Vegas following a zombie outbreak. In the new Netflix original, a group of mercenaries take the ultimate gamble, venturing into

the quarantine zone to pull off the greatest heist ever attempted.

Justice Con is a Zack Snyder DC Comics online virtual convention for the fans, by the fans. The event is organized by TheNerdQueens and wondermeg.



G vs K continued from page 1

Bichir's character, who isn't essential either, sadly.

The bad news? Most of the cast plays characters with the solid potential to be explored further had the film given them time to breathe. Considering "Godzilla vs. Kong's" evident focus stays on Godzilla and Kong, though, it ends up doing what it sold its audience. Gareth Edwards's "Godzilla" (2014) this is not.

However, it still does a lot to give both monsters enough motive for potential viewers to be emotionally attached to either. The most compelling narrative arc in the whole movie is the bond Hottle's Jia shares with Kong that pays off beautifully in the film's closing. Godzilla doesn't exactly have the same treatment in comparison. Still, considering this is the monster's

third time in the MonsterVerse compared to Kong — for who the film marks his sophomore appearance, it's forgivable.

Ultimately though, "Godzilla vs. Kong" isn't an emotionally mature parable of existential grief. It's not much of a man versus nature commentary either. Suppose we're to go strictly by text. In that case, it's a by-the-numbers monster blockbuster, with the plot zooming past snappily till it reaches the neon-drenched finale that's bound to impress both fans and detractors. It may not sound like a novel idea, but if a by-the-numbers movie template is done really well — and Wingard's knocked it out of the park — everything else is moot. Love it or hate it, this MonsterVerse movie is precisely what it says it is, and it's unapologetically proud.

Biden-Harris administration announces executive action on gun control

By Lois Lane
Daily Planet Reporter

President Joe Biden announced a series of executive actions related to gun control on Thursday. The actions task the Justice Department with creating new laws to restrict "ghost guns," or guns that can be self-assembled, crafting "red flag" laws that create a reporting system for potential at-risk gun buyers for states to model and making a rule on stabilizing braces.

Today, the Biden-Harris Administration is announcing six initial actions to address the gun violence public health epidemic. The recent high-profile mass shootings in Boulder — taking the lives of 10 individuals — and Atlanta — taking the lives of eight individuals, including six Asian American women — underscored the relentlessness of this epidemic.

According to the White House, gun violence takes lives and leaves a lasting legacy of trauma in communities every single day in this country, even when it is not on the nightly news. Officials stated that cities across the country are in the midst of a historic spike in homicides, violence that



Vice President Kamala Harris, President Joe Biden and Dr. Anthony Fauci.

disproportionately impacts Black and brown Americans. President Biden stated that he is committed to taking action to reduce all forms of gun violence — community violence, mass shootings, domestic violence, and suicide by firearm.

Biden also formally announced David Chipman as his nominee to head the Bureau of Alcohol, Tobacco, Firearms and Explosives.

"What are we waiting for? Because we aren't waiting for a tragedy; I know that," Vice President Kamala Harris said. "We've

had more tragedy than we can bear. We aren't waiting for solutions either, because the solutions exist. They already exist."

President Biden is reiterating his call for Congress to pass legislation to reduce gun violence. Last month, a bipartisan coalition in the House passed two bills to close loopholes in the gun background check system.

The President's cabinet urged Congress to close loopholes and go further, including by closing "boyfriend" and stalking loopholes that currently allow people

found by the courts to be abusers to possess firearms, banning assault weapons and high capacity magazines, repealing gun manufacturers' immunity from liability, and investing in evidence-based community violence interventions.

Biden said Congress should also pass an appropriate national "red flag" law, as well as legislation incentivizing states to pass "red flag" laws of their own. But this Administration will not wait for Congress to act to take its own steps.



"To start things off, Academy Award-winning writer of DC Future Stat: The Next Batman, John Ridley, joins artist Clayton Henry (Batman/Superman) to tell a story of Clark Kent as he confronts a villain who still haunts him, in a story that shows what Superman can mean to a whole country." Photo courtesy of DC Comics

'Superman: Red and Blue' shows a haunted but 'Unbroken' Clark Kent

By Brian of Earth 16
Daily Planet Reporter

No one would have thought that someone as powerful as Superman would be captured in a country controlled by a dictatorship and locked up in a reeducation prison. But "Untitled," the first story of "Superman: Red and Blue no.1," Clark Kent remembers exactly that ordeal and is on a mission to get closure.

In the comic we see the mild-mannered reporter traveling on an airplane en-route to Lubania, a former Soviet Union-controlled country in which he, as Superman, spent eight months in captivity during the Cold War. The reason for Clark's capture was that he was lured to fly into Lubania and save lives only to be stripped of his powers and used as a propaganda pawn to make the West look weak. During his imprisonment, Clark was subjected to endless torture and hard labor at the hands of a ruthless colonel, Nikolai Koslov.

What amazed me about this story was how grounded John Ridley made it. Ridley took the story of Clark's ordeal from the pages of "World's Finest Comics" no.192 and 193 and made them into a post traumatic memory for the man who is Superman. "Untitled" is told from the perspective of Clark Kent, the journalist. He is the center of his own story in which he tells people is a typical journalistic interview. However, this "dispassionate interview," as Clark calls it, with Koslov, now a wealthy entrepreneur, is a form of "therapy" for Clark.

As I read this story, it reminded me of the experiences of former American Olympian and World War II hero Louis Zamperini who was captured by the Japanese. Zamperini's story is told in the movie "Unbroken," in which he suffered a cruel ordeal under a Japanese prison guard Matsuhiro Watanabe nicknamed "The Bird." Like Koslov torturing Clark, Watanabe would brutally torture Zamperini who would bravely endure the abuse. After the war's end, Zamperini returned to the United States and got married but had to fight his demons.

It wasn't until after attending Billy Graham's church with his wife, Zamperini forgave Watanabe and the other prison guards who tormented him. Zamperini tried to meet Watanabe in-person but the war criminal never met him. The hero even wrote him a letter telling him that he

forgave him but Watanabe never responded. However, Zamperini dedicated the rest of his life to forgiveness and evangelism. I wondered if Ridley intended to make this comic Clark's "Unbroken" moment. Was this interview also a means to forgive the man that made him feel what it was like to be "helpless in a way Luthor or Brainiac never made him feel humiliated? Shamed?"

Another amazing quality of this story was the use of the colors of Superman's uniform: red and blue. The red used in the panels which showed the emotionally tense or ominous scenes. Notable examples of the "red" scenes include Soviet-Era Lubania, Clark's ordeal at the prison, and Clark's "secret desire" in which he imagines himself using his heat vision to kill the man who made his life hell for eight months. I've also noticed that Koslov was colored red to signify that he was still very much the same antagonistic man who bullied the then powerless Clark.

The color blue was used in the more calmer, solitary and pensive scenes. The post-Soviet and prosperous Lubania is colored blue. In addition, the dilapidated prison is also colored blue; a shell of its Soviet-era glory, and Clark's sweaty palms are colored blue as he reflects on his experiences in Lubania.

Clark's interview ends with Koslov responding to Clark's question if the former Colonel cared about the lives he took during the Cold War. The entrepreneur avoids the question by telling the reporter that everyone made mistakes and that the West won. He also concluded that the best thing anyone could "was move on." This brings the comic to full circle when Clark narrates that it is "easy to move on when you're the victimizer and not the victim."

The Man of Steel reflects that even with his powers, he let go of Koslov. He also reflects that he could have written a damaging expose about him involving how he treated his employees while building his wealth but the city Koslov lived in counted on that wealth. The story ends with Clark declaring that he will always care to stand against Koslov when others could not.

Superman: Red and Blue no. 1 is available at your local comic book shop or wherever comic books are sold. You can also listen to my commentary on "Untitled" on the Earth-16 Comics Wire Podcast.



Alica Braga as Teresa Mendoza in USA Network's "Queen of the South." The 10-episode final season premieres April 7 at 10/9c. Photo courtesy USA Network

Recapping USA Network's 'Queen of the South'

By Brianna Taggart
Daily Planet Managing Editor

Shoot outs, escaping from enemies, sacrificial deals, drug cartels, family and the occasional romantic love interest have all been part of USA Network's "Queen of the South" since it premiered June 23, 2016.

However, this story about Teresa Mendoza rising through the cartel ranks to create her own powerful international drug empire is about way more than those things.

It's about the strategies of learning when to bite your tongue and when to fight back. It's about perseverance when it seems like the entire world is against you. It's about sacrificing everything for family and the chance at freedom. It's about growth, love, standing up for your beliefs and never backing down. Strangely enough, this show about drug cartels is about life.

Now, after about five years, the queen's reign over our TV screens is coming to an end. The fifth and final season premieres Wednesday, April 7, at 10/9c on USA Network.

Here's a recap of Teresa's journey so far:

Season 1: Survival

If I had to sum up the entirety of season one in one word, it would be "survival." gear remain firmly on the surface).

Teresa had a hard life after her parents were murdered and became a money exchanger on the streets of Mexico. That's where she met Guero, a member of a drug cartel run by Epifanio Vargas. They fall in love and live together for years until Epifanio's men kill Guero for betraying the cartel. They immediately go after Teresa to cut any loose ends.

She, her friend Brenda and Brenda's son Tony barely escape with their lives. Teresa gets separated from the group and ends up

in the hands of Camila Vargas, Epifanio's wife, in Dallas.

Luckily for Teresa, Camila despises her husband and keeps her whereabouts a secret from him under one condition: Teresa works for her now.

She's teamed up with Camila's right-hand man James Valdez to learn the ropes of the business and see if she can be trusted.

Through the process, she proves herself as a drug mule, assists cocaine delivery and helps with any other deals Camila has up her sleeves.

In the end though, Brenda gets caught and killed and Teresa keeps Tony a secret from Camila.

Season 2: Rising up

With Camila and Epifanio's tension increasing in season two, Teresa finds herself in the middle.

She's still working for Camila and growing closer to James when she's at a dinner party meant to expand Camila's business. She rounds a corner, sees someone she recognizes and follows him into an empty room. It's Guero.

Turns out he's been alive this entire time and has been working with the Drug Enforcement Administration (DEA). He's been sharing Epifanio and Camila's secrets to them in exchange for his freedom and potential protection for Teresa.

Teresa keeps this a secret while she continues helping expand Camila's business, but eventually the truth comes out and Camila threatens to have "the rat" killed. Guero breaks away from the DEA, swearing to help Teresa but hoping to run away with her to start their own lives together.

Things go awry as she likes the power, but then she finds out Camila has legal plans for her to take the fall of the business. Teresa turns her back on Camila to escape and finds herself captured by Epifanio. But just like the first time, she escapes, only now she has one of his men as a hostage:

Pote. During the escape, she unknowingly saves Pote's life and he vows to protect and work for her.

Camila and Epifanio find their way back to each other because Teresa becomes their mutual enemy, but Teresa kills Epifanio and runs off to create her own drug empire with the connections she made for Camila. She escapes with Pote, and Guero gets left behind during the action.

Season 3: Making a name for herself

Season three starts with a time jump of Teresa and Pote hiding in Malta, running their business from there since Camila is determined to avenge her husband.

Their location doesn't stay a secret though when Camila's people find her and James shows up in the nick of time to save Teresa's life. He had been working for Devon Finch, the leader of a drug cartel in Chicago, when he remembered Teresa offering him a spot next to her side. He knew that she wanted to do a better way at handling business — one without so much torture and murder.

James offers his services and all three escape from Malta to one of James' safe-houses in Phoenix. In order to do business here, Teresa joins La Comisión, a group of drug leaders in the area who work with one of the local, corrupt police officers.

Kelly Anne, a friend of Teresa's from season two, helps her set up a winery to hide the cocaine business. Their business is looking good and James and Teresa consummate their relationship. However, things go south the next day when she gets kidnapped by Colonel Cortez, a man who betrayed Epifanio's orders and is now working for Camila. She finds out Guero has been held captive by them and tortured this entire time. James and Pote come to save them but Guero dies in the process.

Teresa also loses her cocaine supplier and makes a deal with

old enemies from Mexico. There's danger on another front as well. Devon Finch works for the CIA and comes to collect James' service in a trade for Teresa's protection from federal prison. James agrees and sacrifices himself and leaves her business with her thinking he just doesn't want to work for her anymore.

Season 4: Establishing her business

After defeating La Comisión and the corrupt police officer, Teresa and Pote move their business to New Orleans.

They start a tequila distillery and use the bottles to sell cocaine in liquid form. But similar to Phoenix, they have people in the city they have to answer to. A man on one of the governmental seats, Judge Lafayette, causes problems for her business and wants Teresa out.

Kelly Anne shows up with Tony to live with them. His time with his remaining family is short lived though. He gets in a vehicle meant for Teresa and it explodes, killing him and injuring Teresa with the shrapnel. She vows "to kill them all" and defeats her enemies there.

She makes more connections and expands her business, so it covers Phoenix, New Orleans, Atlanta, Miami and New York.

"We doubled our operation in three months," Pote said during the season four finale.

An unexpected face shows up at the very end though. A black vehicle speeds towards them and James falls out with a bullet wound to the stomach. Teresa catches him as he tells her, "They're coming for you."

I can only assume he's talking about the government because of his recent entanglement with Devon Finch, but the audience was left with this urgent sentence when the screen cut to black.

Check back to Bri's Binge for weekly "Queen of the South" reviews for the final 10 episodes.

