

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #1
"Humble & Loveable"

Panel 1

(Sans frame. Wide panel. Close up of a champagne bottle being opened. **The layout of this page and the content of its panels will be duplicated later in Issue #12, Page 22.**)

1. RAFFERTY: (Off-panel) "Ladies and gentlemen ... "
2. RAFFERTY (2): (Off-panel) " ... I thank all of you for attending to this little get together ... "

Panel 2

(Close-up shot of champagne being poured into a flute. Other champagne flutes in the scene some already filled and some yet to be filled. **The layout of this page and the content of its panels will be duplicated later in Issue #12, Page 22.**)

3. RAFFERTY: " ... to celebrate this grand day in the history our great city!"

Panel 3

(Shot of a filled champagne flute being handed to RAFFERTY'S awaiting right hand, which is clad in a purple glove. **The layout of this page and the content of its panels will be duplicated later in Issue #12, Page 22.**)

4. RAFFERTY: (Off-panel) "So, raise your glasses ... "

Panel 4

(Sans frame. Half-page panel. Close-up glamour shot of RAFFERTY'S purple-gloved right hand holding up the champagne flute in a toast. **The layout of this page and the content of its panels will be duplicated later in Issue #12, Page 22.**)

5. RAFFERTY: " ... to the Crowne Pointe Economic Center ... "
6. RAFFERTY(2): " ... to its role in our future economic prosperity, the adventure ahead for us all ... "
7. RAFFERTY(3) " ... and, to what is without a doubt ... "

PAGE 2

Panel 1

(Sans frame. Page 1 of a 2-page spread featuring an exterior shot of Fayer City.)

1. RAFFERTY: (Caption) "... the best view all of Fayer City!"

Panel 1

(Sans frame. Page 2 of a 2-page spread featuring an exterior shot of Fayer City.)

Panel 1

(Close-up shot of RADCLIFF RAFFERTY, in the extreme foreground with his back to the viewer, gesturing toward the crowd of reporters in the background with his left arm and hand, his face remains obscured. **This Page and the contents of its panels will be duplicated later in Issue #12, Page 20.**)

1. RAFFERTY: "Are there any questions?"
2. REPORTER 1: "Was your financial burden as much as you've stated?"
3. REPORTER 2: "What effect will there be if your plans fall through?"
4. REPORTER 3: "Does this project affect your political agenda?"
5. REPORTER 4: "Mr. Rafferty!"
6. REPORTER 5: "Mr. Rafferty!"
7. REPORTER 6: "Mr. Rafferty!"

Panel 2

(Worm's-eye view. The crowd of reporters turn to look in the direction if the voice addressing RADCLIFF RAFFERTY from off-panel. **This Page and the contents of its panels will be duplicated later in Issue #12, Page 20.**)

8. CHERISE: (Off-panel) "Mr. Radcliff Rafferty ... "

Panel 3

(Sans frame. Glamour shot of CHERISE, holding a microphone out to RADCLIFF RAFFERTY, who is off-panel. Behind her is a canine camera-person filming, but we don't see any identity of the station. **This Page and the contents of its panels will be duplicated later in Issue #12, Page 20.**)

9. CHERISE: " ... your building project was expensive, by any measure."
10. CHERISE (2): "Regardless, you were determined to see your ambitions realized."

Panel 4

(Close-up of RAFFERTY'S purple-gloved right hand holding his champagne flute in the extreme foreground, the detail of his ring obscured. **This Page and the contents of its panels will be duplicated later in Issue #12, Page 20.**)

11. CHERISE (3): "How will the Crowne Pointe Economic Center serve the people of Fayer City?"
12. RAFFERTY: "Why, Ms. Staccato, as the youths today would say ... "

Panel 5

(Aerial shot of the Crowne Pointe Business Park, with the distinctive shape of the Capital Tower at the center. **This Page and the contents of its panels will be duplicated later in Issue #12, Page 20.**)

13. RAFFERTY: (Caption) " ... it will be the bomb."
14. RAFFERTY (2): (Caption) "Just imagine ... diverse corporations together under one roof ...
15. RAFFERTY (3): (Caption) " ... forging an efficient and effective business cooperative."
16. RAFFERTY (4): (Caption) "It's explosive ... profitable not only for the individual institutions ... "

Panel 1

(Close-up of SHOESHINE'S eyes, illuminated by a thin shaft of light that's peeking through the hole in the side of the railcar he's peering out of.)

1. RAFFERTY: (Caption) " ... but for the individuals of Fayer City."
2. SS: (Thinking) "So that's Fayer City."

Panel 2

(Sans frame. Shot of the Fayer City skyline.)

3. SS: (Caption) "It's bigger than I'd imagined."
4. SS(2): (Caption) "Took me long enough to get ... "

Panel 3

(Close-up of SHOESHINE'S eyes, now looking off-panel at the voices he's heard approaching.)

5. SS: " ... here?!"
6. R.R.W. 1: (Off-panel) "Alright, let's check this one."

Panel 4

(Int. shot of a rail car, shadowed. The R.R. WORKERS, in silhouette, are shining their lights in.)

7. R.R.W. 2: "See anything?"
8. R.R.W. 1: "Nope. Nothing."
9. R.R.W. 1 (2): "Let's go on to the next one."

Panel 5

(Same shot as Panel 2, sans the R.R. WORKERS.)

10. R.R.W. 1: (Off-panel) "There's nothing in there."

Panel 6

(Same shot as Panel 2, now silhouette of SHOESHINE leaping down to the floor.)

11. R.R.W. 1: (Caption) "Let's go on to the next one."
12. SS: (Thinking) "Yeah ... "

Panel 7

(Sans frame. Glamour shot of SHOESHINE, partly crouched.)

13. SS: (Thinking) " ... nothing's about right."

Panel 8

(Int. shot of SHOESHINE looking out of the railcar, surveying what he sees.)

14. SS: "Hello, Fayer City."

Panel 1

(SHOESHINE looks down in surprise as the hand of R.R. WORKER 1 reaches up and grabs his shoulder.)

1. R.R.W. 1: "Hello, yourself, kid!"

Panel 2

(R.R. WORKER 1 roughly yanks SHOESHINE from the railcar as R.R. WORKER 2 interrogates him.)

2. R.R.W. 2: "So what's your story, fella?"

3. R.R.W. 2 (2): "Runaway? Felon?"

Panel 3

(SHOESHINE shouts out an answer as R.R. WORKER 1 uncomfortably pins him to the side of the railroad car with his arm.)

4. R.R.W. 3: "Drug Addict?"

5. SS: "N-no, sir! I shine shoes!"

Panel 4

(Close of R.R. WORKER 1, looking down in shocked disbelief at the shoeshine box SHOESHINE'S lifts feebly into frame.)

6. R.R.W. 1: "You ... shine shoes?."

7. SS: "Y-yes, sir. I'm a shoeshine boy."

8. R.R.W. 2: (Off-panel) "HA!"

Panel 5

(Shot of R.R. WORKER 2 sneering at SHOESHINE'S story.)

9. R.R.W. 2: "A shoeshine boy?! In *this* day and age?!"

10. R.R.W. 2 (2): "Man, he's *gotta* be on something!"

Panel 6

(Close-up of the R.R. WORKER 1'S hand against a background of motion lines.)

Panel 7

(R.R. WORKER 1 is in the background, walking away. SHOESHINE, in the foreground, looks surprised at his sudden turn of good fortune. R.R. WORKER 1 looks on with disbelief.)

11. R.R.W. 1: "G'wan, kid ... get lost."

12. R.R.W. 2: (Off-panel) "Huh?!"

Panel 1

(R.R. WORKER 2 questions R.R. WORKER 1, who looks back over his shoulder with some degree of menace.)

1. R.R.W. 2: (Off-panel) "You're letting him go? There're rules!"
2. R.R.W. 1: "Yeah?"

Panel 2

(R.R. WORKER 1 menacingly towers over R.R. WORKER 2, jabbing a finger to his chest.)

3. R.R.W. 1: "Lemme tell you somethin'!"
4. R.R.W. 1 (2): "My daddy was a shoeshine boy."
5. R.R.W. 1 (3): "It was hard work, but it made a good man outta've 'im."

Panel 3

(R.R. WORKER 1 still addressing R.R. WORKER 2 in the foreground, pointing his thumb towards SHOESHINE in the background.)

6. R.R.W. 1: "That kinda man got our family through rough times."
7. R.R.W. 1 (2): "If this kid's doing the same - 'specially nowadays ... "

Panel 4

(Close-up of SHOESHINE, pondering how close R.R. WORKER 1's words are to the truth.)

8. R.R.W. 1: "... he'll be somethin' special."

Panel 5

(Worm's-eye view. R.R. WORKER helps SHOESHINE get back up off the ground.)

9. R.R.W. 1: "What's your name, kid?"
10. SS: "People just call me ... Shoeshine, sir."

Panel 6

(Ext. Shot. Wide panel. SHOESHINE jogs away, waving back over his shoulder at R.R. WORKER 1, who gives SHOESHINE a thumb's-up.)

11. R.R.W. 1: "Well, Shoeshine, you be careful out there."
12. SS: "Th-thanks! Listen - first shine's on me, okay?"
13. R.R.W. 1 (2): "You got it."

Panel 1

(Close-up shot of a desk laden with typical items. There is a resume with the name 'Pollyanna Adeline ...' across the top with the last name obscured. SWEET POLLY Purebred and O.J. Squeeze are conversing, off-panel.)

1. OJ: (Off-panel) "Your credentials are impressive ... your college ... your internships."
2. OJ (2): (Off-panel) "I'd say that you're everything we're looking for, so welcome to WTTV ... "

Panel 2

(Sans frame. Glamour shot of SWEET POLLY, sitting and smiling for the interview.)

3. OJ: "...Miss Purebred."
4. SP: "Thank-you, Mr. Squeeze."

Panel 3

(SWEET POLLY and O.J. stand, shaking hands.)

5. OJ: "You've joined an exciting team, Miss Purebred."
6. SP: "I'm looking forward to being a part of it, Mr. Squeeze."

Panel 4

(Int. Shot. Worm's eye view of the door to O.J.'s office. O.J. SQUEIZE and SWEET POLLY exit the office, as O.J. gestures in the direction of a pair of approaching feet in the foreground.)

7. OJ: "Let's introduce you to some of your new co-workers - ah, here comes one you'll get to know quite well."

Panel 5

(JULIE enthusiastically greets SWEET POLLY, shaking her hand. SWEET POLLY is taken somewhat off-guard by JULIE'S exuberance.)

8. OJ: "Miss Purebred, this is our newscast director ... "
9. JULIE: "Hi! I'm Julie! You must be Polly!"
10. SP: "Ah, yes ... "

Panel 6

(O.J. in the background, confused. JULIE & SWEET POLLY in the foreground. JULIE, waving at O.J., takes SWEET POLLY, still in a state of shock, by the arm to whisk her away.)

11. JULIE: "I'll take over the tour from here, O.J. - later."

Panel 1

(JULIE hugs SWEET POLLY'S arm as she leads SWEET POLLY.)

1. JULIE: "You are so going to love working here! I've heard so much about you!"
2. SP: "You have?"

Panel 2

(Profile shot of SWEET POLLY and JULIE, as the latter leads the former down a hallway. In the background is a collage of scenes that JULIE'S describing.)

3. JULIE: "Drama club, band class, debate club ... "
4. JULIE (2): "You seem at your best in front of a crowd!"
5. SP: "T-that's true, I guess. But how did ... ?"

Panel 3

(JULIE suddenly looks solemnly at SWEET POLLY as she more seriously questions her.)

(Close-up profile shot of SWEET POLLY'S eyes, gazing upwards as she recollects.

6. JULIE: "So ... what brings you to WTTV?"
7. JULIE (2): "Why work here and not do something else ... like acting?"
8. SP: "Well ... because ... "

Panel 4

(Close-up of SWEET POLLY'S eyes as she briefly ponders JULIE'S question.)

9. SP: "Because ... "

Panel 5

(SWEET POLLY in the foreground, looking forward determinedly at JULIE looking at SWEET POLLY, smiles knowingly, satisfied with her answer.)

10. SP: "I want to be more than just entertaining ... I feel a responsibility to do more."
11. SP (2): "Broadcast journalism lets me do that."

Panel 6

(JULIE smiles back at SWEET POLLY as they pause at a set of double doors.)

12. JULIE: "Pretty noble ... "
13. JULIE: "I think you'll fit right in. "

Panel 1

(Tilted panel, JULIE in the foreground, with SWEET POLLY behind her, throws open the double doors.)

1. JULIE: " ... because everyone here feels pretty much the same."
2. JULIE (2): "Here ... let's meet them."
3. JULIE (3): "HEY EVERYBODY!"

Panel 2

(Everybody in "The Bullpen" stopped and turned to face SWEET POLLY and JULIE, who are both darkened in the extreme foreground.)

4. EVERYBODY: "HEY, JULIE!"
5. JULIE: "Let's give a big WTTV welcome to our newest reporter ... "

Panel 3

(Close-up of SWEET POLLY, utterly in shock at the revelation of her nickname.)

6. JULIE: (Off-panel) " ... SWEET POLLY PUREBRED!"
7. SP: (Thinking) "S-she ... she ... she didn't just ...!"
8. EVERYBODY: (Off-panel) "Hello, Sweet Polly... we're pleased to meet you ... "

Panel 4

(JULIE smiles at SWEET POLLY, oblivious that she has thoroughly embarrassed her. SWEET POLLY stammers her words.)

9. EVERYBODY: (Off-panel) " ... GET TO WORK!"
10. JULIE: "Well, that's everybody."
11. JULIE (2): "Any questions?"
12. SP: (Thinking) "H-how ... how'd you know my name was ...!"

Panel 5

(Same as previous panel, except now SWEET POLLY'S and JULIE'S expressions have changed.)

13. CHERISE: (Off-panel) "Sweet Polly Purebred."
14. CHERISE (2): (Off-panel) "What kind of a name is that?"

Panel 1

(Tilted panel. Glamour shot of CHERISE, the reporter we saw earlier on page 4. She has just returned from the grand opening ceremony. Looking coy and sarcastic as she speaks to SWEET POLLY and JULIE, both of whom have turned to turned slightly to face her.)

1. CHERISE: "Is that the sort of name they give to country mice?"
2. CHERISE (2): "What rock were you pulled out from under?"

Panel 2

(Close-up of CHERISE drawing menacingly close to SWEET POLLY, who is frowning.)

3. SP: "I ... "
4. CHERISE: "Did your cute l'il ol' name get you a job here?"
5. SP (2): (Responds weakly) "N-no."

Panel 3

(JULIE defiantly stands between CHERISE and SWEET POLLY, coming to SWEET POLLY'S defense.)

6. JULIE: "O.J. thinks she's qualified to work here, and so do I."

Panel 4

(Close-up of CHERISE, sneering.)

7. CHERISE: "O.J.? Please ... "
8. CHERISE (2): "We both know that man's judgment is dubious at best."

Panel 5

(Close-up, half-face shot of JULIE, smiling predatorily.)

9. JULIE: "Would that explain ... "
10. JULIE (2): "... why he hired *you*?"

Panel 6

(Close-up of CHERISE, sneering.)

11. CHERISE: "Hmph!"

Panel 7

(JULIE, smiling and upbeat again, smiles at SWEET POLLY as CHERISE sulks off.)

12. JULIE: "Well, that's Cherise."
13. JULIE (2): "See you Monday, Sweet Polly."

Panel 1

(Ext. shot of the WTTV Building.)

1. SP: (Caption) "Hello? Mom? Dad?"
2. SP (2): "It's me, Polly."

Panel 2

(Glamour shot, sans frame. SWEET POLLY leaps into the air excitedly, one fist raised above her head.)

3. SP: "I GOT THE JOB!"

Panel 3

(Ext. shot. SWEET POLLY walks down the street. In the foreground, darkened, is SHOESHINE. The word 'Shine' on his box is partially obscured by the panel's edge.)

4. SP: "You are now officially speaking with WTTV's newest television news reporter."
5. SP (2): "I start Monday morning, and I've already met many nice people."

Panel 4

(Close of SWEET POLLY'S eyes, shocked by the questions her mother asks her on the phone.)

6. SP: "Have I ... ?"

Panel 5

(SWEET POLLY, exasperated, and SHOESHINE pass one another on the street, neither taking notice of the other.)

7. SP: "No, Mom ... I haven't met anybody special."

Panel 6

(SWEET POLLY continues walking away, now in the extreme foreground & darkened. SHOESHINE is in the background walking, not having taken notice of SWEET POLLY. The word 'SHINE' is prominent on his box.)

8. SP: "But if I do, you'll be the first to know."

Panel 1

(Tilted panel. Front view of an F/A-18 Hornet flying towards the reader. Motion lines point toward single vanishing point.)

1. Dialogue: (Appropriate chatter)

Panel 2

(Profile view of an F/A-18 Hornet flying out of the edge of the panel.)

2. Dialogue: (Appropriate chatter)

Panel 3

(Wide panel. Rear 3/4 shot of the aircraft carrier *U.S.S. TREADWELL COVINGTON*.)

3. OFFICER: "That's the last of them, sir."

Panel 4

(Officer is turned to speak to CAPTAIN TRAYNOR, silhouetted in the foreground, his hand grasping his command chair as he gets up.)

4. OFFICER: "Captain Traynor, we're ready."

5. CAPTAIN: "No sense waiting, then."

Panel 5

(Shot of CAPTAIN TRAYNOR, a dawg, talking hold of his cap.)

6. CAPTAIN: "Take her to Fayer City."

7. OFFICER: "Aye, Captain."

Panel 6

(CAPTAIN TRAYNOR places his cap on his head, walking out of the Bridge.)

6. CAPTAIN: "I'll be in my quarters."

7. OFFICER: "Aye, Captain."

Panel 1

(CAPTAIN TRAYNOR, making his way through the corridors of the ship. Passing sailors saluting him.)

Panel 2

(Shot of CAPTAIN TRAYNOR standing in front of his cabin door, looking over to someone calling out to him. On a nameplate, his name is located where it appropriately should be.)

1. HH: (Off-panel) "Captain!"

Panel 3

(Sans frame. Glamour shot of a distressed HORACE HUNTER, nephew of the famed detective [Paul] HUNTER. HORACE is rushing up to deliver the Captain's pressed uniforms, saluting as he goes.)

2. HH: "You're back early, sir!"

Panel 4

(CAPTAIN TRAYNOR takes the uniforms from a relieved HORACE.)

3. CAPTAIN: "Don't worry about it, son."

4. CAPTAIN (2): "So, what plans do you have for Fayer City?"

Panel 5

(The CAPTAIN TRAYNOR, putting away his uniforms, looks over his shoulder at HORACE answering his question.)

5. HH: "Fayer City's home for me, sir."

6. HH (2): "I've got family I've, ah ... not seen in a while."

7. CAPTAIN: "Your uncle, right?"

Panel 6

(Close-up of HORACE in the foreground looking perplexed..)

8. HH: "Yessir."

9. HH (2): "I thought maybe I'd - I dunno - get him some sort of present."

Panel 7

(CAPTAIN TRAYNOR leans against his bureau, his arms folded.)

10. CAPTAIN: "Go to Big Ben's Jewelry - get him a watch."

11. CAPTAIN (2): "Tell them I sent you and they'll fix you up."

Panel 1

(HORACE pauses at the door to ask CAPTAIN TRAYNOR a question, who grimaces in the foreground at the question.)

1. HH: "Thank-you, sir!"
2. HH (2): "What are your plans, sir?"
3. CAPTAIN: "Hurm!"

Panel 2

(Close-up of CAPTAIN TRAYNOR'S hand on official order documents.)

4. CAPTAIN: "P.R. baloney, mostly.
5. CAPTAIN (2): "I've been 'asked' to park my boat for some local political campaign."

Panel 3

(CAPTAIN TRAYNOR looks over his shoulder at HORACE, speaking off-panel.)

6. HH: (Off-panel) "That's ... odd."

Panel 4

(Close-up of HORACE, frowning with suspicion, as he looks away trying to puzzle out the mystery. In the background, CAPTAIN TRAYNOR, silhouetted, crosses his arms as he listens to HORACE.)

6. HH: "You don't just divert an aircraft carrier for that."
7. HH (2): "Must be some important people who are asking."

Panel 5

(CAPTAIN TRAYNOR claps a hand on HORACE HUNTER'S shoulder.)

8. CAPTAIN: "My thoughts exactly."
9. HH: "But ... surely the Captain can protest?!!"

Panel 6

(Close-up of CAPTAIN TRAYNOR.)

10. CAPTAIN: "Tried. My superiors were insistent, though."
11. CAPTAIN (2): "Makes me look forward to my other 'request'."

Panel 7

(CAPTAIN TRAYNOR leads HORACE HUNTER to the door, sarcastically answering his questions.)

12. HH: "What more can possibly be asked of the Captain?"
13. CAPTAIN: "Oh, just a little thing, really. They've asked for my presence ... "

Panel 1

(Interior shot of an office.)

1. CAPTAIN: (Caption) " ... at a demonstration for some new military hardware."
2. SHARPTON: (Off-panel) "Where is he?!"
3. SHARPTON (2): (Off-panel) "Where is STARCH?!"

Panel 2

(RECEPTIONIST looking up at SHARPTON. off panel.)

4. RECEPTIONIST: "He's in his office conducting a conference call ... "

Panel 3

(SHARPTON continues to walk past the receptionist.)

5. RECEPTIONIST: "Sir, you can't just ... "

Panel 4

(SHARPTON, with a hostile sneer, leans over the receptionist's desk and obnoxiously gets in her face.)

6. SHARPTON: "Watch me."

Panel 5

(SHARPTON turns on his heels and continues walking on, calling out to secretary with a smug look in his face as he leaves.)

7. SHARPTON: "Oh, and the next time you get the urge to question the Junior Vice President of MekTek ... "

Panel 6

(Worm's-eye view. Close-up of SHARPTON'S feet walking away from the secretary, who is looking angry in the background.)

8. SHARPTON (2): "... don't forget who pays your salary!"

Panel 1

(The scene is an office desk. A technician is speaking via conference call to Dr. Thaddeus STARCH.)

1. TECH: (Speakerphone - spoken off panel) "Everything's right on schedule, sir."
2. STARCH: "And the personnel changes?"
3. TECH (2): "Resolved and everything is running smoothly."

Panel 2

(Shot of STARCH'S hands, with fingers interlaced, looking down at the speakerphone.)

4. STARCH: "Excellent. Please be so kind and tell ... "

Panel 3

(SHARPTON barges in and interrupts STARCH mid-sentence. The panel is tilted and 'bordered' by a starburst.)

5. SHARPTON: "STARCH, I need to talk with you ... NOW!"

Panel 4

(STARCH isn't pleased to have been interrupted, and looks directly at SHARPTON.)

6. STARCH: "Never mind - I'll tell him myself."
7. STARCH (2): "Mr. SHARPTON - how may I help you?"

Panel 5

(SHARPTON leans over STARCH'S desk, yet again being obnoxious.)

8. SHARPTON: "*Where* are the prototypes for the demonstration of the Mobilus Autotank?"

Panel 1

(STARCH, still seated behind his desk, holds up his arms in exasperation.)

1. STARCH: "Last-minute adjustments - but be assured they'll all be ready on time."
2. STARCH (2): "But you've never explained why you needed so many!"

Panel 2

(Worm's-eye view of SHARPTON, who shakes a fist at STARCH.)

3. SHARPTON: "You've never explained your delays!
4. SHARPTON (2): "Last minute upgrades, spec changes, revised budgets ... "

Panel 3

(Shot of technicians fussing over a partially assembled MOBILUS AUTOTANK .)

5. SHARPTON: (Caption) "Frankly, some have wondered if there even is a no Mobilus Autotank."

Panel 4

(STARCH stands up from behind his desk.)

6. STARCH: "Mr. Sharpton, I promise you ... "
7. STARCH (2): " ... the demonstration will be the spectacle it's hoped to be."

Panel 5

(SHARPTON leans in on STARCH, pointing a finger.)

8. SHARPTON: "MekTek doesn't share your optimism!"
9. SHARPTON: "Considering its investment, MekTek has staked its reputation - its future success - on this project!"

Panel 6

(Close-up of SHARPTON, pointing to his neck.)

10. SHARPTON: "My own neck is personally on the line, because I recommended that this project be supported!"
11. SHARPTON (2): "Should your little 'tank-bot' fail to meet their expectations ... "

Panel 1

(Extreme close-up of STARCH'S fist, held to his side, in the foreground. SHARPTON is in the background.)

1. SHARPTON (2): (Off-panel) "Everybody will be most ...unhappy."
2. STARCH: "Mr. Sharpton ... "
3. STARCH (2): "I am aware of your involvement in this project ... "

Panel 2

(STARCH glares at SHARPTON.)

4. STARCH: (Off panel) " ... and the value of your reputation you within MekTek."
5. SHARPTON: "!"

Panel 3

(SHARPTON, angry, is nonetheless shocked to have to argument turn against him.)

6. STARCH: "But everything is ready."
7. STARCH (2): "The technicians are applying the paint even as we're speaking."

Panel 4

(Shot of STARCH and SHARPTON glaring at one another, each of them saying nothing.)

Panel 5

(Shot of SHARPTON'S back as he turns away suddenly.)

8. SHARPTON: "See that's the case, then.'

Panel 6

(Worm's-eye shot of SHARPTON'S feet & lower legs walking toward the viewer, continuing to speak as he departs STARCH'S office. STARCH is in the background seated behind his desk, watching SHARPTON depart. SHARPTON is also picking up the picture while SHARPTON that was thrown onto his desk.)

9. SHARPTON: (Caption) "MekTek has taken quite a gamble ... "

Panel 1

(Shot of STARCH now slumped in his chair behind his desk, drained from having to deal with SHARPTON'S harassment.)

1. SHARPTON: (Caption) " ... considering your ... explosive reputation."

Panel 2

(Profile shot of STARCH as he opens a top drawer in his desk.)

Panel 3

(Aerial shot. Close-up of the desk drawer, opened to reveal a bottle of alcohol.)

Panel 4

(Close-up on STARCH'S shaking hands opening the bottle of alcohol.)

Panel 5

(STARCH, in silhouette, taking a long swig from the bottle.)

Panel 6

(STARCH pauses, wiping his mouth with the back of one of his hands while pressing a button on his speakerphone to contact his secretary. He looks at the bottle of alcohol as he does this.)

2. STARCH: "My dear ... ? Please dial the private connection ... "

3. STARCH (2): "Secured, as always."

4. SECRETARY: "Right away, sir."

Panel 1

(Shot of STARCH, having turned in his chair.)

1. SECRETARY: "He's on the phone sir."
2. STARCH: "Thank, you. Secure the line please."

Panel 2

(Wide shot of STARCH, sans frame. STARCH is staring up, pondering a painting depicting a scene of the Trojan Horse hanging behind his desk while he is waiting for the connection to be made.)

3. SIMON: (Speakerphone) "What is it STARCH?"
4. STARCH: "Are they ready? All of them?"

Panel 3

(Shot of [SIMON'S] as-yet unidentified hand, clad in a purple glove - holding up a diagram of the MOBILUS AUTOTANK .)

5. SIMON: "Yes, STARCH."
6. SIMON (2): "Our new toys are up and running ... "

Panel 4

(Close-up of the Trojan Horse depicted in the painting.)

7. SIMON (2): (Speakerphone, off-panel) "... in plenty of time for the demonstration."
8. STARCH: (Off-panel) "Thank-you ..."

Panel 5

(Scene has moved back to SIMON'S desk, with STARCH'S voice now coming from a speakerphone. SIMON'S face remains unidentified off-panel, his purple-gloved hand putting down the diagram atop his desk.)

9. STARCH: (Speakerphone) "... thank-you for everything."
10. SIMON: "You needn't worry about a thing, Thaddeus."
11. SIMON (2): "As always, I've taken care of all of it."

Panel 1

(Shot of SIMON, in silhouette, picking up another diagram. His hands, if visible, are clad in purple gloves.)

1. STARCH: (Speakerphone) "Your help's been invaluable to me."
2. STARCH (2): (Speakerphone) "It's ... been great working with you."
3. SIMON: "Think nothing of it, Thaddeus ... "

Panel 2

(Panel fills the rest of the page. SIMON holds up the item, a schematic of a MECHANICAL MONSTER, which looks nothing at all like the 'tank-bot' that STARCH was showing SHARPTON earlier. His hands, if visible, are clad in purple gloves.)

4. SIMON: "I am looking forward to our 'children' perform."

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #2
"When Criminals Appear"

Panel 1

(Int. shot. SHOESHINE looking out at the viewer, crestfallen. A LANDLADY speaks to him from Off-Panel.)

1. LANDLADY: (Off-panel) "Sorry, ah ... Shoeshine."

2. LANDLADY (2): (Off-panel) "But I won't give you the room if you can't give a deposit."

Panel 2

(Int. shot. SHOESHINE stands up, gripping the desk. The LANDLADY, seated behind the desk, holds up her hands.)

3. SS: "Are you sure? I'll take anything!"

4. LANDLADY: "Sorry, Sugar ... "

Panel 3

(Ext. shot. SHOESHINE is walking away from a sleazy-looking tenement building.)

5. LANDLADY: (Caption) "You gotta pay to stay."

6. SS: (Murmuring) "Same old ... same old."

Panel 4

(SHOESHINE'S stomach growls. His eyes are wide and 'zoned out' with embarrassment.)

7. SFX: *GROWL*

PAGE 2

Panel 1

(Ext. shot. SHOESHINE'S right hand held up to his abdomen.)

1. SS: (Thinking) "Hungry ... "

Panel 2

(SHOESHINE holds up his right hand with his pinkie extended. A glint of light coming from his Ring.)

2. SS: (Thinking) "I could ... "

Panel 3

(Close-up of SHOESHINE'S eyes, narrowed and frowning.)

Panel 4

(Close-up of the RING on SHOESHINE'S right hand.)

Panel 5

(SHOESHINE looks sternly to his left as he plunges his hands pockets.)

3. SS: "No."

Panel 6

(SHOESHINE pulls out a few bills and some loose change with his left hand.)

4. SS: (Thinking) "I'll just make do."

Panel 7

(SHOESHINE enters a convenience store, oblivious to 2 tough-looking guys standing at the entrance.)

5. SS: (Thinking) " ... with what I've got!"

Panel 1

(Int. shot. SHOESHINE at a food rack.)

1. SS: (Thinking) "I can't get very much."

Panel 2

(SHOESHINE'S concentration on finding food is shattered by shouting voices.)

2. THIEF 1: "Open the register!"

Panel 3

(Angled shot. SHOESHINE turns to face the checkout register. THIEF 1, one of the toughs from earlier, points a gun at CLERK 1, who resembles *Dante* from *CLERKS*. CLERK 2, *Randall*, is also there as well.)

3. SS: "What the ... ?"

4. CLERK 1: "Wh-whoa ... wait, man! We can ... "

5. CLERK 2: "Dude! That is so totally ... "

Panel 4

(THIEF 1 shouts while firing a warning shot over the heads of CLERKS 1 & 2, who recoil in fear.)

6. THIEF 1: "NOW!"

7. SFX: BANG!

Panel 5

(Close-up of SHOESHINE. In the background, unseen, the silhouette of THIEF 2 appears.)

8. SS: (Thinking) "A robbery!"

9. SS (2): (Thinking) "I gotta get out of here before ... "

PAGE 4

Panel 1

(Close-up of a gun held over SHOESHINE'S shoulder, his eyes open wide looking at it.)

1. SFX: **CLICK**
2. THIEF 2: "Stick around, kid."
3. THIEF 2 (2): "The best part's coming up!"

Panel 2

(Police Officer Flim FLANAGAN bursts into the store, gun at the ready.)

4. FLANAGAN: "FREEZE!"
5. FLANAGAN (2): "It's Officer Flim Flanagan who's got the drop on ye!"

Panel 3

(Int. shot. Bird's-eye view. The two THIEVES are pointing their weapons at Officer Flim FLANAGAN.)

6. THIEF 3: "Not smart, Flanagan ... rushing in like that."
7. THIEF 3 (2): "You won't regret it ... "

Panel 4

(Close-up of the breech on THIEF 2's pistol. The SFX in the background continues into Panel 5.)

8. THIEF 3: "... for long.
9. SFX: BANG! BANG! BANG!

Panel 5

(Close-up of SHOESHINE, motion lines radiating from the center as he's beginning to move. The SFX in the background continues from Panel 4.)

10. SFX: BANG! BANG! BANG!
11. SS: "NO!"

Panel 1

(Bullets heading for FLANAGAN, who grimaces while firing his weapon, are intercepted by a blur.)

Panel 2

(The same blur disables the two assailants, likewise intercepting FLANAGAN'S bullets)

Panel 3

(The blur shatters the door streaking out of the convenience store.)

Panel 4

(FLANAGAN looks down, surprised to see that he's not been shot.)

1. FLANAGAN: "?!!"

Panel 5

(Bird's-eye shot of the interior of the convenience store. The two assailants are unconscious on the floor. CLERKS 1 & 2 recover in the background.)

2. FLANAGAN: "What's going on?"

3. FLANAGAN (2): "There's not a scratch ... on ennythin'!"

4. CLERK 1: (Mumbling) "I wasn't even supposed to be here."

Panel 6

(Wide shot of SHOESHINE running away at super-speed.)

5. FLANAGAN: (Caption) "And where's that kid that was here before ... ?"

Panel 7

(Close-up of SHOESHINE'S shoeshine box, the word 'Shine' clearly visible.)

6. FLANAGAN: (Caption) "... who had that box?"

Panel 1

(Shot of a distinctive statue - a gold miner resting a foot on a shovel and holding a pick-axe - in the foyer of SHARPTON'S darkened apartment.)

1. SHARPTON: "Well, Ladies ... "

Panel 2

(SHARPTON, with a lovely young lady on each arm, enters the doorway.)

2. SHARPTON: "... here we are!"

Panel 3

(Close-up of SHARPTON'S hand on a light switch, turning on the lights.)

3. SFX: *CLICK*

4. SHARPTON: "Let's get the party started!"

Panel 4

(Wide panel. Shot of four figures - the members of Riff-Raff's Gang - MOOCH, SPINNEY WHEELS, SANDY THE SAFECRACKER, and DINAH MYTE. DINAH menacingly approaches SHARPTON.)

5. DINAH: "Yes ... let's."

6. SPINNEY: "Surprise."

7. SHARPTON: (Off-panel) "ACK!"

Panel 5

(SHARPTON, shocked by their unexpected presence, points an accusing finger.)

8. SHARPTON: "Wh ... what are you doing here?"

9. DINAH: (Off-panel) "Same reason *The Gang* always gets together, *Penny* ... "

Panel 6

(DINAH begins to playfully adjust SHARPTON'S tie.)

10. DINAH: "... business."

11. DINAH (2): "Lose the girls."

12. SHARPTON: "D-don't call me that ... and can't this wait until ... "

Panel 7

(Shot similar to Panel 5, zoomed in on SHARPTON and DINAH, who violently tightens his tie.)

13. DINAH: "NOW!"

Panel 1

(Wide shot with all figures. SHARPTON, with DINAH still holding his tie, orders the 2 girls to leave.)

1. SHARPTON: "Leave ... right now."
2. SHARPTON (2): "Out."

Panel 2

(SHARPTON, DINAH still holding his tie, turns to address The GANG.)

3. SHARPTON: "Listen, if this is about the tank-bots, you can tell Raff- ... "

Panel 3

(SANDY and SPINNEY interrupt SHARPTON.)

4. SANDY: "You don't call him that - not with *us!*"
5. SPINNEY: "Yeah, we're all family, and everything."

Panel 4

(DINAH, still holding SHARPTON'S tie, now pushes his glasses up on his face.)

6. DINAH: "Surely you've not forgotten all about us, *Penny?*"
7. DINAH (2): "Or, have you gotten comfortable being 'respectable'?"

Panel 5

(SHARPTON, now loosed from DINAH'S grip, adjusts his tie and glasses.)

8. SHARPTON: "*Riff* ... will get his toys ... to play with however he wants."
9. SHARPTON (2): "Just be ready to make your move."

Panel 6

(The GANG has gotten up as a group and is headed for the door. One of them reaches for the lights.)

10. MOOCH: (Caption) "Riff can count on us for that, *Penny* ... "
11. MOOCH (2): " ... just make sure that *you* don't disappoint him ... "

Panel 7

(SHARPTON standing alone in his apartment, which is again darkened. The point of the statue's pick-axe, glinting with light, points at SHARPTON'S neck.)

12. MOOCH: (Caption)" ... or you'll be reminded of the *other* reason we all get together."

Panel 1

(Close-up of a hand, open and outstretched.)

Panel 2

(Close-up of a water's splash, as though something has just been thrown in.)

1. SFX: *Splish*

Panel 3

(Close-up of a hand, open and outstretched. Similar to Panel 1.)

2. y.SS: (Caption) "Dad?"

3. y.SS (2): (Caption) "What are you doing?"

Panel 4

(Close-up of a water's splash, as though something has just been thrown in. Similar to Panel 2.)

4. SFX: *Splish*

Panel 5

(Close-up of a hand holding a starfish, while the other points to it.)

5. DAD: (Caption) "I'm throwing starfish back into the ocean.

6. DAD (2): (Caption) "The low tide left them stranded on the shore."

7. y.SS: (Caption) "But ... they're yucky! Why?"

Panel 6

(Close-up of a hand, open and outstretched, similar to Panels 1 & 3.)

8. DAD: (Caption) "If someone doesn't help - doesn't throw them back in ... "

9. DAD (2): (Caption) " ... they'll die."

Panel 7

(Close-up of a beach littered with starfish.)

10. y.SS: (Caption) "But there are so many -you can't help all of them."

11. y.SS (2): (Caption) "You can't possibly make a difference ... "

Panel 1

(Wide panel, featuring a starry sky receding to reveal the dawning light of the next morning. SHOESHINE is off-panel, with there being a caption containing SHOESHINE'S thoughts.)

1. y.SS: (Caption) "... it won't matter!"
2. SS: (Off-panel) "What was I thinking?"

Panel 2

(Ext. Shot. SHOESHINE is sitting alone on a curbside, looking up at the sky.)

3. SS: (Thinking) "I can't believe I did that - what can do - in front of a *cop!*"

Panel 3

(Close-up of SHOESHINE, holding a hand up to his partially-obscured face. In the background is a memory shot of a mysterious building.)

4. SS: (Thinking) "What if someone from that lab finds out?!"

Panel 4

(Ext. shot. SHOESHINE stands, looking downcast.)

5. SS: (Thinking) "I ... can't stay ... "

Panel 5

(Shot of SHOESHINE now hurriedly walking.)

6. SS: (Thinking) "I have to leave ... "
7. SS (2): (Thinking) "... pick up and go. Again."

Panel 6

(Close-up. SHOESHINE is stopped in his thoughts, amazed by something that's gotten his attention.)

8. SS: (Thinking) "It's not like I'd found someplace to ... to ... "

Panel 1

(Ext. shot, tilted worm's-eye view. Wide panel featuring an old derelict cathedral, surrounded by a chain-link fence. SHOESHINE is small in the panel facing the building.)

1. SS: (Caption) " ... hide?"
2. SS (2): (Caption) "Hmmm ... "

Panel 2

(Zoomed-in shot of SHOESHINE holding onto the chain-link fence and looking to his side at a sign identifying the structure as the St. Bernard's cathedral, which is slated for renovation. The sign details some of the particulars as to when the refurbishment is to begin. Some sort of indication is needed to show that the renovation is being handled by a company owned by RADCLIFF RAFFERTY.)

3. SS: (Caption) "Derelict ... "
4. SS (2): (Caption) " ... for a while at least."

Panel 3

(Close-up shot of the bell tower.)

5. SS: (Thinking) "It's not a bad idea ... "

Panel 4

(Motion shot of SHOESHINE looking to the right and left quickly to see if anybody's watching him.)

6. SS: (Thinking) "Well ... "

Panel 5

(Large panel. Glamour shot of SHOESHINE taking flight for, what the readers see, is the first time.)

7. SS: (Thinking) " ... let's check it out."

Panel 1

(Profile shot of SHOESHINE hovering just outside the portico of the bell tower, an arm and a leg extended in preparation to land. *There are panels & poses from *Action Comics #1* that you can pay homage to by duplicating here.)

1. SS: (Thinking) "Heh — I must be getting better at ... "

Panel 2

(Profile shot similar to Panel 1. SHOESHINE hangs out of the window, agitated that he's missed his target.)

2. SS: (Thinking) "... this."

3. SS (2): (Thinking) "Obviously not."

Panel 3

(Sans frame. Close-up of SHOESHINE, having just crawled up into the opening, taking in the view we see as an over-the-shoulder shot of the interior of the bell tower.)

4. SS: (Thinking) "Wow! This is ... perfect!"

Panel 4

(Panel is tilted. SHOESHINE leans out of the portal, looking out to appreciate the view.)

5. SS: (Thinking) "A great view ... "

Panel 5

(Worm's-eye view of SHOESHINE leaning over to touch and rapping at the floor. In the background is a staircase, leading down.)

6. SS: (Thinking) "Solid ... "

Panel 6

(Shot similar to Panel 3. SHOESHINE studies the staircase.)

7. SS: (Thinking) "Hmm."

Panel 7

(Tilted panel. Focus on the handrail of the staircase.)

8. SS: (Thinking) "Let's check the rest."

Panel 1

(One-point perspective of the spiral staircase as SHOESHINE descends it.)

Panel 2

(Close-up shot of SHOESHINE, his eyes are wide and his mouth open in amazement.)

Panel 3

(Wide shot of the cathedral with Panels 4-6 inset. The inset panels, in the growing light, show details of the main sanctuary of the cathedral. *NOTE* The inset panels, whether they are all details of the stained glass windows or a combination of stained glass, sculpture, and frescoes, can all depict religious scenes dealing with the theme of perseverance to do what's right in spite of obstacle to sacrifice.)

Panel 4

(Inset panel. Detail showing a stained glass window.)

Panel 5

(Inset panel. Detail showing an ornate relief sculpture.)

Panel 6

(Inset panel. Detail showing a painted fresco.)

Panel 7

(Wide shot of SHOESHINE standing at the altar of the derelict church. The fresco from Panel 6 is behind the altar, so this panel is effectively a panned-back shot.)

1. SS: "It'd be a shame to lose it."
2. SS (2): "If no one helps."

Panel 1

(Profile shot of SHOESHINE, partly shadowed, standing to the right of the panel. From the left to the middle are images of his father holding up the starfish and then outstretched, throwing it.)

1. y.SS: (Memory) "You can't possibly make a difference ... "

Panel 2

(Close-up of SHOESHINE in the foreground, his left hand cradling his right with light glinting from his prominent ring. The background is a close-up of a water's splash, as though something has just been thrown in.)

2. y.SS: (Memory) "... it won't matter!"

3. FATHER: "It makes a difference, SHOESHINE ... "

Panel 3

(Close-up of present-day SHOESHINE'S right hand reaching into his pocket, grasping its contents.)

4. FATHER: (memory) "... it mattered to that one."

5. SS: (Thinking) "That policeman ... "

Panel 4

(Shot of SHOESHINE in silhouette placing something we can't see on the alter.)

6. SS: (Thinking) "... it mattered ... "

Panel 5

(Worm's-eye shot of SHOESHINE walking away. In the foreground, on the alter, are the spent bullet rounds from the earlier shooting. They glint in the light.)

7. SS: "... it mattered to him."

Panel 1

(Int. shot of a Lobby wall, the WTTV logo, cut artistically in bronze, features prominently. It glints in the light. SWEET POLLY'S hand lightly touches the logo.)

1. SP: (Thinking) "I can hardly believe it ... !"
2. SP (2): (Thinking) "My first day on the job!"

Panel 2

(SWEET POLLY balls her hands into fists with the excitement that she's barely able to contain. JULIE calls out to SWEET POLLY from behind.)

3. SP: (Thinking) "Pollyanna Purebred ... ace TV reporter."
4. JULIE: "Hey there, daydreamer."
5. JULIE (2): "Ready for your first assignment?"

Panel 3

(SWEET POLLY jokingly clasps her hands together in anticipation while JULIE rifles through a sheaf of papers.)

6. SP: "You bet!"
7. SP (2): "What is it? Reporting the 6 o'clock news ... 11 o'clock?"
8. JULIE: "Better than that, cowgirl!"

Panel 4

(Close-up on JULIE as she hands SWEET POLLY her assignment.)

9. JULIE: "Scintillating campaign speech ... in the Harbor District!"

Panel 5

(Close-up on SWEET POLLY puzzling over her assignment.)

10. SP: "The Harbor District? For a campaign speech?"
11. JULIE: (Off-panel) "Yep!"

Panel 6

(Shot of the U.S.S. *COVINGTON* dwarfing the dock she's moored to.)

12. JULIE: (Caption) "In front of the aircraft carrier. You can't miss it!"

Panel 7

(JULIE hauls JOE in from off-camera.)

13. JULIE: "Take 'Vanna' and this camera jockey with you to help."
14. JULIE (2): "So go get 'em, tiger!"

Panel 1

(SWEET POLLY & JOE shake hands.)

1. SP: "So you're Joe. I'm ... "

2. JOE: " ... you're Sweet Polly. Believe me, the pleasure's mine!"

Panel 2

(SWEET POLLY, blushing at being called by her nickname, gestures with her thumb for them to leave.)

3. SP: "Ah ... yes. Shall we find - uhm, 'Vanna' - and go?"

4. JOE: "Sure, she's right this way."

Panel 3

(Int. wide shot of the WTTV motor pool. 'Vanna', the newsvan, is prominent in the foreground.)

5. JOE: "Meet 'Vanna'!"

6. SP: "Wow!"

Panel 4

(Aerial shot looking down at SWEET POLLY as she inspects the van, placing her hand on it. Closest to the 'camera' is the equipment atop the newsvan.)

7. JOE: "She's built like a tank with all of the latest equipment !"

8. SP: "I'm impressed "

Panel 5

(SWEET POLLY smiles at JOE, in the extreme foreground, and the both get into the van. SWEET POLLY shows JOE the assignment papers.)

9. JOE: (Thinking) "Wow!"

10. JOE2: "Where to, my queen?"

11. SP: "Well, let's take all this fancy gear ... "

Panel 1

(Close-up of an ANNOUNCER tapping and speaking into a microphone.)

1. SP: (Caption) "...and get some big news!"
2. ANNOUNCER: "Hello, everyone!"

Panel 2

(Sans frame. Int. wide shot of a presentation hall with a large crowd gathered. The ANNOUNCER greets all those who are in attendance of the demonstration.)

3. ANNOUNCER: "MekTek welcomes each and every one of you as honored guests at today's demonstration."
4. ANNOUNCER (2): "So, without further ado ... "

Panel 3

(Shot of the ANNOUNCER smiling and slapping her hands together, in the middle of the panel, bisecting it. In the left of the panel is SHOESHINE with a customer and FLANAGAN in his background. In the right of the panel SWEET POLLY gives JOE a thumbs up.)

Split Panel. Shot of SHOESHINE getting started on his first customer, and SWEET POLLY beginning to speak to the camera.)

5. ANNOUNCER: (Caption) "... let's begin!"

Panel 4

(Shot of CAPTAIN TRAYNOR looking on, with SHARPTON smirking behind him fiddling with his watch.)

6. ANNOUNCER: (Caption) "Speed. Effective Communications. Intelligence."
7. ANNOUNCER (2): (Caption) "All keys to a decisive victory on the battlefield."

Panel 5

(Shot of FLANAGAN taking a hard look at SHOESHINE, who is in the background in the distance.)

8. ANNOUNCER: (Caption) "Before today, technological advance has focused on these areas of development separately."

Panel 6

(Close-up on the ANNOUNCER as she wags her finger and winks knowingly.)

9. ANNOUNCER: "But that was yesterday ... "

Panel 1

(ANNOUNCER smiling euphorically, turns and gestures with an open hand towards the 'camera'. The gathered audience is behind her.)

1. ANNOUNCER: " ... and this is now!"

2. ANNOUNCER (2): "Speed, Communication, and Intelligence become one, as MekTek proudly presents the technology for the 21st Century battlefield ... "

Panel 2

(Glamour shot of the Mobilus AutoTank, superimposed over other panels on the page.)

3. ANNOUNCER: " ... the MOBILUS AUTOTANK!"

Panel 3

(Wide panel. In the foreground the ANNOUNCER gestures towards STARCH, who enters the stage, smiling and waving to the crowds' greeting.)

4. ANNOUNCER: "But I don't know anything about it!"

5. ANNOUNCER: "So please join me in welcoming the man does ... "

6. ANNOUNCER: " ... DR. THADDEUS STARCH!"

7. SFX: CLAP! CLAP! CLAP!

8. STARCH: "Thank-you."

Panel 4

(In the midground STARCH gestures towards the ANNOUNCER in the foreground, who waves as she ducks behind the curtain to depart. In the background is the assembled crowd, clapping yet again.)

9. STARCH: "Before we get started ... "

10. STARCH (2): " ... a round of applause for our delightful Announcer."

11. SFX: CLAP! CLAP! CLAP!

Panel 5

(Close-up of SHARPTON holding up his watch smirking and winking a signal to ...)

12. STARCH: (Caption) "Right, then. Let's get to it."

Panel 6

(... the ANNOUNCER, who likewise smirks and winks.)

13. STARCH: (Caption) "Our little 'tank-bot' - what does it do, exactly?"

Panel 1

(The ANNOUNCER, now backstage, has reached up and is pulling her hair, revealed now to be a wig.)

1. STARCH: (Caption) "Well, as indicated by our lovely announcer ... "

Panel 2

(Close-up of the ANNOUNCER'S hand, stuffing the wig into a waste bin.)

2. STARCH: (Caption) "Well, as indicated by our lovely announcer ... "

Panel 3

(The ANNOUNCER places a beret on her head, revealing herself to be DINAH Myte. She smirks in satisfaction.)

3. STARCH: (Caption) " ... it changes everything."

Panel 4

(Dinah approaches a TANK-BOT, giving a thumb's-up to the Gang in the background. In the background SANDY and SPINNEY are standing/leaning on a TANK-BOT, returning DINAH's smirk. MOOCH is beneath the machine.)

4. STARCH: (Caption) "By blending hardware and software in such a way as never before realized ... "

5. STARCH (2): (Caption) " ... Mobilus is a tool which permits quicker, real time responses between the various elements on the battlefield."

Panel 5

(Shot of the communications equipment on the top of the WTTV Newsvan, SWEET POLLY and JOE are also visible in the panel, though not the focus.)

6. STARCH: (Caption) "Mobilus features the cutting edge in communications equipment ... "

7. STARCH (2): (Caption) " ... which can manage or disrupt all manner of communications traffic."

Panel 6

(Shot of SHOESHINE, hard at work.)

8. STARCH: (Caption) "Its compact form, utilizing magnetic propulsion, brings this formidable array of equipment to the battlefield with unmatched speed and agility."

Panel 1

(Close-up of STARCH'S hand, emphatically holding up a finger. worm's eye view of STARCH He is superimposed over Panel 2.)

1. STARCH: "But, I can assure you, Mobilus is not merely a glorified antenna on tank treads ... "

Panel 2

(Close-up STARCH'S head and chest, the pose continued from Panel 1 superimposed over Panels 2 & 3.)

2. STARCH: "But, I can assure you, Mobilus is not merely a glorified antenna on tank treads ... "

Panel 3

(Superimposed by Panel 2. Close-up of CAPTAIN TRAYNOR uncertain of STARCH'S presentation.)

3. STARCH: (Caption) "With automated controls fitted to current hardware ... "

Panel 4

(Superimposed by Panel 2. SHARPTON continues to smirk, still fiddling with his watch.)

4. STARCH (2): (Caption) " ... Mobilus is capable of coordinating those elements automatically, achieving its objectives with minimal losses."

Panel 5

(Wide panel. Panel is bisected by STARCH'S open hand and his speech balloons. SHOESHINE on the left and SWEET POLLY on the right, both hard at their tasks.)

5. STARCH: (Caption) "But we at MekTek don't think that a machine is better than a soldier."
6. STARCH (2): (Caption) "Rather, that it makes a soldier better .. "
7. STARCH (3): (Caption) " ... at protecting *us*."

Panel 6

(Close-up on STARCH'S finger pushing a button in the foreground. In the darkened background the 'eyes' of the assembled rows of TANK-BOTS light up upon activation.)

8. STARCH: "Let us demonstrate."

Panel 1

(Close-up of STARCH, surprised by the sounds coming from the TANK-BOTS off-panel.)

1. STARCH: (Caption) "Equipped with the latest - HUH?!!"

Panel 2

(Close-up of the Gang, surprised that the reserve TANK-BOT model has unexpectedly activated.)

Panel 3

(Sans panel. Close-up of a singular TANK-BOT model moving across the stage towards. *NOTE: The TANK-BOT'S dialogue is not audible to the other characters.)

2. TANK-BOT: (DISPLAY) "Unit ACTIVATED. Engage Primary Mission: Objective One."

Panel 4

(Close-up of STARCH, his expression one of confused panic at the unexpected turn of events.)

3. TANK-BOT: (DISPLAY) "Targeting ... Primary Target ACQUIRED. Proceed to primary mission."

4. STARCH: "Wh-what's going on?!!"

5. SHARPTON: (Off-panel) "STARCH!"

Panel 5

(We watch SHARPTON, oblivious of the danger he's in, storm across the stage though the 'eyes' of the TANK-BOT, which is tracking his motions with *Terminator*-style graphic displays.)

6. SHARPTON (2): "You're through at MekTek!"

7. TANK-BOT: (DISPLAY) "Variable detected. Assess ... 1.1% increased threat."

8. TANK-BOT (2): (DISPLAY) "Primary Target ... Revised. Target ACQUIRED."

Panel 6

(Cowlings slide back from the TANK-BOT, revealing that it has guns, not communications equipment.)

9. TANK-BOT: (DISPLAY) "Configure for mission. ."

10. SHARPTON: (Off-panel) "I don't know what fool's game you're playing, but you're ... "

11. TANK-BOT: (DISPLAY) "Calculate firing solution ... "

Panel 7

(Wide panel. SHARPTON, in the foreground, his head turned away from the viewer to face the barrels of the guns the TANK-BOT is pointing at him.)

12. TANK-BOT: (DISPLAY) "COMPLETE."

13. SHARPTON: "... finished?"

Panel 1

(Silhouette of SHARPTON in the background with small 'bursts' indicating that he's being riddled by bullets. STARCH, in the foreground, looks on, shocked and Frozen into place as the shadow of a pair of hands appears on his back.)

1. STARCH: (Whispers) "Sharpton?"

Panel 2

(A pair of hands has grabbed STARCH'S suit jacket and pulls him over the edge of the stage as bullets streak through the air behind him.)

2. CAPTAIN: "GET DOWN!"

Panel 3

(CAPTAIN TRAYNOR, holding STARCH by his lapels, brings him them face-to-face.)

3. CAPTAIN: "What's happening?!"

4. STARCH: "I don't know!"

Panel 4

(Wide panel. The TANK-BOT continues to fire on the scattering crowd, its members running for their lives.)

5. STARCH: "That's the *advanced mode!!*"

Panel 5

(STARCH huddles under the lip of the stage in the foreground. CAPTAIN TRAYNOR, beside him in the background, is surprised by what STARCH tells him.)

6. STARCH: "It *shouldn't* have been *built!!!*"

Panel 6

(Panel, similar to Panel 4, is rocked by an explosion. STARCH turns a bit to look in the direction of the explosion)

7. SFX: "THOOM!"

Panel 7

(Close-up of STARCH, looking up in horror at something off-panel.)

8. STARCH: "Wh ... wh ... what ... "

Panel 1

(Worm's-eye shot looking over STARCH'S shoulders up at the silhouette of some sort of 10-story tall humanoid form of a MECHANICAL MONSTER. It is not fully visible, presented here in silhouette and partially obscured by both the silhouette of the ceiling it's just cracked open and from any billows of smoke.)

1. STARCH: (Caption) " ... what is *that*?"

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #3
"March of the Monsters"

PAGE 1

Panel 1

(Half page panel. Shot of SWEET POLLY finishing up her mobile news report, as seen through the news camera with the camera display graphics.)

1. SP: " ... this is Polly Purebred, WTTV mobile news unit 6. Back to you, Morton."
2. JOE: (Off-panel) " ... aaaaaaand ...CUT!"

Panel 2

(SWEET POLLY looks up and SWEET POLLY exhales.)

3. JOE: (Off-panel) "That's a wrap."
4. SP: "Whew!"

Panel 3

(JOE lowers the news camera he's holding.)

5. JOE (2): "Y'know, Sweet Polly ... you're a natural at this!"

Panel 4

(Close-up of SWEET POLLY, flattered by JOE's compliment..)

6. SP: "Really?! You think so?"
7. JOE: "Sure!"

PAGE 2

Panel 1

(JOE leans down to begin packing up heavy equipment.)

1. JOE: "Great timing ... a friendly face ... genuine enthusiasm ... "

Panel 2

(Close-up of SWEET POLLY, flattered by JOE's compliment..)

2. JOE: (Off-panel) " ... you're amazing!"

3. SP: "Ohh ... That's so kind! Thank you!"

Panel 3

(Close-up of SWEET POLLY'S hand in the foreground taking hold of some of the equipment, surprising JOE in the background.)

4. SP: "Here ... "

5. JOE: "!"

Panel 4

(SWEET POLLY begins to walk away with the equipment she's just picked up. JOE stand, shocked by her goodwill.)

SP: " ... let me get that for you."

6. JOE: "Hey ... you don't need to ... "

7. JOE (2): (Thinking) "Wow! Cherise she ain't!"

Panel 5

(Close-up of JOE as he spies something off panel, looking away from the direction that SWEET POLLY is speaking.)

8. JOE: "?"

9. SP: (Off-panel) "Oh, don't worry!"

Panel 6

(An indicator of some sort lights up on a panel the communications equipment in the van.)

10. SP: (Off-panel) "It's not a problem!"

Panel 7

(Close-up of JOE'S hand holding up a set of earphones for a concerned SWEET POLLY to listen to.)

11. JOE: "This might be."

12. JOE: "Here, - listen."

Panel 8

(Shot of SWEET POLLY placing the earphones to her head to listen. JOE sternly looks at the panel.)

13. SP: "What is it?"

14. JOE: (Off-panel) "I dunno ... something's happening to communications ... "

Panel 1

(Close-up of a key landmark surrounded by bushes. **Though we won't see it happen, it will be assumed that SHOESHINE stashes his shoeshine box here just before he rescues SWEET POLLY.**)

1. JOE: (Caption) "... all over the city."
2. SS: (Off-panel) "All finished, sir".

Panel 2

(Tilted panel. CUSTOMER leans over to look down at his shoe, admiring SHOESHINE'S handiwork FLANAGAN, silhouetted in the background, looks on.)

3. CUSTOMER: "My, that's a fine job!"
4. SS: "That's very kind of you, sir."

Panel 3

(SWEET POLLY and JOE are both huddled in close quarters in the mobile news van, intent on listening to the thing that JOE has brought to SWEET POLLY'S attention.)

5. SS: (Caption) "I try do my very best."
6. JOE: "Everyone's being jammed, or something!"
7. SP: "Can we transmit? Call the station, maybe?"
8. JOE (2): "Apparently - yes! Only ... "

Panel 4

(SHOESHINE looks on with anticipation of receiving money from the customer's hand.)

9. JOE: (Caption) "... there's no reply."
10. CUSTOMER: "Here you are, young fellow."
11. SS: "Thank-you sir!"
12. SS (2): (Thinking) "Not much, but ... "

Panel 5

(Close-up of SWEET POLLY in the foreground while she and JOE are still huddled in close quarters in the mobile news van.)

13. SS: (Caption) "... every bit helps."
14. SP: "They can't receive us?"
15. JOE: "No. But I am getting an odd military signal!"

Panel 6

(Sans frame. Split panel. On the far left SHOESHINE is losing his balance and coins flying out his hand. On the far right SWEET POLLY and JOE are knocked about in the van. SFX splits the panel in two.)

16. SFX: "THOOM!"

Panel 1

(SHOESHINE, momentarily more concerned with the money, scrambles to pick them up off the ground.)

1. SS: "NO!"

Panel 2

(SWEET POLLY and JOE look at each other, dumbfounded.)

2. SP & JOE: (Unison) "?"

Panel 3

(Sans frame. Split panel. On the far left is SHOESHINE and on the far right is SWEET POLLY and JOE, all getting knocked about as before. Large SFX comprises the whole background.)

3. SFX: "THOOM!"

Panel 4

(SHOESHINE is now lying on the ground, forgetting the coins.)

4. SS: "What was that?"

Panel 5

(SHOESHINE is cast in shadow, as if in answer to his question.)

5. SS: "?"

PAGE 5

Panel 1

(Large panel , worm's-eye view, single point perspective looking directly up at a MECHANICAL MONSTER as it steps over the camera.)

Panel 2

(Wide-panel. Close-up of SHOESHINE looking up, utterly dumfounded by what he sees.)

1. SS: "Holy crap!"

Panel 1

(Close-up of SWEET POLLY, in a pose similar to SHOESHINE'S from Panel 2, PAGE 5. JOE, behind her, is also looking up.)

1. SP: " ... "
2. JOE: "What ... what should we be doing?!!"

Panel 2

(Sans frame. Shot of the MECHANICAL MONSTER'S foot crushing a car, pedestrians jumping out of the way.)

3. SFX: "CRU-SHOOM!"

Panel 3

(SWEET POLLY grabs JOE by the shoulders and pushes him into the WTTV newsvan.)

4. SP: "Broadcast for help!"
5. JOE: "Shouldn't we be leaving?"

Panel 4

(Profile shot of SWEET POLLY shouting into her microphone.)

6. SP: "No time!"
7. SP (2): "Attention all military and emergency personnel!"
8. TANK-BOT: (Caption) "Transmission detected."

Panel 5

(Shot of multiple TANK-BOTS, the foremost one picking up SWEET POLLY'S broadcast.)

9. SP: (Caption) "Fayer City is being attacked ... "
10. TANK-BOT: (DISPLAY) "Disrupt function ... FAILED."

Panel 6

(Sans frame. Close-up of the 'head' of a MECHANICAL MONSTER, receiving a communication from the TANK-BOT.)

11. TANK-BOT: (DISPLAY) "Point unit ... Acquire and Intercept."
12. MECH.M: (DISPLAY) "Directive Received -- IMPLEMENTING "
13. SP: (Caption) "...by some sort of giant robot monsters!"

Panel 1

(Close-up on SWEET POLLY, continuing to shout into her microphone.)

1. MECH.M: (Caption) "Target acquisition ... COMMENCED"

2. SP: "We need help! We ..."

Panel 2

(Close-up on SWEET POLLY'S eyes, as her attention is drawn to something that is casting a shadow over her.)

3. MECH.M: (DISPLAY) "Target -- "

4. SP: "...we ..."

Panel 3

(Wide panel. Shot of a microphone hitting the ground hitting the ground and bouncing several times after being dropped. Motion lines in the background)

5. MECH.M: (DISPLAY) " -- ACQUIRED -- "

6. SP: "... we - aaaAAAAA ... "

Panel 4

(Sans frame. Giant metal hand has grabbed SWEET POLLY, and begin to hoist her aloft in its left hand.)

7. SP: "... AAAAAAHHHH!"

8. SP (2): "Somebody! HELP MEEEEEE!"

Panel 1

Bird's-eye camera shot looking down on SHOESHINE, amidst a crowd, who has stopped running from the MECHANICAL MONSTERS to look back over his shoulder to see who is crying for help.)

1. SP: (Caption) "Please! Somebody help!"
2. SS: "Who's that screaming?"

Panel 3

(Sans frame. Wide shot. Shot of a panicked SWEET POLLY in the MECHANICAL MONSTER'S left hand.)

3. SS: (Caption) "It's that girl ... she's in trouble!"
4. SP: "Anybody! Please!"

Panel 4

(Close-up shot of SHOESHINE'S right hand clenched into a fist, wracked with indecision. His ring is obscured from this angle.)

5. SS: (Thinking) "But if I help her I'll ... I'll be ... "

Panel 5

(Similar shot as in Panel 4, but his right fist is released, motion lines indicate that SHOESHINE is moving rapidly. Light glints off of his ring)

6. SS: (Thinking) "... she needs help."

Panel 1

(Inset to Panel 4. Shot from SWEET POLLY'S back, struggling in vise-like grasp of the MECHANICAL MONSTER'S left hand, seen through the 'eyes' of the MECHANICAL MONSTER.)

1. MECH.M: (DISPLAY) "New directive -- ELIMINATE THREAT. "

Panel 2

(Inset to Panel 4. Close-up of SWEET POLLY, with tears in her eyes,.)

2. MECH.M: (DISPLAY) "Firing solution -- ACQUIRED. "

3. SP: (Thinking) "C-can't ... can't breathe ... "

Panel 3

(Inset to Panel 4. Close-up of the head of the MECHANICAL MONSTER, its eyes lighting up as it prepares to blast SWEET POLLY.)

4. SP: (Whispering) "Somebody ... please help me ... "

5. MECH.M: (DISPLAY) "COMMENCE."

Panel 4

(Large panel, sans frame. Shot of MECHANICAL MONSTER'S left arm being bisected by three 'streaks'. SWEET POLLY is loosed by this phenomena, and is about to fall.)

6. SP: "?"

Panel 1

(Tall panel. One-point perspective. SWEET POLLY is falling to the ground.)

1. SP: "EEEEEEEEEEEEEEEEK!"

Panel 2

(Tall panel. Close-up of two hands catching a surprised SWEET POLLY.)

2. SP: "?" (Surprised)

Panel 3

(Sans frame. Glamour shot of SHOESHINE hovering in mid-air, holding a bewildered SWEET POLLY)

3. SS: "There's, uh, no need to fear ... "

4. SS (2): " ... I'm, *ah* ... I'm here."

5. SP: " ... "

Panel 4

(Sans image - text only inside of radiating lines)

6. SP: (Caption) "SO PUT ME DOWN, HUH?!!"

7. SS: (Caption) "Oh. ... okay."

Panel 1

(Aerial shot of SHOESHINE, looking down at him as he begins to land, carrying SWEET POLLY who holds out her hand in surprise.)

1. SS: "Here's the ground, safe and ... "
2. SP: "W-wait. Wait! Slow down!"

Panel 2

(Sans frame. SHOESHINE stumbles as he lands, dropping SWEET POLLY, who grimaces in pain.)

3. SS: "... sound — OOF!"
4. SP: "Aack!"

Panel 3

(SHOESHINE, holding a hand to his head, sheepishly grins with embarrassment.)

5. SS: "S-sorry about that! Y'see ... "
6. SS (2): "... flying - and landings - are kind of new to me."
7. SP: (Off-panel) *Cough* *hack*!"

Panel 4

(SHOESHINE, darkened in the extreme foreground, reaches a concerned hand towards SWEET POLLY who, facing away from the viewer, has propped herself up on one arm and holds her sides with the other.)

8. SS: "Hey ... are you OK?"
9. SP: "Nmph ... No ... "
10. SS (2): "I-I'm sorry! But ... but I ... "

Panel 5

(Close-up of SWEET POLLY, her eyes closed and streaming with tears, yelling viciously at SHOESHINE. Blood is plainly visible at the corners of her mouth.)

11. SP: "JUST GET AWAY FROM ME, YOU FREAK!"

Panel 6

(Close-up SWEET POLLY, now darkened in the extreme foreground, clenching her side again after her outburst and wiping blood away with the back of her hand. SHOESHINE stands in the background, shocked and upset.)

12. SP: "Gnnh!"
13. SS: "I ... I ... "

Panel 7

(Sans frame. Extreme close-up of SHOESHINE, darkened in the foreground, taking off in anger, his face obscured partially by Page's edge. In the background, SWEET POLLY, distressed from what she's just said, watches him fly off.)

14. SS: "S-sure ... "
15. SS (2): "You're welcome."
16. SP: "What? No - wait! I ... "
17. SP (2): (Thinking) "Was ... was he ... ?"

Panel 1

(Close-up of SHOESHINE. He is flying blind - tears are in his eyes, one balled hand is over his face and the other hand is in front of him with his palm facing out.)

1. SP: (Caption) " ... was he crying?!!"
2. SS: "I shouldn't ... shouldn't have ... !"
3. SS (2): "Now they'll hunt me down and lock me up and ... "

Panel 2

(Panel erupts in a burst of light, SHOESHINE'S back is to us, as something blasts him.)

4. SS: "UNGH!"

Panel 3

(Wide panel. Worm's-eye shot of SHOESHINE skidding backwards on the ground.)

Panel 4

(SHOESHINE, on the ground, leans up to see a MECHANICAL MONSTER leaning menacingly over him.)

5. SS: "Another one?!"

Panel 5

(Inset panel. Extreme close-up on SHOESHINE'S face, his eye pulsing with an energy effect, as he gets really, really angry.)

6. SS: "So ... you wanna fight?"

Panel 1

(Full Page Panel, sans frame. Shot of SHOESHINE exploding through the head and shoulders of the MECHANICAL MONSTER, destroying it.)

1. SS: (Thinking) "YOU GOT IT!"

Panel 1

(SHOESHINE'S burst of flight causes him to crash into a building.)

Panel 2

(SHOESHINE, a bit embarrassed, pulls himself out of the gaping hole he's made in the side of the building.)

1. SS: "Sometimes ... I don't know my own strength!"

Panel 3

(Close-up of SHOESHINE as a shadow passed over his head.)

2. SS: "!"

Panel 4

(Wide Panel. Sans frame. SHOESHINE leaps away from the building, narrowly avoiding the fist of a MECHANICAL MONSTER, who misses him and buries its arm in the side of the damaged structure.)

3. SS: "YOW!"

Panel 5

(SHOESHINE hovers mid-air in the foreground, turning to face more MECHANICAL MONSTERS that have gathered in the background, one of which extracts its arm from the building.)

4. SS: "More?!!"

5. SS (2): "Bring it!"

Panel 6

(The group of MECHANICAL MONSTERS in the foreground fire their eyebeams in unison. The eyebeams hit SHOESHINE, who is taken off guard.)

Panel 7

(SHOESHINE is taken off guard by the strike of the eyebeams.)

6. SS: "Ugh!"

Panel 1

(Aerial shot. Sans frame. Smoke trails off of SHOESHINE as he plummets and hits the ground.)

Panel 2

(Aerial shot, looking down at SHOESHINE, his back to us because he's on his hands and knees)

1. SS: "Oooo-kay, so maybe I wasn't ready."

Panel 3

(Wide panel. SHOESHINE howls as a burst of gunfire erupt across his back.)

2. SS: "AAAUGH!"

Panel 4

(SHOESHINE slumps to the ground, wincing in pain and reaching around, grasping his back.)

3. SS: (Thinking) "Bullets? From where?"

Panel 5

(Sans frame. Worm's-eye view. SHOESHINE in the foreground, silhouetted, looks up to face the MECHANICAL MONSTERS and the TANK-BOTS, all gathered for the kill.)

4. SS: (Thinking) "From those tank-looking things, apparently."

5. SS (2): (Thinking) "Are they with the big ones?"

Panel 1

(MECHANICAL MONSTERS fire at SHOESHINE.)

Panel 2

(TANK-BOTS fire at SHOESHINE.)

Panel 3

(Sans frame. Ext shot. SHOESHINE again leaps away at super-speed, this time to avoid the simultaneous strike of the eyebeams and machine-gun fire.)

1. SS: (Thinking) "THAT'S A YES!"

Panel 4

(Sans frame. Close up of SHOESHINE running at super-speed, panic written all over his face. The background explodes with enemy fire.)

2. SS: (Thinking) "C'mon, Shoeshine! Think of something!"

Panel 5

(Amid the strafing by both bullets and energy-blasts, SHOESHINE suddenly changes course.)

3. SS: (Thinking) "Let's try this!"

Panel 6

Worm's-eye view of a TANK-BOT in the distance as SHOESHINE, in the foreground with a focus on his hand, races towards it.)

4. SS: (Thinking) "Hope it works!"

Panel 7

(Close-up of SHOESHINE'S hands grabbing the metal of the TANK-BOT, deforming it.)

5. SS: "GOTCHA!"

Panel 8

(Sans frame. One-point perspective. SHOESHINE is pitching the TANK-BOT, baseball-like.)

6. SS: "He shoots! He ... "

Panel 1

(The MECHANICAL MONSTERS have stopped firing, pausing to watch the TANK-BOT that SHOESHINE has thrown sail harmlessly over their heads.)

1. SS: (Caption) "... misses. DRAT!"

Panel 2

Shot of multiple TANK-BOTS in midair, seen through the 'eyes' of the MECHANICAL MONSTERS.)

2. SS: (Caption) "A couple more, then ... "

3. SS: (Caption) "C'mon, c'mon ... "

Panel 3

(The other MECHANICAL MONSTERS are reacting by shielding themselves.)

4. SS: "YES!"

Panel 4

(Wide panel. Tilted frame. SHOESHINE, taking advantage of their momentary disorientation, bursts through the multiple MECHANICAL MONSTERS in a single pass.)

5. SS: (Thinking) "That's *perfect!*"

Panel 5

(Sans frame. Aerial shot. SHOESHINE hovers in the air exhaling while watching the MECHANICAL MONSTERS begin to totter and fall.)

6. SS: "Whew!"

7. SS (2): "I can't believe that actually ... "

Panel 1

(Tilted panel. Close up on SHOESHINE'S face, in complete surprise as he hears BYSTANDERS cry out.)

1. SS: " ... worked?!!
2. BYSTANDER: (Off-panel) "It's falling over!"
3. BYSTANDER: (Off-panel) "Look *out!*"

Panel 2

(Tilted panel. Falling MECHANICAL MONSTER, flaming and with pieces coming off, threatens to injure JOE who is holding the video camera. SHOESHINE doesn't notice the camera.)

4. SS: (Caption) "That guy ... he'll be crushed!"

Panel 3

(Tilted panel. Shot of SHOESHINE flying as fast as he possibly can.)

5. SS: "No time to lose!"

Panel 4

(Sans frame. One-point perspective. SHOESHINE catches the falling robot, unable to prevent some pieces come off the robot ...)

6. SS: "Got it! Just in time to ... "

Panel 5

(... and continues to fall and strike JOE, despite SHOESHINE'S handling of the MECHANICAL MONSTER.)

7. SS: (Caption) "No!"

Panel 6

(Shot of SHOESHINE landing, kicking up dust and cracking concrete as he skids to a halt.)

8. SS: "I can't ... I *won't* "

Panel 7

(Worm's-eye view. In the background SHOESHINE, a relieved look on his face, stands with both of his arms raised, holding up the impossibly huge mass of the MECHANICAL MONSTER over his head. Near his feet in the foreground is the unconscious figure of JOE, the cameraman.)

9. SS: "Whew! That was close!"
10. SP: (Off-panel) "JOE!"

Panel 1

(Panel is seen from over SHOESHINE'S shoulder. SWEET POLLY rushes to assist JOE, the cameraman, who is groggily leaning up, holding his head.)

1. SS: (Thinking) "That girl ... she's with this guy?"
2. SP: "JOE, are you alright?!!"
3. JOE: "Mmmnnnooo ... "

Panel 2

(Worm's-eye perspective. JOE, his thumb pointing up to SHOESHINE, who still standing as before holding the MECHANICAL MONSTER.)

4. JOE: " ... buuut ... thnnnks t' thisss guy ... I c'n get better."
5. SP: "Y ... *you!*"

Panel 3

(Close-up of SHOESHINE, a somewhat wry expression on his face.)

6. SS: "Yeah ... *me*. Small world, huh?"

Panel 4

(Close-up of an apprehensive and puzzled SWEET POLLY.)

7. SP: "Why?"

Panel 5

(SHOESHINE, in the background continues to hold up the MECHANICAL MONSTER. SWEET POLLY, now assisting JOE to his feet, continues to question SHOESHINE.)

8. SS: "Uh, why *what?*"
9. SP: "Wh-why did you come back, a-after I ... "
10. SS (2): "Well, I ... uh ... "

Panel 6

(Energy blasts rain down around the figures, interrupting SWEET POLLY's question. SHOESHINE utilizes the MECHANICAL MONSTER he's holding as a shield. JOE and SWEET POLLY scramble away as fast as they can, JOE still holding onto the camera.)

11. SS: "They're still coming!"

Panel 7

(Sans frame. SHOESHINE lifts off, hoisting the inert MECHANICAL MONSTER into the air.)

12. SS: "I'll hold them off - you get him out here!"
13. SP: "R-right!"

Panel 1

(Inset to Panel 2. Close-up of SHOESHINE looking grimly determined. Motion line indicate his flight through the air.)

1. SS: "That was dumb ... to pause for conversation!"

Panel 2

(Sans frame. SHOESHINE rams the giant robot into another group of MECHANICAL MONSTERS, while wincing with pain as more bursts of gunfire erupt across his body.)

2. SS: "There's work to be done ... no time for reflection!"

Panel 3

(Inset to Panel 2. SHOESHINE grimaces as a burst of gunfire again erupts across his back.)

3. SS: "RuuRRGH!"

Panel 4

(Shot of SHOESHINE has dropping the inert MECHANICAL MONSTER, crushing the remaining TANK-BOTS beneath it.)

4. SS: (Off-panel) "How many of those things *are* there?"

Panel 5

(SHOESHINE, hovering in the foreground, dusts off his hands together. He fails to notice the silhouette of the remaining MECHANICAL MONSTER, its two eyes glowing.)

5. SS: "Well, that takes care of ...

Panel 6

(SHOESHINE turns just in time to see the MECHANICAL MONSTER'S lighted eyes suddenly shift, converging to form a single larger glowing point. This MECHANICAL MONSTER is missing its left arm.)

6. SS: " ... the first one?!"

Panel 7

(SHOESHINE is hit with a more powerful eye-cannon. SHOESHINE has raised his arms to shield his head and chest)

7. SS: 'AUGH!"

Panel 1

(Large panel. The MECHANICAL MONSTER in the foreground, clearly missing its left arm, assumes a gunslinger. SHOESHINE smolders while hovering mid-air in the background.)

Panel 2

(SHOESHINE'S eyes glow with power as he glares angrily out from behind his upraised arms)

1. SS: "Oh, yeah?"

Panel 3

(Sans frame. Large panel. SHOESHINE, off-panel, completely bisects the MECHANICAL MONSTER, sans its left arm, with a blast from his own energy-vision)

2. SS: (Voiceover) "Try MINE!"

Panel 4

(Close-up of SHOESHINE holding a hand to his temple, the light from his eyes fading.)

3. SS: "Done yet?"

Panel 5

(Close-up of the MECHANICAL MONSTER'S head, the light from its eyes fading, framed by smoke from off-panel.)

Panel 6

(Aerial shot. SHOESHINE, still hovering in the foreground, watches the MECHANICAL MONSTER fall to pieces in the background.)

4. SS: "Thought so."

Panel 7

(Aerial shot. SHOESHINE, still hovering in the foreground, watches the MECHANICAL MONSTER fall to pieces in the background.)

5. SS: (Thinking) "So that's what happens wh-when ... "

Panel 8

(Exhausted, SHOESHINE begins to drift off-panel in the direction of the ground)

6. SS: (Thinking) "... when I ... do ... that ... "

Panel 1

(SHOESHINE is slumped on the ground in the bottom of a crater-like depression. He barely holds himself up, fumbling with his ring.)

1. SS: (Thinking) "That ... that really ... d-drained me ... "

Panel 2

(Close-up of SHOESHINE'S fingers holding the pill next to the open ring and his mouth.)

2. SS: (Thinking) "Th-thankfully ... "

Panel 3

(Sans frame. Ext. shot outside the crater, a burst of light issuing from it signaling that SHOESHINE has taken the pill, the actual act unseen by anyone else.)

3. SS (2): (Caption) " ... I've got this."

Panel 4

(SHOESHINE hauls himself up out of the crater.)

4. SS: *Hah.*

5. SS (2): (Thinking) "That's ... better."

Panel 5

(SHOESHINE surveys the destruction, while leaving behind a gathering crowd.)

6. SS (2): (Thinking) "Better get out of here ... "

Panel 6

(Wide panel, framed through the viewfinder of a camera, with "REC" in large letters, like on Page 1, Panel 1.)

7. SS: (Thinking) "That seems to be all of them.)

8. SS: (Caption) " ... before this *freak* get any *more* attention!"

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #4
"Ace T.V. Reporter"

PAGE 1

Panel 1

(Inset to Panel 3. Same PAGE 22, Panel 5 from the previous issue, except now 'REC' is replaced with 'STOP'.)

Panel 2

(Inset to Panel 3. SWEET POLLY lowers her camera, looking intently around her intently. Drafts from flames move her hair and blow litter about.)

Panel 3

(Ext. shot, full page. SWEET POLLY stands amid the destruction. The camera is now on the ground.)

Panel 1

(SWEET POLLY, in shock, covers her nose and mouth with her hands. Tears form at the corners of her eyes.)

Panel 2

(SWEET POLLY is surprised by FLANAGAN'S hand suddenly upon her shoulder.)

1. FLANAGAN: (Off-panel) "Ma'am?"
2. FLANAGAN (2): (Off-panel) "D'ye need help?"

Panel 3

(Sans frame. Close-up of SWEET POLLY, turned to face FLANAGAN, who holds her by her shoulders.)

3. FLANAGAN: "Are you al'right?"
4. SP: "I ... "

Panel 4

(SWEET POLLY comes out of her daze, gesturing towards JOE.)

5. SP: " ... I ... no. I mean ... I'm fine ... but my friend ... "

Panel 5

(FLANAGAN, in the mid-ground, turns his back turned SWEET POLLY to gesture for other police officers to help pick up JOE. In the foreground, unnoticed by FLANAGAN, SWEET POLLY picks up the camera.)

6. FLANAGAN: "We'll get 'im to 'is feet."
7. FLANAGAN (2): "C'n ye get him out here?"
8. SP: "Yes."

Panel 6

(Grimacing from pain as she shoulders JOE, SWEET POLLY leaves FLANAGAN, who points her in the direction she needs to go.)

9. FLANAGAN: "Good! Take him that way - down to th' harbor."
10. FLANAGAN (2): "Th' way's clearest there, EMT'll get there first. GO!"

Panel 1

(Ext Shot. Wide panel sans frame. SWEET POLLY and JOE make their way through the war zone.)

1. SP: (Thinking) "B-by the harbor ... "

Panel 2

(Worm's-eye view of the WTTV newsvan in the background. In the foreground, silhouetted from waist level down, SWEET POLLY and JOE walk towards the van.)

2. SP: (Thinking) "Found the van ... "

3. SP (2): (Thinking) " ... but no EMT."

Panel 3

(Shot of SWEET POLLY, concern on her face as she shoulders JOE into the van.)

4. SP: (Thinking) "And I don't know where a hospital is!"

Panel 4

(SWEET POLLY lifts up and looks at the camera still in her hands.)

Panel 5

(Wide panel. Shot of the WTTV newsvan, driving off.)

5. SP: (Thinking) "The station's not far!"

6. SP (2): (Thinking) "They'll know what to do!"

Panel 1

(Close-up of feet running along a corridor.)

1. SANDY: "C'mon! This way!"
2. SANDY (2): "The boss'll know what to do!"

Panel 2

(Sans frame. Shot of SPINNEY, SANDY, and DINAH, all disheveled from the attack as they are running along a corridor.)

3. SPINNEY: "How mad do you think he'll be with us?"
4. SANDY: "It wasn't our fault!"
5. SANDY (2): "They weren't supposed to start moving and shooting things up!"

Panel 3

(They pause momentarily at a door, pausing before entering.)

6. DINAH: "Well, then what went wrong?"
7. SANDY: "I don't know! But we're here!"

Panel 4

(The members of the Gang tumble into a secret room.)

8. SANDY: "He's gonna have to figure it out!"
9. SPINNEY: "Boss! You gotta believe us, we ..."
10. DINAH: "Riff, I really think that ... "
11. RR: "Fellas ... "

Panel 5

(Wide panel. Sans frame. Dramatically lit in the center is the painting 'Whistler's Father'. In front facing the painting is a high-backed chair, obscuring the facial features of the seated RIFF-RAFF, who is enjoying the piece of art. Just visible are his hands. His left is rested upon the arm of the chair and with his right he gestures towards the Gang with an open right hand. On the pinkie is a ring and with two other digits he holds a smoking cigar. What is visible of the rest of the room is decorated with a stolen art.)

12. RR: "Fellas ... calm down. Tell me what happened."

Panel 1

(SANDY, SPINNEY & DINAH are all expressing doubt and are pleading.)

1. SANDY: "We don't what happened, boss!"
2. DINAH: "Stealing the tank-bots' A.I. wasn't going smoothly."

Panel 2

(Close-up worm's-eye view of MOOCH on the floor beneath the TANK-BOT. DINAH is leaned over looking at him with SANDY and SPINNEY behind her.)

3. DINAH: (Caption) "Mooch was having trouble getting the panel to open."

Panel 3

(Sans frame. DINAH and SANDY look at SPINNEY, whose hands, in the extreme foreground, are open and we see RIFF-RAFF, seated in the shadows of a tall-backed chair in the background.)

4. SPINNEY: "Yeah, then the next thing we know - WHAM!"

Panel 4

(DINAH, SANDY, & SPINNEY all surprised by the sudden movement of the TANK-BOTS.)

5. SPINNEY (2): "The tanks around us started moving all on their own!"

Panel 5

(Sans Frame. Close-up of RIFF-RAFF's cigar as he holds it even in the first two fingers of his hand.)

6. RR: "Spinney ... "
7. RR (2): "... my understanding is that they are supposed to do that."

Panel 6

(Med. close-up on DINAH, her arms folded. SANDY & SPINNEY in the background.)

8. DINAH: "These were the back-up models, Riff!"
9. DINAH (2): "They weren't for the demo!"

Panel 7

(RIFF-RAFF's hand, his cigar stiller perched between two fingers, reaches for a tumbler.)

10. RR: "If they were not for the demo ..."
11. RR (2): "... then what happened?"

Panel 1

(Sans frame. Shot of SPINNEY gesturing wildly.)

1. SPINNEY: (Caption) "They rushed the stage, man!"

Panel 2

(Memory shot of the TANK-BOTS moving towards the stage.)

2. SPINNEY: (Caption) "It was, like, they suddenly had a mad-on, or something!"

Panel 3

(Sans frame. Close-up on DINAH.)

3. DINAH: "Ours didn't."

Panel 4

(Memory shot of the TANK-BOT 'looking' at SANDY, SPINNEY, and DINAH.)

4. DINAH: (Caption) "The tank we were working on just sort of ... reacted to us."

5. DINAH (2): (Caption) "It's head ... or whatever ... began to track us."

Panel 5

(Sans frame. Focus on SANDY as he speaks in turn.)

6. SANDY: "Then these panels just ... opened up ... "

7. SANDY (2): "... and they started shooting at everything!"

Panel 6

(Shot of the GANG diving for cover.)

8. SANDY: "Then these panels just ... opened up ... "

9. SANDY (2): "... and they started shooting at everything!"

Panel 7

(Sans frame. Close-up of the tumbler, RIFF-RAFF sloshing its contents as he is visibly shaken by this information.)

10. RR: "Shooting?"

11. RR (2): "The tank-bots were not supposed to have guns!"

Panel 8

(Flank shot the Gang, looking tired and angry, as they all look ahead at RIFF-RAFF.)

12. SANDY: "Yeah ... well, these did!"

Panel 9

(Sans frame. RIFF-RAFF now casually holding up the tumbler by its base.)

13. RR: "I see."

14. RR (2): (Off-panel) "And ... where is Mooch?"

Panel 1

(The Gang looks at each other guiltily.)

Panel 2

(Close-up of RIFF-RAFF's hands gripping his chair's armrests as he gets up. His face remains obscured.)

1. DINAH: "We lost track of him in the confusion."
2. RR: "I see."

Panel 3

(RIFF-RAFF walks to the extreme foreground. The Gang begins to argue a plan of action.)

3. SANDY: "Boss, if you want, we'll go looking for him!"
4. DINAH: "Are you nuts?! It's crazy out there!"
5. SPINNEY: "Yeah, it's risky! But that's our game! We'll find him and ... "

Panel 4

(RIFF-RAFF holds up a solitary finger, silencing the gang and cutting SPINNEY off mid-sentence.)

6. RR: (Off-panel) "You will do nothing."

Panel 5

(SPINNEY, in the foreground, blusters towards RIFF-RAFF, still standing with his back turned to the Gang while he stokes a fire in the fireplace.)

7. SPINNEY: "But Riff ... we need to find Mooch ... and find out if you've been *exposed!*"

Panel 6

(The Gang, digesting their mysterious leader's words.)

8. RR: "Fellas ... trust me ... "

Panel 1

(Bird's-eye shot of St. Bernard's Cathedral.)

1. RR: (Caption) " ... if that were the case ... "
2. SS: (Off-panel) "Everyone saw me ... "

Panel 2

(SHOESHINE huddled in his rags. He is terrified.)

3. RR: (Caption) " ... we would not be sitting here shaking in fear."
4. SS: "EVERYONE SAW ME!"
5. SS (2): "What am I going to do?!!"

Panel 3

(Shot of SHOESHINE standing up unsteadily, looking down to examine himself as he does so.)

6. SS: "I can't stay! Gotta GO!"
7. SS (2): "I'm trashed, though."

Panel 4

(Sans frame. Waist-up shot of SHOESHINE tearing his rags off, revealing his scrawny, albeit powerful, body, grimacing as he does so. SHOESHINE will momentarily look as though he's wearing his 'traditional' red vest from the cartoon. Panel is similar to PAGE 16, Panel 2 wherein SWEET POLLY will also change clothes.)

8. SS: "Can't waste time!"
9. SS (2): "Have to leave NOW!"

Panel 5

(Close-up of SHOESHINE'S hand pulling another red shirt from his backpack.)

10. SS: (Thinking) "My last one ... "

Panel 6

(SHOESHINE pulling the baggy red shirt on over his head.)

11. SS (2): (Thinking) "Doesn't fit any better, though."

Panel 1

(SHOESHINE rushes around manically, gathering his few effects.)

1. SS: "That's everything. Now I just gotta get my ... "

Panel 2

(SHOESHINE looks around, puzzled.)

2. SS: (Caption) " ... box?"

Panel 3

(Close-up of SHOESHINE'S shoeshine box, hidden in the bushes next to the key landmark from Issue #3.)

3. SS: "OHMYGOD!"

4. SS (2): "It's still down there - where I stashed it!"

Panel 4

(Tilted panel. SHOESHINE step up onto the window ledge of the bell tower, preparing to push off into the air. SFX continues to Panel 5.)

5. SS: "Have to get it!"

6. SS (2): "I'll fly and ... "

7. SFX: (Helicopter sounds) *THUM-THUM-THUM-THUM-THUM-THUM-THUM ... *

Panel 5

(Sans frame. SHOESHINE leans out of the window to look up at the Apache helicopters overhead. SFX continues from Panel 4, filling the background of the sky behind the helicopters.)

8. SFX: (Helicopter sounds) * ... THUM-THUM-THUM-THUM-THUM-THUM-THUM*

9. SS: "Helicopters!"

Panel 1

(Shot of a MECHANICAL MONSTER with a huge whole in the chest in the background continuing unbroken to Panels 2 & 3. Policemen are gathered around, gawking at the creature.)

1. SS: (Voiceover) "The military's here!"
2. COP 1: (Off-panel) "Would you look at that?"
3. COP 2: (Off-panel) "Check out the size of those hands!"
4. COP 3: (Off-panel) "Did one of those things grab anybody?"

Panel 2

(Shot of a MECHANICAL MONSTER with a huge whole in the chest in the background continuing unbroken from Panel 1 to Panel 3. A single policeman in the mid-ground is now turned to address FLANAGAN, who leans into the frame in the foreground.)

5. FLANAGAN: "All right, you lot - straighten up an' mind y'selves!"
6. FLANAGAN: "This isn't th' guided tour!"

Panel 3

(Shot of a MECHANICAL MONSTER with a huge whole in the chest in the background continuing unbroken from Panels 1 & 2. FLANAGAN, in the foreground, now straightens upright to address to the person speaking to him from off-panel.)

7. FLANAGAN (2): "We've got ... "
8. BALDYDASH: (Off-panel) "Are you the officer in charge here?"

Panel 4

(Sans frame. Glamour shot of a stern-looking General Hugo BALDYDASH, portraited by a block background.)

9. FLANAGAN: (Off-panel) "Aye. Who's askin'?"
10. BALDYDASH: "Brigadier General Hugo Baldydash."
11. BALDYDASH (2): "We're taking charge here - you and your men are done."

Panel 5

(FLANAGAN pleads with BALDYDASH, gesturing to the destruction in the background.)

12. FLANAGAN: "Ye cannae do that! There are people hurt! They ... !"

Panel 6

(BALDYDASH leans in menacingly towards FLANAGAN.)

13. BALDYDASH: "We are responding to a terrorist strike, officer!"
14. BALDYDASH (2): "We will take care of it!"

Panel 7

(Sans frame. BALDYDASH gestures, directing his troops.)

15. BALDYDASH: "Pull your officers aside - we'll be taking your statements from all of you."
16. BALDYDASH (2): "Secure the area! I want you to start ... "
17. CHERISE: (Off-panel) "Set up here ... "

Panel 1

(Sans frame. Shot of CHERISE and her cameraman setting up their camera for their broadcast.)

1. CHERISE: " ... they'll look good in the shot!"

Panel 2

(Shot of CHERISE beginning her telecast. Panel is seen through the camera's viewfinder with 'REC' in the corner.)

2. CHERISE: "We are coming to you live from the Fayer City Harbor District, where just moments ago ...

Panel 3

(Shot through the viewfinder of the camera, now tilted as the soldiers block the camera and advance on CHERISE.)

3. BALDYDASH: (Off-panel) "GET THAT CAMERA!"

4. CHERISE: "HEY! STOP! Put that DOWN!"

Panel 4

(CHERISE angrily points her microphone at BALDYDASH.)

5. CHERISE: "What do you think you're doing?"

6. CHERISE (2): "Freedom of the press, here - I'm the media!"

Panel 5

(BALDYDASH snatches the microphone away from CHERISE. She is taken by surprise by the sudden action, accustomed as she is to intimidating others.)

7. BALDYDASH: "I'm the military!"

8. BALDYDASH (2): "My 'M's' bigger than yours!"

Panel 6

(Soldiers grab an angry CHERISE, who vainly struggles against them. BALDYDASH, ignoring her, continues to order his troops.)

9. BALDYDASH: (Off-panel) "Detain this woman for questioning!"

10. CHERISE: "HEY! You can't just - LET ME GO!"

11. BALDYDASH(2): "Starting now, I want all recording devices confiscated!"

Panel 7

(Sans frame. Soldiers begin gather the items named by BALDYDASH.)

12. BALDYDASH: (Caption) "Camcorders! Cell phones! Laptops! ALL OF IT - bagged and tagged!"

Panel 1

(Wide panel. Int. shot of a van looking out the windshield at the WTTV Building, their logo being prominent.)

1. BALDYDASH: (Caption) "Nothing gets out!"
2. SP: "Hang on, Joe!"
3. SP (2): "We're almost there!"

Panel 2

(Int. shot of the WTTV Building, JULIE is frantically speaking on the phone.)

4. JULIE: "Her name is SWEET POLLY Purebred!"

Panel 3

(Int. shot of the WTTV Building, JULIE is now paused on the phone.)

5. SP: (Off-panel) "JULIE!"

Panel 4

(Sans frame. Full shot of a disheveled SWEET POLLY, holding the video camera, rushing into the room. She also holds a hand to her side, evidencing discomfort.)

6. SP: "I'm fine!"
7. SP (2): "I just got back with ... "

Panel 5

(JULIE hugs SWEET POLLY by surprise, causing SWEET POLLY to wince in pain.)

8. SP: "Hgnnn!"
9. JULIE: "OH, THANK GOODNESS YOU'RE OK!"

Panel 1

(JULIE, panicked again, grabs SWEET POLLY by the shoulders to look her over, realizing that something's wrong with her.)

1. JULIE: "You're *not* okay!"
2. JULIE (2): "What's wrong?!"
3. SP: "I'm fine, really!"

Panel 2

(Close-up SWEET POLLY, to points to off panel.)

4. SP: "But Joe ... he's in the van."
5. SP (2): "He's hurt."

Panel 3

(JULIE gestures to some of the WTTV staff, who run off in the direction that she points to get JOE. SWEET POLLY hold up her hand, as if pleading.)

6. JULIE: "You brought him here?"
7. SP: "I didn't know where else to go!"

Panel 4

(SWEET POLLY, solitary in the panel, looks downcast.)

8. SP: "He was hurt, and no else had arrived to help and ... "
9. JULIE: "Polly ... "

Panel 5

(Sans frame. JULIE gently hugs SWEET POLLY around her shoulders from behinds her, comforting her.)

10. JULIE: " ... it's okay. You got him here ... he'll be alright."

Panel 1

(JULIE holds SWEET POLLY by the shoulders.)

1. JULIE: "But, what's going on? What's happened?"
2. SP: "JULIE ... "

Panel 2

(Close-up of SWEET POLLY, looking slightly embarrassed, holds up the camera, pointing to it.)

3. SP: " ... you'll have to see it to believe it!"

Panel 3

(Close-up of JULIE, taking the camera from SWEET POLLY.)

4. JULIE: "What's in here?"
5. SP: "Everything!"

Panel 4

(SWEET POLLY embarrassed and self-conscious hearing her own words. Julie looks on, amazed.)

6. SP: "The giant robots ... the tanks ... the fight ... the ... the ... "

Panel 5

(Close-up of JULIE looking down at the camera, knowingly.)

7. JULIE: "Are you sure you're okay?"
8. SP: (Off-panel) "Look, I know I sound crazy, but believe me it's ... "

Panel 6

(Sans frame. JULIE smiles determinedly, and pushes a surprised SWEET POLLY down the hall.)

9. JULIE: "You're on in five minutes."
10. SP: "Wh-WHAT?!"

Panel 1

(Shot of flustered SWEET POLLY. JULIE just smiles.)

1. SP: "I can't ... I shouldn't do that!"
2. SP (2): "What about Cherise?!!"
3. JULIE: "What about her?"

Panel 2

(Shot of CHERISE and her cameraman, yelling and in handcuffs, being led along by soldiers.)

4. JULIE: (Caption) "She's out there, trying to find out what's going on."

Panel 3

(JULIE rests a hand on SWEET POLLY'S shoulder again.)

5. JULIE: "You're here now ... with the story."
6. SP: "But ... "

Panel 4

(Sans frame. Close -up of SWEET POLLY facing JULIE, having been spun around to look into JULIE'S face.)

7. JULIE: "No buts!"
8. JULIE (2): "We're in the midst of a crisis, our top newscaster isn't here, and you've come back with a first-hand account!"

Panel 5

(Close-up of SWEET POLLY.)

9. JULIE: "There's no one else to do this broadcast."
10. JULIE (2): "You're the only who can!"
11. SP: "I ... okay."

Panel 6

(SWEET POLLY looks down at herself, indicating her torn & soiled blouse.)

12. SP: "I'm a mess though."
13. JULIE: (Off-panel) "That you are."

Panel 1

(Int. Wide shot of a dressing room. JULIE is pushing SWEET POLLY into it.)

1. JULIE: "In here. Find what you need."

Panel 2

(SWEET POLLY looking about her, pondering.)

2. JULIE: (Caption) "Get changed!"

3. SP: "Come on, Pollyanna ..."

Panel 3

(Sans frame. SWEET POLLY looks troubled as she removes her blouse, revealing a white undershirt. Panel is similar to PAGE 8, Panel 4 wherein SHOESHINE changed his clothes.)

4. SP: "... you've got a job to do."

Panel 4

(SWEET POLLY at a bureau applying make-up.)

Panel 5

(SWEET POLLY grabs a red jacket from a rack.)

5. SP: (Thinking) "Nothing's my size ... "

6. SP (2): (Thinking) "... except this."

Panel 6

(Into shot of a studio. SWEET POLLY, *whom we do not yet fully see*, is silhouettes in the extreme foreground. JULIE looks at SWEET POLLY approvingly, giving her a thumb's up. Some other station personnel may also be looking on in stunned silence.)

7. SP: (Off-panel) "Julie ... I'm ready."

8. JULIE: "Wow! You clean up real nice!"

Panel 1

(JULIE hold up her *hands* to begin counting down the last five seconds.)

1. JULIE: (Caption) "Let's show you off!"
2. JULIE: "Okay everybody, we're going live! In five ... "

Panel 2

(Shot of CHERISE and BALDYDASH arguing. FLANAGAN is in the background.)

3. JULIE: (Caption) " ... four ... "

Panel 3

(Ext. shot. SHOESHINE runs down a street, making his way back to the war-zone where he stashed his shoeshine box. SHOESHINE doesn't wear a hat or glasses at this point, and his clothes are similar to what he was wearing during the attack.)

4. JULIE: (Caption) " ... three ... "
5. SS: (Thinking) "I can't fly with those 'copters around ...
6. SS (2): (Thinking) " ... but I gotta get my box before anyone sees me!"

Panel 4

(Close-up of SWEET POLLY'S mouth open to inhale as she mentally counts the next-to-last second.)

7. SP: (Thinking) " ... Two - deep breath ... "

Panel 5

(Large panel, sans frame. Glamour shot of SWEET POLLY, seen here for the first time in her 'traditional' red, black, and white outfit making what is to be her landmark broadcast.)

8. SP: (Thinking) " ... one."
9. SP (2): "Hello, Fayer City. This is a WTTV News Action Alert."
10. SP (3): "I'm Polly Purebred, filling in for Cherise Staccato."

Panel 1

(Int. shot of the studio. JULIE, OJ Squeeze and others look on.)

1. OJ: (Thinking) " 'Hello Fayer City?' ... that's - I like it!"
2. JULIE: (Thinking) "Go, Sweet Polly!"
3. SP: (From the T.V.) "Approximately thirty minutes ago many of you no doubt heard the sound of explosions."

Panel 2

(SWEET POLLY is on the screen of a television set in the front of a store. SHOESHINE is passing by the gathered crowd and investigates because he can clearly hear what's being spoken.)

4. SP: (From the T.V.) "The source of these explosions was not any sort of industrial accident."
5. SS: "What the ... ?"

Panel 3

(Close-up shot of SHOESHINE, looking out from inside the storefront window. He's placed his hands on the glass storefront to get a closer look at the TV set, which is casting a partial reflection of SWEET POLLY broadcasting.)

6. SP: (Caption) "The sounds you heard were from an attack launched upon Fayer City."
7. SS: "Hey! It's that girl!"

Panel 4

(Sans frame. BALDYDASH FLANAGAN, and CHERISE are paused, their attention drawn to a large building-side TV screen still operating.)

8. SS: (Caption) "She's a reporter?!"
9. SP: (From the TV) "It is presently unknown who is behind this assault."
10. BALDYDASH: "What is this?"
11. CHERISE: "That's Sweet Polly!"
12. FLANAGAN: "She'n her friend got out okay."

Panel 5

(BALDYDASH points up at the screen as he berates FLANAGAN, who holds his hands up in defense. CHERISE, watching the TV screen, grows livid at SWEET POLLY.)

13. BALDYDASH: "WHAT? A reporter was here? And you let them LEAVE?!!"
14. FLANGAN: "Aye! A dinnae know who she was ... an' her friend was hurt!"
15. CHERISE: "That little ... HOW DARE SHE!"

Panel 6

(Int. shot of the studio. SWEET POLLY sits at the Newsdesk.)

16. CHERISE: (Caption) "She's stealing *my* broadcast!"
17. SP: "It also has yet to be determined what purpose lay behind this attack."

Panel 1

(Sans frame. Large shot of SWEET POLLY behind the Newsdesk, a scene featuring the MECHANICAL MONSTERS behind her. Inset by Panels 2-4)

1. SP: "We only know that a most unconventional method was used."
2. SP (2): "Though it may sound silly, Fayer City was attacked ... "
3. SP (3): " ... by giant Mechanical Monsters."

Panels 2

(Inset panels featuring BALDYDASH, FLANAGAN, and CHERISE.)

Panels 3

(Inset panels featuring, JULIE & OJ.)

Panels 4

(Inset panels featuring SHOESHINE.)

Panel 1

(Inset to Panel 5. Tall-looking shot of the MECHANICAL MONSTERS)

1. SP: (Caption) "These creatures appear to be 10-stories tall ... "

Panel 2

(Inset to Panel 5. Worm's-eye shot of SWEET POLLY being grabbed.)

2. SP: (Caption) " ... they possess incredible strength and speed ... "

Panel 3

(Inset to Panel 5. Scene of MECHANICAL MONSTER firing upon some vehicle.)

3. SP: (Caption) " ... and can fire some sort of energy beam from their eyes."

Panel 4

(Inset to Panel 5. Shot of the TANK-BOTS firing away.)

4. SP: (Caption) "These metal titans rampaged through the 'Old City' and Harbor District ... "

5. SP (2): (Caption) " ... accompanied by robot tanks."

Panel 5

(Sans frame. Large glamour shot of SWEET POLLY at the news desk.)

6. SP: (From the TV set) "While these creatures were strange enough ... "

Panel 6

(Scene of people gathered on the street watching the broadcast with SHOESHINE in the foreground, a shocked expression on his face.)

7. SP: (Caption) " ... stranger still is what stopped them."

8. SS: "WHAT?"

Panel 1

(Tilted panel. Close-up shot of SHOESHINE'S image on the TV. In the foreground is SHOESHINE'S hand recoiling from the image.)

1. SS: "NO!"

2. SP: (Off-panel) "The footage also shows a 'flying person' ... "

Panel 2

(Tilted panel. SHOESHINE looking up to images of himself fighting the MECHANICAL MONSTER on all of the TV screens of the appliance store.)

3. SS: (Thinking) "NO! NO! NO! NO! NO!"

4. SP: " ... fighting all of the MECHANICAL MONSTERS and the 'tank-bots' single-handedly."

Panel 3

(Sans frame. SHOESHINE looks away across the street and sees himself bigger than life on another large building-sized TV screen.)

5. SS: (Thinking) "STOP!"

6. SP: "His identity is unknown at this time, but as this story unfolds ... "

Panel 1

(Single page panel, sans frame. SHOESHINE is turning around to now face a crowd just beginning to point at him in recognition. He is featured plain as day behind SWEET POLLY, seated at the broadcast desk on all of the TV screens in the appliance store.)

1. SP: " ... WTTV pledges to provide you with the most up-to-date coverage on the Assault of Fayer City ... "
2. SP (2): " ... and our 'mystery hero'."
3. SS: (Thinking) "EVERYBODY KNOWS!!!"

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #5
"Fallout"

Panel 1

(Sans frame. Back shot SHOESHINE, facing a TV screen broadcasting the news report. SHOESHINE'S posture express his utter shock at being exposed.)

1. SS: (Thinking) "NO!"
2. SS (2): (Thinking) "Wh-what do I *do*?!!"

Panel 2

(Inset to Panel 1. Close up of SHOESHINE'S head, silhouetted except for his eyes. Around him are voice balloons of the bystanders beginning to speak their recognition of him.)

3. BYSTANDER 1: "Hey, isn't that ... ?"
4. BYSTANDER 2: "Aren't you ... ?"

Panel 3

(Wide panel. SHOESHINE, grimacing in embarrassed exposure, turned to face the crowd, instantly recognizing him.)

5. BYSTANDER 3: "YOU'RE HIM!"
6. BYSTANDER 4: "Hey, it's the guy they're talking about!"
7. BYSTANDER 5: "He's the guy who saved us!"
8. SS: "Y-yeah ... uh ..."

Panel 4

(Wide shot. SHOESHINE, slightly hunched in the center of the frame, is now suddenly engulfed by crowd surrounding him.)

9. BYSTANDER 1: (Off-panel) "Wait, kid! ..."
10. BYSTANDER 3: (Off-panel) "He's just a kid?!"
11. BYSTANDER 4: (Off-panel) "C'mere!"
12. SS: "Time to go!"

Panel 5

(Sans frame. Multiple dialogue balloons drawn to no one specific person are pressing in on SHOESHINE - so many, in fact, that they've become unintelligible from being so tightly packed in the panel. All we see of SHOESHINE is a single open hand reaching up to sky.)

13. BYSTANDER 2: "You're amazing!"
14. BYSTANDER 5: "How do you do all of that stuff?!"
15. BYSTANDER 6: "What's you're name?!"
16. BYSTANDER 7: "What's you're number?!"
17. SS: "PI - please ... don't ... "
18. SS (2): " ... someone ... help me ... "

Panel 1

(Tall panel. One-point perspective aerial shot of SHOESHINE, teeth and fists clenched, bursting up and out of the suffocating crowd, taking to flight.)

1. SS: "Get ... AWAY!"

Panel 2

(Wide shot of the city, horizon line tilted, with a line going up from out of it and circling upon itself indicating SHOESHINE'S flight path up and out of the crowd)

2. SS: (Thinking) "Oh, No! ... Oh, No! ... "

3. SS (2): (Thinking) "Now the whole world knows ... what I look like! And ... and ... "

Panel 3

(Close-up of SHOESHINE'S eyes.)

4. h.PILOT: "ATTENTION UNKNOWN PILOT!"

Panel 4

(Ext. shot. Sans frame. Wide panel. SHOESHINE suddenly finds himself surrounded by multiple Apache Longbow Attack Helicopters. An intercom blares instructions.)

5. h.PILOT: "THIS IS RESTRICTED AIRSPACE!"

6. h.PILOT (2): "YOU WILL LAND IMMEDIATELY AND SURRENDER YOURSELF TO THE CUSTODY OF THE U.S. ARMY!"

7. h.PILOT (3): "COMPLY OR YOU WILL BE FIRED UPON!"

Panel 5

(SHOESHINE streaks between the helicopters.)

SS: "Not happening!"

8. h.PILOT: "WATCHTOWER 1 TO BASE! HE'S RUNNING!"

Panel 6

(Shot of BALDYDASH talking into a handheld radio as gets into a Humvee.)

10. BALDYDASH: "Acknowledged, Watchtower!"

11. BALDYDASH (2): "Come in, Linebacker!"

12. r.PILOT: "Linebacker here. Over."

Panel 1

(Wide panel. Close-up shot of SHOESHINE racing through the air. A worried expression on his face.)

1. BALDYDASH: (Off-panel) "Intercept target - BRING HIM DOWN!"
2. SS: "I stopped those monsters, so why are they ... "

Panel 2

(Wide panel, sans frame. SHOESHINE stops mid-air abruptly, as an F/A-22 Raptor screeches past him, shaking him out of his reverie.)

3. SS (2): " ... chasing me!"

Panel 3

(Med. zoomed-in shot on SHOESHINE. He has paused mid-air, looking back to see the F/A-22 Raptors circling around in the background.)

4. SS: "Now it's planes?"

Panel 4

(SHOESHINE flies off, his contrail arcing into the distance.)

5. SS: "I gotta get outta here!"
6. r.PILOT: (Caption) "Target is evading!"
7. BALDYDASH: (Caption) "Stay on him, Linebacker !"

Panel 1

(Close-up of a r.PILOT in foreground, in the background is the other F/A-22 Raptor.)

1. r.PILOT: "Target acquired, Base."
2. BALDYDASH: (Off-panel) "Copy, Linebacker! Weapons Free!"

Panel 2

(Close-up of a PILOT'S thumb pressing the launch button on his joystick to fire a missile.)

3. BALDYDASH: (Caption) "CLIP HIS WINGS!"
4. SS: (Caption) " 'Weapons Free'?"

Panel 3

(Split panel. Close-up shot of SHOESHINE'S eyes and a missile being prepared to fire.)

5. SS: (Thinking) "What does that me ... ?"

Panel 4

(Wide panel, sans frame. SHOESHINE surprised as he narrowly avoids a missile streaking past.)

6. SS: " ... OHMYGODTHEY'RESHOOTINGATME!"

Panel 5

(SHOESHINE buffeted by the warhead exploding near him.)

Panel 6

(Close-up shot of the r.PILOT looking at the explosion in the distance.)

7. r.PILOT: "Base, we have a hit!"
8. BALDYDASH: (Off-panel) "Confirm, Linebacker!"

Panel 1

(Wide panel, sans frame. Shot of the two F/A-22 Raptors breaking formation to avoid SHOESHINE flying at them.)

1. r.PILOT: "NEGATIVE! NEGATIVE!"
2. r.PILOT (2): "Target still has wings!"

Panel 2

(Close-up SHOESHINE'S eyes, scowling over his shoulder.)

3. SS: "Yeah ... "

Panel 3

(Wide panel. Worm's eye view. SHOESHINE arcs up steeply and then pitches into the ocean.)

4. SS: " ... let's trade 'em for gills!"
5. r.PILOT: "He's pitched in the water!"

Panel 4

(Shot of BALDYDASH, also scowling, as he puts his headset down. There is a TV monitor in the background with an image of SWEET POLLY on it.)

6. r.PILOT: "There's no sign of him, Base."
7. BALDYDASH: "Copy that, Linebacker. Stay in the area ... "

Panel 1

(Int. shot of the WTTV studio. SWEET POLLY is seated at the Newsdesk and a cameraman speaks. SWEET POLLY lightly smiles in satisfaction.)

1. BALDYDASH: (Caption) " ... and search for the target."
2. CAMERAMAN: " ... aaand - we're in commercial."
3. SP: (Thinking) "Wow! My first major broadcast!"

Panel 2

(Close-up on SWEET POLLY'S eyes, frowning.)

Panel 3

(SWEET POLLY, looks off distantly, with a memory shot of SHOESHINE'S reaction to being called a freak by SWEET POLLY in the background. SWEET POLLY holds as hand to her side, touching where she's been hurt by the MECHANICAL MONSTER.)

4. SP: (Thinking) "Hurts ... "
5. SP (2): (Thinking) " ... I wonder how he's ... "

Panel 4

(Wide Panel. SWEET POLLY is suddenly ambushed by her colleagues at the station, particularly surprised by a hug from a studio manager, JULIE.)

6. JULIE: "You are AWESOME!"
7. SP: "NEEK!"

Panel 5

(Wide panel. SWEET POLLY, dumbstruck by the sudden attention, is at the center of the crowd, with JULIE having now taken SWEET POLLY'S hands into her own. SWEET POLLY is looking around .)

8. PERSON 1: "Way to go, SWEET POLLY!"
9. PERSON 2: "Great job, kiddo!"
10. PERSON 3: "Smooth work for a newbie!"
11. SP: "Tha ... thanks?"

Panel 1

(Shot everyone's eyes zoned out, as they all pause from their commotion as a particular someone, O.J. Squeeze, clears his throat to get their attention.)

1. O.J.: (Off-panel) "A-HEM!"

Panel 2

(O.J. Squeeze at the center of the panel with everyone looking at him.)

2. O.J.: "Why do I see all of my employees standing around, not working?"

Panel 3

(The panel erupts with frenetic activity, as O.J. begins yelling orders, quickly dispersing the assembled crowd. Similar to PAGE 17, Panel 1 when BALDYDASH orders his soldiers about.)

3. OJ: "You know your jobs!"

4. OJ (2): "GET BACK TO WORK!"

5. PERSON 1: "Right away, Mr. Squeeze!"

6. PERSON 2: "On it!"

7. PERSON 3: "Can't imagine why I even stopped!"

Panel 4

(Close-up of SWEET POLLY looking down at a hand on her arm.)

8. OJ: "Except for you, SWEET POLLY."

9. OJ (2): "Do you know what you've done?"

10. SP: (Aside) (Ulp!)

11. SP (2): "Ah ... no?"

Panel 5

(O.J. vigorously shakes SWEET POLLY'S hands.)

12. OJ: "You've *made* the reputation of this station!"

Panel 1

(Sans frame. O.J. gestures broadly.)

1. OJ: "But we need more!"
2. OJ (2): "I want you to find out everything there is to know about this 'mystery hero' of yours!"
3. JULIE: (Off-panel) "O.J. ... "

Panel 2

(JULIE, somewhat menacingly, wraps her arms around O.J.)

4. JULIE: "She's been going nonstop."
5. JULIE (2): "Let her get some rest."

Panel 3

(Close-up on JULIE as SWEET POLLY persists in asking her a question.)

6. SP: "But Julie! This is news!"
7. SP (2): "It won't stop and wait for me to catch my breath!"
8. JULIE: "Polly ... "

Panel 4

(JULIE smiles at SWEET POLLY, placing her hands on SWEET POLLY'S shoulders.)

9. JULIE: "... no doubt about it, you are *phenomenal!*"
10. JULIE (2): "But pace yourself ... don't try to do it all at once."

Panel 5

(Close-up on JULIE, winking at SWEET POLLY.)

11. JULIE: "With talent - with *nerves* - like yours ... "
12. JULIE (2): "... you'll be going places!"

Panel 6

(SWEET POLLY and JULIE, both look surprised.)

13. BALDYDASH: (Off-panel) "Oh, I couldn't agree more."
14. SP: "!"
15. JULIE: "!"

Panel 7

(Sans frame. Glamour shot of BALDYDASH flanked on both sides his soldiers.)

16. BALDYDASH: "In fact, I'm sure of it!"

Panel 1

(DINAH in the foreground, facing out of the panel toward the viewer. She is looking down in deep thought with her back to those of SPINNEY & SANDY, who are behind her voicing their opinions.)

1. SANDY: "Nobody else who knew about the armed robots, so who could'a dunnit?"
2. SPINNEY: "That scientist guy - Starch! He'd've known!"
3. SPINNEY (2): "We should find him and ... "

Panel 2

(Similar to Panel 1. DINAH continues to look down as she holds up a solitary finger while making her suggestion. Behind her SPINNEY & SANDY are turned to listen to her.)

4. DINAH: "Maybe Penny tried to pull a fast one on us?"

Panel 3

(SPINNEY and SANDY look at DINAH as she addresses them.)

5. DINAH: "Think about it ... he'd grown more distant from us!"
6. DINAH (2): "Maybe he tried to get rid of us? Squeeze us out of the picture?"

Panel 4

(Similar to Panel 4. The GANG all turn with looks of surprise as they recognize MOOCH, who is off-panel.)

7. MOOCH (Off-panel) "Penny ain't behin'dis."

Panel 5

(Sans frame. Glamour shot of a disheveled MOOCH.)

8. MOOCH: "An' you guys ain't gonna believe what's happening!"
9. GANG: (Unison - starburst balloon) "MOOCH!"

Panel 1

(The other members of the Gang surround MOOCH, speaking at once, unified in their inquiry.)

1. SANDY: "How'd you make it out?!"
2. DINAH: "What going on?!"
3. SPINNEY: "We were gonna come back!"

Panel 2

(MOOCH surrounded as before, but now everyone is turned to face RIFF-RAFF speaking to them.)

4. RIFF-RAFF: "Enough!"

Panel 3

(Close-up of RIFF-RAFF'S raised hand, facing to the right of the page, holding his still-burning cigar.)

5. RR: "Mooch, kindly explain to us just what is going on out there."

Panel 4

(Close-up shot of MOOCH in the foreground to the far right of the panel, facing the left of the page. DINAH, SPINNEY, and SANDY in the background all stare in silence at what MOOCH, who is in the extreme foreground holds up - Pennyworth SHARPTON's broken glasses.)

6. MOOCH: "Penny's dead."

Panel 5

(Close-up of RIFF-RAFF'S cigar hand as he gets up from his chair, his face still obscured.)

7. RIFF-RAFF: "I see."

Panel 6

(Sans frame. Tilted panel. MOOCH, in the extreme foreground continues to speak to RIFF-RAFF, who is in the background walking out of the panel, his face obscured.)

8. MOOCH: "He was the first one killed by dem Tank-bots when they went crazy!"

Panel 7

(Close-up of RIFF-RAFF'S cigar hand, held now to his side, in the foreground. MOOCH in the background is speaking.)

9. MOOCH: "But 'dat ain't d'only thing dat's happened!"
10. RR: "And what else is there?"

Panel 1

(Everyone gathers around MOOCH, scoffing at him, as he explains. SPINNEY, disgusted, exits unnoticed by the rest.)

1. MOOCH: "Fayer City was attacked by giant robots!
2. DINAH: "Mooch! You can't seriously expect Riff'd believe that"
3. SANDY: "You've gotta be kiddin'!"
4. SPINNEY: "This is bogus! I'm outta here!"

Panel 2

(Close-up of MOOCH'S hand on the TV remote, pressing a button.)

5. MOOCH: "Yeah? Well, look if ya don't believe me!"

Panel 3

(Tilted panel, sans frame. MOOCH points behind him to the TV set, still showing scenes from SWEET POLLY'S broadcast.)

6. MOOCH: "This dame, Polly Purebred, just got done showin' it on da news!"
7. MOOCH (2): "An' she's wuz sayin' they wuz all stopped by some kind of nutty 'mystery-hero'.

Panel 4

(Shot of RIFF-RAFF'S arm holding up the cigar to his face to take a drag, though his features remain obscured)

8. MOOCH: (Off-panel) "So what happens now, boss?"

Panel 5

(Shot of RIFF-RAFF'S exhaled plume of cigar smoke, though his features remain obscured)

9. MOOCH: (Off-panel) "Boss?"

Panel 6

(SPINNEY approaches his car, twirling his keys on the fingers of his gloved hands.)

10. RR: (Caption) "For now, we can do nothing."
11. RR (2): (Caption) "Clearly, there are more players in this game than just us."

Panel 7

(Close-up of SPINNEY'S hand turning the key in the ignition.)

12. RR: (Caption) "So, until we get some leads ... "

Panel 8

(Close-up of SPINNEY'S car pulling out on the street, taillights streaking.)

13. RR: (Caption) " ... I want all of you guys to just lay low."

Panel 1

(Wide panel. A searchlight from an Apache helicopter 'blinds' the camera.)

1. a.PILOT: "Watchtower 1 to Guardpost."
2. GUARDPOST: (Caption) "We copy you, Watchtower."

Panel 2

(Wide panel. Profile aerial shot of an Apache Helicopter silhouetted against a dusk shot of the shore and skyline of Fayer City in the background.)

3. a.PILOT: (Caption) "There's no sign of him."
4. GUARDPOST: (Caption) "Roger that, Watchtower."

Panel 3

(Silhouette of SHOESHINE peeking out of the shadows as he watches the helicopter fly off.)

5. GUARDPOST: (Caption) "Return to base."

Panel 4

(Shot of a Clothing Drop box.)

6. SS: (Thinking) "This is what I get for helping?"

Panel 5

(Close-of a lock being shattered amid a field of motion lines.)

7. SS: (Thinking) "For helping *her*?"

Panel 6

(Sans frame. Med. shot of SHOESHINE, as he angrily rummages through the clothes.)

8. SS: (Thinking) "Now, I have to leave town because I ... "

Panel 1

(Wide panel. Memory shot of SWEET POLLY, crying, in the grip of the MECHANICAL MONSTER in the background of the panel. SHOESHINE, in the foreground, pauses in his rummaging.)

1. SP: (Caption) "Help me ... "

Panel 2

(Sans frame. Aerial shot of SHOESHINE, looking up.)

2. SP: (Caption) " ... *please* ... "

3. SS: (Thinking) "No. I did the right thing - the *only* thing."

Panel 3

(Close-up shot of SHOESHINE'S hand to his chest as he exhales.)

4. SS: (Thinking) "And ... it *did* feel good ... "

5. SS (2): (Thinking) " ... just to cut loose like that."

Panel 4

(SHOESHINE pulls on a hoodie that he's found.)

6. SS: (Thinking) "Still ... "

7. SS (2): (Thinking) " ... gotta leave."

Panel 5

(Sans frame. SHOESHINE walks off, pulling the hood over his eyes.)

8. SS: (Thinking) "Still ... "

9. SS (2): (Thinking) " ... gotta leave."

Panel 1

(Wide panel, sans frame. Shot of a row of viewfinders facing the harbor. In the foreground is a close-up shot the closest viewfinder.)

1. SS: (Caption) "They're still looking for me."

Panel 2

(Close-up of a hand inserting a coin into the slot.)

2. SFX: *CLINK!*

Panel 3

(Profile shot of FLANAGAN bent over and looking through the viewfinder.)

3. FLANAGAN: "A'ight, then ... "

Panel 4

(Shot of service crews seen through the viewfinder gathered around a MECHANICAL MONSTER trying to disassemble & move it.)

4. FLANAGAN: (Caption) " ... let's see what y'r up to."

5. HH: (Caption) "You know ... "

Panel 5

(Same shot as Panel 3, only now FLANAGAN is looking up from the viewfinder at HORACE HUNTER speaking to him from off-panel.)

6. HH: (Off-panel) " ... they do arrest peeping toms!"

7. FLANAGAN: "Well, look who it is!"

Panel 6

(Tilted panel, sans frame. Glamour shot of HORACE HUNTER, smiling.)

8. FLANAGAN: (Off-panel) "Horace! How are ye lad?"

9. HH: "I'm fine, Flim."

Panel 1

(Shot of the COVINGTON at sea accompanied by four escort ships.)

1. FLANAGAN: (Caption) "So, what brings you back to wee Fayer City?"
2. HH: (Caption) "My boat."
3. FLANAGAN (2): (Caption) "Your ride's done left ye, then."
4. HH (2): (Caption) "Couldn't be helped ... but we'll catch up."

Panel 2

(Sans frame. In the background FLANAGAN leans on the viewfinder, speaking to a sheepish HORACE HUNTER in the foreground.)

5. FLANAGAN: "Have y'been t'see y'r uncle?"
6. HH: "Not yet, but I was going to."

Panel 3

(Memory shot of HORACE being shaken amid a scared crowd inside of Big Ben's Jewelry Store.)

7. HH: (Caption) "In fact, I was shopping for him when ... well, you know ... "

Panel 4

(Shot of FLANAGAN looking uncomfortable.)

8. HH: (Off-panel) "Have you ... seen him lately?"
9. FLANAGAN: "N-no ... I haven't."
10. FLANAGAN (2): "Not ... not since ... "

Panel 5

(HORACE & FLANAGAN look away from each other as FLANAGAN sullenly turns his attention back towards the viewfinder. In the background is a collage of scenes depicting events relevant to the uncomfortable topic of their conversation.)

11. HH: "Since the suspension?"
12. FLANAGAN: "Aye ... since me 'desertin' duty' an' 'fantasizing criminal conspiracies'."

Panel 6

(Close-up of HORACE, looking saddened.)

13. HH: "Can it ever be ... like old times?"
14. FLANAGAN: (Off-panel) "Unlikely, lad."
15. FLANAGAN (2): (Off-panel) "I'd ... prefer not t'speak of it."

Panel 7

(Sans frame. Frontal shot of FLANAGAN looking through the viewfinder. HORACE leans over, looking off in the same direction as it's pointed.)

16. HH: "So ... what are you doing?"
17. FLANAGAN: "Same as what gets me in'ta trouble ... "

Panel 1

(Shot similar to PAGE 14, Panel 4 - only now there is a solitary, hooded figure moving towards a key landmark we've seen from issues #2 and #3.)

1. FLANAGAN: (Caption) "... bein' curioiser'n a dead cat!"
2. HH: (Caption) "Why?"

Panel 2

(SHOESHINE, seen through the viewfinder, looks around nervously while reaching with both hands into some shrubbery next to the key landmark we've seen from issues #3 and #3.)

3. FLANAGAN: (Caption) "I thought them less than forthright."
4. HH: (Caption) "They didn't answer your questions?"

Panel 3

(Close-up, seen through the viewfinder, of the word 'SHINE' on SHOESHINE'S shoeshine box.)

5. FLANAGAN: (Caption) "Wouldn't even hear 'em!"
6. FLANAGAN (2): (Caption) "More concerned for their new toys than..."

Panel 4

(Close-up of FLANAGAN backed away from the viewfinder with a look of surprise on his face.)

7. FLANAGAN: (Whispers) "... the little guy?"
8. HH: (Off-panel) "Flim? What do you see?"

Panel 5

(FLANAGAN stands, smiling and gently pushing HORACE HUNTER along by the shoulders.)

9. FLANAGAN: "I need t'be running along, and ye ought be off 't' y'r uncle ..."
10. FLANAGAN (2): "... seein' as you've washed ashore'n his doorstep, an' all."
11. HH: "?"

Panel 6

(Close-up worm's eye shot of FLANAGAN'S feet as he walks away. HORACE HUNTER, in the background, holds a hand up to wave goodbye.)

12. FLANAGAN: "Hope t'have another run in with ye, lad."
13. HH: "O-okay?"

Panel 7

(HORACE HUNTER grins knowingly.)

14. HH: "Just like old times."

Panel 1

(Sans frame. Wide panel inset by Panel 2. BALDYDASH flanked by soldiers who begin to spread out at his gesture. Similar to PAGE 7, Panel 3 when OJ orders his staff about.)

1. BALDYDASH: "Go!"
2. BALDYDASH (2): "You know your jobs!"
3. BALDYDASH (3): "Do them!"

Panel 2

(OJ, while SWEET POLLY and JULIE look on, approaches BALDYDASH.)

4. OJ: "What are you doing?!"
5. OJ (2): "Who are you?!"
6. BALDYDASH: "General Hugo Baldydash."
7. BALDYDASH (2): "This station will stop broadcasting immediately ... "

Panel 3

(Soldiers, now in the control room, have pushed aside WTTV personnel from their workstations and are removing the video from its player.)

8. BALDYDASH: (Caption) " ... and turn over that video you just aired!"

Panel 4

(Sans frame. SWEET POLLY steps forward, confronting BALDYDASH.)

9. SP: "You can't do that!"
10. SP (2): "We have a job to do - people need to know what's happened!"

Panel 5

(Close up of BALDYDASH snapping his fingers.)

11. BALDYDASH: "My job, Miss Purebred, is to understand what's happened ... "
12. BALDYDASH (2): " ... and get what I need to do that ... "

Panel 6

(Sans frame. Soldiers flank a horrified SWEET POLLY, grabbing her by the arms.)

13. BALDYDASH: " ... which includes you."
14. SP: "?!!"
15. BALDYDASH (2): "Your job will just have to wait!"

Panel 7

(BALDYDASH gestures towards the soldiers restraining a protesting SWEET POLLY.)

16. SP: "What?! That's not ... !"
17. BALDYDASH: "Take our little starlet to ... "
18. CHERISE: (Off-panel) "SWEET POLLY PUREBRED!"

Panel 1

(Sans frame. Wide panel. CHERISE bursts through the stand of soldiers, still handcuffed.)

1. CHERISE: "I've worked *years* to get to where I am ... "
2. CHERISE (2): "... and just because you luck into a sensational tape ... "

Panel 2

(CHERISE, though her hands are restrained, firmly jabs her fists into SWEET POLLY ribs. The soldiers release their grip on SWEET POLLY.)

3. CHERISE " ... you think your can do *my* job?!!"
4. SP: "HNNG!

Panel 3

(The soldiers that had been restraining SWEET POLLY, joined by others, now grab CHERISE.)

5. BALDYDASH: (Off-panel) "Restrain her!"
6. CHERISE: "Let go of me!"
7. CHERISE (2): "I demand ... !"
8. BALDYDASH (2):(Off-panel) "And shut her up!"

Panel 4

(Sans frame. Wide panel. SWEET POLLY, darkened in the foreground, wraps her arms around herself, grimacing in pain with tears running down her cheeks. In the background, BALDYDASH shouts at a flustered SOLDIER. In the mid-ground, another SOLDIER reaches out to take SWEET POLLY by her arm.)

9. CHERISE: "Mmrmp!"
10. SOLDIER 1: "I'm sorry, sir! She broke away from us and ... "
11. BALDYDASH: "She's not important!"
12. BALDYDASH (2): "Get Sweet Polly to the vehicles!"
13. SOLDIER 2: "Ma'am? You'll have to come with ... "
14. SP: (Murmurs) **Ka- ... *Ka- ...**

Panel 1

(Wide panel. BALDYDASH turns to look at SWEET POLLY, who is off-panel making rasping coughing sounds. JULIE cups her hands to her mouth as she and OJ look on, horrified. In the background there is a stylized streak of blood.)

1. SP: (Off-panel) **Kaff! - HUUUKT!**
2. SFX: **THUD!**
3. BALDYDASH: "Eh?"
4. JULIE: (Whispers) "Polly?"

Panel 2

(Sans frame. Bird's-eye, single-point perspective shot looking directly down on SWEET POLLY in the middle of the panel. She has collapsed, sprawled on the floor with blood pooling around her mouth. JULIE, OJ, BALDYDASH and others begin to converge on her. *This Panel will be similar Panel 4 on Page 22 in Issue #11.*)

5. JULIE: "POLLY!"

Panel 1

(Tall panel. Shot of the St. Bernard's Cathedral.)

1. SS: (Caption) "Home ... "

Panel 2

(Sans frame. Glamour shot of SHOESHINE from the waist up, both hands clutching the strap of his shoeshine box. His expression is sullen as he looks up.)

2. SS: (Thinking) " ... such as is ... "

Panel 3

(Tall panel. Another shot of the Cathedral with SHOESHINE, in silhouette, walking towards it. A fence in front of him in the background.)

3. SS: (Thinking) " ... or rather, was."

4. SS (2): (Thinking) "This was a great place."

Panel 4

(SHOESHINE leaning over as he enters the renovation site through a hole in the fence.)

5. SS: (Thinking) "I ... hate to leave it."

6. SS (2): (Thinking) "I really wanted to start over."

Panel 5

(Sans frame. Close-up of SHOESHINE darkened in the foreground, his head bowed as he pushes open a door. Over his shoulder in the distance we see the outline of a figure standing at the fence.)

7. SS: (Thinking) "But if I stay ... "

Panel 6

(Med. zoomed-in shot of Officer Flim FLANAGAN with an intent look on his face. One hand rests on his hip as the other touches the brim of his cap.)

8. SS: (Caption) " ... someone will find me."

Panel 1

(SHOESHINE, his hand in the foreground grasping a pew, is stooped over as he makes his way through the sanctuary, monk-like.)

1. SS: (Thinking) "Got my box ... "

Panel 2

(Inset to Panel 1. FLANAGAN leaning over as he enters the renovation site through the same hole in the fence and SHOESHINE did earlier.)

2. SS: (Caption) "I'll get my other things..."

Panel 3

(Sans frame. Bird's-eye one-point perspective shot looking down at SHOESHINE levitating himself up through the center of the Bell Tower, bypassing the stairs.)

3. SS: (Thinking) " ... then I'll hit the road ... "

Panel 4

(Shot of the back of FLANAGAN'S head, shoulders, and torso in the mid-ground, as he enters the same doorway SHOESHINE came through earlier. Over FLANAGAN'S shoulder we see the pews in the sanctuary beyond.)

4. SS: (Caption) " ... again."

Panel 5

(SHOESHINE, facing away from the viewer, steps up onto the ledge of the Bell Tower window holding his knapsack in one hand and his box slung over his shoulder. He looks briefly back over his shoulder.)

5. SS: (Thinking) "Well, that's all."

Panel 6

(Sans frame. One-point perspective similar to Panel 3. SHOESHINE, in mid-air, descends to the ground. The Cathedral is in the background behind him.)

6. SS: (Thinking) "Guess it's 'Good-bye, Fayer City ... ' "

7. SS (2): (Thinking) " ... and 'Hello next city ... ' "

Panel 1

(FLANAGAN now makes his way through the sanctuary. Between him a door in the distance are the same pews that SHOESHINE passed by earlier.)

1. SS: (Caption) " ... where nobody knows me ... "
2. FLANAGAN: (Thinking) "Nowhere else ... must've gone ... "

Panel 2

(FLANAGAN squints as he holds his hand up to block his eyes from a shaft of light from Panel 2.)

3. FLANAGAN (2): "Eh?!"

Panel 3

(Shot of the alter of the Cathedral light dimly illumining it. There is a curious glint emanating from something metallic, sending a shaft of light back across FLANAGAN'S eyes in Panel 2.)

4. FLANAGAN: (Thinking) "What's that light?"

Panel 4

(Silhouette of FLANAGAN reaching down to pick up something.)

5. FLANAGAN: (Thinking) "What is ... "

Panel 5

(Shot of FLANAGAN'S eyes, shocked. His face is dramatically illumined from below.)

6. FLANAGAN: (Thinking) " ... this?"
7. FLANAGAN (2): (Thinking) "Oh, Blessed Mother!"

Panel 6

(Close-up of a spent bullet round FLANAGAN holds up between thumb and forefinger in his left hand, while in the his right hand he holds seven additional bullet rounds, some in pristine condition, some not.)

8. FLANAGAN: (Thinking) "That young lad ... he's ... "

Panel 7

(Sans frame. Glamour shot of SHOESHINE walking away, completely unaware that FLANAGAN has discovered his secret.)

9. FLANAGAN: (Caption) " ... he's the mystery-hero!"

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #6
"Underdog Is Here"

Panel 1

(Blacked-out panel. Dialogue balloons present with no 'tails' drawn to their speakers.)

1. BALLAST: "Is she awake?"
2. JULIE: "Hard to tell."

Panel 2

(Blacked-out panel similar to Panel 1, except for dime silhouettes of JULIE and BALLAST in the grayed-out center. Dialogue balloons present with no 'tails' drawn to their speakers.)

3. BALLAST: "Wait. Did she just ... ?"
4. JULIE: "Yes ... she just moved."

Panel 3

(Close-up on SWEET POLLY'S eyes as she opens them.)

5. JULIE: (Off-panel) "She's waking up."
6. SP: "Hnnn?"

Panel 4

(JULIE'S face, smiling down.)

7. SP: (Off-panel) "Julie ... ?"
8. JULIE: "Welcome back, cowgirl."

Panel 5

(Shot of SWEET POLLY'S hands, seen from her perspective, as she holds them up to see medical IV's, tubes, and wires.)

9. SP: "Back? Wh-where am I?"
10. JULIE: (Off-panel) "In the hospital."

Panel 6

(SWEET POLLY groggily sits up. JULIE gently restrains her.)

11. SP: "The hosp-? For how long?! My parents ... ?"
12. JULIE: "Shh ... shh ... it's alright."
13. JULIE (2): "It's been two days, but they know you're OK."

Panel 7

(JULIE holds SWEET POLLY'S hand while she pushes buttons to raise SWEET POLLY up.)

14. SP: "Two days?"
15. JULIE: "Yeah. Your first day was tougher on you than you thought."

Panel 8

(Narrow panel. Close-up of JULIE'S eyes, frowning as she looks to someone off-panel.)

16. JULIE: "Unfortunately ... "

Panel 1

(Sans frame. SWEET POLLY and JULIE in the extreme foreground. From mid-ground to background are BALLAST and BRAINLEY, each standing, and BALDYDASH, sitting looking rather sour in a chair.)

1. JULIE: (Off-panel) " ... it's not quite over yet."
2. BALLAST: "Miss Purebred, I'm glad to see that you're awake."

Panel 2

(SWEET POLLY startled as a soldier takes JULIE by the arm, leading her out of the room.)

3. BALLAST: "Now, Ms. News ... if you'll be so kind."

Panel 3

(Close-up of JULIE as she turns back momentarily to reassure SWEET POLLY.)

4. SP: (Off-panel) "What's going on?"
5. JULIE: "Don't worry, Polly ... "

Panel 4

(SWEET POLLY faces BALLAST, BRAINLEY and BALDYDASH. BALLAST motions to indicate [himself] and BRAINLEY as he makes introductions.)

6. JULIE: (Caption) "You'll be fine."
7. BALLAST: "Ms. Purebred, I'm Admiral Alistair Ballast ... "
8. BALLAST (2): " ... this is General Haddon Brainley ... "

Panel 5

(Shot of BALDYDASH and SWEET POLLY exchanging hard stares as BALLAST continues with introductions.)

9. BALLAST: (Off-panel) " ... and this is ... "
10. BALDYDASH: "We've met."

Panel 6

(SWEET POLLY, in the foreground, holds up a hand as she questions the brass, grouped together in the background.)

11. SP: "Why are you here?"
12. BRAINLEY: "Ms. Purebred, we're spearheading the task force investigating the Attack."
13. BRAINLEY (2): "You were there in the midst of the attack ... "

Panel 7

(Close-up of SWEET POLLY, uncertain of what's to come.)

14. BRAINLEY: (Off-panel) " ... we need you to answer some questions."
15. SP: "I'll help if I can."

Panel 1

(BALLAST takes a seat.)

1. BALLAST: "What were you doing in the Harbor District, Miss Purebred?"

Panel 2

(SWEET POLLY answers BALLAST'S question.)

2. SP: "I was reporting the mayoral campaign speech."

3. BALLAST: "... in front of the aircraft carrier docked there?"

Panel 3

(BALLAST makes a notation as BRAINLEY picks up the questioning with earnest. He begins to pull out an image from his folder.)

4. SP: (Off-panel) "Yes."

5. BALLAST: "I see."

6. BRAINLEY: "Do you know anything about these Mechanical Monsters? Who sent them? Or why?"

Panel 4

(SWEET POLLY answers the previous question with some disbelief at its implication. BRAINLEY, meanwhile, holds up and points to a photographic still image of SHOESHINE taken from the video.)

7. SP: "No! Of course not!"

8. BRAINLEY: "What about your 'mystery hero'?"

9. BRAINLEY (2): "You met him - actually spoke to him."

Panel 5

(Close-up of SWEET POLLY, troubled from the guilt of having yelled at SHOESHINE after he rescued her. In the background is a memory shot of SHOESHINE crying while flying off.)

10. BALLAST: (Off-panel) "Who is he?"

11. SP: "I don't know. He ... "

12. SP (2): "... h-he flew off ... before I could ask."

13. SP (3): "I don't know who he is."

Panel 6

(Close-up of SWEET POLLY, now surprised by BALDYDASH'S question.)

14. BALDYDASH: (Off-panel) "Really?"

15. BALDYDASH (2): (Off-panel) "Why did he leave and come back, then?"

Panel 1

(Wide panel, sans frame. BALDYDASH holds three photographs in his hand. In the back are blowups of the 3 photographs, all showing SWEET POLLY talking to SHOESHINE both of the times during the Attack.)

1. SP: "What do you mean?"
2. BALDYDASH: "Miss Purebred, these images from your video ... "
3. BALDYDASH (2): " ... show your 'mystery-hero' dramatically rescuing you, then flying away ... "
4. BALDYDASH (3): " ... only to *return* to fight against the Mechanical Monsters and tank-bots."

Panel 2

(SWEET POLLY, feeling small, looking up at a malevolent BALDYDASH, holding up the 3 photos, on a roll with his insinuations. In his other hand is another, singular, photo.)

5. BALDYDASH: "He *left* and then *came back* because of *YOU*!"
6. SP: "What does this have to do with me?"

Panel 3

(Shot of BALDYDASH'S other photo, featuring SHOESHINE bursting through the MECHANICAL MONSTER'S forearm/wrist and SWEET POLLY beginning to fall.)

7. BALDYDASH: "That's what we'd like to know!"
8. BALDYDASH (2): "You're the only person who directly encountered both the Robots and this ... this ... paranormal!"

Panel 4

(SWEET POLLY, shocked & incredulous.)

9. BALDYDASH: "The fact that you're a reporter makes you're involvement suspect."
10. SP: "You mean ... you think that I had something to do with this?!"

Panel 5

(Sans frame. Extreme close-up of SWEET POLLY in the foreground. BALDYDASH, in the background, reaches into his folder.)

11. SP: "It was my first day on the job! My first assignment!"
12. SP (2): "How could I?!"
13. BALDYDASH: "No?"

Panel 1

(Close-up of another photo that BALDYDASH holds up, featuring SWEET POLLY shouting at SHOESHINE.)

1. BALDYDASH: "Here ... what were you asking him ... "
2. SP: "I ... !"
3. BALDYDASH (2): " ... that he pose for you while you better your career?"

Panel 2

(Close-up of SWEET POLLY, holding her head.)

4. SP (2): "NO! That's absurd!"
5. BALDYDASH: (Off-panel) "No? Then what are you doing in this photo?"
6. SP: "I - I ... !"

Panel 3

(Sans frame. Close-up of SWEET POLLY, eyes closed and her hands balled into fists, shouts out her confession.)

7. SP: "I YELLED AT HIM!"

Panel 4

(SWEET POLLY holds her head in her hands. The brass are assembled from the mid-ground to the background.)

8. SP: "I ... I called him a ... a ... "

Panel 5

(SWEET POLLY, in tears looks up as BALLAST places a hand on her shoulder.)

9. BALLAST: "Miss Purebred, I regret that we've been so abrasive."

Panel 6

(Tilted panel. Extreme close-up of BALLAST with hand reached forward. In the background are BALDYDASH and BRAINLEY.)

10. BALLAST (2): "But, please understand - it's necessary!"
11. BALLAST: "We're dealing with things that shouldn't exist outside of a comic book!"

Panel 7

(Close-up of SWEET POLLY, tears in her eyes and frowning.)

12. BALLAST: (Off-panel) "We *must* make sense of this before it potentially gets any worse!"

Panel 1

(Continuous image to Panels 2 & 3. SWEET POLLY, off panel, hold up her open right hand.)

1. SP: (Off-panel) "After he broke me out of that monster's hand ... caught me when I was falling ... "

Panel 2

(Continuous image from Panel 1 to Panel 3. Shot of BALLAST.)

2. SP (2): (Off-panel) " ... I screamed for him to put me down."

Panel 3

(Continuous image to Panels 2 & 3. SWEET POLLY, off panel, hold up her open right hand. BALLAST continues to sit on the side of the bed, to SWEET POLLY'S left while BALDYDASH and BRAINLEY stand in the background behind him.)

3. SP: "When he did, I was hurting, and I ... I ... "

Panel 4

(Shot of SHOESHINE crying as he begins to turn away angrily from SWEET POLLY.)

4. SP: (Caption) "I called him a freak!"
5. SP (2): (Caption) "I told him to get away from me ... "

Panel 5

(Sans frame. Shot of SWEET POLLY sitting in her hospital bed, her arms wrapped around her torso. The brass in the background listen.)

6. SP: " ... and he flew off ... *crying*."
7. SP (2): "I don't know anything about those monsters or why he fought them ... "
8. SP (3): "But it wasn't because of me."

Panel 6

(BALLAST and BRAINLEY, courteous, each smiling at SWEET POLLY as they stand up. She smiles hopefully in return.)

9. BRAINLEY: "Thank-you, Miss Purebred."
10. BALLAST: "Yes, thank you. Now, get some rest."

Panel 7

(Similar to Panel 6. SWEET POLLY, BALLAST, and BRAINLEY all glance in the direction of BALDYDASH'S voice from off-panel.)

11. BALDYDASH: "And you'll have plenty of time for that."

Panel 8

(Shot of BALDYDASH leaning over SWEET POLLY in the foreground with a devastated expression on her face.)

12. BALDYDASH: "We'll have more questions for you, so you will not leave town ... "
13. BALDYDASH (2): " ... you will not divulge any of this discussion to anyone ... "

Panel 1

(Shot of CHERISE on a television screen.)

1. BALDYDASH: (Caption) "... and you will not continue any further investigation on your part."
2. CHERISE: "It's been two days since *novice* reporter Sweet Polly Purebred was hospitalized in the wake of her landmark broadcast."

Panel 2

(Similar shot to Panel 1, panned back to show that a crowd has gathered around the television set CHERISE speaks from.)

3. CHERISE: "General Hugo BALDYDASH, who personally led the Army into Fayer City *after* the attack, was seen entering the hospital ... "
4. CHERISE (2): "... accompanied by other officers from other military services. "

Panel 3

(Similar shot as in Panel 2, but now panned back further to barely begin to show SHOESHINE'S shoeshine box. He is amongst this crowd, darkened in the extreme foreground.)

5. CHERISE: "Sweet Polly will likely be questioned regarding her involvement in the attack."
6. CHERISE (2): (Off-panel) "... and her 'mystery-hero', responsible for defeating the MECHANICAL MONSTERS and the Tank-bots."
7. SS: (Thinking) "Not that anyone's appreciated it."

Panel 4

(Sans frame. Glamour shot of SHOESHINE. We see hear for the first time that he is wearing a ballcap and glasses, the finger of one hand touched to the bridge of the frames. He is smirking slightly in response to the dialogue on the TV.)

8. CHERISE: (Off-panel) "At present, the identity of the 'Fayer City savior' remains unknown."
9. SS: (Thinking) "That's why I'm wearing these."

Panel 5

(Memory shot of SHOESHINE reacting to SWEET POLLY'S broadcast.)

10. SS: (Thinking) "I didn't get out before 'Sweet Polly' plastered my face all over TV."

Panel 6

Memory shot of the crowds recognition of SHOESHINE.)

11. CHERISE: (Off-panel) "At present, the identity of the 'Fayer City savior' remains unknown."
12. SS: (Thinking) "That's why I'm wearing these."

Panel 7

(Sans frame. CHERISE hold a hand to her earpiece.)

13. CHERISE: "We've just received word of a new development at the hospital."
14. CHERISE: "We go to Morton Fisk, who is there now."

Panel 1

(Shot of MORTON FISK. In the background a vigil has gathered around the hospital.)

1. CHERISE: (Off-panel) "What's happening there, Morton?"
2. MORTON: "Hello, Cherise."
3. MORTON (2): "As you can see, behind me is a crowd gathered here outside the hospital."

Panel 2

(Wide panel. Panned shot of the crowd holding up various placards with variations of 'Get Well' scrawled on them.)

4. MORTON: (Off-panel) "They are all here with apparently one thought in mind ... "
5. MORTON (2): (Off-panel) " ... to express their gratitude and wishes to a speedy recovery for our fellow reporter, Sweet Polly."

Panel 3

(Close-up of CHERISE looking cynical and frustrated.)

6. CHERISE: "Why such a display of affection, Morton?"
7. MORTON: (Off-panel) "Because of information that's just come to light."

Panel 4

(Sans frame. MORTON on the TV in front of the crowd. Large shot of SHOESHINE, looking thoughtful, overlapping the image.)

8. CHERISE: (Off-panel) "Oh?"
9. MORTON: "Immediately prior to the Attack, Sweet Polly broadcast a plea for help."
10. MORTON (2): "Her broadcast was received by the military, enabling their immediate and swift response."
11. SS: "Huh."

Panel 5

(CHERISE smiles cynically.)

12. CHERISE: "But Morton, isn't it true that the 'Mystery-Hero' is responsible for saving Fayer City ... "
13. CHERISE (2): " ... *not* Baldydash or the rest military?"

Panel 6

(Shot of SWEET POLLY being rescued by SHOESHINE, recapped from the video.)

14. MORTON: (Off-panel) "While that's true, Cherise ... "
15. MORTON (2): (Off-panel) " ... many here also feel that Sweet Polly's was also responsible for the arrival of the 'Mystery-Hero' ... "
16. MORTON (3): " ... making her a key reason for the Rescue of Fayer City."

Panel 7

(Shot of CHERISE, flustered.)

17. CHERISE: "I ... see what you mean, Morton."
18. MORTON: (Off-panel) "Something's happening here, Cherise ... "

Panel 1

(SHOESHINE turns to leave. MORTON, from a TV in the background behind SHOESHINE, continues speaking.)

1. SS: (Thinking) "The reporter's safe, the government - or whoever - can figure out this giant robot mess ..."
2. SS (2): (Thinking) " ... and I'll just leave."
3. MORTON: (Off-panel) "General BALDYDASH is coming out of the hospital."
4. MORTON (2): (Off-panel) "He's making a statement."

Panel 2

(Close-up of General BALDYDASH speaking from the television set.)

5. SS: (Caption) "So, it's all OK."
6. BALDYDASH: "We've no comment at this time on allegations as to whom is responsible for this attack and why."
7. BALDYDASH (2): "However, while the primary focus of our investigation is to find out whoever's responsible for this attack on one of our nation's greatest cities ... "

Panel 3

(Sans frame. Close-up on SHOESHINE'S head with the TV in the background. SHOESHINE is visibly shaken by the news that he hears from the TV set behind him.)

8. BALDYDASH: " ... we are also actively marshalling *all* of our resources to locate the phenomenal being ... "
9. BALDYDASH (2): " ... who single-handedly stopped the attack in its tracks."
10. SS: "HUH?!"

Panel 4

(Aerial shot of SHOESHINE, turned in shock by what he's just heard.)

11. BALDYDASH: (Off-panel) "We feel that it is for the best interests to assess whether this single individual is either an ally ..."
12. BALDYDASH (2): (Off-panel) " ... or a potential threat to the security of our nation."
13. SS: (Thinking) "Th-they'll be coming after me ... wherever."

Panel 5

(Shot with SHOESHINE, anxiously holding with both hands the strap of his shoeshine box.)

14. SS: (Thinking) "I'll never be able to hide."
15. CHERISE: (Caption) "In related news ... "

Panel 1

(Continuous image to Panel 2. Shot of the damaged 'War Fair' sign behind CHERISE as she continues to report.)

1. CHERISE: "The War Fair, the advanced military hardware trade show, is a key point in the ongoing investigation."
2. CHERISE (2): "The so-called 'tank-bots' that participated in the Attack ... "

Panel 2

(Continuous image from Panel 1. Shot of the MekTek logo with an image of the Mobilus Autotank atop it.)

3. CHERISE: (Off-panel) "... are reported to be the Mobilus AutoTank, an advanced Artificial Intelligence device, being demonstrated at the time the attack began."
4. CHERISE (2): (Off-panel) "MekTek has declined to comment at this time, both on these allegations ... "

Panel 3

(Sans frame. Close-up on an image of SHARPTON on the television.)

5. CHERISE: "... and the death of MekTek's Junior Vice President, Pennyworth SHARPTON, who was the senior administrator of the Mobilus Autotank Project."
6. SS: (Off-panel) "Wh...WHO?!! SHARPTON?"

Panel 4

(Close-up of SHOESHINE in shocked disbelief. Behind SHOESHINE is an image of a younger Pennyworth SHARPTON, posed similar to the shot of SHARPTON from Panel 3, speaking to someone off-panel.)

7. y.SHARPTON: "It's your business ... "
8. y.SHARPTON (2): "... and you want to keep it going, right?"
9. FATHER: (Off-panel) "Y-yes ... "
10. SS: (Thinking) "H-he's the guy who loaned dad money!"

Panel 5

(Close-up shot of SHOESHINE'S fists and gritted teeth, clenched in anger. A tear runs down his cheek.)

11. y.SHARPTON: (Caption) "'Then Mr. Raff's' money will solve your problems."
12. SS: (Thinking) "Pennyworth Sharpton."
13. SS: (Thinking) "How does a loan shark become a Junior Vice-President?"

Panel 6

(sans frame. Glamour shot. Aerial view of SHOESHINE, defiantly glaring up at the camera, teeth gritted and tears in his eyes.)

14. SS: (Thinking) "I'm *NOT* going to hide!"
15. SS (2): (Thinking) "With my powers ... the things I can do ... "

Panel 1

(Shot of RIFF-RAFF'S hands, his ring prominent, as he lights a new cigar. In the background CHERISE is on the TV screen.)

1. SS: (Caption) " ... I'll find Riff-Raff!"
2. RR: "Looks like the game is up, boys."

Panel 2

(Group shot of the Gang.)

3. MOOCH: "What'd'ya mean boss?"
4. SANDY: "You can't just give your self up!"
5. RR: "Fellas ... "

Panel 3

(Close-up of a puff of smoke.)

6. RR: "That is not what I meant."
7. RR (2): "I am simply saying the feds will be coming soon to ask questions."
8. RR (3): "You had best make yourselves scarce, and ... and ... "

Panel 4

(Shot of the gang again, looking at each other, surprised to discover the absence of SPINNEY.)

9. RR: "Where is Spinney?"
10. MOOCH: "We dunno, boss."
11. SANDY: "We haven't seen him since he took off the other day!"

Panel 5

(Close-up of RIFF-RAFF'S hand, pointing a finger.)

12. RR: "FIND HIM!"
13. RR (2): "Find him and make sure ... "

Panel 6

(Close-up shot of SPINNEY, hunched down in the driver's seat looking disgusted.)

14. RR: (Caption) " ... he stays out of trouble!"
15. SPINNEY: "Giant robots ... *crazy!*"
16. TOM SLICK: (Off-panel) "Hey, Spinney!"

Panel 7

(Worm's-eye shot of the license plate of a car, its driver leaning back casually against it. The license plate read 'T.SLICK'.)

17. TOM SLICK: "Still feeling slow?"

Panel 1

(Close-up on SHOESHINE, walking agitated with bowed down in deep thought, his eyes frowning and mouth set grimly.)

1. SS: (Thinking) "So ... *HOW* do I find them?!"

Panel 2

(Sans frame. SHOESHINE, darkened in the foreground, grimaces. The background flashes with images of SHOESHINE struggling against being taken into a lab.)

2. SS: (Thinking) "I can't just ask for help."

3. SS (2): (Thinking) "They'll throw me in a another lab."

Panel 3

(Sans frame. SHOESHINE, eyes wide open as he is startled out of his deep thoughts.)

4. CLERK 2: (Off-panel) "It's a superhero..."

5. SS: "!"

Panel 4

(Motion lines as SHOESHINE ducks into the shadows behind a dumpster in the alleyway, to avoid being seen.)

6. CLERK 1: (Off-panel) "What are you talking about?"

Panel 5

(SHOESHINE peeking out from behind the dumpster.)

7. CLERK 2: "I'm just saying ... "

8. CLERK 2 (2): " ...the Giant Robots prove that this 'mystery guy' ... "

Panel 6

(CLERKS 1 & 2 in a doorway entering the alley. CLERK 1 is carrying a box.)

9. CLERK 2 " ... is a superhero'."

Panel 1

(Close-up of SHOESHINE, incredulous at CLERK 2'S conclusion.)

1. SS: "A superhero?"

Panel 2

(CLERK 1 has a pained expression on his face.)

2. CLERK 1: "A superhero. Okay ... you know this *how*?"

3. CLERK 2: "Simple ... "

Panel 3

(Sans frame. CLERK 2 gestures, holding his arms up in the air to indicate the height of the MECHANICAL MONSTERS he's referring to.)

4. CLERK 2: "We were attacked by giant robot monsters, right?"

5. CLERK 1: "Right?"

6. CLERK 2 (2): "Well, mad scientists built giant robots."

Panel 4

(CLERK 2 continues to hold his arms up, though now looking at CLERK 1 as though he's an idiot.)

7. CLERK 1: "How do you know it was a mad scientist?"

8. CLERK 2: "Duh. Mad scientists are always building giant robots."

Panel 5

(Shot of CLERK 1.)

9. CLERK 1: (Off-panel) "And why are they always building Giant Robots?"

10. CLERK 2: (Caption) "To take over the world and make us to do their bidding."

Panel 6

(Close-up shot of SHOESHINE looking thoughtful.)

11. CLERK 2: (Off-panel) "That's their thing, y'know - to make us do stuff we wouldn't want to do."

Panel 7

(Close-up on CLERK 1, looking skeptical.)

12. CLERK 1: "Right. And how does that make the mystery-guy a superhero?"

Panel 8

(Close-up on SHOESHINE.)

13. CLERK 2: "Simple. Superheroes fight mad scientists."

14. CLERK 2 (2): "It's the ying-yang way of things."

Panel 1

(Sans frame. Profile shot of CLERKS 1 & 2 continuing to walk towards the dumpster.)

1. CLERK 1: "It's not a mad scientist trying to take over the world!"
2. CLERK 2: "Really?! Then who else could send giant robot monsters?"

Panel 2

(Close-up of CLERK 1.)

3. CLERK 1: "I dunno ... it could be a ... a government project gone wrong."

Panel 3

(Close-up of SHOESHINE, grimacing.)

Panel 4

(Wide panel. CLERK 1 casually leans against a wall, confident. CLERK 1, annoyed, shouts at CLERK 2.)

4. CLERK 2: "Lame. It's a mad scientist. Leave the conspiracy theories to a pro."
5. CLERK 1: "Then prove it!"

Panel 5

(Sans frame. Worm's-eye view. CLERK 2 points to the box that CLERK 1 is holding. CLERK 1 looks down at the box he is holding, confused.)

6. CLERK 2: "Okay. What're you doing?"
7. CLERK 1: "Uhh ... throwing out these sports uniforms."
8. CLERK 2 (2): "Why?"
9. CLERK 1 (2): "They don't have team logos. They're no good."

Panel 6

(Close-up of the box with the jerseys in it. The box features The 'EXEDUS' logo on it.)

10. CLERK 2: "Would you trash otherwise perfectly good uniforms?"
11. CLERK 1: "I ... guess not?"

Panel 1

(Sans frame. CLERK 2 folds his arms satisfied, while CLERK 1 deadpans at him.)

1. CLERK 2: "See? You're already doing it."
2. CLERK 1: (Off-panel) "Doing what?"
3. CLERK 2 (2): "The bidding of a mad scientist."

Panel 2

(Shot of CLERK 1 shouting.)

4. CLERK 1: "I'm not doing the bidding of a mad scientist!"
5. CLERK 2: (Off-panel) "Really?"

Panel 3

(CLERK 1 deadpans, giving up fighting the illogical argument of CLERK 2.)

6. CLERK 2: "Then why are you trashing perfectly good uniforms?"
7. CLERK 1: "... "

Panel 4

(CLERK 1 places the box of uniforms atop a trash can next to the dumpster. Next to it is a bolt of blue cloth.)

8. CLERK 1: "Fine."
9. CLERK 1 (2): "I'm doing the bidding of a mad scientist."

Panel 5

(Same as the previous panel. The box of uniforms sit atop a trash can next to the dumpster. Next to it is a bolt of blue cloth.)

Panel 6

(Same as the previous panel. SHOESHINE now peeks out from behind his hiding place in the alley.)

Panel 7

(Sans frame. Close-up of SHOESHINE'S right hand grasping the discarded box of uniforms, his ring prominently visible. In the frame is the top of the bolt of blue cloth.)

10. SS: "A superhero."

Panel 1

(Sans frame. Shot of a Hospital.)

1. JULIE: (Caption) "Hello? Mrs. Purebred?"

Panel 2

(Close-up of JULIE in a hospital corridor speaking into her cell phone.)

2. JULIE: "I'm Julie News, from WTTV."

3. JULIE (2): "I'm calling to ... "

Panel 3

(Similar to Panel 2. JULIE now holds out the cell phone, wincing as she deals with an obviously frenetic response from Mrs. Purebred.)

4. JULIE: "Y-yes, Mrs Purebred! She's fine!"

5. JULIE (2): "The doctors checked her out and everything!"

Panel 4

(JULIE looks down, frowning.)

6. JULIE: "I'm sorry, but she can't talk right now."

7. JULIE (2): "She's speaking with some men from the government!"

Panel 5

(Sans frame. Back shot of JULIE as she looks out of a corridor window.)

8. JULIE: "It may be best that you both not make a special trip."

9. JULIE (2): "Air travel's been restricted and Sweet Polly really is okay."

10. JULIE (3): "Yes. I'll definately have her call you when she can.

11. JULIE (4): "Take care.

Panel 6

(Close-up of JULIE'S grim features as she presses a button to turns her cell phone off.)

5. SFX: *TWERT*

6. JULIE: "OK ... so tell me ... "

Panel 5

(JULIE sternly hovers over points the cell phone at accusingly at SWEET POLLY, seated in a wheel chair ashamedly holding a hand to her head.)

8. JULIE: " ... why have I just lied to your parents?"

9. SP: "Well ... it's ... "

Panel 1

(SWEET POLLY looks chips up, smiling bravely.)

1. SP: " ... it's like you said ... airports are closed and its not really safe anyway and ... "

Panel 2

(Close up of JULIE hovering sternly over SWEET POLLY, who cringes away.)

2. JULIE: "You grew up on a cattle ranch ... "
3. JULIE (2): " ... so you know what that excuse smells like."

Panel 3

(Sans frame & background. Worm's-eye shot of SWEET POLLY, turned away from JULIE in the background.)

4. SP: "I ... I didn't ... I don't ... want to trouble them."
5. JULIE: "You don't ... what?! I don't understand."

Panel 4

(Close-up of SWEET POLLY smiling to the far left of the panel with a collage of happy scenes from her childhood memories in the background.)

6. SP: "My parents are great people."
7. SP (2): "They're so kind and patient and always doing for others ... "
8. SP (3): " ... and self-reliant - that's a part of life on a farm."
9. SP (4): "Growing up, I always wanted to be just like them!"

Panel 6

(Close-up of SWEET POLLY frowning to the far right of the panel with a collage of sad scenes from her childhood memories in the background.)

10. SP: "Only ... it never seemed to work out."
11. SP (2): "It always seemed that no matter how hard I tried to be like them, I kept getting in over my head."
12. SP (2): "Kind and loving and patient as ever, they'd be there ... rescuing me."

Panel 5

(Shot of SWEET POLLY sitting in the wheel chair.)

13. SP: "And, on the first day of my first professional job ... "
14. SP (2): " ... I'm right back in danger, with someone having to rescue me!"

Panel 1

(Close-up on SWEET POLLY'S hands as she lists off reason pointing to her fingers while JULIE looks on.)

1. JULIE: "Polly ... "
2. SP: "Not only that, but Joe's been hurt, the station was shut down, and I'm forbidden from doing my job!"

Panel 2

(Sans frame & background. Aerial shot of SWEET POLLY, her arms crossed as she grasps her shoulders.)

3. SP: "I wanted this to be different ... "
4. SP (2): " ... but it's just like always!"
5. SP (3): "Trouble!"

Panel 3

(Sans frame. Close-up on SWEET POLLY, apprehensive as JULIE suddenly whips the wheelchair around to face her.)

6. JULIE: "Sweet Polly Purebred! Now you listen to me!"
7. JULIE (2): "You've done nothing wrong!"

Panel 4

(Close-up on JULIE with an earnest expression.)

8. JULIE: "Risk ... danger ... that comes with this job."
9. JULIE (2): "And we've all chosen to accept that."
10. JULIE (3): "What happened out there was a disaster, no less different from others, and no more predictable.

Panel 5

(Close-up on SWEET POLLY.)

11. JULIE: "And certainly not your fault."
12. JULIE (2): "You reacted as best you could ... as well as anyone could have."

Panel 6

(Profile shot of JULIE and SWEET POLLY smiling at JULIE'S remarks.)

13. JULIE: "I mean ... giant robots and superheroes?"
14. JULIE (2): "That's seriously insane ... yet *you* kept a level head."

Panel 7

(Close-up on SWEET POLLY, sheepishly embarrassed.)

15. JULIE (2): (Off-panel) "Pretty outstanding for a *novice* reporter!"
16. SP: "Th-thanks."

Panel 8

(JULIE continues to wheel SWEET POLLY down the corridor. On the television set is an advertisement for 'EXEDUS' Sportswear, featuring the stylized 'deus ex machina' symbol.)

17. JULIE: "Now let's get you home!"
18. JULIE (2): "You've earned the rest!"

Panel 1

(Sans frame. Night scene. Aerial shot of Fayer City skyline with the bridge emphasized to the right of the panel.)

1. SS: (Caption) "I *should* be locked up."
2. SS (2): (Caption) "I'm crazy for doing this."

Panel 2

(Zoomed-in shot of the bridge. We see two speeding cars - SPINNEY Wheels' and TOM SLICK'S - and a tractor-trailer.)

3. SS: (Caption) "Well - a big city like this ... "

Panel 3

(Close-up of SPINNEY smirking.)

Panel 4

(Close-up of SPINNEY'S hand on the gearstick, shifting gears.)

Panel 5

(One of the speeding cars - SPINNEY'S - cuts in front of a loaded Tractor Trailer, causing it to slam on the brakes and swerve at the same time.)

4. SS: (Caption) " .. a lot of crazy things can happen."

Panel 6

(Close-up of the horrified tractor-trailer driver pulling a hard left of his steering wheel.)

Panel 1

(Sans frame. Wide panel. Framed by the two speeding cars in the extreme foreground, the tractor-trailer overturns. In the background, its cargo of pipes breaking free from their tethers.)

Panel 2

(Extreme foreshortened close-up of SHOESHINE'S hand & eyes, turned in mid-air as he suddenly becomes aware of the truck crashing. Except for a red sleeve, his costume is completely obscured. We do not yet see his cape.)

1. SS: (Off-panel) "That was a crash!"

Panel 3

(Worm's eye view of a pipe in the road. In the distance we see headlights approaching.)

2. SS: (Caption) "Something's happening!"

Panel 4

(The vehicle, an SUV, glances off the pipe.)

Panel 5

(Sans frame. Close-up shot of the underneath side of the vehicle now careening off the bridge.)

Panel 6

(Close-up shot of SHOESHINE'S hands now grasping the underneath side of the vehicle.)

3. SS: "WHOA, there!"

Panel 1

(Sans frame. Bird's-eye view looking down at the bystanders, having gotten out of the other vehicles, are now all assembled at the side of the bridge pointing to sky. Several within the group are speaking, trying to identify something that's off-panel.)

1. SS: (Off-panel - from above) "Easy, there."
2. Bystander 1: "Hey look its ... "
3. Bystander 2: " ... a plane?"
4. Bystander 3: " ... a bird?"

Panel 2

(Scene similar to Panel 2. One bystander, adjusting her extremely thick glasses, states her observation. While doing so, the other bystanders are looking at her with puzzled expressions.)

5. Bystander 4: "A frog."

Panel 3

(Sans frame. Bird's-eye view looking down at the crowd, their attention looking at SHOESHINE in the extreme foreground, darkened. We see a red sleeve as well as his cape for the first time.)

6. SS: (Off-panel) "A frog?"
7. SS (2): (Off-panel) "No ... "

Panel 1

(Single page panel. Sans frame. SHOESHINE, now fully revealed in his UNDERDOG costume, hovering in the sky still holding the SUV.)

1. UD: "Not a plane ... nor bird ... "
2. UD (2): " ... nor even a frog ... "
3. UD (3): "It's just ... me ... "
4. UD (4): " ... an underdog."

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #7
"The Unusual Suspects"

Panel 1

(Sans frame. Shot of a broken MECHANICAL MONSTER throughout the background, extending continuously into Panels 2 & 3. BRAINLEY looks on in the foreground, his back turned to us.)

1. BRAINLEY: "Unbelievable ... "
2. BRAINLEY (2): "The pictures ... just can't prepare you!"
3. BALLAST: "And just one person beat them all?"
4. BALDYDASH: (Off-panel) "Yes ... "

Panel 2

(Close-up of BALDYDASH in the foreground looking down at his folder.)

5. BALDYDASH: " ... and maybe he was supposed to."
6. BALLAST: (Off-panel) "You're suggesting ... it was all prearranged?"
7. BRAINLEY: (Off-panel) "But why?"

Panel 3

(Sans frame. Glamour shot of SHOESHINE bursting through the hand of the MECHANICAL MONSTER holding SWEET POLLY.)

8. BALDYDASH: (Caption) "Because it's unbelievable."
9. BALDYDASH (2): (Caption) "So how better to get people to accept it ... "
10. BALDYDASH (3): (Caption) " ... than to stage a heroic public battle?!"

Panel 4

(Inset to Panel 5. MECHANICAL MONSTER'S hand silhouetted in the background while in the extreme foreground in a close-up of SWEET POLLY screaming as she falls.)

11. BALDYDASH: (Caption) "MekTek and Dr. Starch are our only solid leads at the moment."
12. BALLAST: (Caption) "How would Miss Purebred be involved in of all this?"

Panel 5

(Shot of SHOESHINE holding SWEET POLLY heroically.)

13. BALDYDASH: (Caption) "Young. Beautiful. Vulnerable."
14. BALDYDASH: (Caption) "The perfect Damsel in Distress."

Panel 6

(Shot of BALDYDASH, in the background, removing a document from his folder while BALLAST and BALDYDASH look on from the extreme foreground .)

15. BALLAST: "Pretty thin ... do we have anything to support this?"

Panel 1

(Sans frame. Darkened shot of BALDYDASH in the foreground reading from the document that he's pulled from the folder. In the background a re a collage of events in SWEET POLLY'S life: [1] a young SWEET POLLY joyfully riding a horse, [2] a glamour image of SWEET POLLY posed in a white graduation gown and a pearl necklace reminiscent of her glamour pose from the Underdog Show episode 'The Great Gold Robbery', and [3] an interior shot of SWEET POLLY in a studio wearing a headset.)

1. BALDYDASH: "Pollyanna Adeline Purebred ... 25 years old ... born and raised in Montana."
2. BALDYDASH (2): "Graduate of Iottowac University ... majored in Broadcast Journalism."
3. BALDYDASH (3): "Worked internships at Gamma Studios and WXYZ-TV."

Panel 2

(Close-up shot of the BALDYDASH'S backs and shoulders, while in the background, BALLAST and BALDYDASH ponder the information.)

4. BALDYDASH: "Recently employed by WTTV."
5. BALDYDASH (2): "Throwing herself into harm's way would really boost her career!"
6. BRAINLEY: "They gave her the assignment, so they'd be involved, too."
7. BALLAST: "Only ... "

Panel 3

(Worm's-eye close-up of SWEET POLLY collapsed onto the floor, JULIE and the others beginning to react.)

8. BALLAST: (Caption) "... she was genuinely injured ... therefore, she truly was endangered."

Panel 4

(Shot of BALDYDASH, in the background is an image of SWEET POLLY shouting at SHOESHINE.)

9. BALDYDASH: (Caption) "So Miss Purebred's at least dupe, then."
10. BRAINLEY: (Caption) "She'd still be too much of a wild card."
11. BRAINLEY (2): (Caption) "Inexperienced ... unpredictable in the face of danger."

Panel 5

(Bird's-eye shot of BALDYDASH, looking up surprised at something.)

12. BRAINLEY: (Off-panel) "They'd more likely use a reliable and recognizable face."
13. BALDYDASH: "Then look up gentlemen"

Panel 6

(Close-up BALDYDASH'S hand, pointing up at CHERISE on large billboard TV screen breaking a news announcement. An over-the-shoulder graphic indicates that the 'mystery-hero' is involved. In the background BRAINLEY and BALLAST look in the direction he's pointing.)

14. BALDYDASH: (Off-panel) "Recognize her?"
15. CHERISE: "I'm Cherise Staccato, and this is a WTTV News Action Alert Update!"
16. CHERISE (2): "We're going live to the scene of an accident on Tandem Bridge ... "

Panel 1

(Full page with Panel 2 inset. UNDERDOG continues to levitate, holding the vehicle he's just rescued.)

7. CHERISE (2): (Caption)" ... being witnessed firsthand!"

1. UD: "I'm just ... an underdog."

Panel 2

(Inset panel. Close-up on UNDERDOG'S eyes and ears. UNDERDOG'S eyes are looking back over his shoulder to someone who is speaking off camera from above him.)

2. SP: (Off-panel) "Is that what the 'U' stands for?"

3. UD: "?!"

Panel 1

(Sans frame. Half-page panel. Shot of SWEET POLLY Purebred, leaning out of the open door of the SUV, holding out a cell phone towards UNDERDOG, who is hovering.)

1. UD: "YOU?!"
2. SP: "Yes, 'U'."

Panel 2

(Sans background. UNDERDOG looks up at SWEET POLLY, who looks down.)

3. UD: "What about me?"
4. SP: "No - not you! Well, yes ... about you. But, your 'U!'"

Panel 3

(UNDERDOG frowns.)

5. UD: "Of course I'm me!"
6. SP: (Off-panel) "No! 'The 'U!'"

Panel 4

(SWEET POLLY frowns and points)

7. UD: (Off-panel) "What about 'U'?"
8. SP: "Not me, *you!* 'U!'"

Panel 5

(Sans frame. UNDERDOG, still holding the SUV aloft, looks down at his own chest.)

9. SP: (Off-panel) "*The 'U' on your chest!*"
10. SP (2): (Off-panel) "Does it stand for '*UNDERDOG*'?"
11. UD: "I ... guess so?"

PAGE 5

Panel 1

(Close-up on SWEET POLLY, exhaling after the momentary frustration and brushing back a lock of hair. JULIE in background comments on the exchange she's just witnessed.)

1. SP: *WHEW!*
2. SP (2): (Mumbles) "Glad that's over with!"
3. JULIE: "Be glad it wasn't an 'S' ... "

Panel 2

(Shot of UNDERDOG shouting, as seen through the 'camera' of the cell phone.)

4. SP: (Off -panel) "Everybody has questions about you ... ah, Underdog!"
5. SP (2): (Off -panel) "Would you tell us a bit about yourself?"
6. UD: "Now is not the time to ask ... "

Panel 3

(Sans frame. UNDERDOG sets the SUV down in an homage to the cover of Action Comics #1.)

7. UD: " ... while I'm so focused on a task!"

Panel 4

(SWEET POLLY & JULIE exit the SUV.)

8. UD: (Off-panel) "Now that job's complete, I can speak ... "

Panel 5

(Close-up In the extreme foreground of SWEET POLLY'S hands holding her cell phone. One its screen in an image of UNDERDOG facing her with his arms crossed. In the background, UNDERDOG is standing with the same pose. **This pose must be similar to what SHOESHINE will do later in Issue #8, Page 13.**)

9. SP: " ... what has got your curiosity piqued?"

Panel 1

(SWEET POLLY holds up the cell phone.)

1. SP: "Wh-what - *who* ... are you?"

Panel 2

(Sans frame. Shot of UNDERDOG as seen through SWEET POLLY'S cell phone, a hand covering his mouth as he ponders his answer.)

2. UD: "I ... "

Panel 3

(SWEET POLLY, who is in the mid-ground asking with all earnestness. JULIE stands behind her, and in the background are the silhouettes of the gathered crowd.)

3. UD: (Off-panel) "I've no thought for the what ... "

4. UD (2): (Off-panel) " ... and the who - I won't tell you."

5. SP: "Why are you here?"

Panel 4

(Sans frame. Shot of CHERISE at her news desk on the billboard TV set. She is turned in her seat, while her over-the-shoulder graphic depicts UNDERDOG as seen through SWEET POLLY'S cell phone..)

6. UD: "To help ... if I can ... those in need ... "

7. UD (2): " ... to be, in deed, a true friend indeed."

Panel 5

(Close-up of BRAINLEY, BALLAST, and BALDYDASH looking up.)

8. SP: (Caption) "You're here ... to help people?"

9. UD: (Caption) "Yes."

Panel 1

(Wide panel. Profile shot of UNDERDOG and SWEET POLLY who holds her cell phone in both hands, momentarily flustered. In the background are the silhouettes of the gathered crowd.)

1. SP: "Ah, ... uhm, okay ... "

Panel 2

(Close-up of UNDERDOG smiling sheepishly.)

2. SP: (Off-panel) "Do ... do you always rhyme your statements?"

3. UD: "Well ... "

Panel 3

(Black panel. Shot of UNDERDOG taking a step forward as seen through SWEET POLLY'S cell phone camera. SWEET POLLY'S open hand is in the shot, held up in feeble attempt to stave off UNDERDOG'S advance.)

4. UD: "I guess ... yes. When I speak I always try ... "

5. SP: "Wait! NO!"

Panel 4

(Sans frame. Shot of SWEET POLLY in the foreground cringing away from a surprised UNDERDOG in the background. JULIE looks on with concern.)

6. SP: "Stay back!"

Panel 5

(Close-up of UNDERDOG'S eyes, narrowed in agitation.)

7. UD: "I'm a friend, Miss Purebred ... "

Panel 6

(Sans frame. Shot of UNDERDOG as he flies angrily away from the bridge. SWEET POLLY, contrite, reaches up in vain for him to come back. The Fayer City skyline is in the background.)

8. UD: " ... not someone that you should dread!"

9. SP: "No! WAIT! I'm sorry! I ... "

Panel 1

(Sans-frame. Close-up of SWEET POLLY in the foreground balling a fist to her head in frustration. JULIE approaches her from the background.)

1. SP: "AAARGH! I MESSED UP!"
2. SP (2): "I didn't mean to ... !"
3. JULIE: "It's okay! It was an accident!"

Panel 2

(SWEET POLLY surprised by JULIE cupping the cell phone in her hands, taking it from her.)

4. JULIE: "Here ... "
5. SP: "Huh? OH!"

Panel 3

(Shot of SWEET POLLY, standing with uncertainty, framed in the 'camera' of her cell phone.)

6. JULIE: " ... just finish."
7. SP: "Ah, this ... this is Polly Purebred, live from the scene of an accident at ... at, uh ... "
8. JULIE (2): "Tandem Bridge."
9. SP (2): " ... Tandem Bridge."

Panel 4

(Shot of BALDYDASH pointing his thumb up at the image of SWEET POLLY on the billboard television.)

10. SP: "Where Fayer City's hero just saved my life and the life of my co-worker, Julie News."
11. BALDYDASH: "That's twice he's saved her!"
12. BALDYDASH (2): "She's even calling him by name! Underdog!"

Panel 5

(Close-up of BRAINLEY looking up thoughtfully. BALDYDASH looks at him from the background.)

13. BRAINLEY: "I still don't think it's planned."

Panel 6

(Shot of SWEET POLLY, in the mid-ground, looking pensive at JULIE, who is in the extreme foreground speaking on the cell phone. In the background is the devastation on the bridge, with people milling about.)

14. BRAINLEY (2): "She's too inconsistent."
15. BALDYDASH: "Inconsistent? How so?"

Panel 7

(BALLAST leaned over on the foreground. In the background is a shot of SWEET POLLY holding up her hand against UNDERDOG on the cell phone.)

16. BALLAST: "The purpose your conspiracy theory is to present 'Underdog' favorably."
17. BALLAST (2): "The Miss Purebred's reaction doesn't do that."

Panel 1

(Sans frame. UNDERDOG flying through the air, angry.)

5. BALLAST: "She was scared of him."

1. UD: (Thinking) "I save her life ... TWICE ... and she's still ... she's still ... "

Panel 2

(UNDERDOG clutches his head.)

2. UD: "ARG!"

3. UD (2): "My ears are ringing thanks to her!"

Panel 3

(Close-up on UNDERDOG and on of his ears, perked up as he hears a distant sound.)

4. UD: "Wait ... that's not my ears, that's ... "

Panel 4

(Bird's-eye view looking over UNDERDOG'S shoulder down at the city blocks below.)

5. UD: " ... that's an alarm!"

6. UD (2): "Is someone being robbed?"

Panel 5

(Shot of the exterior of Big Ben's Jewelry Store. It has a revolving door)

7. UD: (Caption) "There ... it's coming from that place."

Panel 6

(Sans frame. Worm's-eye view of UNDERDOG hovering while looking down with uncertainty as to what to do.)

8. UD: "What should I do? I can't ... "

9. SS's FATHER: (Caption) "You can do it, Shoeshine ... "

Panel 1

(Sans frame. Laid over Panels 2-4. Close-up of UNDERDOG as he hovers in mid-air recollecting the childhood scenes depicted in Panels 2,3, & 4.)

Panel 2

(SHOESHINE'S father's hand giving leatherworking tools to SHOESHINE'S small hands.)

1. SS's FATHER: (Off-panel) "Alright, Shoeshine - ready to make a shoe?"
2. y.SS: (Off-panel) "Yes, Dad. "

Panel 3

(Small hands are holding a heavy knife, attempting to cut boot leather as a YOUNG SHOESHINE is being taught cobblery by his FATHER.)

1. SS's FATHER: (Off-panel) "Gently, SHOESHINE ... and slowly - just like I showed you."
2. y.SS: (Off-panel) "It's too difficult ... the leather's too tough. ... "

Panel 4

(The heavy knife now rest by itself on the table, next to the now-mangled piece of boot leather.)

3. y.SS: (Off-panel) "It's ruined!"
5. y.SS: (Off-panel) "Yes ... "
6. SS's FATHER: (Off-panel) "If you hadn't tried - found out what you did wrong ... "

Panel 5

(Bird's-eye view. UNDERDOG angled down and flying towards the city blocks below.)

7. SS's FATHER (2): (Caption) " ... you wouldn't know how to do it right."
9. UD: (Thinking) "I have to try."

Panel 1

(SPECIALIST addresses the STORE PRESIDENT.)

1. SPECIALIST : "What are we going to do?"
2. STORE PREZ: "I don't know! I ... "

Panel 2

(Similar to Panel 1. SPECIALIST and STORE PRESIDENT now turned to see who's announcing himself.)

3. UD: (Off-panel) "There's no need to fear!"

Panel 3

(Sans frame. Glamour shot of UNDERDOG, having just entered through the front door.)

4. UD: "UNDERDOG is here!"

Panel 4

(Sans frame. The STORE PRESIDENT speaks imploringly to UNDERDOG.)

5. UD (2): "Tell me now, what is the matter, what's the reason all this clatter?"
6. SPECIALIST: "We were just robbed!"

Panel 5

(UNDERDOG turns in preparation to fly away.)

7. UD: "Which way did they go? Point me in their direction ... "
8. UD (2): " ... so then I'll know where I can direct my attention."

Panel 6

(SPECIALIST grasps UNDERDOG by the shoulder.)

9. SPECIALIST: "They just left, but you have to help us!"

Panel 7

(Sans frame. UNDERDOG in the foreground. The SPECIALIST in the mid-ground pointing to an imposing vault door, showing signs of damage, in the background.)

10. SPECIALIST: "They've locked a child in the vault - and jammed it so we can't get him out!"

Panel 1

(Close-up of UNDERDOG, looking at the front door, as he debates his course of action. In the background between UNDERDOG and the door is a group of customers, among them is HORACE HUNTER.)

1. UD: (Thinking) "If I leave now I can still catch them ... "

Panel 2

(Close-up of the frantic mother, other people in the panel trying in vain to console her.)

2. UD: (Thinking) "But if I left now ... "

Panel 3

(Sans frame. Tilted panel. Shot of UNDERDOG'S back as he walks towards the vault door. Some employees back out of his way.)

3. UD: "I'll give it not one, but instead, two looks ... "

4. UD (2): " ... then I'll worry about catching those crooks."

Panel 4

(Close-up of UNDERDOG'S hands, taking hold of the bare metal door, deforming it.)

5. SFX: *CRINK*

6. UD: (Off-panel) "One hand ... "

7. UD (2): (Off-panel) " ... two hands ... "

Panel 5

(Close-up of UNDERDOG'S feet planted squarely on the floor.)

8. UD: (Off-panel) " ... both feet on the floor ... ' "

Panel 6

(Close-up shot of UNDERDOG straining at pulling. The SFX continues into Panel 7.)

9. UD: " ... give a quick pull ...

10. SFX: *ScreeeeEE ... *

Panel 7

(Sans frame. The SFX continues from Panel 6. UNDERDOG dramatically wrenches out the seven-foot tall door.)

11. SFX: *... EEEEECH*

12. UD: " ... and out comes the door!"

Panel 1

(UNDERDOG, backlit, entering the safe.)

1. UD: "Hello? Little child? You're now safe ... "
2. UD (2): " ... you needn't hide like a little waif."
3. CHILD: (Off-panel) "MOM-MEEE!"

Panel 2

(Shot of the child, tears running down his cheeks. In the background is a starfish)

4. CHILD: "Where's my mommy?"

Panel 3

(Sans frame. Close-up profile shot of UNDERDOG.)

5. UD: (Thinking) "He's ... he can't be much older than ... "

Panel 4

(Close-up of UNDERDOG'S hands picking the boy up beneath his arms.)

6. UD: "Here ... "

Panel 5

(Glamour shot of UNDERDOG holding the child. In the background are images of starfish.)

7. UD (2): " ... I'll take you to her."

Panel 6

(Wide panel. Sans frame. In the foreground, UNDERDOG is handing the child to his grateful mother. In the background the STORE PRESIDENT is ', in comedic fashion,' crying in front of the vault door, its handles bent like hairpins, and its bolts shattered. The SPECIALIST consoles him.)

8. UD: (Thinking) "I won't catch those crooks now."
9. UD (2): (Thinking) "But this is more important."
10. STORE PREZ: "He's ruined it!"
11. SPECIALIST: "There ... there ... "

Panel 1

(Shot of the STORE PRESIDENT nervously speaking to UNDERDOG in the extreme foreground.)

1. STORE PREZ: "UNDERDOG? Is there anything that we can do to, ah ... repay you for this?"

Panel 2

(Sans frame. Close-up of UNDERDOG, who briefly contemplates for a moment what he'd *like* to say.)

2. UD: (Thinking) "Food! Apartment! MONEY!"

3. UD (2): "Uhm ... "

Panel 3

(Wide panel. UNDERDOG begins to walk out of the store, holding up a hand towards the assembled crowd as he departs.)

4. UD: "True heroes are never paid ... "

5. UD (2): " ... and I'm as true a hero as can be made."

6. UD (3): (Thinking) "Corny!"

7. UD (4): "I don't have anything else to say, so ... "

8. UD (5): " ... I ... I bid you all a good-day."

Panel 4

(Shot of UNDERDOG, surprised and suddenly choked and reaching for his cape.)

9. UD: "HLLKK?!"

Panel 5

(Sans frame. UNDERDOG turned around and holding his cape, stuck in the revolving door. The store patrons are on the other side of the glass looking on.)

10. UD: "It's *stuck*?!!"

11. UD (2): "I can't ... believe this!"

Panel 1

(Shot of UNDERDOG surprised to suddenly be in a police spotlight and being shouted at.)

1. UD: "?!!"
2. POLICE: "YOU! IN THE CLOWN SUIT!"

Panel 2

(Shot of a police officer shouting into a megaphone.)

3. POLICE (2): "YOU'RE UNDER ARREST!"

Panel 3

(Nothing but SFX.)

4. SFX: *CRASH*

Panel 4

(Wide panel. UNDERDOG, hovering slightly and holding his cape to his chest, is standing amid the broken glass and frame of the door, grinning with embarrassment at the damage he's inadvertently caused.)

5. UD: "Uh ... heh!"
6. UD (2): "Sometimes ... I forget my own strength, you see ... "

Panel 5

(Sans frame. UNDERDOG begins to arc upwards towards the sky, in front of a group of surprised POLICEMEN. In the foreground is a back shot of FLANAGAN.)

7. UD: "... but everyone is safe, so there's no need for me."

Panel 6

(Close-up of FLANAGAN, a shocked expression on his face.)

8. POLICEMAN: (Off-panel) "Flanagan? You okay?"

Panel 1

(Two security GUARDS in silhouette shining their flashlights into STARCH'S office.)

1. POLICEMAN: (Caption) "You look like you've seen a ghost!"
2. GUARD 1: "I'm tellin' ya, I heard somethin'!"
3. GUARD 2: "Musta been some kinda spook, then ... "

Panel 2

(Sans frame. Wide shot of STARCH'S office. The painting of the Trojan Hoarse is visible.)

4. GUARD 2: " ... 'cuz there's nobody here!"

Panel 3

(Close-up of a whiskey bottle, mostly empty, atop STARCH'S desk. Beneath the bottle we see a sheet of paper with some diagrams.)

5. GUARD 2: "Especially now that 'Not-so-parched' Starch is in so much hot water."

Panel 4

(GUARD 2 exits the office, grabbing Guard 1 by his jacket lapel to start pulling him out of the office with him.)

6. GUARD 1: "But I could swear I heard ... "
7. GUARD 2: "C'mon! Give it a rest!"

Panel 5

(Sans frame. Close-up of STARCH holding a pistol, huddled in fear beneath his desk.)

8. GUARD 2: (Caption) "Like I said - there's nobody here!"

Panel 1

(Sans frame. Aerial shot looking down at STARCH standing up behind his desk.)

Panel 2

(STARCH slumps into his chair.)

Panel 3

(Close-up of STARCH'S hands turning the computer monitor back on. On the screen a dialogue box says: "SAVE COMPLETE".)

1. STARCH: "I'm finished here."

Panel 4

(Sans frame. Close-up of the disc held up. We see the reflection of STARCH'S eyes in a CD.)

2. STARCH: "I've been made a fool of."

Panel 5

(Sans frame. STARCH pockets the CD and his gun while focusing on the whiskey bottle and the diagrams on his desk.)

3. STARCH: "But ... I didn't do anything ... "

Panel 6

(Close-up of STARCH taking a long draught from the bottle.)

4. STARCH: " ... I'm not responsible ... "

Panel 1

(Profile shot of BRAINLEY holding up pictures from his folder. BALDYDASH is in the background.)

1. STARCH: (Caption) " ... and I'll prove it!"
2. BRAINLEY: "A conspiracy doesn't explain the Giant Robot's movements."
3. BALDYDASH: "You have a better idea?"

Panel 2

(Shot of UNDERDOG flying through the air, looking to his side as something catches his attention.)

4. BRAINLEY: (Caption) "Not yet, but look at these aerial surveys."

Panel 3

(Sans frame. Aerial shot of the city blocks showing the origin points for the MECHANICAL MONSTERS and their destructive paths through the city.)

5. BRAINLEY: (Caption) "From their points of origin to where they fought the ... the anomaly ... "
6. BRAINLEY(2): (Caption) " ... they were headed for the harbor!"

Panel 4

(Shot of BALDYDASH gesturing out a window to the harbor beyond.)

7. BALDYDASH: "What's so important about the harbor?"

Panel 5

(Shot of BRAINLEY and BALDYDASH look on.)

8. BALLAST: "At the time, the aircraft carrier U.S.S. COVINGTON was there!"
9. BRAINLEY: "If your knight's supposed to rescue the princess from dragons ... "

Panel 6

(Shot of BALDYDASH, arms crossed and thoughtful, seen through a window from the exterior of an Army HumVee.)

10. BRAINLEY: " ... why send the dragons to attack the king's men?"
11. BALDYDASH: "I don't know."

Panel 7

(Shot of a military convoy with HumVees and personnel carriers.)

12. BALDYDASH: (Caption) "We'll just have to ask her, won't we?"

Panel 1

(Sans frame. Close-up of UNDERDOG, a stressed look on his face while he slows his flight through the air, holding his left hand to his forehead and exhaling, tired. His ring is prominent on his right hand.)

1. UD: "Ugh. Tired."
2. UD (2): "Already need a boost."

Panel 2

(Close-up of UNDERDOG'S fingers removing a pill from his ring.)

2. UD (2): "That's what I get for playing ... "

Panel 3

(Sans frame. UNDERDOG continues to hover in mid-air, still holding his Pill in his fingers, as he turns in surprise to see CHERISE make a breaking news announcement from a large screen billboard TV.)

3. UD: " ... hero?"
4. CHERISE: "I'm Cherise Staccato, with a WTTV News Action Alert Update!"
5. CHERISE (2): "Repeating his earlier performance this evening on Tandem Bridge ... "

Panel 4

(Underdog deadpans in surprise, still holding the pill.)

6. CHERISE: " ... 'Underdog' made yet another rescue at Big Ben's Jewelry Store."
7. UD: "Underdog? They're calling me ... *Underdog?!!*"

Panel 5

(Shot of UNDERDOG taking to the sky. In the background, HORACE HUNTER stands next to damaged revolving door to, looking up after UNDERDOG.)

8. CHERISE: "As seen in this brief video clip caught by a WTTV News team arriving on the scene ... "
9. CHERISE (2): " ... Underdog can be seen flying away just after exiting the store."

Panel 6

(Security camera footage of UNDERDOG breaking open the vault door.)

10. CHERISE: (Off-panel) "Security camera footage shows that moments before ... "
11. CHERISE (2): (Off-panel) " ... Underdog physically broke open the store's main vault ... "

Panel 7

(Security camera footage of UNDERDOG carrying the child from the safe.)

12. CHERISE: (Off-panel) " ... in order to free a child, locked in the safe by the gang of thieves who robbed the store before Underdog's arrival."
13. CHERISE (2): (Off-panel) "At this time the police are searching for the identities of the mysterious band of robbers."

Panel 1

(Sans frame. Shot of UNDERDOG hovering, silhouetted by the bright billboard television he's facing. We see the beginnings of the HEADLINE in Panel 3.)

1. CHERISE: "I'm Cherise Staccato, inviting you to stay tuned to WTTV News for the next Action Alert Update!"
2. UD: "So, I'm ... Underdog."
3. HEADLINE: " ... SAVES CHILD ... UNDERDOG ... "

Panel 2

(Close-up of UNDERDOG frowning while tilting his head to look at a headline we cannot see.)

Panel 3

(Sans frame. Close-up of the HEADLINE running along the bottom of the TV screen.)

4. HEADLINE: " ... UNDERDOG: AN ALIEN? ... "

Panel 4

(Side profile shot of UNDERDOG frowning while he looks down.)

Panel 5

(Bird's-eye view. Close-up of a crowd beginning to gather below, pointing up what they see.)

5. UD: (Caption) "Wouldn't they be surprised ... "

Panel 6

(Close-up of UNDERDOG putting the pill to his open mouth. Also in the panel is his ring on his other hand.)

6. UD: (Thinking) " ... if they knew the truth about me!"

Panel 7

(Sans frame. Tilted panel. UNDERDOG'S flight path arcs into the distance as he flies towards the horizon.)

7. UD: (Thinking) "But ... none of this is really about *me*, is it?"

Panel 1

(Sans frame. Shot of multiple TV screens, showing the media blitz about UNDERDOG. In the foreground, darkened and thus not clearly seen, is the back the diminutive figure of SIMON BARSINISTER. Inset by Panel 2.)

1. UD: (Caption) "*Perfect!*"

Panel 2

(Inset to Panel 1. Close-up on a strangely buck-toothed mouth, grimacing with disgust.)

2. SIMON: *Hrmph!*

3. SIMON (2): "Underdog ... "

Panel 3

(Shot of the figure's arm, in motion and throwing the remote.)

4. SIMON: (Thinking) "All my work ... !"

Panel 4

(The remote hits a wall, shattering.)

5. SIMON: (Off-panel) "RUINED!"

Panel 5

(Tall panel. Close-up of the figure's menacing eye looking up.)

6. SIMON: "But I am far from being finished!"

7. SIMON (2): "In fact ... "

Panel 6

(Sans frame. Close-up of SWEET POLLY, featured in a still behind CHERISE'S shoulder on the TV monitor.)

8. SIMON: *HEH!*

9. SIMON (2): "You, my dear ... "

Panel 1

(Shot of the 'Brooklyn Forest Apartments' sign for SWEET POLLY'S apartment complex.)

1. SIMON: " ... you will help me!"
2. JULIE: "Well, here we are! What a day we've had, huh?"
3. SP: "You know it!"

Panel 2

(Sans frame. SWEET POLLY gives JULIE a hug through the SUV window.)

4. JULIE: "Positive you'll be okay? Sure you don't want me stay?"
5. SP: "I'm sure, Julie. Thank-you though."

Panel 3

(Ext. Shot. JULIE drives off waving out of the SUV window. SWEET POLLY, in the foreground waves back, as she begins to ascend a set of stairs.)

6. JULIE: "See you at work tomorrow!"
7. SP "Wouldn't miss it!"

Panel 4

(Close-up up of SWEET POLLY holding up her key to unlock her apartment door.)

8. SP: (Thinking) "Finally! Home again!"
9. SP (2): (Thinking) "A chance to unwind! To sort things ... "

Panel 5

(Close-up of SWEET POLLY, her eyes zoned out.)

10. SP: (Thinking) " ... out."
11. SFX: *CLICK*

Panel 6

(Sans frame. Tilted panel. SWEET POLLY, in the extreme foreground, looks around to see a tall, shadowy figure reaching a hand towards her. In his other hand he brandishes a pistol, thought not pointing it at her. Both hands are clad in purple gloves.)

12. STARCH: "Please don't move Miss Purebred."
13. STARCH (2): "I'd much prefer to not harm you."

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #8
"The Gauntlet"

Panel 1

(Sans frame. Tilted panel. A tall figure, his face obscured in the shadows of a wide-brimmed hat, beckons toward SWEET POLLY. In his other hand he brandishes a pistol, thought not pointing it at her. Both hands are clad in purple gloves.)

1. STARCH: "Miss Purebred, come with me please! "

Panel 2

(The shadowy stranger takes a firm grasp of SWEET POLLY'S jacket shoulder.)

2. STARCH: "I need you to answer my questions!"

3. SP: (Thinking) "Oh, NO!"

4. SP (2): "NO! Somebody HELP ME!"

Panel 3

(Shot of the figure holding a silencing finger to the general location of his lip, 'shushing' SWEET POLLY.)

5. STARCH: "No ... wait! *SHH!* There's no need for that!"

Panel 4

(STARCH, darkened in the extreme foreground and thus not yet clearly visible, removes his hat. In the background SWEET POLLY is shocked by who she sees that is it.)

6. STARCH (2): "Here ... "

Panel 5

(Full feature of Dr. Thaddeus STARCH.)

7. STARCH: " ... allow me to introduce myself ... "

8. SP: (Off-panel) "DR. STARCH?!"

Panel 6

(Close-up of, STARCH & SWEET POLLY, both looking up to see the source of the voice above them.)

9. STARCH: "Please forgive my having frightened you - I'm unsure as to how ... "

10. UD: (Off-panel) "THERE'S NO NEED TO FEAR ... "

Panel 1

(Sans frame. SWEET POLLY cringes away from motion lines where STARCH once was, indicating that he's been suddenly moved.)

1. STARCH: "AAAUUUUGH!"
2. UD: (Off-panel) " ... UNDERDOG IS HERE!"

Panel 2

(STARCH impacts the ground at the base of the steps, landing next to a wall.)

3. SFX: *WHAM!*
4. STARCH: "Humph!"
5. UD: (Off-panel) "A cry for help means someone's in trouble ... "

Panel 3

(Sans frame. Worm's-eye shot of a cowering STARCH looking up at UNDERDOG, who towers threateningly over STARCH.)

6. UD: " ... so, here I come, quick on the ... "
7. SP: (Off-panel) "Underdog! Wait!"

Panel 4

(UNDERDOG is surprised to see SWEET POLLY, grimacing, pulling on his arm.)

8. SP: "It's okay!"
9. UD: " ... double?"
10. UD (2): "You AGAIN? What's wrong with you?!!!"

Panel 5

(Worm's-eye shot of SWEET POLLY'S hand pointing down towards STARCH as he groggily gets up.)

11. SP: (Off-panel) "Knock it off!"
12. SP (2): (Off-panel) "*This* is Dr. Starch!"
13. SP (3): (Off-panel) "He built the *Tank-bots!*"
14. STARCH: "Yes. I am. And I ... "

Panel 6

(UNDERDOG grabbing SHARPTON by his jacket lapels, suddenly pins him to the wall, threateningly. SWEET POLLY, surprised by the severity of his reaction, reaches toward him.)

15. UD: "*SHARPTON!* What do you know about him?"
16. UD (2): "*ANSWER ME!!!*"
17. STARCH: "Th-that's what I wanted to ask you ... "
18. SP: "Underdog! Stop!"

Panel 7

(Sans frame. Everyone freezes, suddenly finding themselves in a spotlight. UNDERDOG has STARCH pinned to the wall and SWEET POLLY was tugging at him in a vain attempt to pull him off.)

19. BALDYDASH: (Off-panel) "*Everybody FREEZE!!*"
20. STARCH: " ... you?"
21. SP: "There's no need to ... huh?!"

Panel 1

(Sans frame. Shot of UNDERDOG, SWEET POLLY, and STARCH in the foreground. In the background are several soldiers pointing their weapons at the trio. STARCH, closet to the 'camera' is panic-stricken)

1. BALDYDASH: "Everybody down on the ground with your hands over your heads! NOW!"
2. BALDYDASH (2): "I will not repeat my ... "
3. STARCH: (Thinking) "NO!"

Panel 3

(Close-up of STARCH'S hands grabbing SWEET POLLY from behind by her elbows.)

4. BALDYDASH: "YOU! *HALT!*"
5. STARCH: (Thinking) "I can't ... "

Panel 4

(Sans background - the moment is 'suspended' in time. STARCH suddenly pushes SWEET POLLY, a stunned look in her eyes and off-balance, towards the spotlight. UNDERDOG, off to the side looks on also stunned.)

6. STARCH: (Thinking) " ... can't let them take me!"
7. BALDYDASH: (Off-panel) "*FIRE!*"

Panel 5

(Close-up of UNDERDOG, motion indicating that he's starting to move.)

8. UD: "NO!"

Panel 6

(Sans frame. UNDERDOG, grimacing in the foreground with ricochet flashes on him as he defends SWEET POLLY is on the ground at his feet.)

9. UD: "No time!!!"

Panel 7

(Close-up of UNDERDOG'S eyes, Glowing with power.)

10. UD: (Thinking) "Don't these jerks know ... "

Panel 8

(Soldiers are recoiling from their melted guns.)

11. UD: (Thinking) " ... when not to shoot?!!"

Panel 1

(Sans frame. Glamour shot of UNDERDOG grimly standing resolute looking off to one side of the panel. In the background are soldiers. In the extreme foreground SWEET POLLY looks up from the ground at UNDERDOG.)

1. UD: (Thinking) "That takes care of them ... STARCH is long gone."
2. UD (2): (Thinking) "Now, what about ... "

Panel 2

(Close-up of UNDERDOG'S eye looking at a semi-automatic pistol pointed at his head.)

3. SFX: "CLICK!"

Panel 3

(Similar to previous panel, zoomed back. BALDYDASH points a pistol at UNDERDOG'S head.)

4. BALDYDASH: "You forgot about someone!"

Panel 4

(Shot of SWEET POLLY huddled on the ground.)

5. BALDYDASH: (Off-panel) "Seems you two *are* linked!"
6. BALDYDASH (2): (Off-panel) "Following her paid off!!"
7. BALDYDASH (3): (Off-panel) "Now, you're coming with ... "

Panel 5

(Sans frame. BALDYDASH is shocked as UNDERDOG, angered, suddenly bites off half of his pistol.)

8. BALDYDASH: "... us?"
9. SFX: *CRINK*

Panel 6

(UNDERDOG, scowling, spits out the half of the pistol he's bitten off.)

10. UD: "If you're done pointing guns at my head ... "

Panel 7

(Sans frame. Bird's-eye view looking down at BALDYDASH who looks up at the close-up of UNDERDOG'S cape as he takes flight. SWEET POLLY is on the ground at BALDYDASH'S feet, also looking up.)

11. UD: "... please tend to frightened Miss Purebred!"

Panel 1

(A shot of SHOESHINE from the attack with a white 'U' laid over his chest.)

1. CHERISE: (Disembodied from a TV) "Fayer City's self-proclaimed 'Underdog' made yet another appearance!"

Panel 2

(Shot of CHERISE on a television set. Behind her is an image of SWEET POLLY.)

2. CHERISE: (From a TV) "This latest encounter took place last night when Underdog, according to sources, intervened in a meeting between Sweet Polly ... "

Panel 3

(Shot of CHERISE on a television set. Behind her is an image of STARCH.)

3. CHERISE: "... and the so-called 'Monster Scientist' Dr. Thaddeus Starch, the creator of the Mobilus Autotank."
4. CHERISE (2): "Starch is also believed to be responsible for the creation of the giant Mechanical Monsters."

Panel 4

(Shot of CHERISE on a television set. Behind her is an image of BALDYDASH.)

5. CHERISE: "Shortly after Underdog's arrival, the military, lead by General Hugo Baldydash, failed their attempt to apprehend both Underdog and Dr. Starch."
6. CHERISE (2): "Stay tuned to WTTV and me, Cherise Staccato, as we continue to bring you the latest up-to-date coverage of the Attack on Fayer City: the Aftermath."

Panel 5

(Close-up of CHERISE smirking.)

7. CAMERAMAN: "Aaaand ... we're in commercial!"
8. CHERISE: "Heh!"

Panel 6

(CHERISE smiles smugly, thinking to herself as she gets up from the news table gathering her papers as she does so. In the background, the set crew go about their duties as CHERISE ignores them.)

9. CHERISE: (Thinking) "Now *that's* reporting!"

Panel 7

(Sans frame. CHERISE struts downs a hallway, head held high while she ignores everyone she meets.)

10. CHERISE: (Thinking) "*That's* what I do better than anyone in this burg!"

Panel 1

(CHERISE, in the background, enters the newsroom thinking that its her arrival that is being heralded by a fellow WTTV employee.)

1. CHERISE: (Thinking) "I'd like to see that little sassy-pants newbie top ..."
2. EMPLOYEE: "Hey, everyone! Look, it's ... !"

Panel 2

(Shot of SWEET POLLY who, having just entered by another door in the Newsroom removing her coat, is surprised.)

3. CHERISE: (Caption) " ... me?"
4. EMPLOYEE: (Off- panel) " ... Sweet Polly!"
5. SP: "?"

Panel 3

(Inset to panel 4. CHERISE looking upset.)

Panel 4

(Sans frame. Wide shot. Inset by Panels 3 & 5. Everybody clamoring about SWEET POLLY, who is embarrassed to suddenly be the center of attention.)

6. EVERYBODY: "HAIL, SWEET POLLY!"
7. EVERYBODY (2): "PURVEYOR OF TRUTH!"
8. EVERYBODY (3): "SLAYER OF GIANTS!"
9. SP: "Th-thank-you. But, this isn't necessary!"

Panel 5

(Inset to panel 4. Shot of JULIE putting her arm around SWEET POLLY, who is surprised by what she sees off-panel)

10. JULIE: "If you think that's something ... "
11. JULIE (2): (Off-panel) "... take a look at this!"
12. SP: "Oh!"

Panel 1

(Sans frame. Wide shot. An array of bouquets and assorted floral arrangements overflow from her cubicle, all bearing such indications as 'Get Well', 'Thank You', and 'We Love You'.)

Panel 2

(SWEET POLLY turns to JULIE, questioning.)

1. SP: "Wh-what's - who's all of this for?"
2. JULIE: "You, silly! Who else?"
3. SP (2): "But ... why?!"

Panel 3

(JULIE leans in close to SWEET POLLY to give her the explanation.)

4. JULIE: "Because you're a hero."

Panel 4

(Shot of SWEET POLLY, shocked again and pointing to herself while JULIE just smiles.)

5. SP: "ME?!! What makes me a hero?"

Panel 5

(Sans frame. JULIE'S hand gestures towards the arrangements.)

6. JULIE: "You called for help."
7. JULIE (2): "The military - Underdog - all showed up because of you!"

Panel 6

(Close up of SWEET POLLY holds out a hand, lightly touching the petals of one of the arrangements.)

8. JULIE: (Off-panel) "These are all from people who feel that YOU helped to save their lives!"
9. SP: "I ... "

Panel 7

(Sans frame. SWEET POLLY turns and , with tears in her eyes, smiles at the assembled group, still embarrassed but appreciative.)

10. SP: "Thank-you, all"
11. SP (2): "UNDERDOG is the real hero, but ...thank-you."

Panel 1

(SWEET POLLY leans on her desk, wiping away a tear from her eyes as she reflects about her coworkers, now dispersing.)

1. SP: (THINKING) "Wow! What a great bunch of people!"

Panel 2

(Close-up of SWEET POLLY'S lips as she exhales.)

2. SP: *Hahh*

Panel 3

(Sans frame. SWEET POLLY flops down into her chair.)

3. SP: (Thinking) "Sit, girl!"

4. SP (2): (Thinking) "Let's take a few minutes before ... "

Panel 4

(JULIE dispels SWEET POLLY'S brief calm as she suddenly slams down mail on SWEET POLLY'S desk, jubilantly. SWEET POLLY is taken off-guard.)

5. JULIE: "MAIL CALL!"

6. JULIE (2): "Lots to read! Get started!"

7. SP: "ACK!"

Panel 5

(SWEET POLLY gestures towards the mail that JULIE has dropped on her, dumbfounded.)

8. SP: "Uh ... what are these?"

9. JULIE: "Fan mail. You're a celebrity now."

Panel 6

(Close-up of SWEET POLLY'S hand in the foreground holding up one of the letters from the stack on her desk. In the background JULIE walks away.)

10. SP: "FAN MAIL?!!"

11. JULIE: "Get used to it, miss big-time celebrity. Enjoy."

Panel 1

(Sans frame. SWEET POLLY opens a letter.)

1. SP: (Thinking) "This is celebrity? Reading letters?"

Panel 2

(Close-up of SWEET POLLY eyes, shocked by what she's just seen.)

2. SP: "!"

Panel 3

(SWEET POLLY leans on hand, holding a piece of paper away from her with the other. In the background, is a close-up of a crudely-drawn image, reminiscent of the way the UNDERDOG comic book was drawn.)

3. SP: "A picture ... of me and UNDERDOG."

Panel 4

(Close-up on SWEET POLLY'S eyes, her attention drawn to something.)

Panel 5

(Close-up of a conspicuously large package amid the pile of letters.)

Panel 6

(SWEET POLLY picks up the package and begins to open.)

4. SP: (Thinking) "This one's ... different."

5. SP: (Thinking) "Almost afraid to know what's in it."

Panel 7

(Shot of SWEET POLLY, shocked by what she's just unfolded.)

Panel 8

(Sans frame. Shot of SWEET POLLY'S hands holding up a Tank-Bot schematic. Paperclipped to the inside is a NOTE.)

6. NOTE: "Bring your friend. - S"

7. SP: (Thinking) "This is a diagram ...

8. SP (2): (Thinking) "... for the Tank-bots!"

Panel 1

(Ext .shot of a V.A. hospital sign.)

1. NURSE: (Caption) "Drink up, sir."
2. CAPTAIN: (Caption) "Bleh!"

Panel 2

(Int. Shot of a hospital room. A NURSE, smiling, attends to CAPTAIN TRAYNOR, despite his complaint.)

3. CAPTAIN: "No offense, but I've swallowed or drank just about all I can stand!"
4. NURSE: "Sorry."

Panel 3

(CAPTAIN TRAYNOR and the NURSE surprised by his high-ranking visitor, who is off-panel.)

5. BALLAST: (Off-panel) "That's too bad ..."

Panel 4

(Sans Frame. Glamour shot of BALLAST standing at the open door.)

6. BALLAST: "... because your mouth might be dry soon!"
7. CAPTAIN: (Off-panel) "Admiral!"

Panel 5

(CAPTAIN TRAYNOR is surprised by his high-ranking visitor, and tried to salute. BALLAST smiles and shakes his hand. In the background, the NURSE departs.)

8. CAPTAIN: "I'm sorry for the ..."
9. BALLAST: "At ease captain."
10. BALLAST (2): "I'm just here to ask you some questions."

Panel 6

(Shot of the NURSE, waving lightly as she backs out the door, exiting the room.)

11. NURSE: "I'll be just outside if you need anything."
12. BALLAST: (Off-panel) "Thank you, Ma'am."

Panel 1

(Close-up of BALLAST'S hand, in the foreground, activating a digital recording device. CAPTAIN TRAYNOR is in the background.)

1. BALLAST: "So ... what do you know of the attack?"
2. CAPTAIN: "Not much ... only that Starch's Tank-bots went nuts before the Giant Robot showed up.."

Panel 2

(BALLAST sits down in a chair .)

3. BALLAST: "Starch? You've met him?"
4. CAPTAIN: (Off-panel) "Yes. He was so shocked that I had to pull him off the stage so the Tank-bot wouldn't nail him."

Panel 3

(Shot of the CAPTAIN.)

5. BALLAST: (Off-panel) "Why was he so surprised?"
6. CAPTAIN: "He said something about the tanks being an 'advanced model' that shouldn't have been built."
7. CAPTAIN (2): "I don't remember anything else."

Panel 4

(Sans frame. Profile shot of CAPTAIN TRAYNOR and BALLAST.)

8. CAPTAIN: "Admiral, is my ship OK?"
9. BALLAST: "Yes. It's safely out at sea."
10. CAPTAIN: "Out at sea? Why?"

Panel 5

(Shot of BALLAST talking to the surprised CAPTAIN, similar to Panel 4, as seen through the crack of a partially-opened door. Darkened in the foreground is the door, doorway, and the arm & hand holding the door open.)

11. BALLAST: "The Covington apparently was the target of the attack."
12. CAPTAIN: "WHAT?! Are you serious?!"

Panel 6

(Worm's eye view of the NURSE, walking away while holding up a cell phone dialing it.)

13. CAPTAIN: (Off-panel) "Then ... why were we ordered to dock there?"

Panel 7

(Shot of the NURSE, leaned over and removing her wig. She holds the cell phone to her ear.)

14. DINAH : "Hello? Riff?"

Panel 8

(Sans frame. Close-up of the NURSE, revealed now as DINAH Myte. She puts her beret on.)

15. DINAH : "We've got a problem ... "

Panel 1

(Close-up SWEET POLLY on a TV, the name SWEET POLLY Purebred prominent.)

1. DINAH: (Caption) "But I can solve it."
2. SS: (Off-panel) "Sweet Polly."

Panel 2

(Close-up of SHOESHINE frowning and his shoeshine box, the word 'SHINE' with the backwards 'N' showing prominently on it.)

3. SS: (Thinking) "Is that really her name?"
4. SP: (Off-panel) "Excuse me ... "
5. SP (2): " ... can you help me?"

Panel 3

(Sans frame. SHOESHINE is surprised and caused to panic by SWEET POLLY'S sudden appearance, who is leaning out of the WTTV newsvan. SWEET POLLY squints in embarrassment at being publicly called by her nickname.)

6. SS: "AHH!"
7. SS (2): "Sweet Polly Purebred?!"
8. SS (3): (Thinking) "She doesn't recognize me!"
9. SP: "Uhhh ... yes ... that's me."
10. SP (2): (Thinking) "Even *he* recognizes me!"

Panel 4

(SHOESHINE fiddles with the brim of his cap embarrassed by the severity of his reaction, fearful that he might have given himself away.)

11. SS: "S-sorry ... I've, ah ... never met a celebrity before!"
12. SS (2): "How can I help you, ma'am? Shine your shoes?"

Panel 5

(SWEET POLLY, wide-eyed with dumbfounded amazement. SHOESHINE, blown away.)

13. SP: "People ... still do that?"
14. SS: (Off-panel) "?!!"

Panel 1

(SHOESHINE grimacing lightly unconsciously crossing his arms. **This pose must be similar to what SHOESHINE did earlier in Issue #7, Page 3..*)

1. SS: "Yes ... but not many, I guess."

Panel 2

(Sans frame. SWEET POLLY arches one of her eyebrows in suspicion and stares intently at SHOESHINE, instantly distressing him.)

2. SS: (Off-panel) "Is ... everything okay, Miss?"

3. SP: "Nothing ... for a moment, you just ... "

Panel 3

(SHOESHINE pulls at the brim of his cap again.)

4. SP: (Off-panel) " ... reminded me of someone."

5. SS: (Thinking) "Whoops! Change the subject!"

6. SS (2): "So, ah, how can I help you?"

Panel 4

(SWEET POLLY holds out the photograph.)

7. SP: "I'm looking for this building."

8. SP (2): "Know where it's at?"

Panel 5

(SHOESHINE is genuinely surprised.)

9. SS: "Seriously. You don't know?"

10. SP: "No. Why do you ask?"

11. SS (2): "Because you seem to ... like, y'know ... "

Panel 6

(Close-up of SWEET POLLY, embarrassed by SHOESHINE'S compliment.)

12. SS: (Off-panel) " ... know just where to be."

13. SP: "Th-thanks! But ... want to know a secret?"

Panel 7

(Sans frame. SWEET POLLY, who winks and points at SHOESHINE, who smiles back at SWEET POLLY.)

14. SP: "I'm new in town, and this is my first job."

15. SS: "You could've fooled me!"

Panel 1

(SWEET POLLY, cheerily continues, looking flirtatiously out at the reader.)

1. SP: "So! You know mine ... tell me *yours!*"

2. SS: (Off-panel) "My what?"

Panel 2

(SHOESHINE now looking out at the reader, apprehensive by SWEET POLLY inadvertently putting him on the spot with her question. He wrings the strap to his box.)

3. SP: "Your secret, of course!"

Panel 3

(Close-up shot of SHOESHINE'S hand holding up his SHOESHINE kit and pointing to the word 'SHINE' with the backwards 'N'.)

4. SS: "People call me Shoeshine."

5. SS: "Because I shine shoes ... my name's my business."

Panel 4

(SWEET POLLY bursts out laughing. SHOESHINE is embarrassed, too.)

6. SP: "HAHAHAHA!"

7. SP (2): "I *like* that ... it's *catchy!*"

8. SS: "I'm new in town, too."

Panel 5

(Sans frame. Close-up of SWEET POLLY and SHOESHINE'S right hands shaking. SHOESHINE'S ring glints with stylized emphasis.)

9. SP: "So you don't know where that place is, either!"

10. SS: "Not precisely ... no."

11. SP (2): "That's OK. It was a pleasure meeting ... "

Panel 1

(Sans frame. Half-page panel. Panel is tilted as something explodes off in the distance, partially obscured by buildings. Everyone in the panel, including SWEET POLLY and SHOESHINE, is focusing their attention in the direction of the explosion.)

1. SS: " ... you?"

Panel 2

(SWEET POLLY and SHOESHINE looking on, SWEET POLLY is shocked while SHOESHINE, unobserved, has pulled down his glasses to use his x-ray vision.)

2. SP: "What was that?!!"

3. SS: "I don't know!"

4. SS (2): (Thinking) "But I'll take a look!"

Panel 3

(Shot of a column of fire shooting up out the middle of a street. SHOESHINE sees this 'through' several buildings - his first demonstration of 'x-ray vision'.)

5. SS: (Thinking) "Gas main! They ... they need help! But it's not like you can just ..."

Panel 4

(Close-up of SHOESHINE'S eyes, as he has an epiphany and whispers his idea aloud.)

6. SS: " ... blow it out."

Panel 5

(Close-up of SHOESHINE looking quickly to his right and to his left.)

7. SS: (Thinking) "But how can I sneak off without SWEET POLLY suspecting ... "

Panel 6

(Sans frame. Shot of SWEET POLLY already making her way towards the inferno.)

8. SS: (Off-panel) " .. me?"

9. SS (2): (Off-panel) "Wow, she's quick!"

Panel 1

(Shot of firemen arriving on the scene. FLANAGAN also arrives on the scene with his fellow police officers.)

1. SS: (Off-panel) "I'd better get going!"
2. FIRECHIEF: "Get those hoses hooked up!"
3. FIRECHIEF (2): "Someone call the pumping station! Get them to shut the mains *off!*"

Panel 2

(The Fire Chief suddenly comes face-to-face with a video camera.)

4. FIRECHIEF: "Get ... ?"

Panel 3

(Sans frame. Shot of SWEET POLLY as she peeks out from behind her news camera.)

5. SP: "Uhm ... Polly Purebred ... WTTV News?"
6. SP (2): "Mind if I film you guys saving the day?"

Panel 4

(Close-up of FLANAGAN grasping SWEET POLLY by her sides. She gasps in pain.)

7. FLANAGAN : "Ma'am, you shouldn't be ... "
8. SP: "AUGH!"

Panel 5

(FLANAGAN recoils from SWEET POLLY, surprised. She grasps her sides in pain.)

9. FLANAGAN : "I'm sorry, ma'am. I dinnae mean t' ... "
10. SP: "I'm okay, officer! My sides still hurt a bit."

Panel 6

(Close-up SWEET POLLY and the FIRECHIEF ducking down amidst a sudden heavy wind.)

Panel 7

(Sans Frame. Firemen look on as UNDERDOG tightly circles, creating a vortex around the fire, attempting to successfully contain it.)

Panel 8

(Tall Panel. Close-up of SWEET POLLY, FLANAGAN, and the FIRECHIEF amazed as they watch UNDERDOG in action.)

11. FIRECHIEF: "I don't believe it!"
12. FLANAGAN: "He's faster than a ... "
13. SP: "Yeah! I know!"

Panel 1

(Inset to Panel 2. Shot of UNDERDOG with his mouth wide open as he inhales deeply.)

1. UD: (Thinking) "I hope this works!"

Panel 2

(Sans Frame. Inset by Panels 1 & 3. UNDERDOG in the extreme foreground blowing out the pillar of flame in the background.)

2. UD: (Thinking) "I can't do this all day!"

Panel 3

(Inset to Panel 2. Shot of a thin wisp of smoke.)

3. UD: (Thinking) "YES!"

Panel 4

(Sans frame. Shot of UNDERDOG holding a hand to his chest, leaned over and exhaling from exhaustion.)

4. UD: *WHEW*

5. UD (2): (Thinking) "I wasn't ... so sure of that."

Panel 5

(Shot of some sort small electronic device making a "ping" sound.)

6. DEVICE: *Ping*

Panel 6

(Sans frame. UNDERDOG straightens up and lifts an ear to listen.)

7. UD: (Thinking) "What was that?"

8. FIRECHIEF: "UNDERDOG!"

Panel 7

(UNDERDOG taken a bit off-guard as he is suddenly surrounded by the FIRECHIEF, SWEET POLLY and FLANAGAN. UNDERDOG feebly shakes the hand of the FIRECHIEF.)

9. FIRECHIEF: "That was amazing!"

10. FIRECHIEF (2): "If I hadn't seen it, I wouldn't have believed you were real!"

11. UD: "I'm no fable, and I'll do what I'm able."

12. FIREMAN 1: "CHIEF!"

Panel 8

(FIREMAN runs in, panicked.)

13. FIREMAN 1: "Dispatch says we got a runaway train!"

14. FIREMAN 1 (2): "It's gonna crash with another one!!"

Panel 1

(Sans frame. Bird's-eye view of UNDERDOG rocketing up away from the ground.)

1. UD: "Excuse me, I must go ... "

Panel 2

(UNDERDOG'S flight path arcs up through the air.)

2. UD: " ... to stop disaster I can't be slow!"

Panel 3

(Bird's-eye view over UNDERDOG'S shoulder as, paused in his flight, he looks down at the city blocks below.)

3. UD: "Okay, trains ... where are you?"

Panel 4

(Wide panel. One train snakes around a bend in the upper-left corner while the other approaches in the extreme foreground from the lower right.)

4. UD: (Caption) "*THERE!*"

Panel 5

(Sans frame. Bird's-eye view of UNDERDOG'S flight path arcing down towards the city blocks below.)

5. UD: (Thinking) "No time to lose!"

Panel 6

(Another shot of the small electronic device.)

6. DEVICE: *Ping*

Panel 7

(Close-up profile shot of UNDERDOG in flight, frowning over his shoulder.)

7. UD: (Thinking) "That noise again!"

8. UD (2): (Thinking) "What *is* that?!!"

Panel 1

(Wide panel. Worm's-eye shot of an oncoming train snaking off into the background to the right of the panel. UNDERDOG swoops down in front of it. Inset by Panel 2.)

1. UD: (Thinking) "Can't worry about that now!"
2. UD (2): (Thinking) "Gotta train to catch!"

Panel 2

(Inset to Panel 1. Close-up of UNDERDOG'S hands clutching the metal of the train engine.)

3. UD: (Thinking) "Can't just stop them, but maybe..."

Panel 3

(Wide panel. Sans frame. UNDERDOG heaves one train sideways off the tracks, just as a blur in the extreme foreground indicates that the other train has arrived.)

4. UD: "... I can pull one out of the way!"

Panel 4

(Bird's-eye shot of the train skidding on the ground, UNDERDOG still holding onto the front, pulling it in the direction he wants it to go.)

5. UD: (Thinking) "Now I gotta slow it down!"
6. UD (2): (Thinking) "Please hold together!!"

Panel 5

(Close-up UNDERDOG, grimacing with exertion, surrounded by motion lines.)

7. UD: "C'mon ... C'MON!"

Panel 1

(Sans frame. UNDERDOG crouched on the ground and leaning with one hand against the train engine, which sits at an awkward angle having ground its way into the rubble.)

1. UD: "I did it ... "
2. UD (2): " ... how about that?"

Panel 2

(A short and portly train ENGINEER comes toward UNDERDOG.)

3. ENGINEER: "Th -thank you, sir!"
4. ENGINEER (2): "How can I repay you?"

Panel 3

(Shot of work crews gathered around a Mechanical Monster, their crane lifting it away from a damaged structure.)

5. UD: (Caption) "There's no need to repay ... "

Panel 4

(Shot of SWEET POLLY and FLANAGAN are there looking on, with SWEET POLLY filming the event.)

6. UD: (Caption) " ... the good deed I've done ... "

Panel 5

(Sans frame. Inset by Panel 6. The crane suddenly explodes at the base. The MECHANICAL MONSTER it was hoisting begins to topple forward.)

7. UD: (Caption) " ... today?"

Panel 6

(Inset to Panel 5. Close-up of UNDERDOG'S with a shocked look on his face, his ears up from what he's hearing.)

8. UD: (Thinking) "Another explosion! Not far from ... "

Panel 1

(Sans frame. In the background, the silhouette of the lifeless MECHANICAL MONSTER falls towards SWEET POLLY and FLANAGAN who have begun running in the foreground.)

1. UD: (Caption) " ... the first one!"
2. FLANAGAN: "Run, Miss Purebred!"
3. SP: "AHHHHH!"

Panel 2

(The MECHANICAL MONSTER hits the ground, apparently crushing SWEET POLLY and FLANAGAN.)

4. SFX: "THOOM!"

Panel 3

(Darkened panel. Close-up of SWEET POLLY'S eyes clenched shut.)

Panel 4

(Darkened panel. Close-up of SWEET POLLY'S eyes now snapped open in surprise.)

5. SP: "?"

Panel 5

(Darkened panel. SWEET POLLY, in the extreme foreground, quizzically looks at FLANAGAN, who is on his knees in the tight space and pointing to something behind her.)

6. SP: "Flanagan! Are you ... ?"
7. FLANAGAN: " ... not a pancake? Aye."

Panel 6

(Wide panel. Sans frame. Worm's eye view of UNDERDOG, on one knee, straining to hold up the MECHANICAL MONSTER just inches off the ground. The pavement is cracked at his feet.)

8. FLANAGAN: "And we've that lad t'thank f'r it!"
9. SP: "Underdog!"
10. UD: (Whispers) "H-hi ... "
11. UD (2): (Whispers) "Y-you wouldn't believe the morning I've had ... "

Panel 1

(Wide, narrow panel. Close-up of FLANAGAN.)

1. UD: (Off-panel) "Please hurry! This is heavy!"
2. FLANAGAN: "I'll get her out, then I'll come back for ... "

Panel 2

(Sans frame. Wide, narrow panel. Close-up of UNDERDOG'S eyes, just staring.)

Panel 3

(Wide, narrow panel. FLANAGAN faces away from SWEET POLLY as they make their way towards the edge of the narrow space.)

3. FLANAGAN: "R-right."
4. FLANAGAN (2): "Let's be off, ma'am."
5. SP: "But ... what about Underdog?"
6. SP (2): "Can't we do something?"

Panel 4

(Inset to Panel 5. Close-up of SWEET POLLY'S eyes, surprised by a hand that has grabbed her arm and is pulling her forward.)

7. BALDYDASH: (Off-panel) "Oh, don't you worry ... "

Panel 5

(Sans frame, half-page panel. Inset by Panel 4. Worm's-eye view of SWEET POLLY looking up at BALDYDASH standing on a small ridge. SWEET POLLY, in the foreground, and FLANAGAN are held firmly by Army soldiers.)

8. BALDYDASH: " ... he'll be in good hands."
9. SP: "Baldydash!"

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #9
"Captured!"

Panel 1

(Sans frame. Close-up of UNDERDOG, his head bowed and teeth clenched, still down on one knee and straining to hold up the weight of the MECHANICAL MONSTER.)

1. UD: (Thinking) "Get ... getting ... heavier!"
2. UD (2): (Thinking) "I can't ... do this ... forever!"

Panel 2

(Close-up of the same scanning device that we've seen earlier.)

3. DEVICE: *Ping*

Panel 3

(Close-up of UNDERDOG'S face, now looking off to one side.)

4. UD: (Thinking) "What is ... that sound ... I keep hearing?"

Panel 4

(Shot of the skyline of Fayer City.)

5. UD: (Caption) "And where ... is it coming ... "

Panel 5

(Sans frame. Close-up of UNDERDOG'S face, shocked to hear a commotion closer than the skyline.)

6. UD: (Thinking) "... from?"
7. SP: (Off-panel) "Baldydash!"

Panel 1

(Close-up of SWEET POLLY'S hands, handcuffed behind her back.)

1. UD: (Caption) "What's going on?!"
2. BALDYDASH: (Off-panel) "So, Miss Purebred, despite explicit warnings ..."
3. BALDYDASH (2):(Off-panel) " ... here you are - *again!*"

Panel 2

(BALDYDASH signals a soldier who is off-panel. SWEET POLLY in the background, angered.)

4. BALDYDASH: "What were you two planning to do this time?"
5. SP: "What we ... ?"

Panel 3

(SWEET POLLY shouts at BALDYDASH.)

6. SP: "*We* don't plan *anything!*"
7. SP (2): "*Who* ever plans to be ... "

Panel 4

(Close-up of BALDYDASH, momentarily at a loss for words.)

8. SP: (Off- panel) " ... in front of a *firing squad?!!*"

Panel 5

(BALDYDASH, in the foreground, steps past a fuming SWEET POLLY.)

9. BALDYDASH: "Nevertheless ...you're *here* ... "

Panel 6

(Sans frame. SWEET POLLY turns to look where BALDYDASH is facing, and is startled by what she sees.)

10. BALDYDASH: " ... and so is *he!*"
11. SP: "Huh?"

Panel 7

(Sans frame. Shot of soldiers positioned around the MECHANICAL MONSTER, each with a grenade launcher targeted at it.)

12. SP: (Caption) "What are you doing?"

Panel 8

(SWEET POLLY turns to look at BALDYDASH, a horrified expression on her face as seen through UNDERDOG'S x-ray eyes.)

13. BALDYDASH: "Capturing him - by any means *necessary!*"
14. UD: (Caption) "I'm surrounded!"

Panel 1

(Close-up of UNDERDOG'S face, panic-stricken.)

1. UD: (Thinking) "I'm stuck here with no way out!"

Panel 2

(Sans frame. Inset by Panel 3. SWEET POLLY pleads with BALDYDASH in the foreground. In the background is FLANAGAN.)

2. SP: "You can't! He's not done anything wrong!"

3. FLANAGAN: "It's true! Th' lad's a hero!"

Panel 3

(Inset to Panel 2. Close-up on UNDERDOG'S closed eyes, straining.)

4. UD: (Caption) "Unless ... "

Panel 4

(Inset to Panel 5. Close-up on UNDERDOG'S leg, once on bended knee, snapping to a standing position.)

5. BALDYDASH: (Caption) "He's a threat!"

Panel 5

(Wide panel. Inset by Panel 4. BALDYDASH, SWEET POLLY, and FLANAGAN have stopped arguing and have turned their attention towards the MECHANICAL MONSTER as it shudders from UNDERDOG'S movements.)

6. SFX: *GRRRRRRNNNNNNNNN*

Panel 6

(BALDYDASH points.)

7. BALDYDASH: "He's moving!"

Panel 7

(Sans frame. Inset by Panel 8. Several soldiers begin firing tear gas canisters from their grenade launchers.)

8. BALDYDASH: (Off-panel) "Take him!"

9. SFX: *THOONK! THOONK!*

Panel 8

(Inset to Panel 7. Close-up on SWEET POLLY shouting.)

10. SP: "NO!"

Panel 1

(Inset to Panel 4. Close-up of several tear gas canisters landing in the narrow space expelling gas.)

1. SFX: *Tink! Tink!"

Panel 2

(Inset to Panel 4. Close-up of UNDERDOG'S eyes.)

Panel 3

(Inset to Panel 4. Close-up of UNDERDOG'S hands, with motion lines indicating that he's heaved the MECHANICAL MONSTER upwards.)

Panel 4

(Tall panel. Sans frame. BALDYDASH, silhouetted in the foreground, watches the MECHANICAL MONSTER heave upwards, sucking a trail of tear gas and dust in its wake.)

Panel 5

(Sans frame. THE MECHANICAL MONSTER again impacts the ground, this time expelling the dust and tear gas in a cloud.)

2. SFX: *THOOM!*

Panel 6

(Close-up on SWEET POLLY wincing in horror.)

3. SP: (Whispers) "No."

Panel 1

(Side profiles of SWEET POLLY, BALDYDASH, and FLANAGAN, engulfed in the billowing cloud of tear gas and dust.)

Panel 2

(Close-up of SWEET POLLY handcuffed on the ground, coughing and crying as, unable to protect herself, her tender lungs are especially affected by the cloud.)

1. SP: "Kaff -HKK! Kaff!"

Panel 3

(Same as Panel 2. SWEET POLLY, reacting feebly, surprised as from amid the cloud a hand holds out a piece of blue cloth over her nose and mouth.)

2. UD: "Here ... "

3. UD (2): "... this will help."

Panel 4

(Sans frame. UNDERDOG has SWEET POLLY sitting back up while still holding the cloth to her face. He also snaps the links on the handcuffs.)

4. UD: "Not quite right as rain ... "

5. UD (2): "... but it should help ease the pain."

Panel 5

(UNDERDOG begins to hover shakily while SWEET POLLY, sitting on the ground, continues to hold the cloth to her face, saying nothing.)

6. UD: "Listen, I'm ... I'm sorry for ... "

7. BALDYDASH: (Off-panel) "Sorry for what?"

Panel 6

(Shot of BALDYDASH, eyes watered and covering his mouth, approaching UNDERDOG and SWEET POLLY.)

8. BALDYDASH: "For causing this? For hurting her?"

Panel 7

(Close-up of UNDERDOG, looking down and frowning as he considered BALDYDASH'S words.)

9. BALDYDASH: (Off-panel) "Leave now and that's what we'll think!"

Panel 8

(Sans frame. Worm's-eye view of SWEET POLLY, sitting on the ground in the foreground, and BALDYDASH both looking up at UNDERDOG flying away.)

10. UD: "I'll take that chance."

Panel 1

(Shot of CHERISE on a TV screen.)

1. CHERISE: "Today, despite Underdog's triple play of epic endeavors ... "

Panel 2

(Shot of SWEET POLLY in a control booth.)

2. CHERISE: (Caption) " ... investigators have issued an indictment for his role in the Attack."

Panel 3

(Sans frame. Close-up on SWEET POLLY'S eyes, now looking downcast.)

3. CHERISE: (Caption) "Underdog is now effectively considered a fugitive from justice."

4. CHERISE (2): (Caption) "A reward has been offered for information leading to his arrest."

5. SP: (Whispering) "It's not right."

Panel 4

(Shot of JULIE placing her hand on SWEET POLLY'S shoulder.)

6. CAMERAMAN: (Caption) " ... aaaaaaand ... We're in commercial ... five minutes!"

7. JULIE: "Don't worry - you'll get another shot at the desk!"

Panel 5

(SWEET POLLY turns to address JULIE who, a bit surprised, has lifted her hand slightly off of SWEET POLLY'S shoulder.)

8. SP: "Not that - what we're saying about UNDERDOG!"

9. SP (2): "We make him sound like a criminal!"

10. CHERISE: "Is that a fact?"

Panel 6

(Sans frame. CHERISE standing in the doorway to the control booth, leaning casually against the frame.)

11. CHERISE: "We're about *news*, not opinions!"

Panel 7

(Shot of SWEET POLLY and JULIE looking on, resentful.)

12. CHERISE: "The sooner you learn that ... "

Panel 8

(Sans frame. CHERISE walks away, barely glancing back.)

13. CHERISE: " ... well, who are we kidding?"

Panel 1

(SWEET POLLY, seated in the foreground, fumes angrily. JULIE stands behind SWEET POLLY with a hand on her shoulder.)

1. SP: "It's *not* just my opinion! He's saved lives! My life - even yours!"
2. JULIE: "You need to go get that truth, kiddo."

Panel 2

(Shot of SWEET POLLY and JULIE pleased to see someone whom they didn't expect to see holding up a magazine, darkened in the extreme foreground. Though darkened, there is an advertisement visible on the back of the magazine for 'Exedus' sportswear, their logo featured prominently.)

3. JOE: "Maybe this'll help, beautiful."
4. SP: "Oh!?"

Panel 3

(Sans frame. Wide panel. SWEET POLLY hugs JOE in relief, interrupting his sentence.)

5. SP: "JOE!"
6. SP (2): "I'm so glad that you're okay!"
7. JOE: "Yeah, I'm - URK! -fine!"
8. JOE (2): "But more of this from a pretty girl and I'll want to be hurt again!"

Panel 4

(Close-up of the cover of the magazine SWEET POLLY is now holding, *Technology Review*. The cover features a shot of both STARCH, SHARPTON, and a TANK-BOT.)

9. SP: "But, What is this?"
10. JOE: (Off-panel) "The latest issue of *Technology Review* magazine."
11. JOE (2): (Off-panel) "The feature article is important."

Panel 5

(Close-up on SWEET POLLY, thoughtful.)

12. SP: "Sharpton ... "
13. JOE: (Off-panel) "Funny thing is, those Tank-Bots weren't supposed to have guns."

Panel 7

(JOE in the extreme foreground watches SWEET POLLY cheerily making a phone call.)

14. SP: "Thanks!"
15. SP (2): "You've given me an idea!"
16. JOE: "You're welcome?"

Panel 1

(Sans frame. Shot of the distinctive statue in SHARPTON's apartment. Overlays Panel 2.)

1. STARCH: (Off-panel) "There must be something!"

Panel 2

(STARCH stumbles about in the dark of SHARPTON's apartment in the dark.)

2. STARCH: "Anything that'll prove ... "

Panel 3

(Close-up on STARCH, who bolts upright, startled by the sudden ringing of the telephone.)

3. SFX: *RING*

Panel 4

(Close-up of the ringing telephone.)

4. SFX: *RING* ... *RING*

Panel 5

(Close-up of STARCH'S hand as he picks up the receiver.)

5. SFX: *RI ... *

Panel 6

(Wide panel. Panned back view of SHARPTON apartment. To the far left is the miner statue, and to the far right is STARCH, dubious as he puts the receiver to his ear.)

6. STARCH: "Hello?"

Panel 1

(Close of STARCH'S eye, surprised to be told he's speaking with SWEET POLLY. **In fact, it's DINAH Myte speaking, pretending to be SWEET POLLY. During this conversation she must not ever be shown.*)

1. DINAH (as SP): "Dr. Starch? It's me, Sweet Polly Purebred."

Panel 2

(STARCH very animated so that he's speaking to whom he assumes is SWEET POLLY. **DINAH Myte is speaking, pretending to be SWEET POLLY. During this conversation she must not ever be shown.*)

2. STARCH: "Miss Purebred! Dear girl, are you alright?"

3. STARCH (2): "I'm so sorry that I ... "

4. DINAH (as SP): "I'm fine, Dr. Starch."

Panel 3

(Close-up shot of the statue in SHARPTON'S apartment.)

5. DINAH (as SP): (Caption) "You wanted to speak to me about something, correct?"

6. STARCH: (Caption) "Yes - about SHARPTON, and MekTek. Could we meet?"

7. DINAH (as SP) (2): (Caption) "Not now! I think I'm being watched!"

Panel 4

(Close-up of STARCH'S opening up a bureau drawer to get a pen and paper to write on. **Panel is posed similar to what we've seen from Issue #1, Page 20.*)

8. DINAH (as SP): (Off-panel) "Do you have a pen and paper?."

9. STARCH: (Off-panel) "Yes. I ..."

10. DINAH (as SP) (2): (Off-panel) "Then take down the following address ... "

Panel 5

(Silhouette of STARCH, leaning over SHARPTON'S bureau taking the notation.)

Panel 1

(Worm's-eye view of STARCH, holding the receiver to his ear, looking down at the note he's taken. Close-up of the note in the extreme foreground. **This panel is posed similar to Panel 2, page 13 later in this issue.**)

1. DINAH (as SP): "Do you understand? You know where your going?"
2. STARCH: "Yes, but ... "

Panel 2

(Sans frame. Back shot of STARCH, shrugging and holding up his arms.)

3. STARCH: "How did you know where to find me?"
4. DINAH (as SP): "Now, Doctor ... "

Panel 3

(Sans frame. Shot of a darkened television set.)

5. DINAH (as SP): " ... you can't expect an ace TV reporter to reveal her sources, can you?"
6. STARCH: "I ... suppose not."

Panel 4

(Close-up of STARCH hand holding the receiver to his ear while talking.)

7. STARCH: "Miss, will ... will Underdog be there?"

Panel 5

(Close-up of STARCH hand holding the receiver to his ear while talking.)

8. DINAH (as SP): "Sure."

Panel 6

(Close-up the pick-axe from the stature glinting in the light in the extreme left of the panel. STARCH, in the background to far right of the panel, leans over heavily, hanging up the phone receiver in the cradle.)

9. DINAH (as SP): "Just meet me and we'll call it even."
10. STARCH: "Okay."

Panel 1

(SWEET POLLY pulling on her coat, as she hurries to leave.)

1. SP: (Thinking) "I need to meet UNDERDOG, but how?"
2. SP (2): (Thinking) "I just can't cry out for him to come."

Panel 2

(Med. close-up of SWEET POLLY, stopped in the parking lot with a muddled expression, as an idea dawns on her.)

3. SP: (Thinking) "Couldn't I? Doesn't he have super-hearing, or something?"

Panel 3

(Bird's-eye view looking down at SWEET POLLY in the parking lot, looking to her left and right to see if anyone else is around.)

4. SP: (Thinking) "It's worth a try ... "

Panel 4

(Sans frame. Close-up of SWEET POLLY'S mouth, singing.)

5. SP: "WHERE, OH WHERE HAS MY UNDERDOG GONE?"
6. SP (2): "WHERE, OH WHERE, CAN HE BE?"

Panel 5

(SWEET POLLY holds a hand to her face, embarrassed.)

7. SP: "That was dumb!"
8. SP (2): Why did I even think that would ... "

Panel 6

(Profile shot, similar to previous panel. SWEET POLLY is startled as she hears an unexpected voice speak to her from above.)

9. SP: "... work?"
10. UD: (Off-panel) "Hi."
11. UD (2): (Off-panel) "I heard your ... wail ... "

Panel 7

(Sans frame. Worm's-eye view of UNDERDOG hovering in the background as seen over SWEET POLLY'S shoulder, who is in the extreme foreground turned to look up at UNDERDOG, just above her.)

12. UD: "... you'd do better to use e-mail

Panel 1

(SWEET POLLY holds up the magazine, pointing to a prominent image of SHARPTON.)

1. UD: (Off-panel) "What do you want?"
2. SP: "Sharpton. You know him."

Panel 2

(Close-up of UNDERDOG, considering his response to SWEET POLLY'S question.)

3. SP: "How?"

Panel 3

(Wide panel. Sans frame. UNDERDOG descends, landing in front of SWEET POLLY.)

4. UD: "I ... can't give the full details ... "
5. UD (2): " ... so to you I cannot avail ... "
6. UD (3): " ... all that I know, I've seen and heard ... "
7. UD (4): " ... but Sharpton's involved, rest assured."

Panel 4

(UNDERDOG reaches over, taking hold of the magazine.)

8. SP: "But how? He was killed in the Attack!"
9. UD: "That ... I don't know ... "
10. UD (2): " ... but Starch seemed to think it, also."

Panel 5

(UNDERDOG in the background looking over the magazine. In the foreground, SWEET POLLY, begins to pull out the plans for the TANK-BOTS from her purse.)

11. SP: "He wants to meet with us."
12. UD: "He does? And he wants to because ... ?"
13. SP (2): "I'm guessing to ask you about Sharpton ... "

Panel 1

(Sans frame. SWEET POLLY holds up the unfolded diagram of the armed TANK-BOTS. UNDERDOG picks up the NOTE that was attached, its words clearly visible.)

1. SP: " .. and to talk about these."
2. UD: "Plans for the Tank-bots? Why?"
3. NOTE: "Bring your friend. - S"

Panel 2

(Worm's-eye view of UNDERDOG, holding the note. Close-up of the note in the extreme foreground, the picture of the meeting place visible on its back. **This panel is posed similar to Panel 1, page 10 from earlier in this issue.**)

4. SP: (Off-panel) "I don't know."
5. SP (2): (Off-panel) "But they show a tank-bot with guns"

Panel 3

(UNDERDOG standing in the background with his back turned to SWEET POLLY. SWEET POLLY, in the extreme foreground, gestures toward UNDERDOG.)

6. SP: " ... the magazine article *doesn't*."
7. UD: "Starch designs the Tank-bot, with guns an apparent afterthought?"

Panel 4

(Similar to Panel 3. UNDERDOG standing in the background now turned to face SWEET POLLY. SWEET POLLY in the extreme foreground.)

8. UD: "It's a possibility Starch has an inside story."
9. SP: "Just what I was thinking!"

Panel 5

(One-point perspective. Tilted panel. SWEET POLLY begins to cringing from UNDERDOG'S silhouetted hands reaching for her from the extreme foreground in a motion the pick her up.)

10. UD: (Off-panel) "Then, to resolve this matter, meet Starch we must ... "
11. UD (2): (Off-panel) " ... with little waste of time, and without much ... "
12. SP: "Un ... Underdog ... "

Panel 6

(Sans frame. Close-up SWEET POLLY'S hand held up against UNDERDOG'S chest, stopping him.)

13. SP: (Off-panel) " ... WAIT!"
14. UD: " ... fuss?"

Panel 1

(Sans frame. SWEET POLLY continues to hold her hand against UNDERDOG'S chest. Sweet Polly looks down, not making eye contact with UNDERDOG, who is confused.)

- 1. UD: "What? What is it?"
- 2. UD (2): "You said we must pay Starch a visit!"
- 3. SP: "I ... I know. It's just ... !"

Panel 2

(Close-up of SWEET POLLY'S eyes looking down, betraying a disappointed fright.)

- 4. SP: "I'm scared."
- 5. UD: (Off-panel) "Scared?"
- 6. UD (2): (Off-panel) "You won't have to be, if there's any danger you'll be there with ..."
- 7. UD (3): (Off-panel) " ... with ... "

Panel 3

(Frontal shot of UNDERDOG looking at the camera, concerned. SWEET POLLY'S hand is now pulling away from UNDERDOG'S chest.)

- 8. UD: " ... me."
- 9. UD (2): "You're still scared of me, right?"
- 10. UD: "Why do I continue to give you such a fright?"

Panel 4

(SWEET POLLY looking away, as UNDERDOG turns to leave.)

- 11. SP: "I-I don't know."
- 12. SP (2): "When you just ... when you reach for me like that ... "
- 13. UD: "I see."
- 14. UD (2): "Perhaps I ought to go alone."

Panel 5

(Close-up SWEET POLLY'S hand clutching UNDERDOG'S cape.)

- 15. SP: "N-no ... STOP!"

Panel 6

(SWEET POLLY in the foreground, her hand held lightly to her face and frowning while closing her eyes, continues to hold onto UNDERDOG'S cape as he turns, a concerned expression on his face.)

- 16. SP: "I'll ... I'll go with you."
- 17. SP: "J-just don't grab at me so suddenly."

Panel 7

(A patient expression on UNDERDOG'S face as he has just picked up SWEET POLLY and is holding her in his arms. SWEET POLLY bravely persists despite her apparent anxiety.)

- 18. UD: "Better?"
- 19. SP: "Yes."
- 20. SP (2): "But ... can we not fly so ... "

Panel 8

(Sans frame. Glamour shot UNDERDOG taking to the air, with SWEET POLLY in his arms, scared of the roller coaster ride she's on.)

- 21. SP: " ... faaAAAAAAAST?!!!"

Panel 1

(Close-up a Fayer City policeman's badge.)

1. FLANAGAN: (Off-panel) "Flanagan, ye poor soul."

Panel 2

(Close-up of FLANAGAN'S hand holding a wanted LEAFLET.)

2. FLANAGAN: (Off-panel) "What are ye t'do?"

3. LEAFLET: "WANTED! UNDERDOG. CALL ..."

Panel 3

(Side profile Shot of FLANAGAN walking along deep in thought, his shoulders drooped and a pensive expression on his face.)

4. FLANAGAN: (Thinking) "Everyone's runnin' about, worryin' themselves ... "

5. FLANAGAN (2): (Thinking) "... over th'world's biggest secret ye've stumbled across."

Panel 4

(Sans frame. Front shot of FLANAGAN, his shoulders drooped. In the background are images of SHOESHINE to the left and UNDERDOG to the right.)

6. FLANAGAN: (Thinking) "Ye know who Underdog is."

Panel 5

(Memory hot of SHOESHINE fighting the MECHANICAL MONSTERS.)

7. FLANAGAN: (Thinking) "That lad's nothin' short of amazin'."

8. FLANAGAN (2): (Thinking) "Made short work of those Mechanical Monsters, he did."

Panel 6

(Memory shot of UNDERDOG holding up the MECHANICAL MONSTER.)

9. FLANAGAN: (Thinking) "An' he's saved that fair reporter's life a right many times ... "

10. FLANAGAN (2): (Thinking) "... plus me own."

Panel 7

(Memory shot of SHOESHINE in the background.)

11. FLANAGAN: (Thinking) "An' he certainly doesn't seem to want trouble."

12. FLANAGAN (2): (Thinking) "Don't go 'round braggin' about himself."

Panel 1

(Memory shot of BALDYDASH)

1. FLANAGAN: (Thinking) "But that Baldydash character thinks he's a danger ... "
2. FLANAGAN (2): (Thinking) " ... causin' more harm than good."

Panel 2

(Sans frame. Bird's eye view of FLANAGAN, looking up.)

3. FLANAGAN: (Thinking) "Is he right?"

Panel 3

(FLANAGAN imagines a scene of himself pointing to SHOESHINE to the military as they handcuff him.)

4. FLANAGAN: (Thinking) "Would th'city - th'world - be a safer place if they locked him away?"

Panel 4

(FLANAGAN imagines a scene of an angered SHOESHINE breaking free.)

5. FLANAGAN: (Thinking) "*Could* they even?"

Panel 5

(FLANAGAN sits down on a bench, while in the background is a scene he imagines of SHOESHINE threatening him.)

6. FLANAGAN: (Thinking) "An' if not, what would he do to me for tellin'?"

Panel 6

(FLANAGAN looks to his left, spotting a payphone in the distance.)

7. FLANAGAN: (Thinking) "But if'n he'd do that, it'd be right to tell."

Panel 1

(Worm's-eye view. Extreme close-up of FLANAGAN'S right hand pulling out a coin out of his pocket while his left hand lifts the receiver off the cradle.)

1. FLANAGAN: (Thinking) "Ah could make an anonymous call."

Panel 2

(Close-up of FLANAGAN'S right hand, his fingers holding the coin to the payphone slot.)

2. FLANAGAN (2): (Thinking) "Nobody'd need know it was me."

Panel 3

(Same as previous panel. Close-up of FLANAGAN'S hand drooped away from the coin slot with hesitation.)

3. FLANAGAN: (Thinking) "Only ... "

Panel 4

(Close-up of FLANAGAN, perplexed, seen through the glass of the phone booth. Reflected in the glass is the familiar skyline of the Crowne Point industrial building site.)

4. FLANAGAN: (Thinking) " ... is it the right thing t'be doin'?"

Panel 5

(Same as previous panel. Close-up of FLANAGAN, now surprised. An image of UNDERDOG carrying SWEET POLLY away towards the Crowne Point industrial building site reflected in the glass of the phone booth.)

Panel 6

(Shot of UNDERDOG, carrying SWEET POLLY through the air.)

Panel 7

(Front shot of FLANAGAN, his eyes hid by the brim of his cap, holding up the coin and the receiver in each hand looking down at the payphone.)

Panel 1

(Shot of two soldiers standing at attention, guarding a door.)

1. BRAINLEY: (Caption) "Just what do you think you're doing out there, General?!"
2. BALDYDASH: (Caption) "I'm doing our job ... "

Panel 2

(Worm's eye view. Close-up of BALDYDASH'S right arm, in the extreme foreground, folded behind his back. In the background is BRAINLEY. Between these two figures is a table above eye level.)

3. BALDYDASH: " ... finding and capturing those responsible for the Attack!"
4. BRAINLEY: "What reason do you have to suspect Underdog?!"

Panel 3

(Sans frame. BALDYDASH leans over slightly, resting a hand on the table. At the edges of the frame, strewn about on what little we are able to see of the table, are items pertinent to their investigation - photos, miscellaneous paper, folders.)

5. BALDYDASH: "Plenty!"
6. BALDYDASH (2): "The Mechanical Monsters ... his so-called 'triple-play' ... !"
7. BALDYDASH (3): "It's too convenient that he shows up just in time ... "
8. BALDYDASH (4): " ... to save us from problems that only *he* can solve!"

Panel 4

(Sans frame. Close-up of BRAINLEY'S arm and open hand, gesturing towards the items on the table.)

9. BRAINLEY: (Off-panel) "But your strong arm tactics threaten our investigation!!"
10. BRAINLEY (2): (Off-panel) "We simply don't know enough act with such force!"

Panel 5

(Shot of BALDYDASH, holding up a partially-closed fist.)

11. BALDYDASH: "Even if he isn't responsible for the Attack ... !"
12. BALDYDASH (2): " ... he is still too powerful to be allowed to run loose, flaunting authority!"

Panel 6

(Shot of BRAINLEY, now shouting and shaking his fist.)

13. BRAINLEY: "But you're jumping to conclusions! You haven't proven that he's responsible! If he isn't ... "
14. BRAINLEY (2): " ... then you risk letting the real criminals to run free!"

Panel 7

(BALDYDASH leans in BRAINLEY'S direction, holding up two fingers.)

15. BALDYDASH: "Crazy, powerful machines miraculously stopped by the one thing that's more powerful?!"
16. BALDYDASH (2): "Tell me that it's a coincidence!"

Panel 8

(BRAINLEY and BALDYDASH look to a voice addressing them from off-panel.)

17. BALLAST: (Off-panel) "It may be just that ... "
18. BALLAST (2): (Off-panel) " ... coincidence."

Panel 1

(Sans frame. Glamour shot BALLAST standing tall and removing a piece of paper from a folder.)

1. BALDYDASH: (Off-panel) "What have you got?"
2. BALLAST: "Captain Traynor was ordered to dock his boat in the harbor. "
3. BRAINLEY: (Off-panel) "By who? Why?"
4. BALLAST (2): "Ultimately, because Radcliff Rafferty asked that it be there. "

Panel 2

(Close-up of BALLAST'S hands holding up the memo while BALDYDASH'S hands clasp it at the top.)

5. BALDYDASH: (Off-panel) "Rafferty? The conglomerate mogul?"
6. BALLAST: (Off-panel) "Yes. *And* campaign contributor."
7. BALLAST (2): (Off-panel) "This memo to his offices suggests the public event that Miss Purebred reported. "
8. BALDYDASH (2): (Off-panel) "Who sent the memo?"

Panel 3

(Sans frame. Close-up half-face shot of BALDYDASH.)

9. BALLAST: (Off panel) "Dr. Thaddeus Starch"

Panel 4

(BALDYDASH standing with his back turned the reader in a 3/4 shot. In the background an aid speaks BRAINLEY, holding a portable phone. **This panel is posed similar to Panel 3, page 13 from earlier in this issue.**)

10. BALDYDASH: "Starch would have best understood the Tank-bot technology - had unrestricted project access."

Panel 5

(Similar to Panel 4. BALDYDASH now turned to face the reader. In the background BRAINLEY is speaking on the portable phone. **This panel is posed similar to Panel 4, page 13 from earlier in this issue.**)

11. BALDYDASH: "He could have somehow created both the Mechanical Monsters and Underdog!"

Panel 6

(BALDYDASH, in the foreground, gestures towards BALLAST, in the background.)

12. BALDYDASH: "It's more important than ever that we find both Starch and Underdog!"

Panel 7

(Similar to Panel 6. BALDYDASH and BALLAST turn to face the same direction.)

13. BRAINLEY: (Off-panel) "You've got your wish ... "

Panel 8

(Sans frame. Glamour shot of BRAINLEY, setting down the phone receiver.)

14. BRAINLEY: "... that was a tip on where to find one of them ... "

Panel 1

(SWEET POLLY, distressed, fidgets while clutching onto UNDERDOG. Motion lines in the background indicate flight.)

1. BRAINLEY: (Caption) " ... from someone named Flanagan."
2. SP: "Can't you go just a bit slower?!"
3. UD: "Any slower, and we'd just hover ... "
4. UD (2): " ... and take longer to get this over."

Panel 2

(Close-up of SWEET POLLY. Motion lines in the background indicate flight.)

5. SP: "I know! I'm sorry! But this just isn't normal!"
6. UD: (Off-panel) "Well, normalcy excludes me."

Panel 3

(Sans frame. UNDERDOG'S flight path bends into a loop-de-loop, showing off.)

8. UD: "But, see ... my grip is firm!"
9. UD (2): "So while flying with me you needn't squirm!"
10. SP: "YEEEEEEK!"

Panel 4

(SWEET POLLY, with an angry expression and pointing a finger, looks directly at UNDERDOG, who smiles impishly.)

11. SP: "This isn't the time to be fooling!"
12. SP (2): "Just what is it you think you're doing?!"
13. UD: "Uh, letting you rhyme?"

Panel 5

(UNDERDOG grins as SWEET POLLY is embarrassed by her unintentional rhyme.)

14. SP: "Gah! Now I'm doing it!."
15. SP (2): "Why do you always speak in rhyme, anyway?"

Panel 6

(Close-up of SWEET POLLY as she deadpans.)

16. UD: "It reduces my fright from my fear of heights."
17. SP: "Take ... take us down ... now, please."

Panel 7

(In a plume of dust UNDERDOG crashes to the ground.)

18. UD: "You've got it — AUGH!"
19. SP: "UMPH!"

Panel 8

(SWEET POLLY shoots UNDERDOG a pouty glance, arms crossed and perturbed as they both sit on the ground, disheveled.)

20. SP: "You really need to work on those."
21. UD: "Y-yeah."

Panel 9

(Sans frame. Exterior shot of the building that's part of the Crowne Pointe construction featured in the photograph. **There must be a distinctive feature to the door, as in the next issue FLANAGAN will also show up in front of it.**)

22. SP: (Off-panel) "Anyway ... we're here."

Panel 1

(Shot of UNDERDOG as pulls on the locked door. SWEET POLLY looks on from the background.)

1. SP: "Locked."
2. SP (2): "What now? Just break down the door?"
3. UD: "Sometimes, in fact, more often that not ... "

Panel 2

(Close-up shot of UNDERDOG hands as he pulls out a hand-made lock-pick.)

4. UD (2): (Off-panel) " ... you need less brute strength and more forethought."
5. SP (2): (Off-panel) "So, you're a lock-pick too?"

Panel 3

(Sans frame. STARCH in a darkened warehouse looking about with uncertainty.)

6. UD: (Caption) "I've picked up a few skills."
7. STARCH: "This is where she said to meet. I wonder ... "

Panel 4

(UNDERDOG, standing in front of her to protect her from potential danger, enters the building with SWEET POLLY, who is holding the plans to the TANK-BOT. They are framed by the darkened opening of the door.)

8. SP: "Dr. Starch?"
9. SP (2): "We're here ... about those plans you sent?"

Panel 5

(Shot of STARCH turned to face someone he hears off-panel.)

10. STARCH: "Miss Purebred?"

Panel 6

(Sans frame. Inset by Panels 7 & 8. A burst of light breaks the darkness from the center of the panel.)

Panel 7

(Inset to Panel 6. UNDERDOG and SWEET POLLY, facing away from the viewer towards the light that suddenly backlights them, hold up their arms and hands in an effort shield themselves. Barely visible through the light is SWEET POLLY'S open hand and the folded plans for the TANK-BOT she's just let go of.)

Panel 8

(Inset to Panel 6. STARCH, facing out towards the viewer, holds up his hands to protect his eyes as the light suddenly filling the room.)

Panel 1

(Wide panel. STARCH is surprised to be surrounded by the military as they burst into the well-lighted room.)

1. SIMON: (Caption) "Starch didn't send you those plans."

Panel 2

(Bird's-eye view of a now fully revealed SIMON BARSINISTER, standing over the fallen forms of UNDERDOG and SWEET POLLY. Somewhere next to SWEET POLLY are the folded plans for the TANK-BOTS. With his purple-gloved hands he holds a strange box - his 'camera-ray'.)

2. SIMON: "I did ... "

3. SIMON (2): "... Simon Barsinister."

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #10
"Simon Says"

Panel 1

(Wide panel. A TV to the left of the panel features an image regarding STARCH'S capture by the military. To the right of the panel is a close-up of SIMON'S purple-gloved hands, holding up a strange-looking helmet.)

1. SIMON: (Off-panel) "So they got Starch."
2. SIMON (2): (Off-panel) "No matter."
3. SIMON (3): (Off-panel) "He has served my purposes."

Panel 2

(Close-up of SIMON'S hands placing the helmet over the unconscious head of SWEET POLLY.)

4. SIMON: (Off-panel) "As have you, my dear."

Panel 3

(Close-up of SIMON'S hand gesturing towards UNDERDOG, of whom all we see is are some chains wrapped around his torso and the 'U' on his chest.)

5. SIMON: (Off-panel) "You were the key to my real quarry ... "

Panel 4

(Sans frame. Half-page panel. Bird's-eye view looking down on UNDERDOG and SWEET POLLY, motionless and laid out upon two tables/slabs. UNDERDOG is chained down while SWEET POLLY is bound with leather straps. Their tables are oriented perpendicular head-to-head. SIMON stands between them. In the room are various pieces of SIMON'S diabolical Virtual Reality Device.)

6. SIMON: " ... UNDERDOG."

Panel 1

(SIMON, in the background, walk around the table, towering over the unconscious UNDERDOG, his 'U' in the extreme foreground.)

1. SIMON: "It's fitting, after all ... "
2. SIMON (2): " ... that you should be the key to my success ... "

Panel 2

(Close-up profile shot of SIMON'S eyes.)

3. SIMON: " ... after ruining my plans!"

Panel 3

(Sans frame. SIMON hauls off and punches a defenseless UNDERDOG.)

4. SIMON: "Curse you UNDERDOG!"
5. SIMON (2): "Years! YEARS! Wasted!"

Panel 4

(Close-up of SIMON grasping his hand in pain after striking UNDERDOG.)

6. SIMON: "ACK!"

Panel 5

(Close-up on UNDERDOG'S eyes, barely-open, as SIMON'S punch has begun to rally him from unconsciousness.)

Panel 6

(Close-up on SIMON'S hands, his right hand violently stretching a rubber glove over his left.)

7. SIMON: "You're just so strong, aren't you - nigh invincible?"

Panel 7

(Sans frame. SIMON has turned around and is now holding up a scalpel his left hand. Light glints off the razor's edge menacingly.)

8. SIMON: "Well, we'll just have to find that out, won't we?"

Panel 1

(Close-up of SIMON, still holding up the scalpel, looking over his shoulder in surprise as UNDERDOG makes a noise, rallying to his senses.)

1. SS: (Off-panel) "Wh ... what's going on?"
2. UD: (Off-panel) "Who are you?"

Panel 2

(Sans frame. Inset by Panel 3. UNDERDOG, sitting up and looking about, perplexed. SIMON leans in, mockingly, close to UNDERDOG, who recoils a bit with uncertainty.)

3. SIMON: "Why, I'm Simon Barsinister!"
4. SIMON (2): "You're going to help me take over the world!"
5. UD: "Wh-what do you mean? What is this place!"

Panel 3

(Inset to Panel 2. Close-up on UNDERDOG'S panicked eye.)

6. UD: "It looks like a ... like a ... !"

Panel 4

(Sans frame. UNDERDOG lurches up in an effort to break free from his restraints.)

7. UD: "... A LAB!"
8. UD (2): "LET ME OUT OF HERE!"

Panel 5

(UNDERDOG squints harshly as a burst of white light from SIMON'S camera-ray in the background does the same thing it did before.)

9. SIMON: (Off-panel) "Don't put up such a fuss, Underdog."
10. UD: "Don't - nng!"

Panel 6

(UNDERDOG fainting away as darkness from the frame's edges engulfs him.)

11. SIMON: "You're not going anywhere."
12. UD: "Nnn-no ..."

Panel 1

(Sans frame. Shot of STARCH, dejected as he sits under a lamp for interrogation.)

1. BALDYDASH: (Off-panel) "Dr. Thaddeus Starch."
2. BALDYDASH (2): (Off-panel) "Father of the failed variable-yield nuke."
3. BALDYDASH (3): (Off-panel) "Just what are you doing in that building?"
4. STARCH: "I ... "

Panel 2

(In the foreground is BRAINLEY and BALLAST watching BALDYDASH interrogate STARCH through 2-way mirror glass. BALLAST is pointing to the scene unfolding before them.

BALDYDASH is pacing the room while STARCH continues to sit dejected.)

5. STARCH: "I was looking for something. "
6. BALDYDASH: "What were you looking for?"
7. BALLAST: "Is he okay doing this?"
8. BRAINLEY: "He *insisted* on doing this."

Panel 3

(Close-up shot of FLANAGAN, in the extreme foreground. In the background is the door that UNDERDOG and SWEET POLLY entered earlier. The door is slightly ajar.)

9. STARCH: "Proof."
10. STARCH (2): "Something that proves Sharpton was behind the Attack."

Panel 4

(Sans frame. BALDYDASH leans over STARCH'S right shoulder.)

11. BALDYDASH: "Pennyworth Sharpton?!! Your boss?!!"
12. BALDYDASH (2): "He's dead!"

Panel 5

(Darkened in the extreme foreground is a close-up of BALDYDASH'S hand. STARCH in the background holds up his hands, pleading.)

13. BALDYDASH: "Of course, that'd make him easier to blame!"
14. STARCH: "But Sharpton has to be behind this!!"
15. STARCH (2): "He made me do it!"

Panel 6

(FLANAGAN leaned over just inside the doorway, holding up a purse and unfolded TANK-BOT plans that SWEET POLLY dropped.)

16. BALDYDASH: (Caption) "Made you do what?"
17. STARCH: (Caption) "Put guns on the Mobilus!"

Panel 7

(Sans frame. Worm's-eye shot at waist level. BALLAST, in the background, glances over towards BRAINLEY, who is in the extreme foreground, to address him. Both are still facing the 2-way mirror glass.)

18. BALDYDASH: (Off-panel) "Is that all?"
19. BALLAST: "That seems to fit with what Traynor said."
20. BRAINLEY: "But who built the 'advanced models', and then snuck them into the demonstration?"

Panel 1

(Sans frame. BALDYDASH again towers over STARCH who, exasperated, holds up his hands.)

1. BALDYDASH: "He didn't make you build Giant Robots?"
2. BALDYDASH (2): "Or convince Rafferty to arrange a perfect target?"
3. BALDYDASH (3): "Or call Underdog to 'save the day'?"
4. STARCH: "I don't know anything about that!"

Panel 2

(FLANAGAN looks to one side, spying a descending staircase, much as SHOESHINE did back in Issue #2 in the cathedral.)

5. STARCH: (Caption) "That's why I agreed to meet Miss Purebred!"

Panel 3

(Profile shot of BRAINLEY, taken aback by the STARCH'S revelation. BALLAST looks at him with concern.)

6. BRAINLEY: "What?!"
7. BALLAST: "General?"
8. BALDYDASH: (Off-panel) "What did she say to you?"
9. STARCH: (Off-panel) "Not much. I was at Sharpton's apartment when she called me ... told me to meet her."

Panel 4

(Close-up of BALDYDASH turning around, startled by this new bit of information.)

10. STARCH: (Off-panel) "She said she could bring Underdog."

Panel 5

(Shot of BALDYDASH leaning in on STARCH again, this time pointing.)

11. BALDYDASH: "Why would meeting Underdog be so important?"
12. STARCH: "Well, if Sharpton's responsible for the giant robots that attacked ... "

Panel 6

(Tall panel. Sans frame. FLANAGAN, SWEET POLLY'S purse and plans in hand, descends the staircase.)

13. STARCH: (Caption) " ... he's responsible for Underdog!"

Panel 1

(Wide panel. Sans frame. BALLAST is in the foreground, smirking as he makes his comment. BRAINLEY smirks as well.)

1. BALLAST: "Heh! Great minds think alike"
2. BRAINLEY: "Apparently."
3. BALDYDASH: (Off-panel) "Why would you think that?"
4. STARCH: (Off-panel) "It can't be a coincidence that such powerful devices appear ... "
5. STARCH (2): (Off-panel) " ... and are immediately stopped by the one thing that proves to be more powerful?"

Panel 2

(Bird's-eye close-up of BALDYDASH'S hand opening a folder filled with a sheaf of technical schematics.)

6. BALDYDASH: (Off-panel) "So ... the Mechanical Monsters ... Underdog's powers ... "

Panel 3

(Close-up of STARCH, his head bowed slightly as he seems embarrassed.)

7. BALDYDASH: (Off-panel) " ... how would your technology make them?"
8. STARCH: "I ... I don't know."

Panel 4

(Worm's-eye close-up of BALDYDASH'S hand, now clenched into a fist atop the open folder. Seated in the background are BRAINLEY and BALLAST, agitated in their seats.)

9. BALDYDASH: "Why don't you know?"
10. BALDYDASH (2): "You designed the Tank-bots! You're the expert!"
11. STARCH: "Because I ... I ... "

Panel 5

(Sans frame. BALDYDASH shocked by the revelation.)

12. STARCH: (Off-panel) " ... I didn't design them."
13. FLANAGAN: (Caption) "Who designed this place?"

Panel 1

(Shot of FLANAGAN carefully picking his way along a curved, declining corridor.)

1. FLANAGAN: (Thinking) "A veritable maze, it is!"
2. FLANAGAN (2): (Thinking) "Who could'a put such a thing here - an' under peoples' noses, at that?"

Panel 2

(Sans frame. FLANAGAN leans into a doorway recessed in the wall of the hallway.)

3. FLANAGAN: (Thinking) "An' apparently no security."
4. FLANAGAN (2): (Thinking) "Musta not been expectin' a lowly policeman."

Panel 3

(Sans frame. Bird's-eye view of blood on the ground seen from over FLANAGAN'S shoulder, who is darkened in the extreme foreground.)

5. FLANAGAN: (Thinking) "Eh? What's this?"

Panel 4

(Close-up of the blood droplets on the ground.)

6. FLANAGAN: (Thinking) "Blood."

Panel 5

(FLANAGAN looks down the hallway to see where the blood trail leads.)

7. FLANAGAN: (Thinking) "Trail's leadin' away."
8. FLANAGAN (2): (Thinking) "So ... who it's from ... "

Panel 6

(Sans frame. FLANAGAN stands in silhouette in the darkened doorway.)

9. FLANAGAN: (Thinking) "... is in here."

Panel 1

(Sans frame. Worm's-eye view of SIMON'S lab seen from over FLANAGAN'S shoulder. **This area is very expansive, as it is in fact the space that SIMON had originally planned to use as the receiving bay for the approximately two dozen MECHANICAL MONSTERS when they had retrieved the nukes and marched across the harbor with them.**)

1. FLANAGAN: (Thinking) "Would ye look at that!"
2. FLANAGAN(2): (Thinking) "It's like something from a movie!"

Panel 2

(Close-up of FLANAGAN'S hand hitting a tray. We don't yet see the tray's contents.)

3. FLANAGAN: (Thinking) "A scary one."

Panel 3

(Worm's-eye shot of FLANAGAN'S horrified face.)

4. FLANAGAN: "Ahh!"

Panel 4

(Close-up of the tray's bloodied contents - an array of bent and twisted scalpels, needled syringes, and stitch string. Blood dots the tray.)

5. FLANAGAN: (Thinking) "What's been goin' on here?!"

Panel 5

(Close-up of FLANAGAN'S hand flicking on a light switch.)

Panel 6

(Close-up of FLANAGAN'S eyes, horrified.)

6. FLANAGAN: (Whispers) "Oh, sweet mother!"

Panel 7

(Sans frame. Foreshortened shot of the helmeted figures of UNDERDOG and SWEET POLLY upon their tables.)

7. FLANAGAN: "This t'ain't any sort a movie!"
8. FLANAGAN (2): "This is real!"

Panel 1

(Black panel. UNDERDOG is rallying from being unconscious. SWEET POLLY is speaking to bring him out.)

1. FLANAGAN: (Caption) "What ah'm I to do?"
2. SP: (Off-panel) "Un'dog?"
3. SP (2): (Off-panel) "C'n you h'r me?"
4. UD: "Hng?"

Panel 2

(Panel fades into focus with black still at the edges. A silhouette of cartoon SWEET POLLY is all that's visible of her.)

5. UD: "SWEET POLLY?"
6. SP: "Oh, thank goodness you're awake!"

Panel 3

(SWEET POLLY is now fully in focus, only she looks like a cartoon from *The Underdog Show*.)

7. UD: "Miss Purebred! What's happened to you?"
8. SP: "I don't know!"
9. SP (2): "Everything looks weird!"
10. UD (2): "What do you mean ... "

Panel 4

(Tall panel. Sans frame. A cartoon version of UNDERDOG is sitting upright and looking around, shocked to see that, like cartoon SWEET POLLY, he and all of his surroundings appear like something from *The UNDERDOG Show*.)

11. UD: " ... everything?"

Panel 5

(Cartoon UNDERDOG looking at his hands with a shocked expression.)

12. SP: (Off-panel) "You've got to do something!"
13. UD: "I ... I ... "

Panel 6

(Close-up of cartoon UNDERDOG beating his head in frustration, as seen in the episode '*The Great Gold Robbery*'.)

14. UD: "I can't do anything!"
15. UD (2): "I can't fix this!"

Panel 7

(Cartoon UNDERDOG holds up his arms and opens his hands. Cartoon SWEET POLLY is stunned.)

16. UD: (Off-panel) "That I hadn't helped at all is now my only wish!"
17. SP: "What?!"

Panel 1

(Sans frame. BALDYDASH yelling at STARCH, whom he has hauled up out of his chair by his jacket lapels.)

1. BALDYDASH: "What do you mean you didn't design them?!!"
2. BALDYDASH (2): "You just told us that you did!"
3. BRAINLEY: (Off-panel) "BALDYDASH!"

Panel 2

(Close-up of BRAINLEY pulling on BALDYDASH'S arm, who scowls at him.)

4. BRAINLEY: "STOP! This isn't how ... "

Panel 3

(Sans frame. BALDYDASH slings STARCH back into his chair.)

5. BALDYDASH: "If you didn't design them, who did?!!"

Panel 4

(BALDYDASH, leaned over and pointing out an accusatory finger towards the audience, breaking the frame. In the background are a concerned BRAINLEY and BALLAST.)

6. BALDYDASH: "Was it Professor Messer? Mr. Madd?"
7. BALDYDASH (2): "The Peoples' Republic of Pottsylvania?"
8. BRAINLEY: "General! Please ... "
9. STARCH: (Off-panel) "N-no."

Panel 5

(Shot of BALDYDASH defiantly counting off points on his fingers.)

10. BALDYDASH: "Then what boogeyman that designed the technology, had unrestricted project access, and covered his tracks with poor management?!!"
11. STARCH: "I didn't ... I didn't do any of that"

Panel 6

(Close-up of STARCH, cringing.)

12. BALDYDASH: (Off-panel) "You'd best start doing some real talking, Starch! ... "

Panel 1

(Shot of cartoon UNDERDOG pointing an accusing finger at cartoon SWEET POLLY, who is aghast at his declaration.)

1. BALDYDASH: (Caption) " ... or things will only get worse!"
2. SP: "You wish ... you had never helped?"
3. UD: "Yes! Since saving you, my life's gone to worse from bad!"
4. UD (2): "The whole world's gone completely mad!"

Panel 2

(Sans frame. cartoon UNDERDOG cowered cartoon SWEET POLLY'S harsh response.)

5. SP: "WELL EXCUSE ME FOR NOT DYING!"

Panel 3

(Cartoon UNDERDOG looking confused from the background at cartoon SWEET POLLY, her arms crossed and her demeanor a pouting anger.)

6. UD: "What?"
7. SP: "Your super ears heard me!"

Panel 4

(Tilted panel. cartoon SWEET POLLY rounds on cartoon UNDERDOG, who cringes as she jabs a finger into his chest.)

8. SP: "I thought you were kind and generous to rescue me!"
9. SP (2): "But you're more worried about yourself!"
10. UD: "No - no, I ... "

Panel 5

(Close up on cartoon UNDERDOG'S animated face, angered.)

11. SP: (Off-panel) "Baldydash was right!"
12. SP (2): (Off-panel) "You're just trying to look good!"

Panel 6

(Wide panel. Sans frame. Cartoon UNDERDOG shouts at cartoon SWEET POLLY, grabbing her wrist.)

13. UD: "THAT'S NOT WHAT I MEANT! "

Panel 1

(Close-up on cartoon SWEET POLLY'S expression, angered and grimacing in pain.)

Panel 2

(Close-up on cartoon UNDERDOG'S expression, enraged.)

Panel 3

(Sans frame. Close-up of cartoon SWEET POLLY wincing in pain as she struggles with cartoon UNDERDOG'S grip.)

1. SP: "That ... that hurts."

Panel 4

(Close-up on cartoon UNDERDOG'S eyes, sorrowful.)

2. SP: (Off-panel) "P-please stop."

Panel 5

(Sans frame. Close-up on cartoon UNDERDOG'S hand dropping away. **This is posed much like the RAILROAD WORKER'S hand from Issue #1.*)

Panel 6

(Cartoon UNDERDOG turned away, ashamed. SWEET POLLY holds her wrist.)

3. UD: "I'm ... I'm sorry. I didn't mean ... "

4. SP: "Then what do you mean?"

Panel 7

(Cartoon UNDERDOG, frustrated, looking away, downcast, as he searches for words to answer cartoon SWEET POLLY.)

5. UD (2): "Since I revealed my might, I must hide in plain sight ... "

Panel 8

(Cartoon SWEET POLLY, beginning to speak, suddenly 'zones out' with surprised on her face, resulting from an inexplicable sensation of pain without an apparent cause in their animated world.)

7. UD: (Off-panel) "... with everyone now after me ... it's Underdog I'm forced to be."

8. SP: "Underdog ... I'm ... I ... "

Panel 9

(Sans frame. Cartoon SWEET POLLY suddenly convulses in pain, holding her arms around her torso as she fades out, while a horrified cartoon UNDERDOG looks on, unable to help.)

9. SP: "AUUUGGGH!!!"

10. UD: "SWEET POLLY! WHAT'S WRONG?!!!"

Panel 1

(Sans frame. SWEET POLLY, her restraints removed, convulsing as FLANAGAN presses her injured ribs. FLANAGAN grimaces from regret that he must do this.)

1. SP: "AUUUUUUGGGHH!!!"
2. FLANAGAN: (Thinking) "I'm sorry, lass ... "
3. FLANAGAN (2): (Thinking) " ... but there's no gentle way to do this!"

Panel 2

(Close-up of SWEET POLLY removing the helmet from her head.)

4. SP: "Wh-who ... Flanagan?"
5. SP (2): "Where are we?"
6. FLANAGAN: (Off-panel) "Someplace we'd be better off leavin'."

Panel 3

(SWEET POLLY, in the background, gestures towards UNDERDOG on the table next to her. In the foreground he is still wired into the VR machine.)

7. SP: "UNDERDOG!"
8. FLANAGAN: "Aye ... he's still in there ... an' wired worse'n a Christmas tree."

Panel 4

(Sans frame. Close-up of SWEET POLLY horrified as she looks down UNDERDOG, uncertain about what to do.)

9. SP: (Thinking) "Then ... everyone *is* after him!"
10. SP (2): "How did you get me out?!!"
11. FLANAGAN: (Off-panel) "I recalled ye nursin' your ribs ... "
12. FLANAGAN (2): (Off-panel) " ... figgered pinchin'em might shock ye awake."

Panel 5

(SWEET POLLY'S eyes looking at FLANAGAN'S holstered sidearm.)

13. SP: "What about Underdog?!!"
14. FLANAGAN: (Off-panel) "I don't know what'd it take t'bring him out."

Panel 6

(Shot of SWEET POLLY'S hands grabbing FLANAGAN'S gun from its holster, taking him by surprise.)

15. FLANAGAN: "What th' ... HEY?!"

Panel 7

(Close-up of SWEET POLLY, wincing as she fires three shot from FLANAGAN'S pistol.)

16. SFX: BLAM! BLAM! BLAM!

Panel 1

(Sans frame. A shot of a helmeted UNDERDOG, screaming from pain and lurching upright on his table, breaking his chains. Smoke wafts from three bullet holes in his jersey.)

2. UD: "AAAARRRGH!"

Panel 2

(FLANAGAN, horrified, wrestles his gun from SWEET POLLY.)

3. FLANAGAN: "WHAT D'YE THINK YER DOIN'?!!"

4. SP: "Causing pain, like you said!"

Panel 3

(Close-up of UNDERDOG angrily tearing the helmet from off of his head.)

5. FLANAGAN: (Off-panel) "It's seem to have worked, Miss Purebred!"

6. UD: "What's going on?!!"

Panel 4

(FLANAGAN, standing in front of SWEET POLLY, holsters his pistol while holding up his other hand in a 'Halt' fashion.)

7. FLANAGAN: "E-easy, lad ... "

8. FLANAGAN (2): " ... Miss Purebred here was just gettin' you out o'that contraption."

Panel 5

(In the background UNDERDOG points to himself while expressing disbelief. In the extreme foreground SWEET POLLY holds up her hands, pleading her case.)

9. UD: "By *shooting me*?!!"

10. SP: "It was the only thing I could think of!"

Panel 6

(Sans frame. UNDERDOG falters, wincing in pain.)

11. UD: "Perhaps next time - *hnng!*."

12. SP: (Off-panel) "UNDERDOG!"

Panel 1

(Worm's-eye close-up of UNDERDOG on his hands and knees, holding one hand to an injury on his side. A zoned-out expression on his face.)

1. UD: (Thinking) "Hurts!"
2. UD (2): (Thinking) "Did the bullets ... ?!"

Panel 2

(Close-up of UNDERDOG'S hands holding open the slashed hole in his jersey, revealing the stitched-up cut.)

3. UD: (Thinking) "No, I've ... I've been ... cut?!"
4. SP: (Off-panel) "UNDERDOG!"

Panel 3

(SWEET POLLY grabs UNDERDOG by the shoulders, fearing she's injured him. UNDERDOG is surprised by her concern.)

5. SP: "What's wrong? Did ... did I ... ?"
6. UD: "I ... I'm ... "

Panel 4

(Similar to Panel 3, only zoomed out to see UNDERDOG'S and SWEET POLLY'S expressions.)

7. UD: "I'm fine ...Miss Purebred. I'm fine."

Panel 5

(Close-up of UNDERDOG gently cupping SWEET POLLY'S elbows, easing her worries.)

8. UD: "I just needed a few moments' time ... "
9. UD (2): " ... to catch my breath, to rest, to relax ... "

Panel 6

(Sans frame. UNDERDOG stands up, supported by SWEET POLLY and FLANAGAN. FLANAGAN is looks at UNDERDOG with a puzzled expression.)

10. UD (2): " ... to regain my strength after such an attack."
11. FLANAGAN: "I dinnae get it - I thought that you , well ... couldn't be hurt?"

Panel 7

(UNDERDOG, SWEET POLLY, and FLANAGAN are darkened startled by who's speaking to them off-panel.)

12. SIMON: (Off-panel) "A very interesting question."

Panel 8

(Sans frame, Shot of SIMON in the background. Darkened in the extreme foreground are back shots UNDERDOG, SWEET POLLY, and FLANAGAN facing him.)

13. SIMON: "And since I succeeded getting my samples ... "

Panel 1

(BRAINLEY restrains BALDYDASH as BALLAST steps up to continue interrogating STARCH.)

1. SIMON: (Caption) " ... one I'd like to know the answer to."
2. BALLAST: "Generals ... please."
3. BALLAST (2): "Let's try this again."

Panel 2

(Sans frame. Worm's-eye shot of BALLAST'S hand resting on the table in the extreme foreground facing STARCH who looks up at him from the background.)

4. BALLAST: "Starch, why do you claim that Pennyworth Sharpton is behind the attack?"
5. STARCH: "Because the advanced model of the Mobilus worked alongside the Mechanical Monsters."

Panel 3

(Shot of BRAINLEY and BALDYDASH.)

6. BALLAST: (Off-panel) "The weaponized version he made you design ... the one that wasn't supposed to have been built?"
7. STARCH: (Off-panel) "Yes."
8. BALLAST (2): (Off-panel) "Why did he 'make you'?"
9. STARCH (2): (Off-panel) "I ... suppose it was for the attack."

Panel 4

(Profile shot of BALLAST leaning on the table to address STARCH.)

10. BALLAST: (Off-panel) "The attack in which Sharpton was killed?"
11. STARCH: (Off-panel) "I ... "

Panel 5

(Sans frame. Close-up of STARCH with a horrific realization dawning on him.)

12. BALLAST: (Off-panel) "So, unless he was suicidal ... and you're not lying to us ... "
13. BALLAST (2): (Off-panel) " ... we're looking for someone who knows as much about the tank-bots ... and had as much access to the Mobilus Project ... "
14. BALLAST (3): (Off-panel) " ... as you."
15. STARCH: "Simon?"

Panel 6

(Close-up of a silhouetted STARCH gesturing with his hands in the extreme foreground to BALLAST in the mid-ground. Behind him are BRAINLEY and BALDYDASH. to one side of the panel behind STARCH, is a memory image of STARCH and SIMON shaking hands.)

16. BALLAST: (Off-panel) "Who?"
17. STARCH: "Simon ... Simon Barsinister."
18. STARCH (2): "He came to me wanting to use my industry contacts."
19. STARCH (3): "Together we made a proposal to Sharpton."

Panel 7

(Close-up of a memory shot of SIMON.)

20. STARCH: "They were his ideas, but he insisted being called my assistant."
21. STARCH (2): "And he preferred to work off-site most of the time."

Panel 1

(Worm's-eye view. Close-up of STARCH silhouetted in the foreground, his head bowed. BALDYDASH looks down at him.)

1. STARCH: "My warhead designs ... I ... was a failure."
2. STARCH (2): "I just went with a good thing."
3. BALDYDASH: "So ... if this Simon Barsinister designed the Tank-bots... "

Panel 2

(Shot of STARCH from over BALDYDASH'S shoulder looking up and BALDYDASH, a stunned expression on his face.)

4. BALDYDASH: (Off-panel) " ... could his technology have created Underdog as well as the Mechanical Monsters?"
5. STARCH: "I don't know anything about the Mechanical Monsters ... "
6. STARCH (2): " ... much less Underdog!"

Panel 3

(BALLAST in the foreground arms folded facing away from the viewer as he looks at BALDYDASH questioning STARCH.)

7. BALDYDASH: "How much else to you need to know?!!"
8. BALDYDASH (2): (Caption) "Incredible strength! Vast durability! Even the weird eyebeams!"
9. BALDYDASH (3): (Caption) "Every trait the Mechanical Monsters had, Underdog has more of the same!"

Panel 4

(Shot of BALLAST facing the viewer, his eyes closed and his arms crossed, thinking hard. Behind him are BALDYDASH and BRAINLEY, both still facing STARCH, away from the viewer.)

10. BALDYDASH: "And they worked in concert with the Tank-bots!"
11. BALDYDASH (2): "So could this technology be used to make Underdog?"

Panel 5

(Similar to Panel 3. Shot of BALLAST facing the viewer, his eyes closed and his arms now uncrossed, with the fingers of one hand pointed in an 'Aha!' pose. Behind him are BALDYDASH and BRAINLEY, now turned to look at BALLAST.)

12. BALLAST: "Or, perhaps, vise-versa?"

Panel 6

(Sans frame. Shot of BALLAST addressing STARCH again..)

13. BALLAST: "Could Underdog have come first, and the technology be based on him?"

Panel 7

(Close-up of STARCH, a hand to his face as he ponders the possibility.)

14. STARCH: "I would need to see schematics for the Mechanical Monsters, if you have any, but ..."

Panel 1

(Sans frame. FLANAGAN steps forward, brandishing his pistol. SWEET POLLY is in the background with UNDERDOG, who is scowling down and gripping his injured side.)

1. STARCH: (Caption) " ... it wouldn't be the first time machines mimicked living organisms!"
2. UD: (Thinking) "That guy ... did *this* to me?!"
3. FLANAGAN: "I don't know who ye are, mister, but Flanagan's got th' drop on ye!"
4. FLANAGAN (2): "Y're under arrest!"

Panel 2

(Similar to Panel 1. FLANAGAN is surprised as motion lines indicate his pistol has been jerked from his hand.)

5. SIMON: "A noble effort ... Flanagan ... "

Panel 3

(Close-up of FLANAGAN'S pistol held in SIMON'S as he sneers.)

6. SIMON: " ... but inevitably futile."

Panel 4

(UNDERDOG steps forward determinedly. FLANAGAN and SWEET POLLY in the background looking on.)

7. UD: "Whatever you did or planned to do ... "
8. UD (2): " ... its game over, because now you're ... "

Panel 5

(A wisp of UNDERDOG'S cape as motion line indicate he's been suddenly knocked from the panel. SWEET POLLY and FLANAGAN look on, horrified.)

9. UD: " ... through - HURK!!"
10. SIMON: "Planning?"

Panel 6

(UNDERDOG smashes into a wall.)

11. SFX: *WHAM!*
12. SIMON: "I'm not *planning* anything, Underdog!"

Panel 7

(Sans frame. Close-up of UNDERDOG in the foreground, shocked and wiping away blood from the corner of his mouth with the back of his hand. Towering between him and SIMON is DOGGON, an apparently humanoid robot. SIMON applauds DOGGON, whose small, helmeted eyes glow at UNDERDOG.)

13. SIMON: "I've already *done* it!"
14. SIMON (2): "Meet Doggon!"

Panel 1

(UNDERDOG positions himself defensively in front of SWEET POLLY and FLANAGAN.)

1. UD: "What is this supposed to be ... "
2. UD (2): " ... some new robot to intimidate me?"
3. SIMON: (Off-panel) "No ... "

Panel 2

(Close-up of SIMON looking menacingly back over his shoulder.)

4. SIMON: " ... not intimidate."
5. SIMON (2): "Imitate!"

Panel 3

(Side profile shot UNDERDOG with a grim, determined look on his face. SWEET POLLY is also profiled in the foreground, looking with concern at UNDERDOG.)

6. UD: "Imitating me is a thing impossible!"
7. UD (2): "I'm flesh and blood, your junk's mechanical!"

Panel 4

(Wide panel. Sans frame. Close-up of SIMON as he gestures towards multiple TV monitors in the background featuring images of UNDERDOG undergoing the 'gauntlet'.)

8. SIMON: "That's why I studied you!"
9. SIMON (2): "Tested you ... obtained samples ... to see how your powers work."

Panel 5

(Close-up of a single monitor with a diagram of the MECHANICAL MONSTERS on it.)

10. SIMON: (Off-panel) "I thought my robots were tools well-suited for conquest!"
11. SIMON (2): (Off-panel) "But then you defeated them ..."
12. SIMON (3): (Off-panel) " ... proved yourself to be better!"

Panel 6

(Close-up of DOGGON in the extreme foreground, UNDERDOG reflected in the viewplate.)

13. SIMON: "So I gave your powers to Doggon."
14. SIMON (2): "To succeed where my other creations didn't!"

Panel 7

(Close-up of a button as SIMON swings back its safety lid.)

15. SIMON: (Off-panel) "But let's not call my Mechanical Monsters junk ... "

Panel 1

(BALDYDASH, BALLAST, and BRAINLEY stand around circling STARCH, who is looking at some schematics of the MECHANICAL LMONSTERS.)

1. SIMON: (Caption) " ... they're not quite the scrap metal everyone has mistaken them for."
2. BALDYDASH: "Well? What can you tell us?"
3. STARCH: "About Underdog? Nothing!"
4. BRAINLEY: "And the Mechanical Monsters?"

Panel 2

(Worm's-eye view of soldiers standing guard in front of the inert, damaged form of a MECHANICAL MONSTER.)

5. STARCH: (Caption) "Yes! I recognize the components! And my program codes!"
6. STARCH (2): (Caption) "Simon built those machines!"

Panel 3

(Close-up on STARCH'S eye, wide open with shock, in the extreme foreground. Over his shoulder in the background is BALDYDASH)

7. STARCH: (Caption) "Right down to the ... "
8. STARCH (2): "...oh, dear!"
9. BALDYDASH: "What? What is it?"

Panel 4

(STARCH, horrified, turned to face BRAINLEY BALLAST, and BALDYDASH.)

10. STARCH: "The Self-Repair Systems."

Panel 5

(Shot of SIMON'S finger pushing the button on the control box.)

11. BALDYDASH: (Caption) "The ...WHAT?!"
12. SFX: *TIKT**

Panel 6

(Close-up of the head of a MECHANICAL MONSTER, its flaring eyes indicating it reactivation.)

Panel 7

(Sans frame. BALDYDASH bursts through the double doors of the interrogation room and begins to shout orders. Another soldier, who had been hurrying to the room, tries to get BALDYDASH'S attention.)

13. BALDYDASH: "Radio the field! Tell everyone to mobilize immed- ... "
14. SOLDIER: "SIRS! THE MECHANICAL MONSTERS!"

Panel 1

(Wide panel. Sans frame. Worm's-eye view seen over UNDERDOG'S shoulder looking past SIMON at a television screen, on which are images of soldiers scrambling as the MECHANICAL MONSTERS begin to spring back to life, attacking.)

1. SOLDIER: (Caption) "They're moving again!"
2. SIMON: "Aren't they just marvelous?"
3. SIMON (2): "My Mechanical Monsters will simply march over any military that opposes me!"

Panel 2

(Close-up of UNDERDOG shouting.)

4. UD: "Make them stop! Call them off!"
5. UD (2): "No more lives need be lost!"

Panel 3

(Close-up of SIMON, scowling.)

6. SIMON: "No."
7. SIMON (2): "They've a debt to collect ... their defeat by you."
8. SIMON (3): "Paid by those you thought you'd saved."

Panel 4

(Sans frame. Overlays the next Panel. Close-up of SIMON'S finger pressing another button.)

9. SIMON: "Meanwhile ..."

Panel 5

(Blackened panel, the darkness broken only by the thin space between large overhead hanger doors opening. Overlaid by the previous Panel. Close-up of SIMON'S finger pressing another button.)

10. SIMON: " ... there is the final matter."

Panel 6

(Sans frame. Worm's eye shot of SIMON gesturing for DOGGON, who is now hovering, to leave though the open hanger doors. Behind SIMON, prominently displayed on a large view-screen, an image of the COVINGTON.)

11. SIMON: "Doggon! GO!"
12. SIMON (2): "You know what to do!"

Panel 1

(Sans frame. Full page panel. Bird's-eye shot looking down at DOGGON flying out of the hanger doors.)

1. SIMON: "SIMON SAYS ... "
2. SIMON (2): " ... *FETCH ME MY TOOLS!*"

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #11
"Double the Trouble"

Panel 1

(Sans frame. SIMON is looking up through the open hanger doors, watching DOGGON'S flight contrail disappear into the night sky.)

1. SIMON: "Well, that's done."
2. SIMON (2): "My victory is at ... "

Panel 2

(Another close-up of SIMON, now looking down with at UNDERDOG'S hands grabbing his jacket lapels.)

3. SIMON: " ... hand?"
4. UD: (Off-panel) "You brag and gloat before you ought ... "
5. UD (2): (Off-panel) " ... but now, without your robot ... "

Panel 3

(UNDERDOG, scowling, brings SIMON'S face close to his, shouting at him. SIMON merely sneers.)

6. UD: " ... you're defenseless, so answer me this ... "
7. UD (2): " ... what's Pennyworth Sharpton's role in this mess?!"
8. SIMON: "Sharpton?"

Panel 4

(Close-up of SIMON, his head thrust back as he cackles.)

9. SIMON: "HAHAHAHAHA!"
10. SIMON (2): "Sharpton? Starch's patsy?!"
11. SIMON (3): "What makes you think he's involved?!"

Panel 5

(Another shot of UNDERDOG, his eyes now literally glowing with anger, again holding SIMON'S face close to his. SIMON leers at him.)

12. UD: "If you're lying, it's your last regret ... "
13. UD (2): " ... you'll be dying, and I won't break a sweat!"
14. SIMON: "Kill me, Underdog ... "
15. SIMON (2): " ... and you'll kill millions!"

Panel 6

(Close-up of UNDERDOG'S angry, glowing eyes.)

16. UD: "What do you mean?"
17. SIMON: (Off-panel) "If I'm not here when Doggon returns ..."

Panel 7

(Wide panel. UNDERDOG, startled by the revelation, the energy from eyes dissipating. SWEET POLLY and FLANAGAN, are in the background, equally aghast.)

18. SIMON: " ... he'll detonate the nuclear warheads I've sent him to fetch!"
19. UD: "Nuclear - !"

Panel 1

(Wide panel. Inset by Panel 2. SIMON, thrown by UNDERDOG, skids along the ground much as SHOESHINE did when he first encountered the MECHANICAL MONSTERS in Issue #3, Page 12, Panel 3.)

1. SIMON: "There's nothing you can do-OOOOOF!"

Panel 2

(Inset to Panel 1. SIMON leans up to see what UNDERDOG has done since throwing him.)

2. SIMON: "What the ... "

3. UD: (Off-panel) "Laugh while you can, you little jerk!"

Panel 3

(Tall panel. Sans frame. UNDERDOG hovers while holding SWEET POLLY and FLANAGAN, one in each arm.)

4. UD: "You've had your say, but it'll be the day ... "

5. UD (2): " ... that I won't be back ... "

Panel 4

(UNDERDOG'S flight contrail arcs up through the open hanger doors.)

6. UD: " ... to wipe out that smirk!"

Panel 5

(Close-up of SIMON looking up maliciously.)

7. SIMON: "That remains to be seen, Underdog ... "

Panel 1

(Close-up of UNDERDOG in flight, indicated by motion lines, carrying SWEET POLLY and FLANAGAN.)

1. SIMON: (Caption) "... that remains to be seen."
2. SP: "UNDERDOG! What are we going to do?"

Panel 2

(Shot of DOGGON flying away from Fayer City over the sea, the skyline receding into the background.)

3. UD: (Caption) "If I go after Doggon, it will have be *now!*"
4. UD (2): (Caption) "With nukes, Simon's a threat, and how!"

Panel 3

(Wide panel. Worm's-eye shot of the attacking Mechanical Monsters.)

5. FLANAGAN: "But what about them Robotic Beasties?!"
6. FLANAGAN: "C'n ye d'ennythin 'bout them?!"

Panel 4

(Inset to Panel 5. Close-up of UNDERDOG craning his neck to see what's caught his attention.)

7. UD: "I ... huh?"

Panel 5

(Inset by Panel 4. Shot of Air Force fighter planes approaching Fayer City from the sea, over the harbor. The city skyline is in the background.)

8. UD: (Caption) "Fighter planes!"
9. UD (2): (Caption) "They might not fight them for much or very long ... "

Panel 1

(Sans frame. Shot of UNDERDOG landing with SWEET POLLY and FLANAGAN, putting them down.)

1. UD: "But they can buy me some time to stop Doggon!"

Panel 2

(Close up of SWEET POLLY and FLANAGAN, looking at UNDERDOG addressing them from off-panel.)

2. UD: (Off-panel) "Can you two find Baldydash and tell him all ... "

3. UD (2): (Off-panel) " ... while Doggon's theft I attempt to forestall?"

4. SP: "Yes."

Panel 3

(Close-up. As UNDERDOG, in the extreme foreground, motions to fly away, SWEET POLLY grasps his cape.)

5. UD: "Then, let's all get going and ... and ... "

6. SP: "Underdog."

Panel 4

(Sans frame. UNDERDOG hovers while SWEET POLLY hold onto him by his cape. They both simply look at each other.)

7. SP: "Please ... be careful."

8. UD: "I ... I will ... Miss Purebred."

9. FLANAGAN: (Off-panel) "Ahem."

Panel 5

(Sans frame. FLANAGAN takes SWEET POLLY by the shoulders and directs her away. Both SWEET POLLY and UNDERDOG look at FLANAGAN with uncertainty.)

10. FLANAGAN: "M'sorry ... truly, I am ... but we all need to be off."

11. SP: "R-right."

Panel 6

(Worm's-eye shot of UNDERDOG hovering in the background as SWEET POLLY and FLANAGAN, in the extreme foreground, head off in another direction.)

12. UD: "You two be careful ... too!"

Panel 1

(One-point perspective. SWEET POLLY and FLANAGAN, the latter in the extreme foreground, running down a street.)

1. SP: "Flanagan, do you know where we're going?"

Panel 2

(Close-up shot of FLANAGAN in the extreme foreground, looking at some pedestrians in the background running in the opposite direction.)

2. FLANAGAN: "Opposite th'way a sane person ought t'be."

Panel 3

(Shot of FLANAGAN in the background looking over his shoulder at SWEET POLLY and they both continue running.)

3. SP: "Yeah, really. So ... "

4. SP (2): "... how did you know where to find us anyway?"

Panel 4

(FLANAGAN, darkened in the extreme foreground sheepishly begins to answer SWEET POLLY'S question, oblivious to what SWEET POLLY sees.)

5. FLANAGAN: "Well, *uh* ... y'see - that's a bit hard to explain ... "

Panel 5

(Tall panel. Sans frame. Worm's-eye view of a giant metal foot crashing down. SWEET POLLY pulls FLANAGAN out of the way.)

6. SP: "LOOK OUT!"

Panel 1

(Tall panel. Sans frame. Worm's-eye view of SWEET POLLY and FLANAGAN holding up their hand defensively as a MECHANICAL MONSTER towers over them.)

Panel 2

(Tall panel. Two explosions burst across the chest of the MECHANICAL MONSTER, causing SWEET POLLY and FLANAGAN shield themselves.)

Panel 3

(Tall panel. Sans frame. Close-up of two Army Tanks with their barrels smoking. Behind them two more tanks are firing.)

Panel 4

(Wide panel. Shot of SWEET POLLY and FLANAGAN huddling on the ground.)

1. FLANAGAN: "The world's gone mad!"
2. SWEET POLLY: "How do we find Baldydash in all of this?!!"

Panel 5

(Close-up of SWEET POLLY and FLANAGAN looking to see the voice addressing them.)

3. BALDYDASH: (Off-panel) "Simple ... "

Panel 6

(Sans' frame. Worm's eye shot looking up at BALDYDASH, stepping from out of a HumVee.)

4. BALDYDASH: " ... you turn around!!"

Panel 1

(Sans frame. Aerial rearward shot of the COVINGTON, facing away.)

1. OPERATOR: (Caption) "Sir! Unidentified bogey to starboard!"

Panel 2

(Inside the 'battle-room' of the COVINGTON. The OPERATOR is glancing from his instrument panel towards the 1ST OFFICER, who is commanding in the absence of the injured captain.)

2. 1ST OFFICER: "Heading, ensign?"

3. OPERATOR: "Straight at us from Fayer City, sir!"

4. 1ST OFFICER (2): "Intercept?"

Panel 3

(Close-up of a blip on the radar screen.)

5. OPERATOR: (Off-panel) "It's entering ... !"

Panel 4

(Similar to Panel 3. The close-up of the radar screen shows that blip has moved significantly.)

6. OPERATOR: (Off-panel) "Geez! ... it's at inner perimeter!"

7. 1ST OFFICER: (Off-panel) "General Quarters!"

Panel 5

(Close-up of an Anti-ship missile pod firing.)

8. 1ST OFFICER: (Caption) "Fire Anti-ship missiles!"

Panel 6

(Close-up of a Phalanx Cannon firing.)

9. 1ST OFFICER: (Caption) "Fire Phalanx!"

Panel 7

(Shot eyebeams detonating the missiles harmlessly.)

10. OPERATOR: (Caption) "SIR! The bogey!"

Panel 8

(Wide panel. Sans frame. Worm's-eye view of DOGGON, skimming sea level, rapidly approaching the COVINGTON in the distance.)

11. OPERATOR: (Caption) "It's *HERE!*"

Panel 1

(Inset to Panel 2. Vertical motion line in the background. Close-up of the 1ST OFFICER & the OPERATOR, both squinting, anticipating an explosive impact.)

1. 1ST OFFICER: *"BRACE YOURSE..."*

Panel 2

(Sans frame. To the starboard of the COVINGTON, darkened in the foreground, we see DOGGON'S straight-line 'flight path' being intercepted by UNDERDOG'S curved 'flight path'. A plume water accompanies UNDERDOG'S smashing DOGGON into the water.)

2. CONN.TOWER: "???"

Panel 3

(Inset to Panel 2. Tall panel, similar to panel 1. Here we see the personnel from the 'battle-room' - 1ST OFFICER & the OPERATOR looking confused and stunned.)

3. 1ST OFFICER: "What ..."

Panel 4

(Tall panel. Shot of a 'flight path', underwater, terminating in a billow of deep-sea sediments as both UNDERDOG and DOGGON [unseen] impact the ocean floor.)

4. 1ST OFFICER: (Caption) "... what just happened?!"

Panel 5

(Tall panel. Shot similar to Panel 4, featuring several billows of deep-sea sediments to indicate points where UNDERDOG & DOGGON exchange blows.)

Panel 6

(Tall panel. Worm's-eye view of another 'flight-path', this time headed for the water's surface.)

Panel 1

(Wide panel. UNDERDOG & DOGGON break the surface of the water, grappling. in the distance is the silhouette of the COVINGTON.)

1. UD: "Give it up, Doggon, you won't win ... "

2. UD (2): " ... I'll stop you before you can begin!"

Panel 2

(DOGGON delivers UNDERDOG, in the extreme foreground, his answer in form of a punch to face.)

3. DOGGON: " ... negative ... "

Panel 3

(Close-up UNDERDOG recovering from the blow he's just received.)

4. UD: (Thinking) "He's ... strong!"

Panel 4

(Shot of DOGGON hovering.)

5. UD: (Caption) "Is he stronger than me?"

Panel 5

(Bird's-eye view. In the extreme foreground in DOGGON, looking down at UNDERDOG, who has positioned himself defensively between him and the COVINGTON, in the far background.)

6. UD: (Thinking) "Doesn't matter ... "

7. UD (2): "You're not getting past me, Doggon!"

Panel 6

(DOGGON flies straight at UNDERDOG, crouched an the defensive in the extreme foreground.)

8. DOGGON: " ... negative ... "

9. UD: "No ... "

Panel 1

(Sans frame. Wide panel. UNDERDOG punches DOGGON, sending him flying into the foreground, pieces of helmet fluid streaking his path.)

1. UD: " ... positive!"

Panel 2

(Close-up of UNDERDOG wincing and massaging his fist, a liquid dripping from them.)

2. UD: (Thinking) "Ouch!"

3. UD (2): (Thinking) "What's he made from?"

Panel 3

(Shot of DOGGON, hovering keeled over and clutching his helmeted head.)

4. UD (2): (Caption) "But ... did that do it?"

Panel 4

(Close-up of DOGGON, his eyes now flaring energy with anger.)

5. UD (2): (Caption) "Did I ... ?"

Panel 5

(Wide panel. Sans frame. UNDERDOG interrupted as DOGGON'S flight path arcs through the air, a starburst indicating where he has intercepted UNDERDOG and plowing both himself and UNDERDOG into the COVINGTON.)

Panel 1

(Sans frame. DOGGON, showing signs of wear and tear from his fight. towers victoriously over an unconscious UNDERDOG, holding him up by his jersey amid the wrecked flight deck.)

1. DOGGON: "Resistance: NEGATED."

Panel 2

(Close-up of DOGGON'S hands, holding UNDERDOG'S jersey.)

2. DOGGON: "Damage Report: 92% optimal levels."

3. DOGGON (2): "Proceed to primary objective ... "

Panel 3

(Similar to Panel 2. Close-up of y.SHOESHINE'S hands, holding his father's cobblery tools.)

4. DOGGON: (Caption) " ... <get father's tool's> "

Panel 4

(Similar to Panel 2. Close-up of DOGGON'S hands, opened to release UNDERDOG'S jersey.)

5. DOGGON: "Error. Fault detected."

Panel 5

(Close-up of DOGGON, paused in confusion, holding a hand to his helmeted head.)

6. DOGGON (2): "Run Diagnostic - FEATURE NOT FOUND."

Panel 6

(Close-up of DOGGON'S eyes, glowing from scanning with his x-ray vision.)

7. DOGGON: "Insufficient time. Override Auxiliary Function ... "

Panel 7

(Shot of Marines guarding the access to the weapons magazine containing the ship's nuclear warheads. DOGGON sees this using his x-ray vision.)

8. DOGGON: (Caption) "Target located"

Panel 8

(Tilted panel. Sailors inside of a corridor shout and scurry away from motion lines indicating that DOGGON is 'tunneling' down through the ship.)

9. DOGGON: (Caption) " ... PROCEED!"

Panel 1

(Shot of UNDERDOG getting up.)

1. UD: "Doggon ... "
2. UD (2): "Got ... got to ... stop him."

Panel 2

(UNDERDOG picks his way through the twisted wreckage of the carrier compartments.)

3. UD: (Thinking) " ... s-stop him before ... "

Panel 3

(Close-up of UNDERDOG, shocked by what he sees..)

4. UD: "Oh, no!"

Panel 4

(Wide Panel. Shot of DOGGON, holding a nuclear missile, stepping out the magazine carrying a nuclear missile. UNDERDOG, in the extreme foreground, shouts at DOGGON.)

5. UD: (Off-panel) "Doggon, put it back ... !"
6. UD (2): (Off-panel) " ... or I'll be forced to attack!"
7. DOGGON (2): "Threat detected ... "

Panel 5

(Sans frame. DOGGON fires his eye beams down through the floor.)

8. DOGGON: " ... NEGATE!"
9. UD: (Off-panel) "NO! ... "

Panel 6

(Shot of the underneath side of the boat, with the eye-beams coming out through the bottom.)

10. UD: (Caption) " ... DON'T!"

Panel 7

(Sans frame. Aerial shot of DOGGON bursting up through the flight deck of the COVINGTON, carrying a single nuclear missile with him)

11. DOGGON: "Primary objective - Phase Two: PROCEED!"

Panel 1

(SWEET POLLY and FLANAGAN both start to crowd around BALDYDASH.)

1. BALDYDASH: "Miss Purebred! I don't know what you're doing here, but ... "
2. FLANAGAN: "General! We need to talk to you!"
3. SP: "We know who's behind - !"

Panel 2

(BALDYDASH gestures past SWEET POLLY and FLANAGAN towards a soldier for him to come forward.)

4. BALDYDASH: "There's no time for this! SOLDIER!"
5. SP: "No! Wait!"
6. FLANAGAN: "Ye don' understand!"

Panel 3

(Shot of BALDYDASH pausing and turning around at the mention of SIMON'S name.)

7. SP: (Off-panel) "It's Simon Barsinister!"
8. BALDYDASH: "What?!"
9. BALDYDASH (2): "What did you say?"

Panel 4

(BALDYDASH, in the background, now listening to SWEET POLLY and FLANAGAN.)

10. SP: "Simon Barsinister! He's sent one of his creations after that aircraft carrier!"
11. FLANAGAN: "He's after th'nukes, an' Underdog's flyin' off t'stop him!"
12. STARCH: (Off-panel) "Simon?!!"

Panel 5

(STARCH grasps SWEET POLLY by the shoulders. She is momentarily confused while BALDYDASH is too distracted by what he sees while looking up to be concerned about stopping STARCH.)

13. STARCH: "Where is he?! Tell me where he is!"
14. SP: "Starch? You're here?"
15. BALDYDASH: "LOOK OUT!"

Panel 6

(Sans frame. One-point perspective looking up. A MECHANICAL MONSTER'S eye-cannon rakes across a building, raining debris down on SWEET POLLY, FLANAGAN and others.)

Panel 7

(Shot of multiple MECHANICAL MONSTERS looking menacing.)

16. FLANAGAN: (Caption) "They've come back!"

Panel 1

(Sans frame. UNDERDOG flies out of the side of the ship.)

1. UD: "That fink! He's flooded the ship!"
2. UD (2): "It'll sink if I'm not quick!"

Panel 2

(Close up of UNDERDOG'S eyes, glowing with energy.)

3. UD: (Thinking) "Can't simply weld it shut ... "

Panel 3

(Shot of a piece of the ship's hull falling from out of the place UNDERDOG sliced it from.)

4. UD: (Thinking) " ... but maybe ... "

Panel 4

(Shot of UNDERDOG having just plunged beneath the ocean's surface carrying the metal plate.)

5. UD: (Thinking) " ... I can patch it up!"

Panel 5

(Shot of UNDERDOG welding the patch onto the boat's hull.)

6. UD: (Thinking) "It lacks grace, but it'll stay in one place!"

Panel 6

(Shot of UNDERDOG, breaking the surface of the ocean and gasping for air.)

7. UD: (Thinking) "Th-that ... that did the trick!"
8. UD (2): (Thinking) "Everyone saved in the proverbial nick!"

Panel 7

(Sans frame. Tilted panel. UNDERDOG flying away towards Fayer City, barely visible on the horizon, at top speed.)

9. UD: "But that rescue was just a small feat ... "

Panel 1

(Wide panel. Sans frame. Silhouetted extreme close-up of DOGGON'S hands holding the nuclear missile. In the background is the Fayer City skyline.)

1. UD: (Caption) " ... compared to Doggon, whom I must beat!"
2. DOGGON: "Primary objective-Phase One: COMPLETE."

Panel 2

(Bird's-eye view of DOGGON descending towards the open hanger doors below him.)

3. DOGGON: (Caption) "Proceed to Phase Two: Rendezvous with ... "

Panel 3

(A memory shot of SHOESHINE'S father, turned away and preparing to throw a starfish.)

4. DOGGON: " ... <father>."

Panel 4

(Bird's-eye view of SIMON, looking up with evil expectancy, posed similar to Panel 3.)

5. SIMON: "Excellent, Doggon! Well Done!"
6. SIMON (2): "A pity you've brought only one."

Panel 5

(Close-up of DOGGON, once again holding his helmeted head.)

7. DOGGON: "Repeat Objective - Phase Two: Rendezvous with <father> ... with <father> ... "
8. SIMON: "What are you waiting for? Stop talking gibberish and give it to me!"

Panel 6

(Close-up of SIMON'S eye, terrified with awareness of what's happening.)

9. DOGGON: (Off-panel) "You are not <father>."
10. SIMON: "What? No!"

Panel 7

(Close-up of DOGGON. His left hand has wrenched off an access panel as metallic tendrils begin to menacingly snake out of the pod on his *left* forearm and into ports the nuclear device.)

11. SIMON: (Off- panel) "Doggon! I command you! Give me the ... "
12. DOGGON: "Rendezvous incomplete - <father> is missing ... "
13. DOGGON (2): "Default Objective: Detonation."

Panel 8

(SIMON pulls away, as UNDERDOG intercepts DOGGON outside the hanger doors, whisking him away at high speed.)

14. UNDERDOG: "Let's not."

Panel 1

(Shot of UNDERDOG and DOGGON both grappling with the nuclear device between them.)

1. UD: "If you think you'll hurt every sibling, father, and mom ... "
2. UD (2): " ... when you say you'll use this bomb ... "
3. DOGGON: " Detonate ... "

Panel 2

(Sans frame. UNDERDOG does a rapidly spins, blurring like a top and wrenching the missile away from DOGGON, who tumbles away.)

4. UD: " ... THINK AGAIN!"

Panel 3

(Wide panel. DOGGON crashed to the ground.)

5. DOGGON: "Primary Objective: FAILED <lost father's tools>

Panel 4

(A lumbering MECHANICAL MONSTER bears down toward SWEET POLLY, FLANAGAN, BALDYDASH and the rest.)

6. BALDYDASH: "Everyone fall back! We'll regroup at ... "

Panel 5

(Same as previous panel, but now everyone is surprised to see the MECHANICAL MONSTER effectively disappear as UNDERDOG snatches it up.)

7. UD: "Pardon me, but I must insist ... "
8. UD (2): " ... that you let me borrow this!"

Panel 6

(DOGGON, as a silhouette in shadow, his eyes glowing as he looks up. This is similar to SHOESHINE from Issue #3.)

9. DOGGON: "Primary Objective: FAILED <lost father's tools> ... "
10. UD: (Off-panel) "Hey, Doggon!"

Panel 7

(Wide panel. UNDERDOG single-handedly pile-drives a MECHANICAL MONSTER into DOGGON.)

11. UD: "Play with one of your friends!"
12. SFX: "KA-THOOM!"

Panel 1

(Wide panel. Sans frame. UNDERDOG, his back to us and darkened in the extreme foreground and carrying the missile, descends towards SWEET POLLY and soldiers gathered, who point their guns at him. SWEET POLLY rushes towards him.)

1. UD: "There's no need to fear ... "
2. UD (2): " ... Underdog is here!"

Panel 2

(Close-up of SWEET POLLY'S hands cupping UNDERDOG'S bruised and bloodied face.)

3. SP: "Underdog!"
4. SP (2): "What has he done to you?"
5. UD: "It's n-nothing - not even a bother ... "
6. UD (2): " ... won't even take long to recover!"

Panel 3

(The soldiers who were aiming their guns at UNDERDOG are surprised by the sudden weight of the missile as UNDERDOG single-handedly hands it off to them.)

7. UD: "Here ... "
8. UD (2): " ... Doggon stole this nuclear device ... "
9. UD (3): " ... I hope this means ... "

Panel 4

(Close-up of UNDERDOG, looking faint.)

10. UD: " ... we can play ... p-play ... "

Panel 5

(Wide panel. Sans frame. UNDERDOG collapses to his knees, exhausted.)

11. UD: " ... nice?"
12. SP: "Underdog!"
13. BALDYDASH: "I'm sure we can ... "

Panel 1

(Wide panel. Sans frame. BALDYDASH points at UNDERDOG as soldiers surround him and SWEET POLLY, pointing their guns at him.)

1. BALDYDASH: " ... as soon as you're in custody."
2. BALDYDASH (2): "Step away, Miss Purebred!"

Panel 2

(Close-up of BALDYDASH, surprised by SWEET POLLY'S yelling at him so fiercely from off-panel.)

3. SP: (Off-panel) "You've got to be joking!"

Panel 3

(Shot of SWEET POLLY, livid and screaming at BALDYDASH. Underdog in the background is looking off to the side at something which has caught his attention.)

4. SP: "You still want to arrest him after all he's done?"
5. BALDYDASH: "This isn't a debate! GUARDS!"

Panel 4

(Close-up of UNDERDOG looking in the distance at the Mechanical Monster.)

6. BALDYDASH: (Off-panel) "Take these prisoners into custody!"
7. SP: (Off-panel) "Prisoners?!"
8. UD: "Y-you ... shouldn't be ... ?"
9. UD (2): " ... h-huh?"

Panel 5

(Shot of the MECHANICAL MONSTER'S legs sticking up out of the crater UNDERDOG made with it.)

10. UD: "L-look ... "

Panel 6

(Sans frame. Close-up of a pinprick of light, beginning to erupt from the surface of the MECHANICAL MONSTER. An exhausted UNDERDOG feebly warns the rest of the impending danger.)

11. UD: (Off-panel) " ... look out ... "

Panel 1

(Wide panel. Sans frame. Inset by Panel 2. Close-up of DOGGON'S hand exploding up through the inert MECHANICAL MONSTER.)

1. DOGGON: "RRRAUUUGH!!!"

Panel 2

(Inset to Panel 1. SWEET POLLY, FLANAGAN, BALDYDASH, BRAINLEY, BALLAST and STARCH all turn, joining UNDERDOG with looks of terror to see what's coming at them.)

2. DOGGON: "RRRAUUUGH!!!"

Panel 3

(Wide panel. Completely blurred figure of DOGGON zigzagging and taking out soldiers as he rapidly approaches UNDERDOG and SWEET POLLY, who are both in the extreme foreground.)

3. DOGGON: "RRRAUUUGH!!!"

Panels 4 & 5

(Small panels, both inset to Panel 6. Motion lines as DOGGON grabs by their throats UNDERDOG with his *left* hand and SWEET POLLY with his *right* hand.)

4. UD: "Hrrk!"

5. SP: "Ack!"

6. DOGGON: "THREATS!"

Panel 6

(Sans frame. Single-point perspective. Worm's-eye view looking up at DOGGON'S flight path carrying UNDERDOG and SWEET POLLY upwards.)

7. DOGGON: "Threat ... threat ... threat ... <father is missing>

Panel 1

(Wide panel. Sans frame. Glamour shot of DOGGON, now helmetless, revealing that he looks exactly like UNDERDOG! DOGGON holds UNDERDOG and SWEET POLLY by their throats in mid-air. The pod & sleeve on DOGGON'S left arm has been completely torn away, exposing his bare arm.)

1. DOGGON: "Initiate final directive ... "

Panel 2

(DOGGON releases UNDERDOG from his left-handed grasp just as he blasts him in the face with his eyebeams.)

2. DOGGON: "...ANNIHILATE!"

3. SP: "Un ... Un ... "

Panel 3

(Aerial Shot. Close-up from behind SWEET POLLY, still held aloft by DOGGON from off-panel. SWEET POLLY reaches out in vain for UNDERDOG, who, smoking from DOGGON'S blast, is falling to the street below.)

4. DOGGON: "Directive: ACHIEVED."

5. SP: "UNDERDOG!"

Panel 4

(A livid, screaming DOGGON brings SWEET POLLY'S face close to his, raising his *left* fist threateningly.)

6. DOGGON: "YOU!"

7. DOGGON (2): "I NEVER SHOULD HAVE HELPED YOU!"

8. DOGGON (3): "YOU SHOWED MY FACE!"

Panel 5

(Close-up of SWEET POLLY, wincing as she claws with futility at DOGGON'S hand holding her by the neck in a vise-like grip.)

9. SP: (Thinking) "Un-underdog said that!"

10. SP (2): (Thinking) "He thinks ... he's Underdog?!"

Panel 6

(Close-up of DOGGON as he begins to raise his *left* hand into a fist, threateningly.)

11. SP (3): (Caption) "Did broadcast ... affect Underdog ... *this* much?!!"

12. DOGGON (2): "Can't hide ... everyone will hunt me!"

Panel 7

(Close-up of an upraised *left* fist, moving to strike.)

13. DOGGON: (Off-panel) "... you'll ... you'll pay!"

Panel 1

(Sans frame. DOGGON rockets forward out of the panel, after being struck by UNDERDOG'S left fist - the same as DOGGON'S threatening one, debris trailing in his wake. In the background is UNDERDOG. SWEET POLLY, now released from DOGGON'S grip, tumbles forward, her scream-balloon begins in this panel ...)

1. DOGGON: "AUUGH!"
2. SFX: *WHAMM*
3. SP: "UuuunnnNNNDEEE ...!"
4. UD: "Take a rain check!"

Panel 2

(Tall panel. ... and continues in this panel, trailing SWEET POLLY as she falls through the air much as she did in Issue #3.)

5. SP: " ... EEERRR ... !"

Panel 3

(Tall panel. SWEET POLLY has 'disappeared' and her speech balloon 'cut off' by a flight path which has intersected her.)

6. SP: " ... RRRDOOOOOOG!"

Panel 4

(Tall panel. Close-up of the flight path as it skips across the ground between panels, churning up rubble where it impacts.)

Panel 5

(Tall panel. Flight path now arcing back up towards the rooftops.)

Panel 1

(Close-up of SWEET POLLY hugging UNDERDOG for all he's worth.)

1. SP: "Oh, Underdog! Th-thank you!"

Panel 2

(Close-up of UNDERDOG'S hands & arms setting SWEET POLLY down on a rooftop. SWEET POLLY looks and points off-panel, down on the rooftop.)

2. SP: "But ... Mechanical Monsters!"

3. SP (2): "You've still got to stop them!"

Panel 3

(Close-up shot of SWEET POLLY looking back over her shoulder at UNDERDOG.)

4. SFX: *THUD!*

5. SP: "Underdog?"

Panel 4

(Sans frame. Bird's-eye, single-point perspective shot looking directly down on UNDERDOG in the middle of the panel. He has collapsed, and is sprawled on the roof, *similar to SWEET POLLY'S pose in Panel 2 on Page 19 in Issue #5.*)

6. SP: "UNDERDOG!"

NEXT ISSUE:

UNDERDOG
NO NEED TO FEAR
by: Matthew Morrison

ISSUE #12
"Fayer Thee Well"

Panel 1

(Half-page panel. Sans frame. SWEET POLLY hold an unconscious UNDERDOG, who is slumped over her.)

1. SP: "UNDERDOG ... please be okay!!"
2. SP (2): "We need you!"

Panel 2

(Close-up on SWEET POLLY, crying.)

3. SP: "I'm ... I'm sorry for that ... exposing you ... making you do this ... "

Panel 3

(Close-up of the left rearward 3/4 shot of UNDERDOG'S head, slumped over and unresponsive.)

4. SP: (Caption) " ... I'm so sorry."

Panel 4

(Close-up on SWEET POLLY, surprised to hear UNDERDOG speak.)

5. UD: (Off-panel) "My ... ring ... "

Panel 1

(Sans frame. SWEET POLLY hurriedly lays UNDERDOG back on the rooftop. Worm's-eye close-up UNDERDOG'S ring, looking up at SWEET POLLY as she looks down at it.)

1. SP: "What?! What did you say?"
2. UD: "Ring ... "
3. SP (2): "Ring? What ... "

Panel 2

(Worm's-eye close-up UNDERDOG'S ring on his *right* hand. In the background is SWEET POLLY reaching down for his hand.)

4. SP: "... ring?"
5. SP (2): (Thinking) "I didn't see it before!"

Panel 3

(Close-up of SWEET POLLY holding up UNDERDOG'S right hand , confused and still crying.)

6. SP: "Okay, here's your ring!"
7. SP (2): "Now what?!"
8. UD: (Off-panel) "S-secret compartment ... 'f ring ... filled ... "

Panel 4

(Close-up of the ring opened to reveal the pill.)

9. UD: (Off-panel) "... with ... with ... super ... n'gy pill ... "

Panel 5

(Over-the-shoulder close-up of SWEET POLLY, holding the pill up in her hand, examining it.)

10. SP: "But ... what does it *do*?"
11. UD: (Off-panel) "Source ... 'f ... my power ... "

Panel 6

(SWEET POLLY holds the pill up close to her mouth as she contemplates taking the pill herself. In the background is an image of her, superpowered, flying towards a MECHANICAL MONSTER, preparing to destroy it.)

12. SP: (Thinking) "His powers?!!"
13. SP (2): (Thinking) "I could take it, then ... "
14. SP (3): (Thinking) "... maybe *I* could stop the Mechanical Monsters!"

Panel 7

(SWEET POLLY brought out her reverie by UNDERDOG'S speaking again.)

15. UD: (Off-panel) "Help ... me ... "
16. UD (2): (Off-panel) "... please ... "

Panel 8

(Close-up of SWEET POLLY hands holding up UNDERDOG'S head to place the pill in his mouth. This is similar to UNDERDOG'S action that he undertook to aid SWEET POLLY back in Issue #9, Page 5.)

17. SP: (Off-panel) "No ... it's *his*. He *needs* it."

Panel 1

(SWEET POLLY holds UNDERDOG'S unresponsive hand to her chest.)

1. SP: (Thinking) "I wonder what it will ... "

Panel 2

(SWEET POLLY grimaces while looking away from a burst of light.)

2. SP: " ... do?"

Panel 3

(Sans frame. UNDERDOG is groggily sitting back up, back at full power. SWEET POLLY, astonished by the sudden transformation, continues to hold his hand to her chest.)

3. SP: "WOW! That was fast!"

4. UD: "Y-yeah ... it's ... like that."

Panel 4

(Wide panel. Both SWEET POLLY and UNDERDOG look down, speechless, as they both realize she's still holding his hand to her chest.)

5. SP: " ... "

6. UD: " ... "

Panel 5

(Wide panel. SWEET POLLY and UNDERDOG look away and release each other's hand, both of them embarrassed.)

7. SP: "Uhh ... Mechanical Monsters?"

8. UD: "I-I'm ... on it!"

Panel 1

(STARCH, herded ahead by the soldiers guarding him, stumbles away from the advancing MECHANICAL MONSTERS.)

1. STARCH: (Thinking) "I'm going to die!"
2. STARCH (2): (Thinking) "I'm going to die!"

Panel 2

(An explosion in the background knocks STARCH forward.)

3. SFX: *BOOM!*

Panel 3

(Shot of STARCH on the ground, looking horrified at the place where the soldiers were.)

4. STARCH: "Is there any stopping those metal freaks?"

Panel 4

(Shot similar to Panel 3. STARCH is now face-to-face with the scarred and pitted nuclear device. The access hatch has been torn away by DOGGON, exposing the interface terminal.)

Panel 5

(Close-up of STARCH'S fingers typing on the warhead's computer keys.)

5. STARCH: (Off-panel) "This is ... my design!"
6. STARCH (2): (Off-panel) "Oh no! It's active! Have to shut it down! "

Panel 6

(Close-up of a error message on the warhead's terminal display.)

7. STARCH: (Off-panel) "NO!!! "

Panel 7

(Shot of DOGGON picking himself up out of the rubble.)

8. STARCH: (Caption) "It won't shut down!"

Panel 8

(Close-up of STARCH typing away the nuclear device.)

9. STARCH: (Thinking) "Maybe ... maybe I can change the settings!"
10. STARCH: (Thinking) "Yes! I've almost got it! Almost th... "

Panel 9

(STARCH surprised by a *left* hand firmly grasping his wrist.)

11. BRAINLEY: (Off-panel) "STOP!!!"

Panel 1

(Sans frame. STARCH, on bended knee, looks up at BRAINLEY and BALLAST, who are both restraining him.)

1. BRAINLEY : "What are you doing?!!"
2. STARCH: "Let me go! I can stop them!"

Panel 2

(Shot of DOGGON, now standing upright, looking about. The MECHANICAL MONSTERS continue their march in the background)

3. BRAINLEY (2): (Caption) "By trying to *kill us all?!!* Are you *mad?!!*"

Panel 3

(Sans frame. BRAINLEY and BALLAST look at each other, completely aghast.)

4. STARCH: (Off-panel) "It's already active! But I can stop them ... "
5. STARCH (2): (Off-panel) " ... with an electromagnetic pulse!"
6. STARCH (3): (Off-panel) "It's the only ... "

Panel 4

(BRAINLEY now holds STARCH by the collar while he shouts at him. BALLAST shouts from off-panel.)

7. BRAINLEY: "YOU MURDEROUS FOOL! We'll all still be ... "
8. BALLAST: (Off-panel) "LOOK OUT!"

Panel 5

(STARCH and BRAINLEY, still holding STARCH, are in the background and watch in shock as DOGGON, in the foreground, knocks BALLAST out of the frame.)

9. DOGGON: "Continue secondary objective: ... "
10. DOGGON (2): " ... obstruction detected ... DELETE ... "

Panel 6

(Shot STARCH as he lunges towards the viewer away from DOGGON, who is in the background, knocking BRAINLEY out of the frame.)

11. DOGGON: " ... obstruction detected ... DELETE ... "
12. STARCH: "One chance!"

Panel 7

(Close-up of STARCH typing away again at the nuclear device. An ominous shadow of a hand appears on his shoulder.)

13. STARCH: "Got it!"
14. STARCH (2): "Now I only need to ... "

Panel 1

(Sans frame. Close up DOGGON'S hands clamping down on STARCH'S ankle, surprising him.)

1. DOGGON: " ... obstruction detected ... "
2. STARCH: "AHH!"

Panel 2

(Shot of STARCH being hauled away from the nuclear warhead by DOGGON. As he moves, STARCH grabs a block of broken masonry with both hands.)

3. DOGGON: (Caption) " ... remove ... "
4. STARCH: "Wait!"

Panel 3

(DOGGON, in silhouette with his eyes glowing, reaches a menacing hand out to grab STARCH.)

5. DOGGON (2): " ... DELETE ... "
6. STARCH: (Murmurs) "N-no ... "

Panel 4

(Close-up of STARCH'S hands both grappling a chunk of masonry.)

7. STARCH: "NO!"

Panel 5

(Sans frame. STARCH, livid, slams the block of masonry across DOGGON'S face.)

8. STARCH: "I won't let you!"
9. SFX: *CRUNCH*

Panel 6

(Sans frame. Close-up of DOGGON'S eyes blazing with angrily with energy.)

Panel 7

(Shot of DOGGON hoisting STARCH into the air single-handed.)

10. DOGGON: "DELETE!"
11. STARCH: (Off-panel) "N-no!"

Panel 1

(Sans frame. Close-up of UNDERDOG'S hands suddenly covering DOGGON'S eyes just at the moment DOGGON fires his eye-beams. DOGGON cries out in agony.)

1. UD: "Peek-a-boo. I see you!"
2. DOGGON: "AUUGH!"
3. STARCH: (Muttering) "Not ... not dead!"

Panel 2

(DOGGON, enraged, lashing out with the arm he was hoisting STARCH aloft with.)

4. DOGGON: "GRAAAAR!"

Panel 3

(STARCH, flung by DOGGON, and UNDERDOG both impact a metal traffic light pole, bending it as it is knocked off its foundations.)

5. SFX: *WHUMPH!"

Panel 4

(Close-up of DOGGON'S hand grabbing hold of the nuclear device.)

6. DOGGON: "Everyone's a threat!"
7. DOGGON (2): "Cannot hide ... <father> is missing!"

Panel 5

(Sans frame. Single-point perspective. Worm's-eye view of DOGGON flying a rotating path skyward, up with the warhead.)

8. DOGGON: "Proceed to <eliminate all threats>"

Panel 6

(Close-up of UNDERDOG looking up while rubbing his head.)

9. UD: "If he's about to set it off ... "
10. UD (2): " ... why's he flying away with it?"
11. STARCH: (Off-panel) Underdog!"

Panel 1

(STARCH pleads with UNDERDOG.)

1. STARCH: "You've got to go after him!"
2. UD: "Starch?! I don't ... !"

Panel 2

(Shot of STARCH pointing frantically at the sky.)

3. STARCH: "He's flying up with the warhead ... !"

Panel 3

(Sans frame. Wide panel. One-point perspective. Worm's-eye shot looking down at DOGGON still flying upward. Far below is the Fayer City.)

4. STARCH: (Caption) " ... so he can drop it"
5. DOGGON: "Optimal height: Five Seconds"

Panel 4

(Close-up of mechanical tentacles snaking out of the equipment pod on DOGGON'S *right* arm.)

6. DOGGON: "Arm device ... "
7. DOGGON (2): "Accessing ... "

Panel 5

(Close-up of DOGGON holding the warhead close to his face, as though contemplating it.)

8. DOGGON: "Access: COMPLETE."
9. DOGGON (2): "Device: ARMED."

Panel 6

(Close-up of DOGGON'S hand after just having let go of the missile, before it falls.)

10. DOGGON: "Release."

Panel 1

(UNDERDOG suddenly appears, surprising DOGGON by wrapping the metal traffic pole around him and the nuclear missile, binding them together.)

1. UD: "It's not nice the way you play ... "

Panel 2

(Sans frame. One-point perspective. Shot of UNDERDOG'S spiraling contrail as he hauls DOGGON skyward. A star pattern is faintly visible.)

2. UD: " ... your deadly game of 'bombs away'!"

Panel 3

(Motion line in the background. Close-up of UNDERDOG'S hands in the extreme foreground as he throws DOGGON away from him up higher into the sky.)

3. UD: "You should have asked ... "

Panel 4

(Panned-back shot of UNDERDOG'S and DOGGON'S flight contrails diverging.)

4. UD: " ... about this task ... "

Panel 5

(Inset to Panel 7. Close-up of UNDERDOG'S eyes glowing. UNDERDOG is upside-down in this frame.)

5. UD: " ... to know what Underdog ... "

6. UD (2): " ... has to say!"

Panel 6

(Inset to Panel 7. Close-up of DOGGON, his eyes wide open in horror as he sees the pinpricks of light and smoke appearing on the warhead from UNDERDOG'S eyes.)

7. DOGGON: " ... <father>?"

Panel 7

(Half-page panel. Sans frame. Long-distance shot of a bright explosion so high in the sky that the curvature of the earth is barely visible at the edges of the panel. A star pattern is barely visible.)

Panel 1

(Wide panel. Sans frame. One-point perspective. Shot of the explosion high in the sky casting extreme shadows and shattering window glass in the upper stories of several buildings.)

Panel 2

(Shot of the MECHANICAL MONSTERS seizing up.)

Panel 3

(Shot FLANAGAN and BALDYDASH shielding themselves.)

Panel 4

(Close-up of SWEET POLLY huddled and screaming.)

Panel 5

(Wide panel. Sans frame. Lateral aerial shot of Fayer City from the harbor.)

Panel 6

(SWEET POLLY on her hands and knees crawling out from her hiding place.)

1. SP: (Thinking) "It's ... it's over!"

Panel 7

(Shot of the MECHANICAL MONSTERS collapsed and lying strewn about in the street in their modular pieces.)

2. SP: (Caption) "The blast stopped the Mechanical Monsters, but ... "

Panel 1

(Sans frame. Shot of UNDERDOG falling. In the background is an enlarged, faded close-up of the side profile of his face, unconscious.)

1. SP: (Caption) " ... what about Underdog?"

Panel 2

(Medium shot of a splash in the ocean.)

Panel 3

(Same shot of the water as in Panel 2, though now the water is stilled save for a few ripples.)

Panel 4

(Tilted panel. UNDERDOG breaks the water's surface, gasping for air.)

2. UD: *GASPI*

Panel 5

(Worm's eye shot of UNDERDOG looking at Fayer City on the horizon.)

3. UD: (Thinking) "It's over."

4. UD (2): (Thinking) "Doggon's gone ... "

5. UD: (Thinking) " ... and I don't hear the Mechanical Monsters moving."

Panel 6

(Close-up of UNDERDOG'S eyes as he spies as collage od the glancing sideways at the Crowne Point Capital Tower and the underwater doors the MCHANICAL MONSTERS would have used.)

6. UD: (Thinking) "But ... Simon Barsinister ... "

7. UD (2): (Thinking) " ... he's still loose."

Panel 7

(A contrail of bubbles recede into the background as UNDERDOG 'flies' away trough the water, turning it to steam.)

8. UD: (Thinking) "I'll fix that!"

Panel 1

(Sans frame. UNDERDOG, trailing water, bursts up through the floor to get back into SIMON'S lab, which is now dimly lit.)

1. UD: "Simon Barsinister! As you can see ... "
2. UD (2): " ... I've come for you, your plans are through, ."
3. UD (3): " ... so just give yourself up to ... "

Panel 2

(Single-point perspective looking up towards the ceiling. UNDERDOG is looking around at multiple large-screen TV, each displaying images of SIMON.)

4. UD: "... me?"
5. SIMON: "Rounding me up, Underdog?"
6. SIMON (2): "Think I'd make it that simple?"

Panel 3

(UNDERDOG, silhouetted, turns in surprise to see a much bigger-than-life projection of SIMON'S face on a large T.V. screen looking down hatefully at him.)

7. SIMON: (Off-panel) "Never."
8. SIMON (2): "Because now ... I'm ready for you."
9. SIMON (3): "And you'll have my undivided attention!"

Panel 4

(Close-up worm's-eye shot of UNDERDOG, his *right* fist clenched to his chest and his ring prominent.)

10. SIMON: "I will study you, pick you apart, and destroy you when I see fit."
11. SIMON (2): "Every breath you take is borrowed from me!"

Panel 5

(Close-up of SIMON hand on a T.V. monitor activating the trigger on the device.)

12. SIMON: "But, until our next encounter ... "

Panel 6

(Aerial shot. Sans frame. Ext. Shot of the Capital Tower building detonating. Composition is a repeat of Issue #1, Page 4, Panel 5.)

13. SFX: "KA-BOOM!"
14. SIMON: (Caption) "... enjoy."

Panel 1

(¾ rearward shot of SWEET POLLY in the foreground, her hands cupped to her face as, horrified, she watches the Capitol Tower building collapse in the distance.)

1. SP: "That evil man! He blew it up!"

Panel 2

(UNDERDOG hovers in mid-air amid the dust and smoke.)

2. SP: (Caption) "But where's Underdog?!!"

3. UD: "This day's been one blast after another."

4. UD (2): "The building's gone, though."

Panel 3

(Tilted panel. UNDERDOG looks out over Fayer City through the billows of smoke.)

5. UD: "And ... I could be, too."

6. UD (2): "Nobody has to know I survived."

7. UD (3): "I could probably Riff-Raff ... and Simon ... better that way."

Panel 4

(Close-up of UNDERDOG hearing something.)

8. SP: (Off-Panel) "Where...oh, wh-where ... has my Underdog gone?"

Panel 5

(Shot of SWEET POLLY on her knees, her arms wrapped around herself as she sobs out her song.)

9. SP: "Where...oh, where ... c-can he ... b-be?"

10. SP: (Whispers) "I'm so sorry, Underdog."

Panel 6

(Close-up of SWEET POLLY, an expression of surprise on her tear-streaked her face as she hears UNDERDOG'S voice from off-panel.)

10. SP: (Whispers) "So sorry that ... "

10. UD: "Uhm ...Miss Purebred?"

Panel 7

(Sans frame. Worm's-eye view. Close-up of SWEET POLLY in the extreme foreground looking up at UNDERDOG, grinning wryly while hovering in the air. Tears are also beginning to well up in his eyes.)

11. UD: "I ... hated to eavesdrop, but ... ah ..."

12. UD (2): " ... I'm okay."

Panel 1

(SWEET POLLY hurls herself at UNDERDOG, knocking him off-balance, wrapping her arms around him.)

1. UD: "Ta-dah**Ommph**?!!"
2. SP: "Underdog!"
3. SP (2): "I'm so sorry! I thought you were gone!"

Panel 2

(Close-up of UNDERDOG, confused by SWEET POLLY'S outburst. He gingerly places his hands on her shoulders)

4. UD: "Sorry?!! For what?"
5. SP: (Off-panel) "For being so wrong!"

Panel 3

(Close-up of SWEET POLLY, crying as she holds tightly to UNDERDOG.)

6. SP: "In that machine ... I said so many mean things to you!"
7. SP (2): "And you've only been protecting people who are scared of you!"

Panel 4

(Medium shot of UNDERDOG, his arms now wrapped around SWEET POLLY returning her embrace, frowning and crying because he has been deeply touched by SWEET POLLY'S contrition.)

8. SP: "People like me."
9. UD: "I-I'm ... I'm sorry ... for things I said, too."
10. UD (2): "Just because I was scared ... of people like you."

Panel 5

(SWEET POLLY, surprised by UNDERDOG'S confession, now sits facing him, holding his hands in hers. UNDERDOG is downcast as he sits facing her.)

11. SP: "You're scared?!! Of us? Why?"
12. UD: "Because I'm a person with powers unique ... "
13. UD (2): "... I just dress as 'Underdog' to avoid treatment as a freak."

Panel 6

(SWEET POLLY looks away, downcast. She hold his right hand with her left hand.)

14. SP: "I'm sorry for causing that."
15. UD: (Off-panel) "You ... shouldn't be."

Panel 7

(UNDERDOG stands up, gently lifting SWEET POLLY in his arms. She clutches his tunic with light apprehension as she looks at him.)

16. SP: "What? Why not?"
17. UD: "You may have shown the world my face ... "
18. UD (2): "... but you couldn't have known the why, time and place."

Panel 8

(Rearward shot of UNDERDOG as he takes to the air with SWEET POLLY cradled in his arms.)

19. UD: "You ... and I ... only reacted to fiends and machines in fear ... "
20. UD (2): "... and it's because of these things that Underdog is here."

Panel 1

(UNDERDOG gently sets SWEET POLLY onto the ground.)

1. UD: "There ... "
2. UD (2): " ... safe and sound on the ground."
3. UD (3): "And ... listen ..."

Panel 2

(SWEET POLLY looks at him, smiling mischievously.)

4. UD: (Off-panel) "... about the ring ..."

Panel 3

(Close-up of SWEET POLLY kissing UNDERDOG on the cheek, surprising him and causing his eyes to 'zone-out'.)

5. SP: "*What* ring?"
6. SP (2): "Thank you, Underdog."

Panel 4

(Bird's-eye shot of UNDERDOG, a little dazed as he lifts off to fly away. He waves lightly towards SWEET POLLY in the background with one hand while touching the cheek she kissed with the other. In the extreme foreground at the frame edges is a darkened silhouette of a lamppost.)

7. UD: "Y-you're, uh ... welcome?"

Panel 5

(Stars and SFX fill this panel, because UNDERDOG has just impacted something, off-panel.)

8. SFX: *WHAM!*

Panel 6

(Shot of SWEET POLLY looking up & smiling at UNDERDOG, grimacing in embarrassment as he momentarily hovers next to the lamppost he's just bent.)

9. UD: "Sorry! Sorry!"
10. UD (2): "I've, ah ... saved the day ..."
11. UD (3): " ... so I'll j-just ... just be on my way!"
12. SP: "Sure ... "

Panel 7

(Shot of UNDERDOG flying away.)

13. SP: (Caption) " ... see you later, superhero."

Panel 1

(Sans frame. Worm's-eye view of STARCH looking up to watch UNDERDOG fly off into the sky.)

1. STARCH: (Thinking) "So, Underdog saves the day!"

Panel 2

(STARCH draws his coat about himself as he turns away to leave.)

2. STARCH: (Thinking) "With a little help!"

3. STARCH (2): (Thinking) "For that, I shouldn't think I'd be faulted for ... "

Panel 3

(STARCH cringes before the towering form of BALDYDASH.)

4. BALDYDASH: (Off-panel) "Leaving, Doctor Starch? So soon?"

5. STARCH: "General BALDYDASH! I was just ... "

6. BALDYDASH (2): " ... trying to escape?"

Panel 4

(STARCH protests his innocence to BALDYDASH'S turned back as soldiers begin to take him into custody.)

7. STARCH: "But, I ... No! I ... I did what I could to stop this!"

8. BALDYDASH: "Yes, you did ... "

Panel 5

(Close-up of BALDYDASH now turned and pointing at a cowering STARCH.)

9. BALDYDASH: " ... by setting a nuclear warhead to explode in a city!"

Panel 6

(Shot of BALDYDASH gesturing at the MECHANICAL MONSTERS strewn about.)

10. BALDYDASH: "On the other hand ... "

11. BALDYDASH (2): "Mechanical Monsters ... nuclear weapons ... the ability to think under pressure ... "

12. BALDYDASH (3): "You're actually quite an expert!"

Panel 7

(STARCH optimistically looks at BALDYDASH, who barely cracks the thinnest of grins.)

13. STARCH: "So then you'll, ah ... let me go? "

14. BALDYDASH: "Not a chance."

Panel 8

(Another close-up of STARCH, shocked at BALDYDASH'S blatant implication.)

15. BALDYDASH: (Off-panel) "But I think we'll keep you ... "

16. BALDYDASH (2): (Off-panel) " ... as *our* expert!"

17. STARCH: *Gulp!*

PAGE 17
EPILOGUE

Panel 1

(Wide panel. Medium shot of the WTTV building.)

1. CHERISE: (Caption) "Welcome to your WTTV Evening Report ..."

Panel 2

(Sans frame. Glamour shot of CHERISE, inset by Panels 3 & 4.)

2. CHERISE: " ... I'm Cherise Staccato!"

3. CHERISE (2): " Tonight's top story ... yet another dramatic turn of events!"

Panel 3

(Inset to Panel 3. An image of UNDERDOG in an 'over-the-shoulder' graphic.)

4. CHERISE: (Off-panel) "To begin, the indictment against Underdog has been rescinded."

Panel 4

(Inset to Panel 3. A group shot of BRAINLEY, BALLAST, and BALDYDASH in an 'over-the-shoulder' graphic.)

5. CHERISE: (Off-panel) "Instead, the investigative team has decided to maintain an open request to Underdog that he offer his testimony."

Panel 5

(Wide panel. Shot of RADCLIFF RAFFERTY being led up steps into a municipal courthouse by several business-suited security men & lawyers. Their hands and bodies, along with the those of the flock of reporters, obscure RAFFERTY'S face. **Any shot of Rafferty's hands must feature purple gloves.**)

6. CHERISE: (Caption) "The committee did subpoena local industry leader and philanthropist Radcliff Rafferty ... "

7. CHERISE (2): (Caption) " ... to determine what role he and his munitions design firm, MekTek, played in the devastation."

8. CHERISE (3): (Caption) "Both Rafferty and MekTek officials maintain their stance that it was not the company ... "

Panel 6

(Inset An image of SIMON in an 'over-the-shoulder' graphic.)

9. CHERISE: (Off-panel) " ... but instead rogue employee Simon Barsinister who was responsible."

Panel 7

(Sans frame. Glamour shot of CHERISE.)

10. CHERISE: "Law enforcement agencies have been actively searching for Simon Barsinister, who has yet to be found."

11. CHERISE: "For more ... "

Panel 1

(Sans frame. Worm's-eye Close-up of SHOESHINE'S foot and shoeshine box, the word 'SHINE' prominent. In the background is a throng of reporters.)

1. CHERISE: (Caption) " ... we go live to the scene at the Fayer City Municipal Courthouse."

Panel 2

(Close-up SHOESHINE'S face watching the media frenzy with intense interest, not paying attention to who his next customer is. We don't see that it's FLANAGAN.)

2. FLANAGAN: (Off-panel) "It's quite the hullabaloo."
3. SS: "Yes, sir."
4. FLANAGAN (2): (Off-panel) "C'n I get a shine?"

Panel 3

(Close-up of SHOESHINE working on FLANAGAN'S shoe. SHOESHINE concentrates on shining the shoes, and doesn't look up to see who it is. We still don't see that it's FLANAGAN.)

5. SS: "Sure!"
6. FLANAGAN: (Off-panel) "What's your name?"
7. SS (2): (Off-panel) "SHOESHINE, sir ... "
8. SS (3): (Off-panel) " ... my name's my business."

Panel 4

(SHOESHINE, still paying greater attention to the media circus, absent-mindedly holds up a hand to receive payment from FLANAGAN'S hand, which is closed just enough so that we can't see exactly what's in it.)

9. FLANAGAN: "Well, SHOESHINE, take this ... "
10. FLANAGAN (2): " ... for yet another fine job ye've done."
11. SS: "Thank ... "

Panel 5

(SHOESHINE looks surprised, his eyes wide open in complete surprise by what's in his hand - eight \$50's and the spent bullet rounds in the middle of them.)

12. SS: " ... you?"

Panel 6

(SHOESHINE, panicked, looks up to see his customer is FLANAGAN, who is beaming down at him.)

13. FLANAGAN: "I think ye've earned it."

Panel 7

(Sans frame. Lateral shot of SHOESHINE and FLANAGAN. FLANAGAN pats SHOESHINE lightly on the head. SHOESHINE keeps his head down, self-conscious that his secret's known by at least one person, and that person's a police officer.)

14. FLANAGAN: "And ye needn't worry, lad - keep up your good work."
15. SS: "Th ... thank-you ... sir."

Panel 1

(Wide panel. A throng of reporters in the foreground rush the opened doors. In the background is RADCLIFF RAFFERTY, his features obscured and flanked by suited guards. Dialogue balloons are drawn to no particular reporter. **Remember that he wears purple gloves.**)

1. FLANAGAN: (Caption) "Seems t'be a commotion ... "
2. FLANAGAN (2): (Caption) " ... Rafferty's comin' out."
3. REPORTER 1: "Mr. Rafferty!"
4. REPORTER 2: "Mr. Rafferty!"
5. REPORTER 3: "Mr. Rafferty!"

Panel 2

(Wide panel. Close-up of RAFFERTY'S upraised left hand, clad in purple, gesturing the reporters to silence.)

6. RAFFERTY: "Ladies and Gentlemen ... Please."
7. RAFFERTY (2): "I thank all of you for your presence today and your undivided attention."

Panel 3

(Shot of RAFFERTY'S gloved hands placed upon his chest. His face is off-panel.)

8. RAFFERTY: (Off-panel) "First of all, I wish to offer my offer my condolences to those who have suffered the most during this whole unfortunate circumstance."

Panel 4

(Shot of reporters listening.)

9. RAFFERTY: (Off-panel) "Second, though my companies and I are not responsible for these recent atrocities ... "
10. RAFFERTY (2): (Off-panel) " ... we nevertheless played an unknowing part in these terrible events."

Panel 5

(Close-up of RAFFERTY'S gloved right hand, pointed upward.)

11. RAFFERTY: (Off-panel) "As such, my conscience compels me to personally shoulder a fair portion of the of the restoration effort. "
12. RAFFERTY (2): (Off-panel) "Therefore, I will commit all future profits and proceeds from MekTek ... "

Panel 6

(Sans frame. Shot of SHOESHINE and FLANAGAN looking on, incredulous at RAFFERTY'S words.)

13. RAFFERTY: (Off-panel) " ... to the effort of rebuilding our great Fayer City."

Panel 1

(Close-up shot of RADCLIFF RAFFERTY, in the extreme foreground with his back to the viewer, gesturing with purple-clad hands toward the crowd of reporters in the background with his left arm and hand, his face remains obscured. **This Page and the contents of its panels is a duplicate of Issue #1, Page 4.**)

1. RAFFERTY: "Any questions?"
2. REPORTER 1: "Mr. Rafferty, Are you as fully prepared to bear the financial burden as you've stated?"
3. REPORTER 2: "What effect will your generous gesture have on the local economy?"
4. REPORTER 3: "How will today's commitment affect your future political aspirations?"
5. REPORTER 4: "Mr. Rafferty!"
6. REPORTER 5: "Mr. Rafferty!"
7. REPORTER 6: "Mr. Rafferty!"

Panel 2

(Worm's-eye view. The crowd of reporters turn to look in the direction of the voice addressing RADCLIFF RAFFERTY from off-panel. **This Page and the contents of its panels is a duplicate of Issue #1, Page 4.**)

8. SP: (Off-panel) "Mr. Radcliff Rafferty ... "

Panel 3

(Sans frame. Glamour shot of SWEET POLLY holding a microphone out to RADCLIFF RAFFERTY, who is off-panel. Behind her is her camera-guy, JOE, who is filming. **This Page and the contents of its panels is a duplicate of Issue #1, Page 4.**)

9. SP: "... is your goodwill gesture a means of potentially avoiding more damaging allegations?"

Panel 4

(Extreme close-up of RAFFERTY'S eyes, narrowed at the implication in SWEET POLLY'S question. His eyes are *all* that we see of his face at this time. ** This Page and the contents of its panels is a duplicate of Issue #1, Page 4.**)

10. RAFFERTY: "Sweet Polly Purebred ... "

Panel 5

(In the foreground, RAFFERTY gently cups SWEET POLLY'S microphone hand in his purple-gloved hands. SWEET POLLY is flustered & confused. **This Page and the contents of its panels is a duplicate of Issue #1, Page 4.**)

11. RAFFERTY: "... I am most honored ... "
12. RAFFERTY (2): "... to at last meet the fair heroine of our great city."
13. SP: "Uhhh ... "

Panel 1

(Sans frame. RAFFERTY gestures with his left purple-clad hand toward the crowd of reporters, directing SWEET POLLY'S attention. Unnoticed, RAFFERTY'S right gloved hand reaches for SWEET POLLY'S free left hand. RAFFERTY'S features remain obscured just off-panel.)

1. RAFFERTY: "Miss Purebred, on behalf of the good people of our fine city ... "
2. RAFFERTY (2): " ... I would like to thank you for all that you have done for us."

Panel 2

(A black silhouette of RAFFERTY, with only one eye menacingly visible, kisses SWEET POLLY'S left hand, still held firmly within the grasp of his purple gloves.)

3. RAFFERTY: "And now, Sweet Polly, if you will excuse me ... "

Panel 3

(Sans frame. RAFFERTY gets into an awaiting limo.)

4. RAFFERTY: " ... I must bid you farewell."

Panel 4

(Wide panel. Inset by Panel 5. Worm'-eye view of the limo's tires is in the extreme foreground. SWEET POLLY is in the background, reaching toward the limo as it pulls away.)

5. SP: (Murmurs) "But ... you didn't ... "

Panel 5

(Inset to Panel 4. Close-up of SHOESHINE, an intent expression on his face.)

6. SP: (Caption) " ... you didn't answer my question."

Panel 6

(Inset to Panel 7. Close-up of SWEET POLLY, surprised to suddenly have a microphone in her face.)

7. REPORTER 1: "SWEET POLLY, do you have any comments to make regarding your recent adventure?"
8. SP: "?!!"

Panel 7

(Sans frame. SWEET POLLY, with RADCLIFF RAFFERTY and his antics departing, is flustered to suddenly be the center of attention.)

9. REPORTER 2: "Do you know who UNDERDOG really is?"
10. REPORTER 3: "Do you have a special relationship with Radcliff Rafferty?"
11. REPORTER 4: "SWEET POLLY!"
12. REPORTER 5: "SWEET POLLY!"
13. SP: "But, but ... *I'm* not the story!"

Panel 1

(Sans frame. Wide panel. Chest and shoulders shot of RAFFERTY, his facial features still obscured, looking out the back window at an embarrassed SWEET POLLY as the limo drives away. He unfastens a snap on his right glove as he begins to remove it. **This Page and the contents of its panels is a duplicate of Issue #1, Page 1.**)

1. DINAH: (Off-panel) "Smooth work ... "

Panel 2

(Interior shot of DINAH, MOOCH, SANDY, and SPINNEY WHEELS, who's the limo driver, all sitting in the limo. DINAH is holding out a flute of champagne to RADCLIFF RAFFERTY. Darkened in the foreground is RAFFERTY'S left gloved hand removing the right glove. **This Page and the contents of its panels is a duplicate of Issue #1, Page 1.**)

2. DINAH: " ... Mr. Rafferty."

3. SPINNY: "Yeah, gonna add her to your collection?"

Panel 3

(Close-up of RAFFERTY'S and DINAH'S hands as he takes the flute of champagne. The ring is as yet still obscured. **This Page and the contents of its panels is a duplicate of Issue #1, Page 1.**)

4. RR: (Off-panel) "Miss Purebred may prove to be quite useful to us."

5. MOOCH: (Off-panel) "Y'mean she can keep a check on this UNDERDOG?"

Panel 4

(Sans frame. Half-page panel. Close-up glamour shot for the first time of RADCLIFF RAFFERTY, now revealed to be RIFF-RAFF! He slyly smiles, breaking the 'fourth wall' by winking at and 'toasting' the reader, prominently displaying His double 'R-R' insignia ring, which we've seen earlier on RIFF-RAFF'S finger. **This Page and the contents of its panels are a duplicate of Issue #1, Page 1.**)

6. RR: "Who knows?"

7. RR (2): "Only time will tell."

THE END