

ISSUE #1.1 - COSMIC ORIGINS

Note: In this issue there will be quite a lot of metafiction going on. We are going to witness a dialog between the Sentry and one of the coolest concepts Marvel has to offer: THE ONE ABOVE ALL. TOAA is the embodiment of the writer in the story and has already visited some characters (Fantastic Four, Beta Ray Bill and most notably Spider-Man), who were in need of help and guidance.

On top of that we will do the first move to start establishing parts of THE AGE OF THE SENTRY book as canon, which will expand on Sentry's history and his future encounters with specific bad guys. Some cool villains will be re-imagined and re-introduced with a more serious tone to them.

PAGE 1 = 4 PANELS

Panel 1: We see the Sentry floating in space in front of the Sun. He is wearing the Sentry suit, we saw him create in the first issue and is looking around.

Sentry's Thoughts: WHERE ARE YOU?

Caption: I AM EVERYWHERE.

Panel 2: Sentry turns around. He is looking slightly sceptical.

Sentry's Thoughts: WELL... ARE YOU JUST A VOICE, OR DO YOU ALSO HAVE A FACE?

Caption: I HAVE **MANY** FACES.

Sentry's Thoughts: COULD YOU PLEASE STOP BEING SO CRYPTIC?

Caption: VERY WELL.

Panel 3: We still see only the Sentry in the picture. He seems to be more relaxed now.

Caption: I AM THE CLEANSING LIGHT OF THE SUN AND THE ENGULFING COLD OF THE DARKNESS.

Caption: I AM WHAT WAS AND WHAT WILL BE.

Caption: I TRULY AM EVERYWHERE AND I TRULY AM EVERYTHING.

Caption: I AM... THE ONE **ABOVE** YOU.

Panel 4: We see the Sentry looking up. His eyes have widen and his mouth is slightly open. He seems to be in awe.

Sentry's Thoughts: WHOA -- AND HERE I THOUGHT MY LIFE WAS CRAZY ALREADY.

Panel 5 (large): The camera is behind the Sentry now, who is tiny in scale compared to what is in front and above him.

He just now realizes that a nebula in the endless universe is forming into a solid humanoid figure the higher it goes, starting with the abdominal area.

We see the outlines of a cosmic female body with nebulas, galaxies, planets and stars running through her entire body. She has burning stars for her eyes, but her most remarkable characteristic is her long, fiery mohawk hair-cut, which goes from her head all the way down on her and her spine. She is a perfect mix out of the black universe, it's beautiful content and the fiery, red hair.

TOAA is looking down on the Sentry.

Note: We don't have to go with this look for TOAA. Anything is possible really. At one point TOAA was portrayed as a skinny guy, with long black hair, an incredibly scarred face and missing teeth, so...

PAGE 2 = 5 PANELS

Panel 1: TOAA moves her hand from one side to another on top of the Sentry without touching him. The covered area of her hand turns into white canvas with the Sentry being in the middle of it.

Panel 2: We can only see the Sentry looking around on a totally white canvas in that one panel.

Panel 3: Sentry's attention is now directed towards TOAA, who has shrunk down to Sentry's own size, but this time she is not forming out of a nebula anymore - she has legs and a long tail, which has fiery hair on it as well.

They're both hovering on a white empty canvas.

Note: We don't have to go with the tail. I just thought I would make for a cooler visual.

Panel 4: Sentry is looking slightly up and shrugging. He realized that he can now talk, instead of having to rely on telepathy due to the laws of the universe.

Sentry: WHERE ARE WE?

Panel 5 (large): The camera has zoomed out a little bit. TOAA is spreading her arms and welcoming the Sentry in a new dimension. The canvas is still white, but there is something else in the picture now. Below TOAA and the Sentry there is an enormous black and white orb, which is surrounded by dotted forms. It is Anthropomorpha.

TOAA: WELCOME TO THE DIMENSION OF THE MANIFESTATIONS.

Note: For visual examples of Anthropomorpha Google and the comic community Comicvine are great sources.

PAGE 3 = 3 PANELS

Panel 1: TOAA and the Sentry are looking down to Anthropomorpha.

Sentry: YOU SAID YOU WOULD HELP ME. I DON'T SEE HOW THAT **THING** COULD BE OF ANY HELP.

TOAA: UH-OH.

Anthropomorpha Caption: THAT THING HAS A NAME, EARTHLING! I AM **ANTHROPOMORPHO**, THE CURRENT PRIME **MANIFESTER** OF THIS DIMENSION.

Sentry: OH. I... I'M BOB.

Anthropomorpha Caption: YOU SEEM FAMILIAR, EARTHLING NAMED BOB.

Sentry: I DO?

Panel 2: Both TOAA and Sentry fly down closer to Anthropomorpha. We can see TOAA's fiery hair and Sentry's blue cape floating up, while they're both coming to a halt near the orb.

Anthropomorpha Caption: YES. VERY FAMILIAR. THERE IS SOMETHING ABOUT YOU, EARTHLING NAMED BOB, BUT I SIMPLY CAN NOT RECALL WHAT IT IS.

TOAA: THAT IS WHY I AM HERE. I CAN HELP OUT WITH THAT.

Panel 3 (large): Maybe a good side shot of the Sentry looking over to TOAA, who is on the opposite side of the orb, that is in the middle slightly below them.

Sentry: WHAT IS THIS ALL ABOUT?

TOAA: ROBERT, DO YOU KNOW WHAT AN **ABSTRACT** BEING IS?

Sentry: YES. ONE WOULD ASSUME THEY'RE ONLY **CONCEPTS** -- IDEAS WITHOUT A PHYSICAL FORM, BUT... THEY SEEM TO BE **ACTUAL** ENTITIES.

TOAA: THAT IS CORRECT. ETERNITY AND INFINITY. DEATH AND OBLIVION. EVEN YOUR OLD FRIEND GALACTUS.

Sentry: I'M NOT SURE IF I WOULD CALL HIM A FRIEND.

TOAA: HA, I'M JUST TEASING YOU!

TOAA: THE CONCEPTS DON'T START OFF WITH A BODY AND THAT'S WHERE THIS DIMENSION COMES INTO PLAY. ANTHROPOMORPHO AND HIS RACE ARE CAPABLE OF PROVIDING PHYSICAL FORMS TO SUCH CONCEPTS. WITH THESE MANIFESTED BODIES, THE ABSTRACTS CAN ATTEND EVENTS.

TOAA: UNFORTUNATELY IT WASN'T ALWAYS LIKE THAT. ONE OF THE EARLY PRIME MANIFESTERS WANTED MORE AND HE WAS WILLING TO GO TO THE EXTREMES.

PAGE 4 = 6 PANELS

Panel 1: The camera switches to a close up on TOAA.

TOAA: YOU KNOW HIM.

Panel 2: Now the camera is on the Sentry, who is looking slightly confused.

Sentry: I -- NO. I DON'T REMEMBER THIS PLACE. I WAS NEVER HERE.

Panel 3: In this panel the camera is pointed at the Anthropomorpho orb.

Anthropomorpho Caption: DESTROYER DARKMASS.

Panel 4: The camera switches back to the Sentry. We see a close up of his face. He seems to be shocked.

Sentry: NO... IT CAN'T BE.

Panel 5: The camera is now pointed at TOAA. She has moved her hand once again from one side to another, which has split the canvas again. It looks like a tear in fabric reality. Everything around the tear is still white, but in the tear we see a giant hand holding thousands and thousands of humanoid bodies.

Panel 6 (large): The tear has fully opened and the scenery inside has become the new panel. We see more of it.

Destroyer Darkmass is a huuuge, hulking alien with fire spitting out of his eyes and ears. His body is made out of metal, partially black and partially metallic. He has a strong Thanos / Darkseid feel to him. We still see him holding thousands and thousands of bodies on the palm of his hand with some of the bodies falling down. He is looking at those bodies.

In the background many planets are exploding.

Note: Google should offer a few images of Destroyer Darkmass as a reference.

PAGE 5 = 3 PANELS

Panel 1: Destroyer Darkmass turns his head to face the exploding planets. His other hand is pointing in their direction. We can only see a few of the planets exploding, while the others are merging back

together and becoming stable.

TOAA Caption: DESTROYER DARKMASS WAS NOT HAPPY WITH THE WAY THIS DIMENSION WAS.

TOAA Caption: HE SOUGHT TO REMAKE IT INTO THE REALITY YOU LIVE IN, ROBERT.

Panel 2: Destroyer Darkmass' hand is still pointing at the planets, but they all start exploding again.

TOAA Caption: UNFORTUNATELY FOR DESTROYER DARKMASS THE ALREADY ESTABLISHED PHYSICS WERE NOT ALLOWING IT.

TOAA Caption: GIVING UP WAS NOT AN OPTION FOR HIM, EVEN IF IT MEANT THE CONTINUED TORTURE OF HIS OWN RACE.

Panel 3: The camera is now closer on Destroyer Darkmass' other arm and hand, which are leant slightly. The bodies are falling down from the palm.

We see a golden streak circling around the arm, flying past the bodies and ending in a vague golden silhouette of humanoid figure, in a flight pose in front of the camera. That's the focus of the shot.

Sentry Caption: I HAVE SEEN THIS BEFORE! THAT ENERGY -- THAT WAS ME, RIGHT?

TOAA Caption: NO. ALL OF THIS HAPPENED LONG BEFORE YOU.

TOAA Caption: THAT ENERGY WAS A **NEW** CONCEPT. A VERY YOUNG ONE AT THAT... MUCH YOUNGER THAN THE OLD ONES, WHICH SET EVERYTHING INTO MOTION. THIS CONCEPT CAME MUCH LATER INTO EXISTENCE, WHEN THE FIRST SENTINENT LIFE MADE THE FIRST STEP.

TOAA Caption: WITH THAT FIRST STEP **POTENTIAL** WAS BORN. POTENTIAL FOR THE NEXT STEP TO BE EVEN **GREATER**.

TOAA Caption: EVENTUALLY POTENTIAL ENTERED THE DIMENSION OF THE MANIFESTATIONS TO OBTAIN A MANIFESTED BODY.

TOAA Caption: YOU CAN PROBABLY IMAGINE THAT DESTROYER DARKMASS WAS NOT SOMEONE, YOU COULD SIMPLY TALK TO.

PAGE 6 = 5 Panels

Panel 1: We are somewhere deep in space. There is a bright energy point with a golden streak coming out of it. The streak is flying in a straight line with the top of it showing vague humanoid outlines.

TOAA Caption: WEARY OF THE DESPAIR, THE CONCEPT LEFT THIS DIMENSION AND ENTERED YOURS, LOOKING FOR SOMETHING ALONG THE LINES OF A FITTING HOST.

Panel 2: We see a clear shot of the Earth with the golden streak approaching it.

TOAA Caption: SOMETHING WAS PULLING IT TOWARDS YOUR PLANET. SOMETHING THAT FELT RIGHT, SOMETHING THAT FELT GOOD.

TOAA Caption: THE PERFECT HOST.

Sentry Caption: WAS IT... ME?

TOAA Caption: C'MON ROBERT, DON'T GET AHEAD OF YOURSELF.

Panel 3 (large): In this shot we are in a lab at night. The golden streak has passed through a solid wall and still has a straight flight pose and path. It's reaching for an erected, small test tube. The focus of this shot is on the energy and the test tube. Maybe the energy is lightening the area it covered as well as the test tube in front of it.

TOAA Caption: WHAT BETTER HOST COULD THERE HAVE BEEN THAN A SERUM, MEANT TO UNLOCK THE POTENTIAL OF MANKIND, BOTH PHYSICALLY AND MENTALLY?

Note: The original portrayal of the serum location was a cabinet / a cupboard. We could portray it like that again, if that is preferable.

Panel 4: The camera is close on the serum now. The erected serum is glowing incredibly bright and throwing light at the other, lesser

important reagents. There are few black dots ascending from it. In front of the serum there is a label stating: PROJECT SENTRY.

Sentry Caption: THE SUPER SERUM...

TOAA Caption: YES. A SERUM WITH THE ABILITY TO ENHANCE THE HUMAN BODY AND MIND BEYOND ITS PEAK. A SERUM WITH THE ABILITY TO TURN SOLDIERS INTO SYMBOLS.

TOAA Caption: HOWEVER, THIS VERSION OF THE SERUM WAS DIFFERENT. IT WAS FAR MORE POTENT. ITS NATURAL PULL WAS STRONGER AND ATTRACTED THE CONCEPT OF POTENTIAL.

TOAA Caption: IT PROVED TO BE A GOOD HOST.

Panel 5: In this panel we see a door opening slightly with some light from the other room shining in.

Sentry Caption: THAT...

Page 7 = 5 PANELS

Panel 1: The door opens up and we see Robert Reynolds in his younger years - around 18 / 19 years old standing there. The light source is behind him, so his front is covered in shadows for the most part and we see the outlines mostly. His face however is facing slightly to the side with that side being covered more in light and the other side of his face being consumed by the shadows. He has short, unkempt hair and dark circles under his eyes and an average physique.

Sentry Caption: THAT IS ME...

TOAA Caption: YES. DO YOU KNOW WHAT HAPPENED NEXT?

Panel 2: Robert has walked into the lab and is now checking out the reagents on the desk. The serum is next to him, but he hasn't registered it yet.

Sentry Caption: I... I WASN'T FEELING VERY WELL AT THAT POINT IN MY LIFE. I WAS ONLY 19 YEARS OLD AND HAD TO DEAL WITH DIAGNOSED SCHIZOPHRENIA AND AGORAPHOBIA. IT WAS

WEARING ME DOWN.

Sentry Caption: I WAS DESPERATE. WEAK. LOOKING FOR AN EASY WAY OUT.

Sentry Caption: I WAS LOOKING FOR DRUGS... FOR ANYTHING THAT WOULD ALLOW ME TO GET HIGH. ANYTHING THAT WOULD ALLOW ME TO SUBDUE THE PAIN, EVEN IF IT WAS ONLY FOR A WHILE.

Panel 3: The camera is behind the serum now and showing up, where we see Robert standing above it and looking at it in disturbing awe. Imagine it as a junkie coming across a case full of cocaine.

Sentry Caption: AND THEN I SAW IT... IT WAS SHINING SO BRIGHT. I DIDN'T KNOW IF IT WAS REAL OR JUST A DELUSION.

Panel 4: Same camera angle, but this time Robert has picked the serum up and is holding it in his hand. He seems to be even more excited now.

Sentry Caption: AS SOON AS I TOUCHED IT, I KNEW THAT IT WAS REAL. I FELT THE RUSH GOING THROUGH MY HAND AND MY ARM, ALL THE WAY TO MY HEART. IT FELT SO RIGHT. IT FELT SO GOOD.

Panel 5: Robert moves his head to the side with an anxious look on his face.

Howard Bliss (Off-Panel): HEY ROBBY, ARE YOU THERE?

Sentry Caption: THAT VOICE... HOWARD BLISS!

Panel 6: Same camera angle. Robert looks down at the serum in his hand.

Sentry Caption: I KNEW HIM BACK IN THE DAY. HE... I... I BOUGHT SOME DRUGS FROM HIM...

Sentry Caption: I WAS LOOKING AT THE SERUM. IT WAS THE PROFESSOR'S SECRET FORMULA AND NOW IT WAS **MINE**.

Panel 7: Same camera angle. We see Robert hastily drinking the serum.

Sentry Caption: MINE ALONE.

PAGE 8 = 4 PANELS

Panel 1: The camera is out in the corridor now behind a man, who is approaching the door. It is Howard Bliss.

Sentry Caption: WHAT A RUSH IT WAS... LIKE A MILLION EXPLODING SUNS.

Panel 2: Same camera angle. Howard is closer to the door now and slightly tense. Something is wrong in the lab, that he is approaching. There is a distorted voice laughing maniacally in there.

Void: HA HA HA HA HA!

Note: The laughter has to be portrayed in black speed bubbles with white text. That is an absolutely crucial characteristic of the Void, Sentry's dark side.

Panel 3: The camera is still in the corridor. There is a big explosion in the lab. Debris consisting out of pieces of glass fragments, the stone wall and the wooden door are being blown away. Howard has been hit by some of it and tossed against the wall with a lot of force.

SFX: BOOOOOM

SFX: CRASH

Panel 4 (large): The camera is outside now in front of the scenery. It is a stormy night. We see the institution with a big, gaping hole in the wall where the lab was. Fire and smoke are coming out. The focus of the shot is Robert, who is running away from the institution.

His appearance has changed slightly. He has long hair now and looks much healthier too. His clothes are torn apart here and there and reveal that he has gained quite a bit lean muscle mass.

Sentry Caption: I REMEMBER RUNNING AND NOT LOOKING BACK.

Sentry Caption: THE SMELL WAS INTENSE. THE SMOKE AND

BLOOD BEHIND ME AND ROTTING ROADKILL MANY MILES IN FRONT OF ME. I COULD HEAR BLOOD DROPS HITTING THE GROUND AND MAGGOTS EATING THEIR WAY THROUGH DECOMPOSED FLESH.

PAGE 9 = 5 PANELS

Panel 1: In this shot we can see Robert running through the streets.

Sentry Caption: I WAS RUNNING FOR HOURS. WITH NO SIGN OF FATIGUE. SOMETHING WAS DIFFERENT. **I** WAS DIFFERENT.

Sentry Caption: THE SUPER SERUM...

Panel 2: Robert stops in front of a bistro. It's late at night, so it's closed with barely anyone around. 1-2 people at max walking down the street. There are some tables and chairs outside. Robert just now dared to look back to see if someone was following him. He has a concerned look on his face.

Sentry Caption: WHAT HAPPENED TO ME THAT NIGHT?

TOAA Caption: THAT'S NOT EASY TO EXPLAIN.

Panel 3: Robert sits down on one of the chairs and leans forward. We can't really see his face in this shot. It's covered up due to the heads position.

TOAA Caption: THE ORIGINAL, ENHANCED VERSION OF THE SERUM WOULD HAVE MADE YOU POWERFUL, BUT NOT WITHOUT LIMITS. ITS NEW AND UNEXPECTED INGREDIENT HOWEVER, WAS PURE POTENTIAL.

Panel 4: Robert now leans back in the chair, while slightly looking down. We can now see his face and his eyes, which are shining as bright as suns.

TOAA Caption: THE MOMENT YOU DRANK THE SERUM, IT CREATED A PHASE-SHIFTING EFFECT IN THE MOLECULES OF YOUR BODY, CAUSING EACH ATOM TO **STEP** AN INSTEAD AHEAD OF THE CURRENT TIMELINE.

Panel 5: Robert raises his hands and looks at them. They are covered

in golden energy with black dots floating around in the energy signature.

TOAA Caption: IN EFFECT, YOUR POWERS ARE LIMITLESS. THERE IS **NOTHING** YOU CANNOT DO. YOU'VE CONQUERED THE TIME AND SPACE ITSELF. YOU ARE **OMNIPOTENT**.

TOAA Caption: **IMMORTAL**.

PAGE 10 = 6 PANELS

Panel 1: Robert leans back in the chair to make himself more comfortable. His eyes are closed. All the energy has disappeared. The only remaining light source are street lamps.

Sentry Caption: YES...

Sentry Caption: I FELT THE HEAT FROM THE CORE OF THE EARTH AND THE LIGHTNING IN THE SKY. I FELT STRONGER. FASTER. **INVINCIBLE**.

Panel 2: Same shot, but this time the entire panel is overall a little bit brighter. The dawn is near. Robert's body is more relaxed and has sunk in.

Sentry Caption: I COULDN'T EXPLAIN IT. IT **HAD** TO BE A TEMPORARY, ELUSIVE SIDE EFFECT OF THE DRUGS. SOMETIMES THEY DO THAT.

Sentry Caption: LITTLE DID I KNOW...

Panel 3: Same shot, but this time it's early in the morning. Robert's head is leant to the side. He is sleeping. Even snoring! Hell, maybe even drooling!

Sentry Caption: I GUESS I FELL ASLEEP. THE NEXT THING I REMEMBER WAS AN ANNOYINGLY, LOUD SOUND WAKING ME UP.

Panel 4: The camera is close on Robert's eyes, which suddenly open up wide. He has heard the sirens of a police car.

SFX: WHEEE-EEEEEEEEEEEE!

Note: The first four panels can be relatively small in scale. The following two should be larger and identical in size, if the page-size allows it.

Panel 5: The camera zooms out quite a bit, so that we can see what's going on. We're still in front of the bistro, which is still closed. It would be great, if we could implement an alley near the bistro, or at least next to it.

Robert jumped out of the chair. His eyes are wide open. Nearby pedestrians are looking at his sudden outburst, slightly concerned. On the street few cars had to make place for the approaching police car, which is passing by fast.

Sentry Caption: I THOUGHT THE POLICE WAS COMING AFTER ME. TO ARREST ME AND PUT ME IN JAIL.

Sentry Caption: I HAD TO GET OUT OF THERE --

Panel 6: Same panel again with almost the same scenery, but with one crucial difference. This time Robert is not in the picture anymore, but we can see the path of a golden streak leading from his position to the alley and beyond. The pedestrians and the cars are in the same place. Robert ran away so fast that they didn't have a chance to move even an inch.

Sentry Caption: -- SO I STARTED RUNNING...

PAGE 11 = 5 PANELS

Panel 1: We see Robert running down the alley with super speed. He has almost reached a dead end, but the wall is not too high. He could potentially jump to get ahold of the top and pull himself up.

Sentry Caption: I DIDN'T EVEN NOTICE HOW FAST I WAS GOING. I COULD STILL HEAR THE SIRENS. LOUD AND CLEAR.

Sentry Caption: MY EYES WERE FIXATED ON THE WALL. I HAD TO MAKE THE JUMP --

Panel 2 (small): The camera is close on Robert's legs. He is leaping off.

Sentry Caption: -- SO I JUMPED...

Panel 3 (large): This is now where the magic begins. We're in the sky now with a clear view on a part of the city. Robert is in the air, close to the camera. His eyes are wide open and so is his mouth.

Robert: WHOOOOO-HOOOOOOOOOOO!

Sentry Caption: THAT WAS THE MOMENT WHERE I FINALLY REALIZED IT... NO DRUG ON THE PLANET COULD MAKE SOMETHING LIKE THAT POSSIBLE.

Sentry Caption: IT WAS NEITHER A DREAM, NOR A HALLUCINATION. IT WAS SOMETHING ELSE ENTIRELY.

Sentry Caption: IT WAS SOMETHING... **REAL.**

Panel 4: The camera switches behind Robert. He had reached the highest point and is now declining in height. We see Robert falling down towards a factory with fog coming out of the chimneys. He is in panic.

Robert: OH NO! NO NO NO NO NO NO NO!

Sentry Caption: I EXPECTED IT TO HURT.

Panel 5: The camera is outside the factory and shows us Robert crashing through the wall into the factory.

PAGE 13 = 4 PANELS

Panel 1: We are inside the factory now. Judging by its content it's a toy factory. Robert is lying on a production line, which dented and cracked beneath him. There is staff gathering around him and trying to get a glimpse of his face to satisfy their curiosity.

Sentry Caption: LUCKILY IT DIDN'T.

Panel 2: Robert jumps to his feet. He is the primary focus of the shot with people around him looking up to him, but they're confused and scared, since they thought that the stranger died upon impact in the first place. Robert does not have a real face at that point. It's a speeding blur

instead.

Sentry Caption: I STARTED MOVING MY HEAD FROM ONE SIDE TO ANOTHER AS FAST AS I COULD. I DIDN'T WANT THEM TO IDENTIFY ME.

Panel 3: We see Robert leaping down to the ground from the production line and running towards the exit.

Panel 4 (small): On his way out Robert picks up a red devil mask.

PAGE 13 = 6 PANELS

Panel 1: The camera is outside the factory again, showing us the front view of the entrance door, which is open wide. Robert is in front of it. His arms are spread, since he has just opened the door. He is also wearing the red devil mask he just picked up a moment ago.

Sentry Caption: I HAD TO FIND A SAFE AND QUIET PLACE TO HIDE. TO CLEAR MY HEAD AND SORT MY THOUGHTS.

Sentry Caption: WHATEVER HAPPENED TO ME, IT WAS JUST THE BEGINNING. I WAS BECOMING STRONGER EACH SECOND. I COULD **FEEL** IT.

Panel 2 (small): Same shot, but smaller in scale maybe - or simply more focus on the opened door. There is only dust ascending and a golden streak leaving the shot.

Panel 3: We see Robert approaching the riverside of a harbor. He is approaching it fast.

Panel 4: The moment he steps on the water, he can finally cut loose in terms of speed. We see him as a golden streak running straight forward over the water away from us (the camera). His speed has split the water in half and created a sonic boom.

SFX: BOOOOOM!

Panel 5: We see him running over the water with the city in a great distance at the horizon behind him. This time around he is carrying the mask in his hand. No one is going to see him here.

Sentry Caption: IT FELT GREAT, BUT IT DIDN'T MAKE SENSE. I WAS SO FAST AND GETTING FASTER, BUT --

Panel 6 (small): Close shot on Robert's feet, which are touching the water, while he is running over it.

Sentry Caption: I SHOULDN'T HAVE BEEN ABLE TO KEEP THE TRACTION. UNLESS --

PAGE 14 = 1 PANEL

Panel 1: This is an epic shot of Robert flying in the sky. It's a beautiful day with white clouds on a blue sky everywhere. The Sun is shining bright behind him. There are even some seagulls in the shot. Robert's chest is stretched out. He is smiling and clearly enjoying himself.

Sentry Caption: -- **I WAS ABLE TO FLY...**

Sentry Caption: EVERYTHING FELT SO SURREAL.

Sentry Caption: HOW COULD SOMETHING LIKE THIS HAVE HAPPENED TO SOMEONE LIKE ME? A **NOBODY**.

Sentry Caption: A DIAGNOSED SCHIZOPHRENIC WITH GENERALIZED ANXIETY DISORDER AND AGORAPHOBIA. THERE WERE DAYS WHERE I COULDN'T LEAVE THE DAMN HOUSE.

Sentry Caption: AND THERE I WAS... LEAVING THE WORLD BEHIND. LEAVING MY PROBLEMS BEHIND.

Sentry Caption: I WAS **REBORN**.

Sentry Caption: I WAS BIGGER THAN GOD. I COULD GO EVERYWHERE... DO ANYTHING. THE POWER OF THE UNIVERSE WAS MINE... AND MORE.

PAGE 15 = 5 PANELS

Panel 1: Robert is enjoying his newly discovered ability and flying around.

Sentry Caption: I HAD THE URGE TO TELL SOMEONE ABOUT THIS. THIS WAS UNHEARD-OF AFTER ALL.

Sentry Caption: BUT WHO?

Sentry Caption: MAYBE THE PRETTY GIRL FROM MY CLASS. LINDY... SEEING ME FLYING WOULD HAVE IMPRESSED HER FOR SURE.

Sentry Caption: OR MAYBE --

Panel 2 (small): We see Robert's face looking to the side. His eyes are wide open and glowing bright.

Sentry Caption: -- **THE PROFESSOR!**

Panel 3: We see Robert from the side flying in a straight line. Fast. There is a sonic boom behind him with clouds being blown apart by the shockwave.

Panel 4: The camera is behind Robert, still up in the sky. He is approaching the city again.

Sentry Caption: AT THAT TIME I WAS ACTUALLY WORKING IN THE SAME INSTITUTION I BROKE IN. THERE WAS OFTEN AN OLD MAN... A PROFESSOR. I SAW HIM ENTERING THE LAB QUITE OFTEN.

Sentry Caption: WAS IT HIS LAB? DID HE CREATE THE SERUM? I HAD TO ASK HIM WHAT KIND OF A SERUM THAT WAS. IF HE COULD MAKE **MORE...**

Sentry Caption: JUST TO MAKE SURE THAT HIS WORK WAS ALL FOR NOTHING...

Sentry Caption: AT LEAST THAT'S WHAT I TOLD MYSELF BACK THEN.

Panel 5: Robert is near the institution with the camera being outside and showing us the gaping hole in the wall. We can see Robert almost in front of the hole. He is preparing himself to hover inside and meet the Professor.

Professor: OH, MY.

Professor: OH, MY OH, MY OH, MY.

PAGE 16 = 5 PANELS

Panel 1: The Professor is inside and looking down at the debris and the incinerated experiments and documents. Robert landed behind him.

The Professor is placed in a way, where he couldn't have seen Robert hovering in through the window and landing behind him. He is an old man with a half-bald head and a white coat.

Robert: WAS THIS YOUR LAB, SIR?

Professor: YES -- YES. MY LIFE'S WORK.

Professor: BUT IT'S ALL -- IT'S ALL...

Robert: CAN YOU FIX IT?

Professor: I GUESS I'LL HAVE TO, WON'T I?

Panel 2: The Professor turns around and gasps in shock upon seeing Robert. Robert is looking at him with wide open, golden eyes and is closer to the Professor, than the Professor would have preferred it.

Robert: CAN YOU MAKE MORE?

Panel 3: The Professor walks back few steps and is holding his hands above his chest. It's in human nature to protect vital organs instinctively.

Professor: WH -- WHO ARE Y -- YOU?

Robert: IT'S OKAY, PROFESSOR. I'M NOT GOING TO HURT YOU.

Robert: MY NAME IS ROBERT REYNOLDS. I DRANK ONE OF THE EXPERIMENTS FROM YOUR LAB. IT... IT **CHANGED** ME.

Robert: I NEED YOUR HELP.

Panel 4: We see the Professor loosen up a little bit. He may be still afraid, but he is a scientist and as such his curiosity is stronger.

Professor: IS THAT REALLY TRUE?

Robert: YES, IT HAPPENED LAST NIGHT. THAT'S WHAT CAUSED THIS EXPLOSION. I... I WAS AFRAID AND RAN AWAY.

Professor: VERY INTERESTING.

Professor: FOLLOW ME TO MY OFFICE. I SHOULD HAVE SOME SPARE CLOTHES FOR YOU.

Panel 5 (small): We see the Professor leading the way out of the destroyed lab and Robert following him.

Professor: TELL ME, DIDN'T I SEE YOU HERE BEFORE, MY BOY?

Robert: YES, PROFESSOR. I HAD A JOB HERE. NOTHING MAJOR THOUGH...

PAGE 17 = 5 PANELS

Panel 1: We'll fast-forward the location switch now. The Professor and Robert are in an office. The Professor is standing next to an open file cabinet and reading through some documents, while Robert is putting on the last piece of clothing: a purple shirt. The red devil mask is on the desk.

Professor: THE MAJORITY OF MY DOCUMENTS BURNT DOWN IN THE FIRE. THESE ARE ONLY MINOR RECORDINGS. I'M AFRAID I'LL NEED MORE TIME TO FIGURE EVERYTHING OUT.

Professor: DON'T WORRY, MY BOY, WE'LL FIX YOUR EYES IN NO TIME!

Panel 2 (small): Close shot on Robert. We see his head. His eyes are normal again. Just a regular, nice blue.

Robert: MY EYES?

Panel 3: The camera switches over to the Professor, who has a confused look on his face.

Professor: THEY'RE BACK TO NORMAL AGAIN! BUT I THOUGHT THAT THE EXPERI --

Panel 4 (large): Robert gets closer to the Professor. His hand is

raised and a glowing energy ball with black dots around it has formed above his palm. The Professor is backing up a little bit and cringing in fear.

Robert: -- MY EYES ARE THE LEAST IMPRESSIVE THING ABOUT THE NEW ME.

Robert: I MAY BE ABLE TO SEE THE DUST PARTICLES AROUND US, THE CELLS IN YOUR BODY AND EVEN THE COSMIC DUST UP IN THE UNIVERSE, BUT THAT'S BY FAR NOT IT...

Robert: I AM CAPABLE OF MANIPULATING SOLAR RADIATION AS IT SEEMS. I AM STRONG AND FAST. DURABLE TOO.

Robert: PROFESSOR... I CAN **FLY**.

Note: The Professor is not necessarily scared of Robert, but in a slight state of shock. Sentry is supposed to be one of the first superheroes in the Marvel universe - if not the first... So as for now his mere existence scares people.

Panel 5 (small): Close shot on the Professor. He has a confused look on his face and is wiping away the sweat from his forehead with a cloth.

Professor: OH, MY.

Professor: THIS IS BIG, MY BOY. VERY BIG INDEED.

PAGE 18 = 6 PANELS

Panel 1: Right now we can either see them both on one panel, or individually on more panels. It's up for the artist, since this right now is more about the conversation.

Professor: I WAS NOT WORKING ON ANY EXPERIMENT, WHICH WOULD HAVE DONE THIS TO YOU. WHAT DID YOU EXACTLY DRINK, MY BOY?

Robert: I DON'T KNOW. IT WAS SOME KIND OF A SERUM IN A TEST TUBE. THE LABEL ON IT SAID: **PROJECT SENTRY**.

Panel 2: The camera is on the Professor. He is skimming through his

documents.

Professor: YES, THAT RINGS A BELL.

Professor: PROJECT SENTRY WAS AN OUTSOURCED WORK IN PROGRESS. INSIGNIFICANT AFTER ALL THOSE YEARS OF COMPARTMENTALIZATION. I NEVER EVEN BOTHERED LOOKING INTO IT.

Panel 3: The camera is still close on the Professor. He is looking at Robert with a suspicious look on his face.

Professor: NO, IT COULDN'T HAVE DONE THIS TO YOU.

Professor: DID YOU MAYBE MIX IT WITH SOMETHING, MY BOY? THAT COULD HAVE CHANGED THE FORMULA ENTIRELY.

Professor: DID YO -- DID -- ROBERT, **WHY** DID YOU DRINK THE SERUM?

Panel 4: The camera switches over to Robert. He is insecure and his facial expression is giving him away.

Robert: I... I...

Panel 5: Robert suddenly moves his head to the side. Something is going on outside.

SFX: BOOOOOM

SFX: BANG BANG BANG

Panel 6: A close shot of Robert's hand grabbing the red devil mask from the desk.

PAGE 19 = 5 PANELS

Panel 1: We see Robert running towards the open door with the Professor still standing at the same spot.

Professor: WAIT! WHERE ARE YOU GOING?!

Robert: I HEARD GUNSHOTS! MAYBE I CAN HELP!

Panel 2 (small): Close shot of the Professor's hand picking up the telephone.

Panel 3 (small): The Professor is on the telephone with a serious look on his face.

Professor: WE MIGHT HAVE A PROBLEM.

Panel 4: We see Robert up in the sky approaching a building with smoke coming out of the entrance door.

Sentry Caption: AND THAT WAS HOW I MET THE PROFESSOR. BUT NOW I HAD TO TAKE CARE OF SOMETHING ELSE.

Panel 5: The camera shows us a clear front view shot of the scenery. Robert landed in an alley, which is directly next to the building with destroyed doors. The building is a bank and there is a car inside. It's on fire and a lot of smoke is coming out. There are people around. Some of them are hiding behind cars and corners.

Sentry Caption: A BANK ROBBERY.

Sentry Caption: I HAD TO MAKE IT LOOK LIKE I DIDN'T HAVE ANY POWERS. THE WORLD WAS NOT READY FOR SOMEONE LIKE ME JUST YET.

PAGE 20 = 5 PANELS

Panel 1: The camera keeps its angle, but zooms in a little bit. Robert is down on the stairs, which are leading up to the bank. He is in a battle pose and looking up to the entrance.

Sentry Caption: PEOPLE WERE LOOKING AT ME. WHISPERING. YOU CAN PROBABLY IMAGINE THAT THE WORD "CRAZY" APPEARED IN EVERY OTHER SENTENCE.

Sentry Caption: I DIDN'T CARE. THIS WAS MY TIME TO SHINE AND LEAVE MY MARK ON THE WORLD. I HAD TO COME UP WITH SOMETHING GOOD!

Robert: COME OUT WITH YOUR HANDS UP, OR ELSE...

Panel 2: Robert looks to the side. There are a young man and a pretty girl standing and observing the incident. Both are in Robert's age group. The man is laughing at pointing at Robert.

Buzz: HAHA! "OR ELSE"? GO HOME, YOU LUNATIC!

Sentry Caption: BUZZ. AND **LINDY**...

Sentry Caption: I NEVER UNDERSTOOD WHY LINDY WAS DATING THAT JERK. HOWEVER, THAT WAS THE LEAST OF MY WORRIES AT THAT GIVEN MOMENT.

Panel 3 (small): The camera closes on the entrance of the bank. It's still open. The car is still burning and there is still a lot of smoke coming out.

Sentry Caption: I HEARD FOOTSTEPS.

Panel 4: There is a humanoid silhouette coming out of the smoke. Judging by the broad shoulders the person is probably male.

Sentry Caption: SOMETHING WAS WRONG. WHOEVER THAT WAS, HE WAS CALM. HIS HEARTBEAT WAS STEADY AND HIS BREATHING FLAT.

Sentry Caption: IT WAS ALMOST **SCARY**.

Panel 5 (small): The camera is lower to the ground and showing us the feet of the bank robber. He is wearing black and blue boots. Left and right we see bags with the label: BANK OF USA.

PAGE 21 = 1 PANEL

Panel 1: This panel is the definition of an epic shot. The focus is purely on the bank robber. The bank robber is a jester dressed in a blue and black suit (preferably stylized). The blue parts outweigh the black parts quite a bit. The black is just a nice contrast. The jester is wearing a white mask, which features a red, grinning mouth and black eyelids. In these black eyelids we see two bright, red eyes. He is also wearing a blue and black jester hat with only one tip. The jester has dropped the money bags and has spread his arms to mock Robert.

Blue Buffoon: THEY CALL ME THE **BLUE BUFFOON!**

PAGE 22 = 5 PANELS

Panel 1: The camera switches to a side view. We see Robert on the left pointing up at the Blue Buffoon, who is still on the stairs, has his arms folded and is looking down to Robert.

Robert: YOU WILL STEP AWAY FROM THE MONEY AND GIVE YOURSELF UP TO THE AUTHORITIES!

Blue Buffoon: **MAKE ME.**

Panel 2: Robert starts running toward the Blue Buffoon and jumps up with his arms spread to get ahold of the Blue Buffoon.

Robert: SO BE IT!

Sentry Caption: HE GAVE ME NO OTHER CHOICE. I WAS HOLDING BACK OF COURSE. I WAS THE ONE WITH THE POWERS AFTER ALL.

Panel 3: The Blue Buffoon is the one, who gets the first punch. He punches Robert so hard in the chest, that it creates a shockwave.

Panel 4: The punch sends Robert flying off backwards with a lot of force, crashing into and through the wall of a building on the other side of the street.

Panel 5: The camera is on Robert. He is sitting on his butt in debris. Through his mask we can see in his eyes that he is in disbelief and shock about what just happened.

Panel 6: The camera switches over to the Blue Buffoon. It's a close-up on his face with two bright, red eyes staring back at us.

Caption: TO BE CONTINUED...