

ISSUE #3 - THE REBIRTH OF THE FALLEN SON

PAGE 1 = 4 PANELS

Panel 1: Close shot on Robert's eyes. They're wide open. His look is rather shallow, as if he is staring into pure nothingness.

CLOC (Caption): SIR?

Panel 2: The camera zooms out a little bit. We see Robert's head and his hair. His eyes are still wide open. He is lying in his bed.

CLOC (Caption): SIR?

Panel 3: The camera zooms out even more. We can see Roberts entire torso and his arms, which are close to his body. His eyes are still wide open. He is wearing the same black hoodie from last night, which is still full of blood.

CLOC (Caption): SIR?

Panel 4: Side shot of the bed. The camera has zoomed out even more. Robert is lying in his bed in the Watchtower. We see the windows in the background. Outside it's still dark, but it's slowly getting brighter.

CLOC (Caption): MASTER ROBERT, SIR?!

Robert: YES, CLOC?

PAGE 2 = 4 PANELS

Panel 1: Same angle, but the camera has zoomed in a little bit. Robert is sitting on the bed. His head is down, his long hair is hanging down as well.

CLOC (Caption): SIR, IS EVERYTHING ALRIGHT?

Robert: YES, CLOC.

CLOC (Caption): I AM **HAPPY** TO HEAR THAT, SIR. I WAS

CONCERNED FOR A MOMENT.

Panel 2 (small): Close shot on Robert's head. He is looking to the side with a confused look on his face.

Inner Dialog: HE **FEELS** HAPPINESS AND CONCERN?

Panel 3: Robert is sitting on the edge of the bed.

Robert: CLOC, THE FORMALITIES HAVE TO STOP, SO STOP CALLING ME "SIR" AND "MASTER".

CLOC (Caption): YES, SIR.

Robert: HEH...

CLOC (Caption): SIR, I HAVE INSTALLED REED RICHARDS' PROGRAM AND REPLACED THE FIREWALL. IN THE FUTURE YOU WILL BE THE ONLY ONE, CAPABLE OF COMMANDING ME, IN **ANY** CIRCUMSTANCE.

Robert: THAT SOUNDS GREAT.

CLOC (Caption): SIR, THE PROGRAM CAME ALONG WITH A RECORDING.

Robert: A RECORDING? FOR ME?

CLOC (Caption): **ABOUT** YOU, SIR.

Robert: HMM, I'LL CHECK IT OUT, BUT FIRST --

Panel 4: Robert stands up. He is holding his bloody black hoodie. there is some more blood on his hands and arms.

Robert: -- I SHOULD TAKE A HOT SHOWER...

PAGE 3 = 5 PANELS

Panel 1: The camera switches its location. We're inside a very dark room now. We see a couple of monitor screens left and right and a big chair. CLOC is hovering next to it. In the background we see an open door. Robert just came through it and is walking towards the camera in

new, fresh clothes.

Robert: OKAY CLOC, LET'S DO THIS!

Panel 2: The camera switches back behind Robert, who is taking a seat in the big chair. In front of him there are even more monitors, which couldn't be seen before.

Robert: PLAY THE RECORDING, PLEASE.

CLOC (Caption): AS YOU WISH, SIR.

Panel 3: Same angle, but the camera gets a little bit closer one of the screens, where we can see Reed Richards. We can see his torso. He is wearing a lab coat.

Monitor (Reed Richards): HELLO REED. THIS VIDEO TAPE IS FOR **YOU...**

Panel 4: Close shot on the monitor. Reed is still looking into the camera with a serious look on his face.

Monitor (Reed Richards): YES. I'M RECORDING THIS FOR YOU, NOT FOR ME...

Monitor (Reed Richards): IF YOU'RE WATCHING THIS, THEN CHANCES ARE HIGH, THAT YOU'VE ALREADY **FORGOTTEN** EVERYTHING YOU'RE ABOUT TO HEAR NOW -- SO, PUT YOUR GADGETS AND READINGS ASIDE AND **CONCENTRATE** ON ME.

Monitor (Reed Richards): THIS IS ABOUT **ARMAGEDDON**: THE **END** OF THE WORLD AS WE KNOW IT, REED -- BROUGHT TO US BY A MAN NAMED --

Panel 5: The camera switches over to Robert. He has a serious look on his face, maybe even a slightly grim look.

Monitor (Reed Richards) (Off-Panel): -- **ROBERT REYNOLDS!**

PAGE 4 = 6 PANELS

Panel 1: Close shot on the monitor again. Reed is looking slightly to

the side. He is concerned.

Monitor (Reed Richards): DON'T BOTHER LOOKING INTO YOUR FILES. EVEN IF THERE IS SOMETHING, YOU WON'T BE ABLE TO SEE IT. **HE** DOESN'T ALLOW YOU TO SEE THE TRUTH!

Monitor (Reed Richards): HE MADE EVERYONE FORGET ABOUT HIM -- MANY TIMES. HE HAS **MORE** POWER THAN YOU COULD EVER IMAGINE.

Panel 2: Same panel, but this time Reed is looking directly into the camera. There is a spark of hope in his eyes.

Monitor (Reed Richards): HE... HE IS A TROUBLED SOUL -- EVEN **DANGEROUS**, BUT ALSO A GOOD MAN, REED -- AND BELIEVE IT OR NOT, OUTSIDE OF YOUR FAMILY, HE IS YOUR BEST FRIEND! YOU **HAVE** TO HELP HIM!

Panel 3: Same panel. Reed is looking down on some of his documents.

Monitor (Reed Richards): NOW LISTEN AND LISTEN CAREFULLY!

Monitor (Reed Richards): ROBERT IS A DIAGNOSED PARANOID SCHIZOPHRENIC, WHO ALSO SUFFERS FROM AGORAPHOBIA AND GENERALIZED ANXIETY DISORDER. THE LATTER TWO ARE NOT IMPORTANT AS FOR NOW, BUT HIS SCHIZOPHRENIA... THAT'S WHAT MAKES HIM SO DANGEROUS.

Monitor (Reed Richards): HE HAS DISPLAYED SOME OF THE COMMON SYMPTOMS, MANY TIMES. ONE OF THEM WERE HALLUCINATIONS. ROBERT HEARD VOICES, WHICH COMMANDED HIM TO DO HORRIBLE THINGS. HE EVEN STARTED SEEING THINGS... ROBERT TRIED EVERYTHING TO FIGHT THE ILLNESS, BUT ONCE HE GOT HIS POWERS --

Panel 4: Same panel. Reed is looking into the camera again. He is afraid.

Monitor (Reed Richards): -- HIS HALLUCINATIONS SOLIDIFIED INTO A BEAST OF IMPOSSIBLE SHADOW... A MONSTER OF ANTITHESIS... **THE VOID**.

Monitor (Reed Richards): ROBERT BECAME THE SENTRY. A

GOLDEN GUARDIAN OF GOOD. HE WAS FIGHTING THE VOID, PUSHING HIM BACK INTO THE ABYSS, WHERE HE BELONGED. BUT THE VOID NEVER STOPPED COMING BACK...

Monitor (Reed Richards): OVER THE YEARS ROBERT STARTED FALLING APART UNDER TOO MUCH RESPONSIBILITY AND PRESSURE... HE STARTED GIVING IN AND BECAME EVEN MORE **DELUSIONAL** IN THE PROCESS. HE BELIEVED, THAT HE WAS THE **DEVIL**.

Monitor (Reed Richards): THE SENTRY **BECAME** THE VOID -- AND ATTACKED US... WE WERE ABLE TO BEAT HIM, BUT ONLY THANKS TO A **MIRACLE**.

Panel 5: Same panel. Reed has put the documents aside. His hands are up. He is in the moment and theorizing.

Monitor (Reed Richards): REED... ROBERT'S SCHIZOPHRENIA -- WE CAN USE IT **AGAINST** HIM... TO **HELP** HIM!

Monitor (Reed Richards): ROBERT ALSO SUFFERS FROM **DELUSIONS OF GRANDEUR**. HE BELIEVES, THAT HE IS **HUMANITY'S ONLY HOPE**... THAT HE HAS THE **POWER OF A MILLION EXPLODING SUNS!**

Monitor (Reed Richards): UNFORTUNATELY... HE VERY WELL MIGHT POSSESS SUCH POWER... I SAW THAT MAN TAKING ON **GALACTUS** HIMSELF. HE EVEN CONTAINED THE ESCAPING ENERGIES OF A **COSMIC CUBE**, FOR PETE'S SAKE!

Monitor (Reed Richards): IMAGINE THAT, REED -- THE POWER OF **GOD** IN THE HANDS OF A LIVING, BREATHING **TIME BOMB**...

Panel 6: Same panel. Reed Richards is looking into the camera with a serious look on his face and holding up the CD, Sentry got in the last issue.

Monitor (Reed Richards): WE CAN ONLY STOP HIM, IF WE WORK AROUND HIS GOOD WILL AND HIS WISH TO PROTECT MANKIND.

Monitor (Reed Richards): I'VE WRITTEN AND RECENTLY IMPROVED ON A PROGRAM, WHICH CALCULATES PROBABILITIES TO WEIGH THE IMPORTANCE OF WORLD WIDE EMERGENCIES AGAINST EACH OTHER.

Monitor (Reed Richards): THE NEW AND IMPROVED VERSION OF THE PROGRAM WILL ALSO CALCULATE SENTRY'S **EMOTIONAL RESPONSES** AND **STRESS LEVELS**. IF IT STARTS BECOMING TOO MUCH FOR HIM, THE PROGRAM WILL CUT BACK ON THE EMERGENCY CALLS. THAT SHOULD ALLOW US TO KEEP HIS MENTAL STATE IN CHECK AND THE VOID LOCKED AWAY.

Monitor (Reed Richards): IT'S THE ONLY WAY TO SAVE THE WORLD... AND HELP ROBERT. DEAR GOD, I **HOPE** IT WILL WORK.

Monitor (Reed Richards): GOOD LUCK, REED. YOU **WILL** NEED IT...

PAGE 5 = 7 PANELS

Panel 1: The camera switches back behind Robert, who is still sitting in the big chair. CLOC is next to him. Watchdog is there as well. The monitor turns off.

SFX: BZZT

Panel 2: Close shot on Robert from the front. He is thinking. CLOC is on the left, Watchdog on the right.

Panel 3: The camera zooms out a little bit. Robert has stood up.

Robert: CLOC, INITIATE, ASSESS AND PRIORITIZE.

CLOC (Caption): AS YOU WISH, SIR.

Panel 4: We see Robert leaving the room with the many monitors. Watchdog is flying behind him.

Robert: WATCHDOG, STAY!

Panel 5 (small): Close shot on Watchdog. He is on the ground, his head and ears are down as well. He is sad.

Watchdog: ARUUUF...

Panel 6: Robert is walking through the corridors of the Watchtower.

Inner Dialog: WATCHDOG WILL GET HIS CHANCE. RIGHT NOW YOU WANT TO BE ALONE. AGAIN... YOU WISH TO CLEAR YOUR MIND.

Panel 7: An entrance door in the upper levels of the Watchtower has opened. Robert has walked out of the Watchtower and is on a podium.

Inner Dialog: REED DOESN'T BELIEVE, THAT YOU ARE, WHAT YOU THINK YOU ARE. HE BELIEVES THAT YOU ARE **DELUSIONAL**.

Inner Dialog: HE IS **WRONG**.

PAGE 6 = 3 PANELS

Panel 1: Close shot on Robert's head. He is looking up. His eyes are closed.

Inner Dialog: HOW CAN HE BE SO BLIND?

Inner Dialog: IN FEW SECONDS CLOC WILL THROW THE WEIGHT OF THE ENTIRE WORLD ON **YOUR** PERFECT BROAD SHOULDERS. **TICK**.

Panel 2: Same shot, but now Robert's eyes are wide open and shining bright like suns.

Inner Dialog: YOU ARE THE SENTRY.

Panel 3: Same angle, but the camera zooms out. We see Robert's silhouette still on the podium, but his entire body is shining bright. In the background we see the Sun on the horizon rising. It's still quite dark though.

Inner Dialog: THE GOLDEN GUARDIAN OF GOOD.

Panel 4 (large): The camera has zoomed out even more. We see a clear shot of a big part of the city. The Watchtower is in the background and so is the Sun, but both almost can't be seen anymore. Instead we see a bright, golden light expanding from where the Watchtower was and covering the entire city in bright light.

Inner Dialog: THE MAN WITH THE POWER OF A MILLION EXPLODING SUNS.

PAGE 7 = 2 PANELS

Panel 1 (large): We see the Sentry hovering in front of the Watchtower. He is looking up. His arms are widely spread. He is having a Jesus / Messiah moment.

Inner Dialog: YOU **ARE** HUMANITY'S ONLY HOPE.

CLOC (Caption): SIR, YOU ARE NEEDED.

CLOC (Caption): ... ASSESSING COORDINATES ... PLANE COLLISION IN KAOHSIUNG, TAIWAN ... 16 SECONDS ... ESTIMATED CASUALTIES: 354 ...

Inner Dialog: YOU ARE THE FALLEN SON RETURNED. THE CHOSEN SON RETURNED.

Panel 2: Side shot. On the left we see the Watchtower. On the right there is a golden / bluish streak flying to the right, with a sonic boom left behind, where the Sentry was hovering a moment ago.

SFX: BOOM

PAGE 8 = 6 PANELS

Panel 1: The Sentry is already, where the action is at. He is pushing one plane down, out of the path of collision. In the near distance we see the second plane approaching. The weather is very stormy and fogged. In America it was early in the morning morning, but in Taiwan it's late at night.

CLOC (Caption): ... 12 SECONDS ...

CLOC (Caption): TORNADO APPROACHING TULSA, OKLAHOMA ... 34 SECONDS ...

Panel 2: We see the tornado approaching the city. There is a golden / bluish streak coming in, from off-panel and spinning around the entire tornado in the opposite direction. It's day again.

CLOC (Caption): ... 29 SECONDS ...

Panel 3: Close shot on the Sentry. He is hovering in the air and looking down. The tornado has already dispersed for the most part. Some trees and debris are falling down to the ground.

CLOC (Caption): ... ATTACK ON A SUBMARINE IN THE ATLANTIC OCEAN ... 4 SECONDS ...

Panel 4 (small): We see the ocean surface and a golden / bluish streak blitzing into it. There is almost no splash of water due to the speed. It's day.

CLOC (Caption): ... ESTIMATED CASUALTIES: 152 ...

Panel 5: We see a good shot of the Sentry, followed by a golden / bluish streak, punching a gigantic, humanoid whale creature away from the submarine.

Inner Dialog: **GIGANTO.**

SFX: DHOOOOOM

CLOC (Caption): ... TRAIN DERAILMENT IN CASABLANCA, MOROCCO ... 11 SECONDS ... ESTIMATED CASUALTIES: 327 ...

Panel 6 (small): We see the submarine and the unconscious Giganto floating in the ocean. A golden streak is leaving the scenery.

PAGE 9 = 5 PANELS

Panel 1: Sentry is on the rails in front of the train and pushing back against it. The rails are breaking beneath the Sentry, stones are flying around, dust is ascending. It's day.

CLOC (Caption): ... 8 SECONDS ...

Panel 2: Close shot on the engineer. He is looking down to the Sentry and is obviously staggered.

Panel 3: The train has stopped. The camera is behind the Sentry, but it's just a blurry after image, that is waving at the engineer. The

Sentry is already flying away. The engineer is waving back.

CLOC (Caption): ... PLANE CRASH IN MONTREAL, CANADA ... 14 SECONDS ... ESTIMATED CASUALTIES: 204 ...

Panel 4: We see the Sentry under a plane, safely landing it on a free spot in a park. One of the wings on the plane is missing / badly damaged. People are gathering around the scene. It's day.

CLOC (Caption): ... BANK ROBBERY IN BOSTON, USA ... THE SUSPECTS ARE ALREADY IN A GETAWAY TRUCK ... UPDATING COORDINATES ...

Panel 5: The Sentry is flying away. The people down below are cheering at him.

CLOC (Caption): ... UPDATING COORDINATES ...

PAGE 10 = 5 PANELS

Panel 1: Front shot on the getaway truck with few thugs inside approaching the camera. Sentry just blurred into the picture followed by a golden streak. The camera is behind the Sentry. He is just standing there. It's day.

CLOC (Caption): ... UPDATING COORDINATES ...

Panel 2: Same angle. The truck crashed into the Sentry... HARD! The hood is bending, all kinds of splinters are flying around, the truck is even ascending. The Sentry didn't move a bit.

CLOC (Caption): ... PRIORITIZING ...

Panel 3: Same angle. The truck is totally crashed. The Sentry is not there anymore, but has left a big mark in the hood of the truck. There are bloody spots at the broken windows of the truck. The thugs are unconscious.

CLOC (Caption): ... BUILDING ON FIRE IN BOSTON, USA ...

Panel 4: The camera zooms out quite a bit and is in the air. We see the truck on the street, fog is coming from the hood. Pedestrians are standing far away. Maybe there is already a police car approaching the

truck.

SFX: WHEEE-EEEEEEEEEE!

Panel 5: The camera is behind the Sentry. He is up in the sky and approaching a city fast. Maybe we can put a little bit more focus on a burning building. It's day.

CLOC (Caption): ... ESTIMATED CASUALTIES: 13 ...

PAGE 11 = 1 PANEL

Panel 1: This will be a clear front shot on the entire building and the area in front of it. We see open windows, there is fire here and there inside the building.

There are golden / bluish streaks everywhere in the picture flying through the windows in and out.

On the street in front of the building we see Sentry's after images everywhere on the picture carrying out and comforting the people, who were inside the building a split-second ago. The clearest shot on the Sentry is in front of the picture. He is comforting an old man.

Sentry: SIR, ARE YOU OKAY..?

Old Man: YES... *COUGH* -- I'M FINE, SON... THANK YOU.

CLOC (Caption): ... PRIORITIZING ...

PAGE 12 = 8 PANELS

Panel 1: The camera has zoomed out and is in the air. The Sentry is in front of the camera, but looking back to the people in front of the building and waving. The people are waving back.

Random Person X: THANKS!

Random Person Y: HEY, WAIT! CAN YOU SIGN MY ARM?!

Random Person Z: THANK YOUUUU!

CLOC (Caption): ... PRIORITIZING ...

Panel 2: Close shot on the old man from before. He is smiling.

Inner Dialog: THAT OLD MAN... HE REMINDS YOU OF...

Panel 3: Flashback to one of Sentry's early adventures. Side shot on a street. It's late at night.

On the left we have a guy walking down the street with his hands in his pockets. He is nervous and is looking around. On the right we have an old man. Both men are approaching each other.

Caption: MANY YEARS AGO

Panel 4: The camera closes to the two men, who are in front of each other. The younger man has pushed the old man and pulled out a knife out of his pocket. The old man is scared and we can now see, that he looks similar to the old man the Sentry just saved from the burning building.

Thug: GIVE ME YOUR MONEY, MAN!

Old Man: N-NO... PLEASE, I D-DON'T HAVE ANYTHING, PLEASE!

Thug: DON'T LIE TO ME! GIVE ME YOUR MONEY!

Panel 5: The thug has grabbed the old man. He is pushing him against the wall and holding the knife near his face.

Thug: NOW!!!

Old Man: P-P-PLEASE, DON'T!

Sentry (Off-Panel): ENOUGH!

Panel 6: Close shot on the heads of the thug and the old man. The thug has turned his head to look behind him. He has a confused look on his face. In the eyes of the old man, we can see a spark of hope.

Panel 7: Same angle, same shot. Both men haven't seen anyone, and are now looking up.

Panel 8: Same angle, same shot. Now they've seen someone. Both are scared and in shock. The old man much more so than the young thug.

PAGE 13 = 2 PANELS

Panel 1: We see a good shot of the Year One Sentry hovering in the sky with his arms crossed. Behind him we see the Moon shining bright. Clouds are in the picture as well. All the pretty stuff. The Sentry is wearing regular street clothes. Black again. Hoodie, jeans, boots... He is also wearing his red devil mask from the early issues of this run.

Inner Dialog: YOU WILL NEVER FORGET THIS MOMENT.

Inner Dialog: IT HAPPENED ON THE SAME DAY YOU FOUGHT THE BLUE BUFFOON, BUT THIS WAS NOT A MERE BANK ROBBERY.* THIS WAS A CHANCE TO SAVE A **LIFE**.

Inner Dialog. YOUR VERY **FIRST** CHANCE.

Sentry: STEP AWAY FROM THE GENTLEMEN, OR I'LL TAKE SOMETHING FROM YOU, THAT YOU CAN'T BUY WITH MONEY.

Sentry: I'LL LEAVE IT UP TO YOUR IMAGINATION TO GUESS WHAT THAT IS.

*EDITOR'S NOTE: "SENTRY #1.2"! CHECK IT OUT!

Panel 2: The camera switches back to the thug and the old man. The thug is still looking up to the Sentry and backing off. The old is also looking up. He seems to be in shock. His hands are in front of his chest.

Thug: W-WHAT IN HELLS NAME..?

PAGE 14 = 6 PANELS

Panel 1: The camera is behind the Sentry. He has standing next to the old man, who is looking at him in shock, while descending. The Sentry hasn't realized that fully and is looking at the thug, who is running away towards the horizon.

Sentry: OH, LOOK AT HIM RUN. NO WORRIES, HE WON'T GET

FAR.

Sentry: YOU'RE SAFE NOW, SIR.

Inner Dialog: YOUR VERY FIRST CHANCE --

Panel 2: Close shot on the old man. He is sitting down on the ground and holding his heart and looking up to the Sentry. His eyes are wide open and show disbelief, fear, pain. It's the first time he has seen a flying man. A flying man with a red devil face.

Old Man: AAAH...

Inner Dialog: -- AND YOU **MESSED** IT UP.

Panel 3: Close shot on the Sentry. He is still wearing the mask, but his eyes tells us that he is isn't feeling all too sure right now.

Sentry: SIR, ARE YOU OKAY?

Panel 4: The camera is behind the Sentry. The old man is lying on the ground and not moving at all. Sentry is reaching for him.

Sentry: NO!

Panel 5: The Sentry is flying above the city and carrying the old man in his arms.

Panel 6: The camera is behind the Sentry. He is still carrying the old man and landing in front of a hospital.

PAGE 15 = 6 PANELS

Panel 1 (large): The camera is inside the hospital. Doctors and nurses are looking to the entrance door, which is wide open. The Sentry is standing there with the old man in his arms. His red devil mask is attached to his pocket.

Robert: HELP! THIS MAN HAD A HEART ATTACK!

Panel 2 (small): Close front shot from above on the red devil mask. Robert is holding it in his hands.

Panel 3: The camera switches its location. Robert is sitting on a chair in the waiting room and looking at the mask.

Inner Dialog: BACK THEN YOU DIDN'T THINK THINGS THROUGH. YOU WERE THE FIRST OF YOUR KIND. YOU WERE **DIFFERENT**.

Inner Dialog: BACK THEN PEOPLE **FEARED** EVERYTHING THAT WAS DIFFERENT. MANY STILL DO.

Panel 4: Robert stands up.

Panel 5: We see him walking through the corridors of the hospital.

Panel 6: The camera switches its location. We're inside the room, where the old man is stationed. Robert is coming in.

PAGE 16 = 5 PANELS

Panel 1: The camera switches behind Robert. He is standing in front of the old mans bed. The old man is sleeping. On a monitor we can see that his heart rate is normal.

Inner Dialog: HE MADE IT. HE WAS A **FIGHTER**.

Panel 2: Close shot on the forearm of the old man. He has a tattoo on the inner side of his forearm. A number with 6 digits: 146723.

Inner Dialog: HE HAD SURVIVED **REAL** MONSTERS BEFORE.

Panel 3: Robert is still standing at the same spot, but is now looking at himself in the window. Outside it's very dark. The only light source is the light inside the room, so he sees his mirror image in the window. Half of Robert's face is covered in shadows and so are his eyes.

Inner Dialog: YOU COULDN'T GO ON LIKE THIS... DRESSED IN BLACK --

Panel 4: Same angle, same shot, but this time Robert is holding the red devil mask in front of his chest. Both of his hands are at the sides of the mask.

Inner Dialog: -- AND HIDING BEHIND SUCH A VISAGE.

Inner Dialog: YOU HAD TO COME UP WITH SOMETHING **NEW**. YOU HAD TO **BECOME** SOMETHING MORE.

Panel 5: Same angle, same shot, but this time Robert has destroyed the mask with his hands. Below the cracking mask we see a golden S appearing, on the typical spot of the belt on his suit.

Inner Dialog: A **SYMBOL**.

PAGE 17 = 5 PANELS

Panel 1: The flashback is over. The camera is in front of the Sentry. He is flying towards the camera.

Inner Dialog: OVER TIME YOU DITCHED A MASK ENTIRELY, SINCE EVEN NEUTRAL MASKS SCARED PEOPLE. SHOWING THEM THAT YOU WERE ONE OF THEM MADE EVERYTHING SO MUCH EASIER.

Inner Dialog: YOUR TRUE IDENTITY STILL REMAINED A SECRET. IT'S AS IF NO ONE WAS **ALLOWED** TO REALIZE, THAT ROBERT REYNOLDS AND THE SENTRY WERE ONE AND THE SAME.

CLOC (Caption): ... PRIORITIZING ...

Panel 2: The Sentry slows down and comes to a halt. He has a confused look on his face.

Sentry: CLOC, WHAT'S WRONG?

CLOC (Caption): SIR, ACCORDING TO MY READINGS THERE IS AN ACTIVE COUNTDOWN FOR 5 NUCL ... -BZZT- ... ALERT ... ALERT ...

Panel 3: Same angle. The Sentry is in disbelief and shock.

CLOC (Caption): ... 5 NUCLEAR MISSILES HAVE BEEN LAUNCHED OUT OF THE ATLANTIC OCEAN ... THEIR DESTINATION: PARIS, FRANCE ... 59 SECONDS ...

Panel 4: The Sentry flies off so fast that it creates a sonic boom.

SFX: BOOOOOM

CLOC (Caption): ... ESTIMATED CASUALTIES: OVER
1.200.000 ...

Panel 5: The camera is behind the Sentry on the right, but mostly shows his head, a little bit of the body and his right arm in a punch pose. In the near distance we see the first nuclear missile.

CLOC (Caption): ... 56 SECONDS ...

PAGE 18 = 7 PANELS

Panel 1: We see a golden / bluish streak blitzing through the first nuclear missile. It goes off over the ocean in a gigantic explosion.

Inner Dialog: 1.

Panel 2: Same scenario. The second missile is destroyed.

Inner Dialog: 2.

Panel 3: Same scenario again. The third missile is destroyed.

Inner Dialog: 3.

Panel 4: Same scenario once again. The fourth missile is destroyed.

Inner Dialog: 4.

Panel 5 (large): We see the Sentry landing on the fifth missile, which is still flying towards Paris. A golden / bluish streak is catching up on him.

Inner Dialog: YOU **KNEW** IT...

CLOC (Caption): ... 55 SECONDS ...

Panel 6 (small): Close shot on a red G on the rocket. There is a small lens on the G as well.

Panel 7 (small): Close shot on the Sentry's eyes. They're narrow and shining bright.

Sentry: GENERAL...

PAGE 19 = 5 PANELS

Panel 1: The camera switches its location. Close shot on a monitor in a dark room. On the screen we see the Sentry looking into the camera. His eyes are narrow and shining bright.

Monitor (Sentry): GENERAL...

Panel 2: Same shot, but this time we see the Sentry punching the camera.

Panel 3: Same shot. The signal has been lost. The screen turns off.

General (Off-Panel): HA HA HA HA HA HA HA HA HA!

Panel 4 (large): Clear shot on the General. He is sitting in a big chair. On the left we see the dark silhouette of a man (Danny Boy) and on the right we see the dark silhouette of a big, hulking humanoid with a mace (Xeniac). Both are barely visible, mostly hidden in shadows. The General was originally an older, French-hating man in the uniform of a war general. He was killed by the Void, so we could re-imagine him now with cyber-kinetic parts, to make him look cooler. Totally up to the artist. The General / war theme should still stay though.

General: SO THE RUMORS ARE TRUE... HE **IS** BACK, HA HA HA! STILL TRYING TO BE A SUPERHERO. STILL TRYING TO SAVE THE WORLD -- EVEN THAT FROG-EATING SCUM!

General: OH BOYO, YOU SHOULD HAVE STAYED AWAY FOR YOUR OWN SAKE! BUT **I'M** GLAD YOU DIDN'T! I HAVE GREAT PLANS FOR YOU...

Panel 5: The General looks to his right, where Danny Boy (dark silhouette) is standing.

General: IT'S YOUR TURN, SOLDIER! GO AND WELCOME THE SENTRY TO THE WORLD OF THE LIVING!

General: TAKE THE TELEPORTER!

Danny Boy: ME PLEASURE, BOSS.

PAGE 20 = 5 PANELS

Panel 1: The camera switches its location again. The last nuclear missile just exploded a moment ago in the sky. The fire and the smoke are slowly disappearing.

Panel 2: The smoke is almost entirely gone. Sentry's golden silhouette is hovering in the air. His blue cape is floating up.

Panel 3: Close shot on the Sentry. He has a serious look on his face, almost slightly upset.

CLOC (Caption): ... MONITOR ACTIVITY IS SLOWING DOWN ... FOR THE MOMENT ...

CLOC (Caption): SIR, IS EVERYTHING ALRIGHT?

Sentry: THE GENERAL IS STILL ALIVE... I THOUGHT HE DIED IN THE NEGATIVE ZONE.

Sentry: CLOC, I WANT YOU TO RESEARCH FOR ALL ACTIVITIES, WHICH MIGHT BE LINKED TO THE GENERAL IN THE TIME I WAS GONE.

CLOC (Caption): AS YOU WISH, SIR.

Panel 4: We see big tsunamis on the ocean.

Inner Dialog: THE EXPLOSIONS HAVE CREATED TSUNAMIS. YOU SHOULD STOP THEM, TO MAKE SURE THAT THEY DON'T DO ANY DAMAGE.

Panel 5 (small): Close shot on Sentry's spread hand. He is pointing at the tsunamis.

Panel 6: We see a shockwave hitting the tsunamis and pushing them down, which almost negates them entirely.

PAGE 21 = 6 PANELS

Panel 1: The Sentry is flying in a straight direction relatively close to

the water.

Inner Dialog: THE GENERAL IS BACK...

Inner Dialog: YOU TRY TO HEAR OUT FOR HIS VOICE, BUT YOU CAN'T HEAR HIM. MAYBE HE IS STILL IN -- THE **NEGATIVE ZONE**.

Inner Dialog: YOU TRY NOT TO THINK ABOUT WHAT HAPPENED THE LAST TIME YOU WENT TO THE NEGATIVE ZONE.

Panel 2: Close shot on Sentry's head. His eyes are close.

Inner Dialog: KEEP IT TOGETHER. YOU NEED TO CLEAR YOUR MIND. YOU NEED --

Panel 3: Same angle, same shot, but this time Sentry's eyes are open. He is confused.

Inner Dialog: -- **WHISKEY?!**

Inner Dialog: IN THE MIDDLE OF THE OCEAN?!

Panel 4: The Sentry looks to the side. A shadow covers his face.

Panel 5: The Sentry gets hit right in the face. Hard! The attacker is wearing a green, fingerless glove with a cloverleaf on it. We can also see a very muscular forearm.

SFX: CRRRACK

Panel 6: We see the Sentry being tossed away in a straight line and crash landing on the beach of a small island.

SFX: BOOOOOM

Panel 7: The camera is in front of the Sentry. He is on the knees and looking up. On the ground we see a shadow getting closer to him.

Sentry: YOU..!?

Danny Boy: YE, --

PAGE 22 = 1 PANEL

Panel 1: Epic shot time! We see a clear shot of Danny Boy, who is in a battle pose (Irish Boxer or something like that).

Danny Boy is a very muscular guy with a red (ginger) beard. He wears green, fingerless gloves and green shoes. He has white, knee high socks, yellow pants, a yellow undervest, a green, sleeveless jacket and a yellow tie and a green hat with a yellow band. On the hat he has a cloverleaf, which is also featured on his muscular biceps, the pants and the white socks. It's basically the design we saw during his very first appearance in SENTRY V2 #3. We'll try to keep it Irish like this.

If it makes for a cooler shot, we could place the camera behind the Sentry, who is still on the ground and looking to Danny Boy.

Danny Boy -- THE ONE AN' ONLY:

Danny Boy: DANNY BOY - THE BRUTAL BEAST OF BEGORRA!

Caption: NEXT UP: THE EVIL THAT MEN DO!

Reference: <http://i.imgur.com/4hpGIDX.jpg>