

ISSUE #4 - THE EVIL THAT MEN DO

PAGE 1 = 3 PANELS

Panel 1: The camera is behind the Sentry. He is still on the small island. Danny Boy is charging in with a punch. Behind Danny Boy we see the ocean, maybe also a little bit of the beach.

Inner Dialog: SUPER-STRONG DANNY BOY. ALSO KNOWN AS THE BRUTAL BEAST OF BEGORRA.

Inner Dialog: A VERY POWERFUL METAHUMAN FROM IRELAND. LOVES HIS HOME COUNTRY.

Sentry: DANNY BOY! DID THE GENERAL SEND YOU?!

Panel 2: Side shot. Danny Boy is left, the Sentry right. They're on a beach. Left is the ocean, on the right we can maybe see palms and trees. Danny Boy is in the air in front of the Sentry, punching forward. The Sentry has crossed his arms in front of Danny Boy's fist and is bracing himself for the impact.

Danny Boy: HE DID, BUT 'DIS IS NOT ABOUT HIM! 'DIS IS ABOUT ME HAT, YOU CRAZY EEJIT!

Inner Dialog: LOVES HIS HAT. AND TO BRAWL --

Panel 3 (large): The camera is behind Danny Boy now. He just punched the Sentry, who blocked the punch with his crossed arms. Behind him there is a shockwave blowing away the sand, ripping out trees and cracking some of the mountains in the far back.

Inner Dialog: -- HITS **TWICE** AS HARD AS THE HULK.

SFX: KRAAAKHOOOM

PAGE 2 = 6 PANELS

Panel 1: Danny Boy attempts to punch the Sentry again, but the Sentry dodges the attack.

Sentry: OH, GET OVER YOUR STUPID HAT, WILL YOU!

Inner Dialog: YOU HAVE THE SPEED ADVANTAGE --

Panel 2: Now it's Sentry's turn to attack, but he misses Danny Boy. Wherever the Sentry is attempting to attack, one of Danny Boy's cloverleaves has to be near the missed attack. Like for example if he wanted to punch him in the head, he misses and we can see the cloverleaf.

Danny Boy: DON'T CALL ME HAT STUPID! ME MA GAVE IT TO ME!

Inner Dialog: -- BUT HE SEEMS TO HAVE **LUCK** ITSELF ON HIS SIDE. YOU CAN'T GET A HIT ON HIM. HE IS AS SLIPPERY AS ALWAYS.

Panel 3 (small): Danny Boy knees the Sentry in the stomach.

Inner Dialog: HE PRAYS ON THE SMALL SLIPS YOU MAKE.

Panel 4: The camera is behind Danny Boy. The knee attack sent Sentry flying away in a straight line into the trees and through them. In the back we see one of the mountains collapsing.

SFX: KBRRROOOOOOOOOOM

Panel 5: The camera is in front of the Sentry. He is coming out of the hole in the mountain, which was created by his impact. Debris is falling down, dust is ascending. Sentry's eyes are shining bright.

Inner Dialog: **FOCUS.**

Panel 6: The camera switches over to Danny Boy, who is leaping in with a big, confident grin on his face.

Inner Dialog: ENERGY PROJECTION IS NOT AN OPTION AGAINST HIM. YOU LEARNED THAT THE HARD WAY.

PAGE 3 = 7 PANELS

Panel 1: Flashback. The camera is behind the Sentry. He is wearing a full face mask, which is covering even his hair. This is a younger version of the Sentry, where he was still trying to keep his identity

secret.

He is on a street, firing an energy blast at Danny Boy, but missed his target once again. Instead the blast hit a wall and almost some pedestrians around it, who are falling to the ground. Again, a cloverleaf has to be near the attack (like the energy beam passing Danny Boy's biceps).

Panel 2: Back to the main fight. Danny Boy punches the spot, where the Sentry was standing, but only manages to hit the mountain. Instead of the Sentry there is just a golden / bluish streak leaving the spot. The solid stone is giving in.

SFX: CRAAAAACK

Panel 3: The camera zooms out a little bit. The Sentry is standing somewhere on the left and looking over to Danny Boy. Danny Boy is turning to the Sentry. In the back we see the crack in the mountain becoming bigger and bigger.

SFX: RRRRRUMBBLLLEEE

Danny Boy: HOLD STILL, SO I CAN PUNCH YOU IN THE FACE!

Inner Dialog: LUCKILY THIS FIGHT IS TAKING PLACE ON AN UNINHABITED ISLAND. IN A CITY YOU WOULD NOT HAVE THE LUXURY OF DODGING DANNY BOY'S ATTACKS, SINCE THEN THE ENVIRONMENT WOULD PAY THE PRICE FOR IT.

Inner Dialog: BUT EVEN THEN -- DANNY BOY SEEMS TO HOLD BACK NEAR OTHER PEOPLE. HE SEEMS TO BE MORE CAREFUL ABOUT HIS APPROACH.

Inner Dialog: THERE IS MORE TO THIS MAN...

Sentry: STOP THIS MADNESS, DANNY BOY!

Panel 4: Danny Boy runs in on the Sentry followed by a green blur. He punches the Sentry, but the Sentry barely manages to avoid the attack.

Danny Boy: SHUT UP AN' FIGHT!

Inner Dialog: HE IS **FAST!** HE **WANTS** THIS FIGHT.

Inner Dialog: IF IT'S A FIGHT, THAT HE WANTS...

Panel 5: Sentry punches Danny Boy, but he misses again.

Inner Dialog: YOU **MISSED** AGAIN.

Panel 6: Sentry moves back a good distance, followed by a golden streak.

Inner Dialog: **FOCUS!** PAY CLOSE ATTENTION AT WHAT YOU'RE DEALING WITH AND ADAPT.

Panel 7: Close shot on Sentry's eyes. They're still shining bright.

PAGE 4 = 4 PANELS

Panel 1: Good, clear shot on Danny Boy. He is still in his Irish boxer pose and holding his fists up. We can see the cloverleaves on his gloves and also the big one on his hat. Maybe even the ones on his outer biceps / thighs / calves (lower legs).

Sentry is using his enhanced vision and sees something coming from the cloverleaves... The molecules around them are being pushed away. Maybe we can portray that as waves or waves of particles. Anything / something that symbolizes "protective force fields", which are coming from the cloverleaves.

Inner Dialog: YOU COULD ALWAYS SEE THAT SOMETHING WAS OFF AROUND DANNY BOY, BUT NOW YOU WHERE YOU HAVE FULL CONTROL OVER YOUR POWERS, YOU FINALLY UNDERSTAND IT.

Inner Dialog: THE CLOVERLEAFS SEEM TO EMIT SOME KIND OF A SIGNAL, WHICH MOVES THE MOLECULES AROUND THEM.

Panel 2: Flashback. Close shot on Sentry's fist and Danny Boy's head. Sentry is attempting to punch him, but the waves of molecules push his fist to the side, so that he misses again.

Inner Dialog: EVERY TIME YOU ATTEMPT TO ATTACK DANNY BOY, YOUR ATTACKS GET MOVED ASIDE BY THE EFFECT OF THE CLOVERLEAFS.

Panel 3: Close shot on Sentry's head. He has a serious look on his face.

Inner Dialog: AS IF THAT'S NOT AMAZING ALREADY, YOU ALSO **CAN'T** AFFECT THE CLOVERLEAFS WITH YOUR UNIQUE POWERS.

Inner Dialog: IT'S AS IF THEY'VE BEEN SPECIFICALLY **DESIGNED** TO COUNTER **YOU**.

Panel 4: The camera is behind the Sentry. He is rushing in on Danny Boy. Danny Boy leaps towards him.

Inner Dialog: YOU HAVE AN IDEA.

PAGE 5 = 7 PANELS

Panel 1 (large): We see a good shot of Sentry and Danny Boy fighting at a very high speed. Blurry fists and kicks of both men are everywhere. Sentry seems to be faster, since there are more after images of him surrounding Danny Boy. We see some after images of Danny Boy as well turning around and trying to keep up with Sentry's speed. Both are hitting each other repeatedly.

Danny Boy: NOW THAT'S MORE LIKE IT, HA HA HA!

Panel 2: Close shot on Sentry's foot kicking Danny Boy in the liver. Danny Boy's arms (cloverleaves) are not in the picture.

Inner Dialog: THERE!

Panel 3: Close shot on Danny Boy hitting the Sentry in the face hard.

Panel 4: Close shot on Sentry punching Danny Boy in the chest. Danny Boy's arms (cloverleaves) are again not in the picture.

Inner Dialog: THERE!

Panel 5: Close shot on Danny Boy's elbow hitting the back of Sentry's head.

Panel 6: Close shot on Sentry punching Danny Boy in the stomach. Again, no arms (cloverleaves) in the picture.

Inner Dialog: THERE!

Panel 7: Close shot on Danny Boy doing a spinning fist attack, but the

Sentry ducks under it.

PAGE 6 = 4 PANELS

Panel 1: The camera is behind the Sentry. We see him uppercutting Danny Boy. Danny Boy's hat flies off. We see that Danny Boy has short, red (ginger), spiky hair with the sides being shaven off for the most part.

SFX: CRACK

Inner Dialog: YOU'VE FIGURED IT OUT.

Inner Dialog: DANNY BOY'S PROTECTION LEAVES **OPENINGS**. BRIEF MOMENTS, WHERE THE EFFECT OF THE CLOVERLEAFS IS NOT STRONG ENOUGH TO STOP YOUR ATTACKS.

Panel 2: Danny Boy falls to the ground. His hat falls to the ground as well, but further away.

Panel 3: The Sentry has stepped on Danny Boy's neck. A golden / bluish streak is catching up on him. He punches Danny Boy in the chest. HARD. We see golden energy escaping from Sentry's hand, followed by black dots.

Panel 4: The camera is in the air and has zoomed out a lot. We see all the edges of the island. Everything in the middle is covered in a gigantic, ball of golden energy.

SFX: BOOOOOOOOOOOOOOOOOOOOOOOO

PAGE 7 = 6 PANELS

Panel 1: Same angle. The energy is dispersing. Everything that was on the island is gone now, devoured by Sentry's energy outburst. We can only see silhouettes of the Sentry standing in front of a downed Danny Boy.

Panel 2: The camera closes on Sentry and Danny Boy. The Sentry is holding Danny Boy up on his jacket. Danny Boy is bleeding from his

mouth and has bruises here and there. His clothes and the cloverleaves are perfectly fine though.

Sentry: IT'S OVER, DANNY BOY. SPEAK NOW! WHAT DOES THE GENERAL WANT?!

Danny Boy: LET GO OFF ME, YOU BLEE --

Panel 3: Same angle. Sentry has lost his grip. Danny Boy is being teleported away.

Danny Boy: NO, WAIT, ME HAT! M--

Panel 4: Same angle. The Sentry is just standing there. Danny Boy is gone.

Inner Dialog: DANNY BOY HAS BEEN TELEPORTED OUT OF THIS DIMENSION. YOU CAN **FEEL** IT.

Panel 5: Close shot on Sentry's head. He has a serious look on his face. His eyes are not shining anymore.

Inner Dialog: HE IS IN THE **NEGATIVE ZONE**, THE ONLY PLACE, WHERE HE IS SAFE. AND HE IS **NOT** ALONE...

Panel 6: Same angle. Sentry looks to the side.

PAGE 8 = 7 PANELS

Panel 1 (small): Close shot on Danny Boy's hat. It's half in sand.

Panel 2 (small): Same angle. We see Sentry's hand trying to pick up the hat, but misses it.

Panel 3: The camera zooms out a little bit. We see Sentry's arms and after images all around the hat, trying to pick it up, but he can't.

Sentry: OH, COME ON! THIS IS RIDICULOUS!

Panel 4 (small): Close shot on Sentry's hand finally grabbing the hat.

Sentry (Off-Panel): **HA!** HA HA HA!

Panel 5: The camera is in front of the Sentry. He is holding the hat in his hand and pulling the cloverleaf out of it.

Panel 6: Sentry destroys the cloverleaf by squeezing it. On his other hand we see the hat slightly being covered in golden energy and black dots. It's de-materializing into nothing.

Panel 7: Close shot on Sentry's palm. He is holding the destroyed cloverleaf. It's some kind of simplistic tech.

Inner Dialog: THE CLOVERLEAF IS BASED ON TECHNOLOGY, BUT NOTHING YOU CAN MAKE SENSE OF. JUDGING BY ITS STRUCTURE ALONE, IT **SHOULDN'T** DO WHAT IT DOES. ACTUALLY IT **SHOULDN'T** WORK AT ALL...

Inner Dialog: IT'S... IT'S **JUNK**.

PAGE 9 = 6 PANELS

Panel 1: The camera switches its location. We're in a dark room. The camera is in front of the General, who is just standing there with his hands behind his back. Behind him there is a desk and are some active monitors. They're showing armies, weapons, countries, the Sentry... The General is looking down. In front of him we see Danny Boy being teleported in.

Danny Boy: --E HAT!

General: WELCOME BACK, SOLDIER!

Panel 2: The camera switches over to a side shot. The teleportation process is over. Danny Boy is getting up. He is angry.

Danny Boy: I COULDN'T GRAB ME HAT, YOU OL' FOOL!

General: HA HA HA HA, CALM DOWN, BOYO, I'LL BUY YOU A NEW, AMERICAN ONE!

General: YOU DESERVE IT! YOU DID GOOD!

Panel 3: The camera switches behind the General. Danny Boy is the focus of the shot. He is yelling at the General.

Danny Boy: SEND ME BACK, NOW!

General: NO, YOU'RE DONE FOR NOW, SOLDIER!

Danny Boy: I WANT --

Panel 4: Same angle. There is a golden glow behind the General, shining at him and Danny boy. The General is turning around. Danny Boy is looking past him and looks surprised.

Danny Boy: -- ME... ME...

Panel 5: Close shot on Danny Boy's hat on the desk. There is still a little bit of golden energy and black dots around it. The cloverleaf is not there anymore, since it got destroyed by the Sentry a moment ago, but there is a piece of paper leaned against the hat with a notion.

Notion: YOU'VE LOST THE BATTLE, GENERAL AND SOON YOU'LL LOSE THE WAR

Notion: - S

Danny Boy (Off-Panel): ME HAT!

Panel 6: The camera is in front of the General. He is holding the piece of paper in his hands and looking at it. Behind him Danny Boy is putting his hat on. He seems to be happy.

General: OH, WE'LL SEE ABOUT THAT, SENTRY...

PAGE 10 = 7 PANELS

Panel 1: The camera switches its location again. It's behind the Sentry, who is flying above New York. Maybe we can see the Watchtower in the far distance as well.

Inner Dialog: THE GENERAL IS UP TO SOMETHING. YOU MUST REMAIN VIGILANT, SENTRY.

CLOC (Caption): SIR, OUR SATELLITES HAVE RECORDED YOUR ENCOUNTER WITH DANNY BOY.

Sentry: GREAT WORK, CLOC. AND NOW, ASSESS AND PRIORITIZE, PLEASE.

CLOC (Caption): MONITOR ACTIVITY REMAINS ON STAND BY. FOR THE MOMENT.

Panel 2: We see the Sentry landing on a building with a confused look on his face.

Sentry: CLOC... I'M ALRIGHT. ASSESS AND PRIORITIZE.

CLOC (Caption): MONITOR ACTIVITY REMAINS ON STAND BY. FOR THE MOMENT.

Sentry: ...

Sentry: ALRIGHT, CLOC.

CLOC (Caption): THANK YOU FOR YOUR UNDERSTANDING, SIR.

Panel 3: The camera is behind the Sentry. He is standing on the building and watching over the city.

Inner Dialog: CLOC SEEMS TO THINK THAT YOUR ENCOUNTER WITH OLD ENEMIES HAS **RATTLED** YOU.

Inner Dialog: YOU THINK HE IS JUST BEING OVERLY CAUTIOUS. YOU STILL DON'T FEEL LIKE PUSHING YOUR LUCK. YOU WILL COMPLY. FOR THE MOMENT.

Inner Dialog: BUT THAT DOESN'T MEAN, THAT YOU **SHOULDN'T** HELP AT ALL. YOU **SHOULD**. BUT MAYBE ON A SMALLER SCALE.

Panel 4: Close shot on Sentry's head. He is smiling.

Sentry: WATCHDOG, TO ME!

Panel 5 (small): The camera switches it's location. Close shot on Watchdog's ear. It picked something up.

Panel 6: We see Watchdog. He has turned his head.

Watchdog: ARF!

Panel 7: Watchdog flies out of the Watchtower. There is a golden light

on his back creating a blue cape on his collar.

PAGE 11 = 5 PANELS

Panel 1: We see Watchdog flying down to the Sentry, who is still standing on the building and looking up to Watchdog.

Sentry: HELLO THERE!

Watchdog: ARF! ARF!

Panel 2: The camera switches behind the Sentry, above his shoulder. He is petting Watchdog, who is hovering in front of him.

Sentry: READY FOR SOME HERO STUFF?

Watchdog: ARF! ARF!

Sentry: ALRIGHT, LET'S GO THEN!

Watchdog: ARF!

Panel 3: We see the Sentry and Watchdog flying over the city.

Inner Dialog: JUST LIKE THE OLD TIMES. UNFORTUNATELY, YOU CAN'T TAKE WATCHDOG ON EVERY ADVENTURE. HE WOULD SLOW YOU DOWN.

Inner Dialog: BUT THAT DOESN'T MEAN, THAT HE CAN'T PLAY HIS PART EVERY NOW AND THEN.

Inner Dialog: HE SHARES MANY OF YOUR TALENTS, IS EVER **VIGILANT** --

Panel 4: Sentry and Watchdog come to a halt. Both are looking to the side and seem slightly concerned.

Inner Dialog: -- AND CAN PICK UP **NEGATIVITY**. IN THIS CASE FIRE, SMOKE, FEAR...

Sentry: WATCHDOG, WE'RE NEEDED!

Watchdog: ARF!

Panel 5: The camera switches over to the upper half of a burning building. The building is burning, but it's nothing too vast and uncontrollable. In the back we see Sentry's and Watchdog's silhouettes approaching the building.

PAGE 12 = 3 PANELS

Panel 1: The camera is up in the air behind Sentry and Watchdog. They're hovering above the burning building. Down below we see people running out of the building and some people in colorful outfits standing in front of the building.

Inner Dialog: A BURNING BUILDING. THE FIRE BRIGADE IS NOT THERE YET.

Inner Dialog: MOST OF THE OCCUPANTS MANAGED TO GET OUT. SOME ARE STILL TRAPPED INSIDE, BUT NOT IN GREAT DANGER AT THIS POINT.

Sentry: WATCHDOG, GO AND HELP.

Watchdog: ARF!

Panel 2 (small): We see Watchdog flying into the building through one of the open windows. Smoke is coming out.

Panel 3 (large): The camera switches to a front shot down below in front of a building. We see 6 people dressed in badly designed and executed superhero costumes. The artist has the creative freedom over the costumes, but they should be ugly, like something you would see in a KICK-ASS comic!

Few more characteristics for them: Different age groups and genders. Some of them are out of shape and few carry first aid kits with them. Their names will be listed down below. The artist has the choice to model the costumes after these names.

Inner Dialog: A GROUP OF MEN AND WOMEN, DRESSED IN QUESTIONABLE OUTFITS. SELF-MADE SUPERHEROES.

Inner Dialog: THEY'RE OUT OF SHAPE -- COULDN'T RUN A MILE, IF THEIR LIFE DEPENDED ON IT. NO SUPER POWERS.

Inner Dialog: BUT WHAT THEY LACK IN PHYSICAL ATTRIBUTES, THEY MAKE UP WITH **GOOD INTENTIONS**.

Inner Dialog: UNFORTUNATELY, THEY'RE TOO **INEXPERIENCED** TO DEAL WITH SOMETHING LIKE THIS.

Hero X: OH MY GOD, WHAT SHOULD WE DO?! WHAT SHOULD WE DO?!

Hero Y: I DUNNO, MAN! IRIS ALREADY CALLED THE FIRE BRIGADE! MAYBE --

Hero Z: -- WE HAVE TO DO MORE... ANYTHING!

Inner Dialog: THEY NEED **GUIDANCE**. THEY NEED **YOU**.

PAGE 13 = 5 PANELS

Panel 1: We see the Sentry landing on the ground in front of the entrance door to the building. He is facing the camera and the focus is on him. Maybe we can see some of one or two of the self-made heroes turning to him. They're very close to the camera.

Sentry: FELLOW HEROES, I **NEED** YOUR HELP.

Hero X: WHOA!

Panel 2: The camera switches over to the self-made heroes. They're in awe.

Inner Dialog: THEY SEEM TO BE STAR-STRUCK.

Hero X: THAT... THAT IS...!

Hero Y: YEAH MAN, THAT... THAT...

Hero Z: THAT IS THE **SENTRY!**

Hero A: WOW...

Hero B: W-WHAT CAN WE DO, SENTRY?

Inner Dialog: BEING STAR-STRUCK SHOULD NEVER OVERSHADOW THE TASK AT HAND.

Panel 3 (large): The camera switches behind the Sentry. He is pointing at the three self-made heroes on the left (2 women and 1 man).

Inner Dialog: YOU EXAGGERATE A LITTLE BIT TO SNAP THEM OUT OF IT.

Sentry: THE PEOPLE IN THE BUILDING ARE IN **GREAT** DANGER. WE HAVE TO WORK **TOGETHER** IN ORDER TO HELP THEM!

Inner Dialog: THE MOST IMPORTANT PART ABOUT REQUESTING HELP IN A SITUATION LIKE THIS, IS TO ADDRESS PEOPLE DIRECTLY, INSTEAD OF TALKING INTO THE CROWD. UNFORTUNATELY, IT'S IN HUMAN NATURE TO WAIT FOR SOMEONE ELSE TO DO IT -- WHICH WASTES CRUCIAL TIME.

Sentry: YOU THREE, KEEP THE PEDESTRIANS BACK! WE'LL NEED SPACE FOR THE FIRE BRIGADE -- AND POTENTIAL **VICTIMS!**

Heroes X+Y+Z: O-OKAY!

Panel 4: Close shot on Sentry's right hand pointing at the outer two self-made heroes on the right.

Sentry (Off-Panel): YOU TWO, ENTER THE ENTRANCE HALL AND MAKE SURE THAT NOTHING IS BLOCKING THE WAY!

Heroes: X+Y: Y-YES, SIR!

Panel 5: The camera is inside the building. There is no fire at all in the entrance hall. The way was free a moment ago, but now we see few boxes and 2 bicycles materializing out of nowhere. They're covered in golden light and black dots.

PAGE 14 = 6 PANELS

Panel 1: Close shot on the last self-made hero. Maybe we can see Sentry's finger pointing at him / her. Behind him / her there is a blue

car further away.

Sentry (Off-Panel): YOU. THERE ARE SOME BLANKETS IN THE BLUE CAR BEHIND YOU! MY **SENTRY SENSORS** PICK UP THAT IT'S UNLOCKED! GET THEM AND SPREAD THEM ON THE GROUND IN FRONT OF THE BUILDING!

Hero X: O-OKAY..!

Panel 2: The camera is inside the car. The blankets are appearing out of nowhere. They're covered in a golden light and black dots as well. Maybe we can also see the car getting unlocked.

SFX: KLK!

Panel 3: The camera switches back to the Sentry and the self-made heroes. They're splitting up in groups to follow Sentry's orders.

Panel 4: Close shot on the Sentry. He is smiling.

Panel 5: We see the Sentry flying into an open window of the building, followed by a golden / bluish streak. We can't see fire anymore. Watchdog has taken care of it.

Panel 6 (large): The camera is behind the Sentry. He is in a corridor. We can also see Watchdog hovering in the air and approaching him. A small child is sitting on Watchdog's back. Behind them there are few more people following Watchdog. Mainly elderly occupants, who were not able to leave the building quickly.

Sentry: GREAT WORK, WATCHDOG!

Watchdog: ARF! ARF!

PAGE 15 = 5 PANELS

Panel 1: The camera is outside again on the self-made heroes. Three of them are backing the pedestrians off.

Hero X: STEP BACK, PLEASE!

Hero Y: MAKE SOME ROOM, PLEASE!

Panel 2: Close shot on two of them. Their facial expressions tell us, that they're taking it very seriously.

Hero Z: PLEASE, STEP BACK!!

Panel 3: The camera is inside the entrance hall. Two other self-made heroes are carrying the two bicycles away from the stairs.

Hero X: YOU GOT IT?

Hero Y: YEAH. THE BOXES NEXT.

Hero X: ALRIGHT. LET'S HURRY UP!

Panel 4: The camera is outside again. We see the last self-made hero, kneeling and spreading the blankets out on the ground.

Panel 5 (large): The entrance door of the building is wide open. The two self-made heroes from before are outside now and supporting two elderly gentlemen, who were in the building before. Sentry is flying out of the building and is carrying an elderly lady. Watchdog is next to him with the child on his back. In the back there are some more occupants, who are fine on their own.

PAGE 16 = 5 PANELS

Panel 1: The camera shows the upper third part of the building. On the horizon we can see the Sun going down. Some birds are passing by.

Panel 2 (large): The camera moves down. The fire brigade and the ambulance are there and taking care of the few occupants, mainly checking on them. Everything is fine. On the left we see the self-made heroes approaching the Sentry, who is hovering above the ground. Watchdog is next to him.

Inner Dialog: THEY DID GREAT.

Sentry: THANK YOU FOR THE ASSISTANCE, GUYS. THIS WOULDN'T HAVE BEEN POSSIBLE WITHOUT YOU.

Watchdog: ARF! ARF!

Panel 3: The camera gets closer to the Sentry and Watchdog. Sentry is smiling and waving.

Sentry: I HAVE TO GO NOW. TAKE CAR --

Hero X: -- SENTRY, WAIT!

Panel 4: The camera switches over to the self-made heroes. They're obviously nervous.

Hero X: I-IS IT OKAY, IF WE MAKE A P-PICTURE WITH YOU TWO?

Panel 5: The camera switches back to the Sentry. He is surprised, but smiling. Watchdog is looking at him.

Sentry: A PICTURE? WITH US? YEAH... YEAH, WE WOULD LIKE THAT.

Watchdog: ARF!

PAGE 17 = 6 PANELS

Panel 1: This is a shot of the picture. Maybe portrayed as a polaroid. In the middle we see the Sentry. 2 self-made heroes are to his left, 2 are to his right. The last two are kneeling in front. One of them is petting Watchdog, who is sitting in front of the Sentry. Everyone is happy, everyone is smiling.

Panel 2: The camera is up in the sky. Sentry and Watchdog are flying towards the camera.

Inner Dialog: INCREDIBLE IRIS. CAPTAIN SAFETY. THE INSTRUCTOR. DARKLIGHT. POWER-MIKE. THE CHANGE.

Inner Dialog: YOU'VE GLADLY SPENT TIME WITH THEM. THEY'RE GOOD PEOPLE.

Inner Dialog: THEY DO WHAT THEY CAN, TO MAKE THE WORLD A BETTER PLACE. THEY GIVE FOOD TO THE HOMELESS, ACCOMPANY WOMEN ON THEIR WAY HOME AT NIGHT, PICK UP THE TRASH FROM

THE STREETS AND TRY TO LEARN AS MUCH AS POSSIBLE ABOUT FIRST AID FOR WORST CASE SCENARIOS.

Inner Dialog: THEY'RE **HEROES**.

Panel 3: Close shot on Sentry's head. He is looking to the side. He seems to be sad.

Inner Dialog: YOU WISH MORE PEOPLE WOULD BE LIKE THAT.

Inner Dialog: BUT UNFORTUNATELY...

PAGE 18 = 7 PANELS

Panel 1: Side shot. We see two streaks leaving the panel. There is a big and a small sonic boom where Sentry and Watchdog were a moment ago.

Inner Dialog: HUMANITY HAS ITS **FLAWS**.

Panel 2: Sentry and Watchdog come to a halt. The streaks are catching up on them. Sentry is looking down. Watchdog is looking to the Sentry.

Sentry: WATCHDOG, STAY!

Watchdog: ARF!

Panel 3: The camera switches to a mall. It's full of people. The focus is on a man, who is covering up in his jacket. He is sweating, his eyes are wide open.

He has a darker / oriental skin color and maybe a black beard.

Inner Dialog: YOU CAN SMELL HIS SWEAT. HEAR HIS INSANE HEART RATE. FEEL HIS FEAR.

Inner Dialog: AND SEE THE **BOMB**, HE TRIGGERED.

Panel 4: Same angle, but this time the man has opened his jacket. He has dynamite attached to his chest. His eyes are even wider open. He is screaming. There is a countdown on the bomb on his chest: 00:03.

Suicide Bomber: AAAAAAAAAAAAAAAAAAH!

Panel 5: The camera switches behind the suicide bomber, but he is not in the picture anymore. Instead we see a slight golden streak coming in and out. There is a breeze. The hair and clothes of the people around are floating up. They're looking at the spot the scream came from, scared and concerned.

Panel 6: The camera switches it's location to Sentry's point of view, who is in the sky. We see the suicide bomber looking into the camera. Behind him we see the city. He seems to be in shock. Sentry was holding him at the jacket a second ago, but has let go of him now. The suicide bomber is falling down.

Inner Dialog: HE HAD MADE A DECISION, BUT NOW... ONE HEARTBEAT AWAY FROM HIS IMMINENT DEATH, YOU CAN SEE DOUBT IN HIS EYES. HE QUESTIONS HIS DECISION. HE QUESTIONS HIS LIFE. HIS RELIGION. HIS MOTIVES. EVERYTHING.

Panel 7 (small): Close shot on the countdown timer: 00:01.

Inner Dialog: IT'S TOO LATE NOW...

PAGE 19 = 5 PANELS

Panel 1: The camera switches back to a front shot of the Sentry, who is still flying. He has a sad look on his face. Watchdog is flying next to him and looking concerned to him. In the far back we see an explosion in the air.

Inner Dialog: YOU **FEEL** IT AGAIN, DON'T YOU? A PAIN, THAT STARTS IN YOUR MIND AND TRAVELS ALL THE WAY TO YOUR HEART OF HEARTS. IT'S **DESPAIR** AND IT'S NOT YOUR OWN.

Inner Dialog: YOU ARE **NEEDED**. AGAIN.

Panel 2: The camera is behind the Sentry and Watchdog. They're landing in front of the door to an apartment.

Panel 3: The camera is still behind them. Sentry is standing in front of the door. His head is down. Watchdog is hovering next to him and looking at him. The door is covered in golden energy with black dots and dissolving into nothing.

Panel 4: Side shot on the Sentry and Watchdog walking into the apartment, from the right. They're getting closer to a door, which is on the left.

Panel 5: Sentry and Watchdog come to a halt in front of the door. The camera is behind them. Sentry is opening the door.

PAGE 20 = 5 PANELS

Panel 1 (large): The camera zooms in. The door is open. Behind the door there is a tiny dark room. A young boy is sitting on the ground, not older than 8 years. He is looking up, into the camera. The boy is undernourished, his skin is unhealthy. He is dirty, even sitting in his own excrements. There is a piece of bread on a plate next to him with maggots crawling around on it.

Panel 2: The camera switches back to the Sentry, but still remains fairly low on the ground. Sentry is looking down into the camera. He has a sad look on his face.

Panel 3: Same angle. Sentry looks to the left.

Panel 4: The Sentry continues walking down the apartment. The boy is crawling out of the tiny room. Watchdog is on the ground in front of him.

Watchdog: ARUU...

Panel 5: The camera switches back behind the Sentry. He is opening yet another door.

Man (Off-Panel): WHERE'S THE REMOTE CONTROL?

Woman (Off-Panel): YOU. ARE. SITTING. ON. IT!

Page 21 = 4 PANELS

Panel 1: The camera zooms in. The door is open. Maybe we can still see Sentry's arm in the picture. The focus is on a man and a woman

sitting on a sofa and looking back at the Sentry. Both look like losers. They look like upset and angry losers. In front of them there is a TV. Maybe there are also some dead plants in the picture. They're bad people on so many levels.

Man: WHO THE F\$%& ARE YOU? WHAT ARE YOU DOING IN MY APARTMENT?!

Panel 2: The camera switches back to the Sentry. He is inside the room now and closes the door behind him. He has a neutral look on his face, almost bored.

Man (Off-Panel): HEY, GET THE F\$%& OUT OF MY APARTMENT!

Woman (Off-Panel): I'LL GET THE BAT!

Panel 3: The camera is outside again with a clear shot on the closed door.

Man (Off-Panel): THIS IS WHAT YOU GE --

SFX: SLRRRSSSCCHH

SFX: CRASH

Woman (Off-Panel): NOOOOOO--YAAARGGHH --

SFX: CRACK

SFX: SLLRRSSCCHHHHH

Panel 4: The camera switches over to a front shot on the young boy. He is looking into the camera without all too much emotion. Watchdog is sitting next to him and looking into the camera as well.

PAGE 22 = 6 PANELS

Panel 1: The camera switches back to the door, but is slightly further away. The door is open. On the sofa we can see half of a body hanging. Organs and blood are dripping out and onto the floor. We can also see the Sentry approaching the camera. He has blood all over his suit. His face (or at least the upper half of it) is kept in shadows. Maybe we can still see some blood on his face.

Panel 2: The camera switches back to the boy. We see a shadow over him. It's the Sentry. The boy is looking up to him, still without all too much emotion.

Panel 3: The camera switches back to the Sentry, from the boys point of view. The Sentry is looking down to him / the camera. We can now fully see the blood on his face and his yet-black eyes.

Panel 4: The camera switches back to the boy. He is holding his arms up, reaching for the Sentry.

Panel 5: Side shot. We see the Sentry picking the boy up.

Panel 6: The camera is behind the Sentry again. He is walking towards the exit and carrying the boy, who is looking over his shoulder back into the camera (where the room with his dead "parents" is). Watchdog is following them.

Caption: TO BE CONTINUED...