

THE UNDESIRABLES

in:
"POWER OF PRAYER"

Synopsis--

Story begins with Chance saying, "It's coming". A Girl Named Brent throws up on Hank just before a few guards politely pull him to the side and beat him mercilessly. The others have a convo as if nothing is happening and he comes back to sit with them. "Nice warning, Chance. But were you talking about the projectile vomit or the merciless beating those guards just gave him?" "Neither."

A mean guard berates Stephanie after escorting her to the main area. Stephanie takes the abuse and Jay stands up for her, but is laughed at. The guards and the Undesirables snicker and Jay sits down. Hank asks Tim to escort him to his quarters to get changed because he has purple vomit on his clothes. Tiny escorts him away while Stephanie sits alone.

When Tiny comes back, he brings with him a spent Carlita. The others are worried for her and they show their concern by helping her to a seat. She tells them they are almost out of the facility. They are almost free. But when they get what they most desire, they will have to fight to keep it. Everyone looks at her like she is crazy.

Carlita begins praying and the guards ignore her at first. In another section of the lab, readings begin to spike on a screen and someone tells the guards not to fire yet. Not to stop her. back in the mess hall, Carlita is still praying. Chance says something is coming again but won't say anything else. A hole opens up in the middle of the cafeteria and the guards aim their weapons at it, moving them from Carlita. The lights go out. The voice gauging the readings is familiar with what came through the hole between dimensions.

Splash of Bob, the Ancient Astronaut in the middle of the mess hall with a confused look on his face.

Panel 1

Close shot - inset into Panel 2 - Close on Chance's mouth as he speaks.

Chance: **IT'S COMING.**

Panel 2

Open/Establishing shot/Wide shot - Jay, Chance and Man-Child, across from Hank and a breastfeeding Marcia are sitting in a cold feeling steel cafeteria/chow hall type setting, two rows of tables lining up with the wall and winding their way around the room. The empty space in the middle accompanied by the high ceiling both make the room look expansive. Also lining the walls and making its way around the room is a top tier (somewhere around the second floor) where armed guards in light over dark blue prison guard uniforms are walking around with high powered rifles.

Marcia: **WHAT'S COM--**

Brent: **HURK!**

Marcia: **OH.**

CAP: **DREAMLAND SEVEN, ABOVE TOP SECRET US ARMY BASE.**

CAP: **THE MESS HALL.**

Panel 3 (Panels 3-6 should be Tall Vertical shots spanning across and toward the bottom of the page.)
Angled side shot - Marcia's baby, A Girl Named Brent, is in the process of vomiting on Hank's lap, while Marcia does nothing to stop her. The others across the table are giving queasy looks to one another. A mostly Off Panel guard has his hand on Hank's shoulder.

Marcia: **HANK, YOU MIGHT WANT TO--**

Brent: **BLOORRGCHHH!!!**

Hank: **OH! OH, GOD!**

Jay (small): **WHY DOES SHE ALWAYS DO THAT?**

Man-Child (small): **AND WHY'S IT PURPLE?**

Guard (Off Panel): **PUNCHING BAG. A WORD?**

Panel 4

Side shot - The others pay no attention, talking amongst themselves as four guards escort Hank toward a partition directly in the background of the shot between the talking characters. It should look like one of those medical screens they use in some of the older, less upgraded medical facilities. It should be comprised of three screens together to shield their action and look like it's used often. Marcia should be smiling/laughing while Jay makes a confused face. Man-Child should obviously be looking at Chance who is looking up at the ceiling.

Marcia: **NICE CALL, CHANCE.**

Jay: **NICE CALL?**

Man-Child: **WAIT-- WERE YOU TALKING ABOUT THE PROJECTILE VOMIT OR THE MERCILESS BEATING THOSE GUARDS ARE ABOUT TO UNLEASH ON HIM?**

Chance: **NEITHER.**

Panel 5

Medium shot - Jay is gesturing toward Chance, who is paying no attention. Marcia is no longer smiling. Man-Child is looking toward Chance with a sort of reserved intrigue. In the background, three of the guards are behind the now closed partition while one stands guard outside it, holding his rifle. Three silhouettes can be seen beating Hank (who is on the ground at this point) mercilessly with batons. One guard has taken his belt off and is lifting it into the air menacingly, making his intentions known.

Jay: **I NEVER GET THIS KID. HE'S NEVER JUST DOWN HERE WITH THE REST OF US; HE'S ALWAYS IN THE CLOUDS.**

Marcia: **LEAVE HIM ALONE. HIS ATTENTION MAY BE ELSEWHERE, BUT HE CAN STILL HEAR YOU.**

Man-Child: **I JUST WANT TO KNOW WHAT HE THINKS IS COMING. IT'S ALMOST LIKE HE CAN SEE IT... WHAT'D THEY DO TO YOU, KID?**

Panel 6

One of the guards has walked Hank back to his seat. Chance is no longer looking up at the ceiling, his attention focused directly on Man-Child as he speaks. The rest of the Undesirables at the table all give him surprised/slightly afraid facial expressions while Hank is preparing to take his seat while talking with the guard next to him. The other three guards should appear more relaxed now, walking one by one from the partition to where Hank is about to sit. [This should help give to the suggestion of the transition of Hank walking to the table without having to create an extra panel just to show him walking back.]

Chance: **MORE THAN ENOUGH.**

Guard: **THANKS, MAN. WISH THE WIFE DIDN'T FEEL PAIN. IT'D BE "TO THE MOON, ALICE" IF YOU GET MY MEANING.**

Hank: **YEAH.. YOU FORGETTING SOMETHING?**

Panel 7

Close shot/Small shot - inset on top of bottom right corner of the page - A cellophane wrapped honey bun lands on the table.

Guard (Off Panel): **OH YEAH.**

SFX: *Thunk!*

Hank (Off Panel): **THANKS.**

Stephanie (Off Panel): **AH!**

Panel 1

Behind the back shot - Jay stands up in angry and indignant while looking toward the prison styled entrance where a teenage boy dressed in a prison guard uniform is ushering a giant pair of legs through the entrance made especially for Stephanie, the giant girl. The entrance is around two stories high although only the bottom portion is seen in this panel and it is made entirely of a thick panel of glass that slides to the side when opening and is now clear and transparent.

Tiny: **GET IN THERE, FREAK!**

Stephanie: **OKAY! I'M GOING, TINY!**

Tiny: **ALRIGHT, BILL. YOU CAN CLOSE THE DOOR.**

Jay: **HEY!**

Panel 2

Waist up shot/Reaction shot - Tiny, the guard, makes a surprised, "Oh, really?" type of face as he continues his derisive remarks. The door is sliding back to close itself, its shade turning darker. The background behind him is a long corridor seemingly made of steel.

Tiny: **"HEY"?**

Tiny: **WHAT ARE YOU GONNA DO, PINKY? GIVE ME A HUG? YOU LOOK LIKE A CAREBEAR.**

Panel 3

Waist up shot/Reaction shot - Jay is no longer angry and indignant and has reverted back to his normal, unconfident self. He has a finger in the air like he had something to say but the shame he feels for himself has caused it to quickly leave him. His background should be a

Jay: **UH... NOT EXACTLY... TINY--**

Tiny (Off Panel): **PINK BASTARD.**

Panel 4

Close shot - Tiny's evil face is seen through the now shaded glass door, looking like an evil mural keeping at bay the black void eating at it.

Tiny: **FIND ANOTHER BOYFRIEND, FRUITPIE.**

SFX: **KLANK!**

Tiny: **I'M STRAIGHT.**

Panel 5

Medium shot - Jay standing up and yelling toward the guard who is no longer paying any attention to him while everyone sits snickering to themselves.

Jay: **I'M NOT EVEN GAY!**

Marcia (small): **NOT THAT THERE'S ANYTHING WRONG WITH THAT.**

Man-Child (small): **THAT'S NOT WHAT YOUR SKIN SAYS.**

Jay: **THEY TURNED IT PINK! YOU KNOW THIS!**

Panel 6

Frontal shot/Medium shot - Tiny POV of Hank (don't factor in the shading) - A smiling Hank is near the entrance having walked past Stephanie's oversized legs as she is now in the background walking toward the corner of the room nowhere near the group at the table. Background: The three relaxed guards, who are still at the table, and the Undesirables burst into laughter as Jay sits back down.

Jay (background): *OH, IT'S SO FUNNY, GUYS!*

Hank: *TINY, TAKE ME BACK TO MY QUARTERS, WILL YOU?*

Tiny: *WHY, WHAT'S WRONG WITH YOU?*

Jay (small/background): *HOW WOULD YOU LIKE BEING A PINK CATHOLIC?!*

Panel 7

Close shot - Focused on the huge, purple vomit stain covering Hank's lap/crotch/stomach/upper leg areas. Stephanie can be seen in the background sitting by herself on the floor with her back to the wall. Most of her giant body can be seen but not her upper torso. She is hugging her knees.

Tiny (Off Panel): *YOU HAVIN' AN ADVERSE REACTION TO YOUR TREATMENT?*

Panel 1

Wide shot/Side shot - Hank and Carlita are switching places (Hank is closer to the other guard and walking away from Tiny as is Carlita because they have already passed each other) as the two guards stand on either side of the panel.

Tiny: **HEY, JOHNSON! TAKE HUMAN PUNCHING BAG HERE TO HIS QUARTERS TO CHANGE.**

Johnson: **YES, SIR. WE CAN SWITCH. THIS ONE'S FRESH FROM HER-- →AHEM← -- FRESH FROM TREATMENT. CAREFUL, SHE CAN BARELY STAND... MUCH LESS WALK.**

Carlita (small): **LORD...**

Panel 2

Frontal shot - waist up - Carlita has stepped through the entrance and is standing looking down with dull and tired eyes. Behind her, Hank is being led away by the other guard.

Tiny: **SHE'LL BE ALL RIGHT.**

Carlita: **GIVE US DISTANCE BETWEEN US AND THOSE WHO WISH TO HARM US...**

Panel 3

Side shot - partition POV on opposite side of room - Carlita is walking/hobbling past the table where the group is sitting and staring at her with surprised and concerned faces. In the background at the top of the panel, guards can be seen holding their rifles and walking around boredly.

Carlita: **HELP US GET ONE STEP CLOSER.**

Panel 4

Reaction shot - The group sitting at the table is making confused/surprised faces at Carlita (Off Panel), who has walked further up. Chance is looking upward toward the ceiling with the same distant look he always has on his face.

Carlita (Off Panel): **LET US FIGHT FOR THE FREEDOM WE MOST DESIRE...**

Panel 5

Close shot/Action shot - Very tight on Carlita, who has a determined look on her tired face. Action lines should accompany her from the background of the panel or they can compromise her background.

Carlita: **LET US FIGHT!**

Panel 1

Medium shot/Tall shot - From below and angled to the side - Foreground: A frontal/side angle of Carlita walking toward the middle of the mess hall. Background: From the second floor tier, the other guards are eyeing her suspiciously.

Guard: **THOUGHT THIS ONE COULDN'T WALK.**

Guard: **WALK? HOW'S SHE STANDING?**

Panel 2

Behind the back shot - above and behind the Undesirables' at the table - Carlita drops to her knees and clasps her hands together. Wind begins to blow her hair to one side. Papers and other light debris can be seen blowing in the wind to the same side. (There is a circular wind growing around her like a small tornado. Keep this in mind for the next few shots.)

Guard (small): **THERE SHE GOES. ON YOUR KNEES WITH THE OTHER SUB-HUMANS.**

Guard (small): **WHERE'S THAT WIND COMING FROM? IS SHE DOING IT?!**

Marcia: **WHAT'S SHE DOING?**

Man-Child: **NO IDEA.**

Jay: **IT LOOKS LIKE...**

Panel 3

She has bowed her head and begun murmuring to herself. The wind has grown a bit fiercer, now whipping her hair around where before it was just a gentle nudge.

CAP Jay: **"...SHE'S PRAYING."**

Carlita: **AMEN.**

Panel 4

Wide shot/Behind the back shot - Behind and above Carlita - Carlita is kneeling and lifting her head to gaze at a hole that has opened a few feet in front of her in the middle of the mess hall. The hole looks very similar to a flat, black hole hovering vertically in the air. Nothing can be seen inside.

Carlita: **BEHOLD...**

Panel 5 (Panels 5-6 should be side-by-side each other with Khamen's left hand on the left panel's television's left side and vice versa for the right Panel. This will hopefully give the reader the impression that someone/something is changing shape while going from watching one monitor to the other.)

Close shot/Small shot - Transition to a computer screen with security footage showing Carlita now standing before the hole. The shot is from above and behind her but off to the side a bit, not directly behind her. On the side of the screen is a reptilian hand that seems to be preparing to shape shift, a .

Voice (Off Panel): **TELL THE MEN TO HOLD THEIR FIRE. DO NOT INTERRUPT THIS.**

Tiny (Off Panel/from speaker): **WHAT IS THIS, SIR?**

CAP: ***WITCH LAB***

Panel 6

Close shot/Small shot - Readings begin to spike on the computer screen next to the screen with the security video on it. On the opposite side of the computer monitor is a hand. It has just changed from reptilian to human.

Voice (Off Panel): **YOU DON'T KNOW WHAT THE WITCH'S TREATMENTS ARE FOR, DO YOU? NEVER STOPPED TO ASK ANY OF THE ENGINEERS WHY THEY PUMP 30,000 VOLTS THROUGH THAT HAG'S BODY FOUR TIMES A WEEK? TINY, RIGHT NOW WE ARE FINALLY WITNESSING...**

Panel 6

Large shot - Carlita is standing defiantly with a hand outstretched above her toward the void that is crackling with electricity before her as if she were a famous magician, on stage performing the big reveal of a popular magic trick. She should look as though she is giving her all to what she is doing.

Carlita: **...THE POWER OF PRAYER!**

Panel 1

Splash shot - At the bottom of the page, Carlita has fallen to the floor with a bloody nose at Bob, the Ancient Astronaut's feet as he stands in the middle of the Mess Hall with a confused look on his face. The background might have some guards in it at the second floor tier with their rifles trained on him, but mostly it's just the rest of the steel facility's Mess Hall.

Bob: *OKAY, THIS IS DEFINITELY NOT HOME.*

CAP Khamen: *"LET'S GO GET REACQUAINTED WITH OUR ANCIENT ASTRONAUT."*

End credits:

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