

THE UNDESIRABLES

in:

"BREAKOUT"

Synopsis:

1.) Marcia is on her way back to her quarters being led by Tiny who tells her that her and the others will probably never see the light of day now that Khamen has the guy who he's been looking for since forever. Marcia distracts Tiny with her blue breasts and knocks the guard out with an inhumanly speedy attack and grabs his keys.

2.) Transition: Close shot - Chance's hand turning a key in a prison style lock. Chance is opening Carlita's door with a set of stolen keys of his own. "Well, ain't this some bull--!" says Marcia from Off Panel. She is surprised to find the others are already out of their quarters thanks to the mysterious Chance already having keys to everyone's quarters. Carlita had told her to use her greatest assets to get the others free because Chance didn't have the key to her room.

"Grab your uniform and let's go. We don't have much time." "We have uniforms?" "Carlita. Go figure." "Where's everyone else?" Stephanie and Jay are peering into a room with a small window, a downed guard next to them. They rescue Bob from his interrogation room. He is unconscious so Stephanie has to carry him.

3.) They step over the still knocked out Tiny and stand awkwardly in the elevator while Carlita begins to pray. When the elevator doors open, they see Savyer City. "What are we gonna do, drop him off and hope he lands on a flying car?" The doors close and Carlita continues praying. Bob is not told of this until issue one. The doors open again and they see another black void. They step inside it, into the unknown.

4.) Khamen is standing before his Chimera Project. He explains the escapees are the scraps that were needed to bring forth the best, The Chimeras. He tells them to either bring "these undesirables" back alive or kill them if that's too much trouble. Either way, they do have power inside each of them and they are too dangerous and know too much to be allowed to roam free. "Now. Time for your first mission."

5.) The Chimera Project is standing and looking cool and deadly. Dangerous.

End synopsis.

Panel 1

Wide shot - angled from front - Marcia is on her way back to her quarters being led by Tiny. A set of keys on the guard's belt should be in the foreground of the shot and the camera should be angled from just in front of them, keeping her guard's upper torso and lower body Off Panel. Marcia, walking behind him, should have an eyebrow raised in intrigue as if she knows something he doesn't know. She is in the process of unzipping her top. Vertical straps can be seen on her shoulders wrapping under her arms due to her carrying A Girl Named Brent in a blue harness on her back.

Tiny: **BACK TO YOUR QUARTERS FOR PROBABLY THE LAST TIME, SUGAR TITS. YOU AND THE OTHER SCRAPS WILL PROBABLY NEVER SEE THE LIGHT OF DAY NOW THAT DIRECTOR K HAS THE GUY HE'S BEEN LOOKING FOR SINCE FOREVER.**

Marcia: **OH YEAH? TINY, I DON'T THINK I'LL BE GOING TO MY ROOM.**

SFX (from keys): **DANGLE JANGLE!**

CAP: **DREAMLAND 7, ABOVE TOP SECRET US MILITARY BASE**

CAP: **LOCATION UNKNOWN**

Panel 2

Behind Marcia's back shot - Marcia stands before Tiny with her back turned to the reader. A Girl Named Brent is alert with a queasy look on her face on Marcia's back while Marcia has opened her jacket/top and is basically doing a flasher move, exposing her blue breasts to a surprised Tiny who has just turned to face her.

Tiny: **YES, YOU AWWW...**

SFX (from AGNM): **HURK!**

Panel 3

Reaction shot/Close shot/Comedic shot - Tiny is mesmerized. The background behind him should be a swirling, acid trippy mix of yellows, blues and pinks.

Tiny: **THEY... THEY REALLY ARE BLUE...**

Panel 4

Wide shot/Action shot - Marcia knocks Tiny out with an inhumanly speedy kick to the temple. (Note: Squiggly lines in the ref pic are supposed to represent the kick. Her foot connecting with his head. XD) A Girl Named Brent is vomiting from the carrier on Marcia's back onto the floor of the compound behind her, making a sort of arc. In this angle, Marcia's front is facing the camera and the baby should almost if not fully, be covered so the orange stream of vomit should just be arcing from somewhere behind her. Another dynamic background can be used here if you like. Or you have the option of choosing their surroundings, which is a dull corridor.

Marcia: **Hai!**

SFX (from Marcia's back): **BLOOORRGH!**

Panel 5

Close shot/Small shot - inset into Panel 6 - Marcia's hand grabs the guard's keys from his belt.

Panel 6

Wide shot - Background: With her back turned Marcia can be seen running away sort of already a short distance away, A Girl Named Brent looking exhausted in the carrier on her back. Foreground: Lying on the floor of the facility, Tiny's keys are no longer on his belt where they were hanging from in Panel 1. Again we don't see his upper torso or his lower body, just the waist area where the keys were previously dangling.

CAP Carlita: **"YOU'VE DONE WONDERFULLY, CHILD."**

Panel 1

Close shot - Chance's hand is turning a key in a deadbolt style prison lock. The keys should look similar to Tiny's keys from PAGE ONE.

Carlita (Off Panel): **ALL OUR PLANNING IS COMING TO FRUITION. WE WILL BE LEAVING SOON.**

Marcia (Off Panel): **WELL, AIN'T THIS SOME BULLSHIT!**

Panel 2

Side shot - Panel opens up to see Chance standing before Carlita's open door. Carlita is walking from the room toward Chance and they have both turned their heads toward an angry Marcia, who is in the background between the two. **(Optional)** Hank and Man-Child are walking up behind Chance from down the other corridor with boxes in their hands. They are still small in the background/distance so not a lot of detail need be shown.

Marcia: **I HAD TO SHOW THAT PERV MY TITS TO MEET UP WITH YOU GUYS AND CHANCE HAD THE KEY THIS WHOLE TIME?!**

Carlita: **INCORRECT. BY "GREATEST ASSET", I MEANT FOR YOU TO USE YOUR MARTIAL ARTS SKILLS. NOT YOUR COLORFUL BREASTS.**

Panel 3

Hank and Man-Child are now side-by-side standing/walking up behind Chance - a portion of Chance's head can be seen in the bottom corner watching Carlita and Marcia talk Off Panel - Hank is looking off/upward rolling his eyes while Man Child is smirking. They each have a medium sized, brown box in their hands.

Man-Child: **LOOKS LIKE YOU OWE ME FIVE BUCKS.**

Hank: **YEAH, YEAH.**

Marcia (Off Panel): **SO NOW THAT I'VE UNNECESSARILY DEGRADED MYSELF FOR THE TEAM...**

Panel 4

Angled Side Shot - above and behind Stephanie and Jay - Stephanie is gripping the door and trying to rip it off its hinges while Jay is peering into the room via a small window, a downed guard next to them leans against the wall unconscious.

CAP Marcia: **"...WHERE'S EVERYONE ELSE?"**

Panel 5

Dramatic shot - frontal shot focused directly on Bob with Jay and Stephanie's gigantic lower body standing in the open doorway - Bob is seated in the foreground in his interrogation/torture. He should look dehydrated with wide open eyes that are not necessarily "seeing" anything. His eyes should have clamps keeping them open and he should be strapped into a large chair, his fingers gripping the arms of the chair in agony. His mouth should be closed and relatively normal looking compared to his eyes and hands. Background: The giant Stephanie and Jay are shocked/surprised. Jay has surprise marks

emanating from his face while Stephanie's emanate from the highest point the panel reaches, which is her stomach/pelvic area.

Bob (small/weary): ~~MMMM~~...

Stephanie (Off Panel): OH, GOD. THEY'RE BRAINWASHING HIM OR SOMETHING.

Jay: YEAH... LET'S GET HIM OUT OF THERE.

Panel 6

Frontal shot - Jay is running down the corridor next to Stephanie, who is carrying the unconscious Bob, who can be seen cradled in Stephanie's giant arms like an astronaut baby.

Jay: I'M JUST GLAD WE'RE ALMOST TO THE ELEVATOR. STUFF LIKE THIS MAKES ME QUEASY.

Stephanie: ME CARRYING THIS GUY... IT DOESN'T MAKE ME LOOK MONSTROUS OR ANYTHING... DOES IT?

Panel 1

Close shot - A hand presses the "close doors" button in an elevator.

Carlita (Off Panel): □→>..□□□↑↓□□◁◊

Panel 2

Frontal shot/Group shot - The Undesirables stand awkwardly in the elevator while Carlita clasps her hands in prayer. Positioning: Man-Child and Chance are the shortest so they should be in the front; Man-Child turning his head to address Hank while Chance stares upward. Carlita should be praying somewhere in the front near them, her head bowed. Stephanie is a giant so the lower half of her body can be seen somewhere in the back of the group. Hank and Marcia are somewhere in the middle, Marcia is breastfeeding A Girl Named Brent while Hank makes a weird/disgusted face at Marcia's breast area. But basically, however you can make them fit comfortably in the panel with Carlita praying with her head bowed in the front of the group is fine.

Carlita (small): ↑↓□□◁◊ □→>..□□□

Hank: **DO WE EVEN KNOW WHERE WE'RE GOING?**

Man-Child: **DUDE, ANYWHERE'S BETTER THAN WERE WE'RE COMING FROM.**

SFX: **Ding!**

Panel 3

Behind the back shot - above and behind the group - When the elevator doors open, they see a futuristic metropolitan area with buildings piercing the clouds and flying cars shooting by underneath and around them.

Jay: **UM.. I THINK THIS IS BOB'S STOP, NO?**

Marcia: **RIGHT. WHAT ARE WE GONNA DO, THROW HIM OUT AND HOPE HE LANDS ON ONE OF THESE FLYING CARS? CHANCE, HIT THE BUTTON AGAIN.**

Panel 4

Behind the back shot - above and behind the group - The doors close and Carlita continues praying. Bob is not told of this until issue one.

Carlita (small): □→>..□□□↑↓□□◁◊

Panel 5

Overhead shot/Behind the back shot - The doors open again and they see a spiraling black-on-black void. The other characters should be reacting in some way (i.e. putting their hands up in alarm, ducking for cover as if the void is going to shoot something at them, lifting a knee up and wincing, etc.) and Carlita should have her hands unclasped and falling to her sides now, having done the best she can.

Carlita: **WE HAVE ARRIVED.**

Panel 6

Frontal shot - They all look nervously toward Carlita, who is shrugging her shoulders in the foreground.

Marcia: **UM.. YOU SURE? BECAUSE IT LOOKS LIKE A GIANT BLACK HOLE OF DEATH IS IN FRONT OF US AND I THINK WE SHOULD JUST THE DOORS AGAIN AND SEE WHAT THE NEXT STOP IS.**

Carlita: **THERE IS NO NEXT STOP, MARCIA. I HAVE REACHED MY LIMIT. SO AS YOU TEND TO SAY IN MOMENTS LIKE THESE...**

Panel 7

Side shot - angled above the group as if on security camera in the elevator - She leaps inside the void, into the unknown.

Carlita: **... FUCK IT.**

Panel 1

A screen depicting the rest of the members jumping into the void from the elevator is shown. Marcia jumping with her baby is depicted first and the others are following at her sides and behind her while Stephanie waits at the back with Jay close by.

CAP Marcia: **"WELL..."**

CAP Marcia: **"...I DO LIKE TO SAY THAT."**

Khamen (Off Panel): **INCOMPETENCE...**

Panel 2

A fist slams down in the center of the television, smashing it.

Khamen (Off Panel): **...IT SURROUNDS ME!**

SFX: **XXXX**

Panel3 (Panels 3-7 should depict the hand gradually transforming from human to reptilian.

Google/Youtube "reptilian shapeshift" for ref videos.)

Close shot - The hand is pulling a lever downward, toward a caption labeled "RELEASE".

Khamen (Off Panel): **BUT THIS IS WHY YOU WERE CREATED. YOU ARE THE PRODUCTS OF A MILLENNIA'S TRIAL AND ERROR. MY BRAINCHILDREN.**

Panel 4

Close shot - The hand is pressing a touch screen marked, "OPEN".

Khamen (Off Panel): **THE VERY BEST MY PEOPLE, THE STAR PEOPLE, COULD EVER HOPE TO BRING FORTH FROM THIS CHALLENGED PLANET.**

Panel 5

The hand is in a further state of transformation into a scaliier version of itself as it has made a fist and is smashing through glass. Water gushes out through the hole around the fist and through the small cracks spider webbing from it.

Khamen (Off Panel): **YOU ARE MY ELITE. THEY ARE THE FEW EGGS THAT NEED BE BROKEN TO MAKE THE OMELET... LEFTOVERS, SCRAPS... THE UNDESIRABLES.**

Panel 6

This panel shows two hands pulling down a large lever.

Khamen (Off Panel): **KILL THEM.**

Panel 7

The fist slams against a red button positioned vertically on a wall. The button's caption above/below it reads engage/disengage, respectively. The "disengage" area is lit up.

Khamen (Off Panel): **BUT BRING THE ASTRONAUT BACK. HE'S STILL GOT A SPACE CRAFT TO BUILD BEFORE HE DIES.**

Panel 8

Khamen (in his reptilian form) is standing with a sick grin on his twisted mouth with the Chimera Project's test tube and various cages behind him, all empty now.

Khamen (Off Panel): **NOW...**

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Panel 1

Splash shot - The Chimera Project is standing before Khamen, looking deadly in classic comic book villain poses. (You have some artistic freedom with this one. Just make them look as dangerous a possible and overall bad ass.) Khamen is standing with his back turned to the camera but only the back of his head and the side of his face can be seen because he is in the foreground.

Khamen: ...IT'S TIME FOR YOUR FIRST MISSION.

TO BE CONTINUED IN THE UNDESIRABLES ISSUE #1 "CLUSTERF**KED"!