

Evil, Done Right (temp. title)

Notes:

-The wife is pregnant, in an advanced state.

Page.Panel	Description	Dialogue
1.1	Shot of the protagonist's houses, alongside a classic neighbourhood (if you can see multiple houses). The sun is just rising now.	
1.2, smaller panel	We can see a woman (the wife), holding a rabbit in one hand and opening the oven with the other. The rabbit is alive and conscious, but not panicking, since of course it has no idea.	
1.3	To the kids' room. A boy and a girl. The girl is bored, looking at her phone while lying on a bed. The kid is looking at a cloth with torture tools on top, undecided on which one to choose. At his feet, a couple of cages. If we can see inside the cages, we can see an injured, exhausted kitten inside one. It can be as gruesome as you like.	
1.4	In another room, the protagonist is hunched over, staring at his computer. On the desk: a roll of toilet paper somewhere in the back, 2-3 phones. On the floor, a briefcase. He has two monitors. On one, some news we can't read, on the other, some graphs (like stock price indexes or similar). The graph lines are slowly going up. Maybe if we are close enough (you decide the shot) we can only read the title. If we can: Chairman Drac on lowering rates: "funding for Superheroes it quintessential." Since the short would probably have to be from the back, you could have a little subpanel where we can see his face.	P, in a narrator type square: It's a bubble.

not really a panel, just a balloon to divide the page		Wife: DINNER'S READYYY!
1.5	<p>The kids storm into the room. The protagonist is still poker-faced.</p> <p>The table is a pentagon. The table cloth is dirty, like the rest of the house.</p> <p>The woman puts a covered silver plate on the table.</p> <p>If we can still see the oven's glass, we can see it's very scratched, almost as if an animal desperately fought for his life.</p>	<p>P, in a narrator type square:</p> <p>What's more, nearly every industry is a bubble these days.</p>
2.1	<p>The whole family is united in prayer around the table.</p> <p>Their plates are empty. They are all praying before even seeing the food.</p> <p>The table is hexagonal, they pray with their hands pointed down instead of up, like in normal prayer.</p>	<p>P, in a narrator type square:</p> <p>Short term in body and spirit.</p>
2.2	<p>Back to the house shot. The sun is going down. It's almost nighttime. The door is open and from afar we see the protagonist is leaving the house.</p> <p>Maybe we can see a leg sticking out or so.</p> <p>Whatever we can see, he is wearing his super duper evil suit (you can just make a normal suit or be creative, your choice) and carrying his briefcase..</p>	<p>P, in a narrator type square:</p> <p>But when you artificially brighten the day, you end up darkening the night that much more.</p>
2.3	<p>The protagonist is in his car in the middle of the night.</p> <p>His face as dead as always, he is looking at his wrist-watch.</p>	
2.4	<p>From behind, we see he passes a red semaphore without slowing down.</p>	<p>P, in a narrator type square:</p> <p>But we're not here to philosophise, my friends, let me get to the point.</p>
2.5	<p>His car is double-parked even though there is no need (there was enough space for normal parking).</p> <p>He walks across the road to a pizzeria-type building.</p>	

3.1	He enters the restaurant, but instead of going straight to the tables, he deviates towards an elevator. Inside the elevator, an elegant waiter.	
3.2	The door closes with the both of them inside. P speaks to the waiter.	P: We are the riddle of history solved. We are the last variable.
3.3 small, vertical rectangular panel	We can see his nervous but determined face as the doors open. We only see his face and a portion of the doors, like he is coming out of a theater curtain.	
3.4	Wider shot. From behind him, a long table with some businessmen on the sides and the evil boss as the head. Guards are behind P, and two more are behind the boss.	
3.5	Front shot of P, sitting at the opposite head of the table, explaining his idea. He speaks in normal bubbles, but the words continue from the last narrator rectangle (2.4). Maybe for this one you could do both, a balloon that ends in a narrator rectangle, to show they are merging.	P: Superhero associations are what keeps you and I hiding in places like this. Their business has grown rapidly these past years, government is subsidising them and experts are predicting yet more growth.
4.1	Sort of flashback: Shot of a heavily fortified, futuristic looking building . A random superhero can be seen nearby (on the roof, on the road, wherever you like)	P, narrator rectangle: You know how it works. Sensible businesses pay huge insurance premiums to get military grade defence systems and regular superhero patrols.
4.2	Shot of a hotdog stand, guarded by a superhero woman.	P, narrator rectangle: Lately, our central bank has started to directly guarantee loans, and this has accelerated adoption of such defences to sometimes ridiculous levels, despite insurance companies hiking their prices.
4.3	A slightly fatter superhero sits on the roof of the same building they are in, eating a slice of pizza.	P, narrator rectangle: Want to take out a loan you'll never be able to pay back so you can protect your pizza business with energy blast rifles? They got you covered.
4.4	The boss looks annoyed.	B: Yes. Don't test my patience.

--	--	--