
VIKING AND THE ROBOT #1

Comic Script First Draft

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Page One:

Five horizontal panels:

Page One, Panel One

A centered small Mars, red starry background.

No Copy

Page One, Panel Two

Edge of mars, with New Vegas centered. Everything in shades of red...

No Copy

Page One, Panel Three

A panoramic view of New Vegas, center building has explosion coming out of a window on the right side.

CAPTION: *NEW VEGAS*

Page One, Panel Four

A man leaning over a desk on the left, opposite a crouching Viking, whose back is to fire and broken window.

No Copy

Page One, Panel Five

The scene is cut diagonally, Left: The man at the desk's face with a wide grin (sideview). Right: Viking's straight-face, very direct (sideview).

No Copy

Page Two:

The entire page two is a picture, with panels in front of it. This picture is of the window behind Viking, and Viking is not visible.

Page Two, Panel One

The Suited man (Murdoc) stands, hands together, fingers uncrossed. Shadow hides his left face. Low angle, desk in view. His cuff link has a special design on it.

1) Murdoc: Viking, I see you let yourself in.

Page Two, Panel Two

Viking is now standing, front view, with the window behind him.

2) Viking: I'm done playing your games, Murdoc. You know I'm here to settle our score.

Page Two, Panel Three

Cut back to Murdoc in the same position.

3) Murdoc: A man in your position should be more careful how he speaks to one as powerful as someone in *mine*.

Page Two, (Panel margins)

This is a visible scene of the background picture beneath the top three and horizontally goes across the whole page. A better view of the city is seen.

4) Murdoc: (From off) You forget your place.

5) Murdoc: (From off) I *own* this city.

Page Two, Panel Four

Pull in on Viking's face, partially angry and disgusted, while remaining reserved.

No Copy

Page Two, Panel Five

Murdoc now has his back turned from Viking and holds his hands behind his back. He's looking up.

6) Murdoc: See, business is good. Without a job for you, I should just kill you now...

Page Two, Panel Six

A low angle of Viking, with a tightened fist at the bottom and his head in the distant background.

No Copy

Page Two, Panel Seven

This final panel spans whole page. We see the whole scene from the side, as before, with Murdoc's back still turned.

7) Murdoc: ...*BUT*...

8) Murdoc: ... I do have *one* job left for you.

9) Murdoc: And if *IT* doesn't kill you..

Page Three:

Page Three, Panel One

A close up of Murdoc's face, with both sides visible, a large scar across his face going over his left eye.

1) Murdoc: ..then / will.

Page Three, Panel Two

Murdoc's hand is reaching down on a folder sitting on his desk. We see a cufflink with a special symbol on it.

2) Murdoc: I'd suggest you take the job, as it appears you have no other option.

Page Three, Panel Three

Murdoc is seen front view, holding the folder outward.

3) Murdoc: Your target is a Dr. Didier Durant.

4) Murdoc: He *was* a former employee...

Page Three, Bottom Spread

The rest of the page appears to be the open folder of Viking's "target". In the top left of the folder a photograph of Durant is paper-clipped on. There is some text, but it is illegible. At the right is another photo of a much frazzled Durant. There's a picture at the bottom left of a run-down building.

5) Murdoc: (from off) He was a high ranking supervisor in our tech department downstairs, working on a *confidential* project.

6) Murdoc: (from off) The project's launch date was set for next week, but last month our doctor went...

7) Murdoc: ...off the grid.

8) Murdoc: Along with vital documents necessary to the completion of our project. He knows too much.

9) Murdoc: We've identified his location, but we need a neutral, exterior party to retrieve this *fragile* man.

Page Four:

Page Four, Panel One

The whole room in sideview, as before.

1) Viking: That's it? I thought you said the job was dangerous.

2) Murdoc: I said nothing of the sort, but merely if *IT* didn't kill you, then I will.

3) Viking: I'll do this job, but then I'm done working for you.

Page Four, Panel Two

Viking is in mid-back flip, out of the window.

No Copy

Page Four, Panel Three

Murdoc still has his back turned.

4) Murdoc: You'll be done...

Page Four, Panel Four

Murdoc now turned forward, and surprised to see Viking is already gone.

5) Murdoc: ...*one way* or another. You *WILL* be finished.

Page Four, Panel Five

Horizontal Panel, wide view of the run-down building and surroundings from the file picture.

CAPTION: Jennings Building, New Vegas

Page Four, Panel Six

We see Viking from behind, centered dividing two pictures: Left border is made by a man leaning against the wall smoking a cigarette. A long empty hallway on Viking's left and a dark chaotic office on his right. Far right is Dr. Durant sitting at a computer, his back creates the right border.

No Copy

Page Five:**Page Five, Panel One**

Viking is leaning into an open doorway, holding his pistol upwards.

No Copy

Page Five, Panel Two

Dr. Durant is looking up from his computer screen which is the only light in the room.

1) Dr. Durant: Hello? Who's there?

Page Five, Panel Three

We see Viking's face, he's tightening his eyes, as if to hope to not be discovered.

No Copy

Page Five, Panel Four

Cut back to a close up of Durant, his face is glowing from the computer screen, which now has his attention again.

2) Dr. Durant: Damn wind.

Page Five, Panel Five

Durant and his desk are seen in front view, the computer blocking his face, while Viking is sitting, gun in hand, leaning up against the front of the desk as to not be seen.

Page Five, Panel Six

Viking is seen in several different poses, within the same sideview shot of the room. First he is standing up half-turned. Then he's standing half-crouched on top of the desk. And finally he's got one boot on Durant's chest, whose chair is now tilting backwards from the kick. Durant's arms and legs are flailing.

3) Dr. Durant: *HNNF!*

Page Five, Panel Seven

Viking's boot is up against Durant's chest, we see his face, sideview. He's lying on the ground.

4) Dr. Durant: **cough**

Page Six:

Page Six, Panel One

Viking is hovering over Durant, with his gun pointing at him. The angle is from Durant's perspective.

1) Viking: You're a wanted man, Dr. Durant. And I always get what I want.

Page Six, Panel Two

Cut to Durant, whose face shows less worry, and more cunning.

2) Dr. Durant: You're not with them. *cough*

3) Dr. Durant: If you were, you'd have *killed* me on sight.

Page Six, Panel Three

We see Viking's face, slightly confused, behind the barrel of his pistol.

4) Viking: With *who*?

5) Dr. Durant: (From off) *cough*

Page Six, Panel Four

Dr. Durant's entire body replaces the bottom border, his head goes half way up the right border, and his foot forms half the left border.

6) Dr. Durant: Well, if you get your foot off my chest—

7) Dr. Durant: *cough*

8) Dr. Durant: Then perhaps I might have a chance to explain.

Page Six, Panel Five

The top border is the bottom of Durant from the last panel. Durant is now sitting upright in the chair and Viking is leaning against a bookshelf behind the desk to the left of Durant.

9) Dr. Durant: You called me Durant, which leads me to suspect *Murdoc* sent you after me. Except, well you must be a strong-armed pawn because *I* know Murdoc wants me...

10) Dr. Durant: ...*dead*.

11) Dr. Durant: My name isn't really Dr. Durant. I'm Armistead Bonfils.

12) Viking: Bonfils... from Bonfils Tech?

Page Six, Panel Six

This panel overlaps Panel Five and is a close up of Durant smirking.

13) Dr. Durant: Precisely.

Page Seven:

Page Seven, Panel One

Viking is standing, his face in shock. The only actual Page Seven Panel, in front of the mural.

- 1) Viking: But that's impossible! You died two years ago.
- 2) Dr. Durant: (From off) *Allegedly*.

Page Seven, Mural

Scenes from Bonfils' abduction are seen across the page chronologically, but all blended. There's a heavily armored man covering Bonfils' mouth, Bonfils' eyes are wide. Next to that are various notes, folders/files, papers, disks, pictures, etc. scattered about. In the center we see a large mansion exploding. Bottom left is his wife with her arm around their son, half-laying down, but still upright from the torso up. They are both charred and burnt, half of her face is a skull, along with various other skeletal pieces throughout the body. Bottom-centered is a television with a lady reporting on the Bonfils Mansion exploding. On the bottom right the armored man is dragging an unconscious Bonfils out of the mural.

CAPTIONS (Durant narrating):

- 3) *Two years ago they took me away...*
- 4) *...along with hundreds of files, from biosphere blueprints to artificial intelligence.*
- 5) *Then they took my home...*
- 6) *...my family...*
- 7) *...my LIFE.*
- 8) Reporter: *...with the shocking death of Armistead Bonfils after a gas leak sent his mansion up in flames...*
- 9) *I've been forced into working for them ever since.*

Page Eight:

Page Eight, Panel One

Cut to a close up of Bonfils (Durant)'s face, in side view, lighting a cigarette in his mouth, and a tear running down his cheek. Viking is seen standing in the background.

- 1) Bonfils: Cigarette?
- 2) Viking: I don't smoke.
- 3) Viking: Always ends in death.

Page Eight, Panel Two

Bonfils is reaching up with his right arm to grab a book from his full book shelf.

- 4) Bonfils: Yes, well... When you're in a position like mine, *Death* is all you have to look forward to.

Page Eight, Panel Three

Viking is stroking his chin, in thought.

- 5) Viking: It's right up Murdoc's alley to do what he's done to you.
- 6) Viking: But what could he possibly want with you?

Page Eight, Panel Four

Bonfils is opening the book.

7) Bonfils: An *Army*, I suspect. 300,000 in numbers at least. And now that I've finished, he's going to kill me.

Page Eight, Panel Five

We see the whole room yet again.

8) Viking: An army? That's a bit ambitious for Murdoc.

9) Bonfils: I fear an attack on *The Eden Project* on Titan.

10) Viking: His scheming has never aspired outside of New Vegas, or even *the Outskirts!*

11) Bonfils: Yes, well...

12) Viking: This must be *beyond* Murdoc.

Page Nine:

Page Nine, Panel One

The book is opened on the desk, it's cut out and there's a key inside of it.

No Copy

Page Nine, Panel Two

Bonfils is looking at Viking.

1) Bonfils: Look, Mr. ... ?

2) Viking: Viking. Call me Viking.

Page Nine, Panel Three

Bonfils is unlocking the top right desk drawer with his head turned to Viking.

3) Bonfils: I need your trust.

Page Nine, Panel Four

We see Viking, gun in his left hand, and his right hand pushing his hat up and brushing through his bangs.

4) Viking: Twenty minutes ago I busted in here to kill you, and now you're asking *ME* to trust you? I don't think you get how this works. I'm a hitman, not your damn confidant.

Page Nine, Panel Five

Aerial view of Bonfils at the desk, the drawer open, a plastic bag with a chip is in the drawer.

5) Bonfils: I know it's strange, but we may not have much time left.

6) Viking: I'm not sure I follow you.

Page Ten:

Page Ten, Panel One

Bonfils is standing up with the bag in his hand at his side. His face showing anger.

1) Bonfils: Viking, my ancestors spent their entire lives creating that biosphere we now call The Eden Project.

Page Ten, Panel Two

Cut to Bonfils' face, now saddened, his eyes gleaming.

2) Bonfils: That dome was designed...

Page Ten, Panel Three

Cut to a scene from the past, the revolutionaries filling a city street, flames and red sky behind them. One stands centered on top of a burning car. A Brick apartment building is on the right.

CAPTION: (Bonfils' dialogue) *...with hopes and dreams of a peaceful future...*

Page Ten, Panel Four

Cut to another scene from the past. We see a mother from behind, holding her baby, in a crowd all staring at the biosphere taking off from Old Earth on a clear sunny day. The same brick apartment building positioned the same as last panel.

CAPTION: (Bonfils' dialogue) *... a perfect world...*

Page Ten, Panel Five

The Past world, the sky is dark, skeletons line the streets, and the brick building is in the same place, but much more rustic.

CAPTION: (Bonfil's dialogue) *... and a loving mankind.*

Page Eleven:

Page Eleven, Panel One

Cut back to Bonfils standing.

1) Bonfils: They'd be disgusted to know that they facilitated the growth of a city as filthy as this one.

Page Eleven, Panel Two

Viking standing.

2) Viking: That was beyond their control...

Page Eleven, Panel Three

Aerial View of the Scene. This panel can be the whole page, behind the other panels, if desired.

3) Bonfils: But it's always reminded me of the courage that I've lacked in recent events.

4) Bonfils: Until now.

5) Viking: If Murdoc is planning an army, we've got to keep it from happening.

6) Bonfils: I already have.

Page Twelve

Page Twelve, Panel One

Panel fits across page. We only see Bonfils' head turned with a cigarette in mouth, centered, and the red sky backdrop of the city through his window.

1) Bonfils: I've dedicated the rest of my life to saving this city. But maybe it's too late.

Page Twelve, Panel Two

Same panel size as previous, we see Viking's face, somewhat sympathetic.

2) Viking: Armistead—

Page Twelve, Panel Three

Same panel size, Bonfils' torso, and his arm reaching out with the plastic bag in front, there's a small chip inside of it.

3) Bonfils: (from off) All that matters now is *this*.

Page Twelve, Panel Four/Five

These two panels are the same size as the three above, but form one picture. The background image is separated by the margins, but Bonfils continues through both panels. We see a shocked face, and a bullet has gone straight through his head, the bullet is to his right in Panel Four. His black-rim glasses are flying off, but still partially in front of his face. The cigarette is falling from his mouth. In Panel Five we see the rest of his torso, his image stops at his belt. The bag is still being held up.

No Copy

Page Thirteen:

Page Thirteen, Panel One

A close-up of a man, front view, holding an assault rifle that's smoking. He looks like SWAT, fully geared.

No Copy

Page Thirteen, Panel Two

Cut to Viking looking over towards the man.

1) Viking: (softly) Shit.

Page Thirteen, Panel Three

Viking is sitting, leaning up against the desk, to the right of the picture. There are five men in the room. The one that took the shot is to our left. Left-centered are three men, two in front and one centered behind them. The fifth man is far right and standing sideways.

Page Thirteen, Bottom

We see Bonfils' head lying on the ground. The top of his head is to our right, this picture overlaps the last panel. His glasses are broken and in front of his forehead on the ground. The cigarette is bent, ash side in a puddle of blood a couple inches below his chin.

No Copy

Page Fourteen:**Page Fourteen, Panel One**

We see Viking from behind leaning over the desk taking a shot. The right side is cut diagonally to share this row with the next panel

No Copy

Page Fourteen, Panel Two

On the left we barely see the two men, and the third behind them is getting a bullet through his head, his visor shattering.

No Copy

Page Fourteen, Panel Three

Wide panel, Viking is taking cover behind the corner of the desk. We see the gunman that shot Bonfils to the left of the desk, in the distance.

No Copy

Page Fourteen, Panel Four

Sideview Wide Panel of Viking on the right, shooting the man's leg. We only see the man from the waist down.

No Copy

Page Fourteen, Panel Five

Cut to a close up of Viking's face, we see the reflection of a mirror in his eye.

No Copy

Page Fourteen, Panel Six

The mirror in the corner of the room is tilted, so we can see Viking behind the desk, and the fifth man from the right of the room. There's a small Lab area behind him, including a large glass tank of a chemical.

No Copy

Page Fifteen:

Page Fifteen, Panel One

Wide Panel. This is oddly angled in order to see Viking leaning over the desk shooting his six shooter at the tank in the distance. The fifth man is also visible.

No Copy

Page Fifteen, Panel Two

Wide Panel, on the left is the explosion from the tank. The fifth man is being blasted away, forming the right border.

No Copy

Page Fifteen, Panel Three

One of the two men is seen holding his gun up, surrounded by smoke.

No Copy

Page Fifteen, Panel Four

Same shot and angle as last panel, but now Viking is pushing him by the throat into the smoke

No Copy

Page Fifteen, Panel Five

All we see is smoke cloud, as to get the idea Viking has disappeared with this guy.

No Copy

Page Fifteen, Panel Six

Wide Panel, We see the scene from a right- sideview. Viking has the man pinned against the wall, and the man's gun is firing bullets into the fourth man at the other end of the panel.

No Copy

Page Sixteen:

Page Sixteen, Panel One

Sideview from the left, the side of the man is in view, and Viking's arm grabbing the man's pistol.

No Copy

Page Sixteen, Panel Two

Cut to Viking from behind, holding the pistol up by its barrel, ready to smash the man's face.

No Copy

Page Sixteen, Panel Three

Close in on the man's face, turned to the side, the gun handle hitting his forehead.

1) Man 3: *HNNF!*

Page Sixteen, Panel Four

Sideview of Viking's waist, he's putting the newly acquired gun in his holster.

No Copy

Page Sixteen, Panel Five

Aerial View of the room, Viking is walking back towards the desk, Man 2 who he shot in the leg is standing with his assault rifle pointed at Viking.

2) Man 2: Hold on.

Page Sixteen, Panel Six

Wide Panel, sideview of Viking running from left towards Man 2.

No Copy

Page Seventeen:**Page Seventeen, Panel One**

Sideview of Viking pushing Man 2 against the window, which is only beginning to break.

No Copy

Page Seventeen, Panel Two

Close up of Man 2, revealing a rope and clip on his belt, on his right, our left.

No Copy

Page Seventeen, Panel Three

Vikings left arm is holding up the clip attached to the rope, and it appears that it's about to be hooked to part of the building framing.

No Copy

Page Seventeen, Panel Four

Cut to the right side of Man 2's face. We see shock in his eyes behind his clear visor.

No Copy

Page Seventeen, Panel Five

Return to the wide angle shot from Panel One, but now they are through the window and much more of it is shattering everywhere.

No Copy

Page Seventeen, Panel Six

Aerial view of the two falling, the rope is dangling upwards, but into the bottom border from our perspective.

No Copy

Page Eighteen:

Page Eighteen, Panel One

This Panel is thin, but vertically fits down the entire page until the bottom panel. We see Viking and Man 2 very small, falling with the rope entering the building from where they fell. The side of the building is the whole right side of the panel.

No Copy

Page Eighteen, Panel Two

Aerial view. Close in on Viking grabbing the left side of Man 2. This would place him on the right side of the panel for us.

No Copy

Page Eighteen, Panel Three

Viking is wrapping the rope around Man 2's neck.

No Copy

Page Eighteen, Panel Four

The two are seen from behind, now heading towards the building, which is the entire background. Reflections of red sky are seen in the windows.

1) Viking: Hold on.

Page Eighteen, Panel Five

View from inside the building, the two are crashing through the window.

No Copy

Page Eighteen, Panel Six

Wide Panel. Same view as the last panel. Viking is walking away, towards us, off-centered to the right. In the background we see the broken window and Man 2's body hanging from the rope in the center of the smashed hole.

Page Nineteen:

Page Nineteen, Panel One

A cheap condominium complex, between New Vegas and the Outskirts, with a part-broken neon sign of two flamingos. Most of the scene is shades of beige, with the only color being a pink tint from the glowing sign.

CAPTION: *Two Flamingos Condos, New Vegas.*

Page Nineteen, Panel Two

Cut to a front door with the number 17. The 7 hangs from the bottom, so it's upside down, and HE-L is spray-painted around it so it says HELL.

No Copy

Page Nineteen, Right Side

Reaching from the bottom of the page to near the Top, we see Viking's arm, looking like it's about to knock on a door, which isn't in view, but presumably the side of the page.

KNOCK! KNOCK!

Page Nineteen, Panel Three

The door is cracked open, but the gold chain lock keeping it shut is visible.

1) JOE: Who's there?

Page Nineteen, Panel Four

A round peak hole from the inside view looking out at Viking waiting impatiently (fisheye lense)
This small Panel overlaps Panel Three.

2) Viking: Viking. Open the door, Joe.

3)(In panel Three) JOE: "Viking. Open the door, Joe" *who?*

Page Nineteen, Panel Five

Another peak hole overlapping Panel three. Viking's face is close up, he's angry/annoyed and yelling.

4) Viking: "Viking. Open the door or I'll kick it open!" that's who!"

5) JOE: Alright, alright!

Page Nineteen, Panel Six

The Door is seen shut again.

SLAM!

Page Nineteen, Panel Seven

The door open, same view as panel six, with Joe bowing and motioning Viking in with his arms.
Joe has thick black glasses, his hair is unkempt,

6) JOE: Welcome...

Page Twenty:

Splash page of Joe with both arms up as a circus host would, with a big grin on his face. The whole room is a mess, ransacking is apparent. Clothes everywhere, drawers open with spilled contents.

1) JOE: ...TO HELL!

Page Twenty-One:

Page Twenty-One, Panel One

Viking is standing to the right in the kitchen area. This panel overlaps another full page scene.

1) Viking: Geez, Joe. What happened here?

Page Twenty-One, Panel Two

Joe is reaching up scratching the back of his head nonchalantly.

2) JOE: Well, you know... Someone came through.

Page Twenty-One, Bottom

The whole page is a scene of the building and underground dissected, revealing a secret lab beneath the condo. A ladder from the lab runs up to the floor right beneath the sink area, and a sliding door is visible in the area between the floor and the lab.

3) Viking: Oh, gosh. Did they find the—

4) JOE: No. Gosh, no! I wouldn't be here if they had!

5) Viking: Well who was it?

6) JOE: Look, I'd rather not get into specifics. Maybe we should go downstairs.

Page Twenty-One, Panel Three

This small panel is at the bottom of the page. We see Joe's arm with his hand going down the garbage disposal.

No Copy

Page Twenty-One, Panel Four

The same view as last panel, only there is a lever pulled out of the garbage disposal in Joe's hand, used to open a secret door.

Page Twenty-Two:

Page Twenty-Two, Panel One

Low angle through the trap door of Joe and Viking looking down the hatch.

1) JOE: Shall we?

Page Twenty-Two, Panel Two

Viking is still climbing down the ladder, Joe is at the desk in a chair.

2) JOE: So what have you got for me today?

Page Twenty-Two, Panel Margins

Viking's arm extended, tossing the bag towards the edge of the page.

3) Viking: Yesterday I found this.

Page Twenty-Two, Panel Three

Front view of Joe looking into a microscope, Viking is leaning on the desk looking over Joe's shoulder.

Page Twenty-Two, Panel Four

Close-up of the microchip, which has some script: MilitaryDroid. 001-0001-00001. BonfilsTech

4) JOE: *Where* did you find this?

Page Twenty-Two, Panel Five

Viking presses his back against the desk.

5) Viking: Joe, you know I don't kiss and tell.

6) JOE: I know, but this is from the *Old Earth*.

Page Twenty-Two, Panel Six

Joe reaches for an old book on a shelf.

7) JOE: A long time ago, Bonfils Tech had factory androids...

Page Twenty-Two, Bottom

The old text book lays open at a slant, showing pictures of the factories and robots.

CAPTIONS (JOE narrating):

8) Each droid had a skill set based on these chips. The chips have a code on them.

9) The first number is factory, the next is droid type, and the final one is their job.

Page Twenty-Three:

Page Twenty-Three, Panel One

Viking is puzzled.

1) Viking: I don't understand. What's so special about an old chip?

Page Twenty-Three, Panel Two

Joe points to a picture of a factory in the textbook.

2) JOE: Well the factory code is here, the original Bonfils Headquarters. But the other two codes are the number *one*. I've never seen this code, but it's labeled *military*.

Page Twenty-Three, Panel Three

The chip is back in the bag, and Joe holds it up, inspecting it.

3) JOE: This chip is *one-of-a-kind*.

Page Twenty-Three, Panel Four

Viking retrieves the chip.

No Copy

Page Twenty-Three, Panel Five

Viking grabs hold of the textbook as Joe leans back in his chair.

4) JOE: What are you going to do?

5) Viking: What do you think?

6) Viking: I'm going to go to this factory...

Page Twenty-Three, Panel Six

Viking tears the page out of the book.

7) Viking: ...and find the matching robot.

Page Twenty-Three, Panel Seven

Viking heads up the ladder while Joe gets in a tizzy.

8) JOE: *Droid* not Robot. And that book wasn't cheap!

Page Twenty-Three, Panel Eight

Viking flips a coin towards Joe from atop the ladder.

9) Viking: Whatever. Buy yourself a new one.

Page Twenty-Three, Panel Nine

Low angle as if from the secret opening, Viking's foot is visible as the front door closes.

10) Viking: (from off) And clean this place up!

Page Twenty-Four:

Page Twenty-Four, Panel One

Joe tilts head up, checking for no noise to make sure Viking is gone.

No Copy

Page Twenty-Four, Panel Two

Joe grabs the phone.

No Copy

Page Twenty-Four, Panel Three

A Shadowy figure is seen from behind, his face unseen. There is a phone on his desk.

RING! RING!

Page Twenty-Four, Panel Four

The man picks up the phone.

No Copy

Page Twenty-Four, Panel Five

Joe sits at his desk, nervously.

1) JOE: It's done. He's on his way.

Page Twenty-Four, Panel Six

Same angle of man from Panel Four.

2) Man: Good. This time he *won't* be so lucky.

Page Twenty-Four, Panel Seven

Close up of Joe's face.

3) JOE: So I have your word you won't "drop in" again?

(from phone) **CLICK!**

Page Twenty-Four, Panel Eight

The phone on the man's desk is hung up, and a cuff link on his shirt sleeve is visible, clarifying that this man is Murdoc.

No Copy

Page Twenty-Five:

Page Twenty-Five, Panel One

Space. And in the center, The Old Earth, with an ominous smoky green cloud where the atmosphere used to be.

CAPTION: OLD EARTH

Page Twenty-Five, Panel Two

The Edge of the Earth, much like Mars from the first page. Viking's SHIP hovers over it.

No Copy

Page Twenty-Five, Panel Three

Viking's Ship in landing mode, just above the ground in front of a large decrepit factory.

CAPTION: Bonfils Tech Headquarters

Page Twenty-Five, Panel Four

Viking stands with his back to us, fully geared in a space suit and in front of the towering factory. This panel should take up about half of the page on the bottom. Several puffs come from his suit, recycling the air.

Page Twenty-Six:

Page Twenty-Six, Panel One

Viking enters the facility hesitantly. Sharp broken metal lays everywhere.

No Copy

Page Twenty- Six, Panels Two/Three/Four

Several Panels showing Viking exploring the factory halls, looking for a clue.

No Copy

Page Twenty-Six, Panel Five

Viking finds the president's room. A title above the door reads *Jean P. Bonfils, Bonfils Tech President*.

No Copy

Page Twenty-Six, Panel Six

Viking busts the door open with his shoulder.

No Copy

Page Twenty-Six, Panel Seven

The smoke clears revealing a large oil painting of Jean Bonfils, only some of it is torn up from age.

No Copy

Page Twenty-Six, Panel Eight

A closer view of the portrait reveals that the wall behind it is a different color than that of the surrounding wall. It shimmers slightly.

No Copy

Page Twenty-Six, Panel Nine

Close up. Viking grins.

1) Viking: Bingo.

Page Twenty-Seven:

Page Twenty-Seven, Panel One

Viking moves the painting aside

No Copy

Page Twenty-Seven, Panel Two

There is a large thick Safe behind the painting.

No Copy

Page Twenty-Seven, Panel Three

A view from inside Viking's helmet shows an array of stats and conditions around the edges, and in the center, an x-ray vision reveals a robot inside the safe.

No Copy

Page Twenty-Seven, Panel Four

Viking attaches an explosive to the door.

No Copy

Page Twenty-Eight, Panel Five

The explosion.

BOOM!

Page Twenty-Eight, Panel Six

The safe door is gone, and the robot is visible. It looks mostly human, having skin-like finish, but with more shine. Where his eyes are, there are a pair of thick white rim visor style (single lens) sunglasses.

No Copy

Page Twenty-Eight, Panel Seven

Viking leaves the room, with the robot flung over his shoulder, drooping over his front and back.

Page Twenty-Nine:**Page Twenty-Nine, Panel One/Two/Three**

These panels match the panels two, three, and four from Page Twenty-Six, of the explored hallways except in reverse order as Viking leaves with the droid.

Page Twenty-Nine, Panel Four

This Panel mirrors the large panel from page twenty-five, showing Viking's back to us, facing his ship this time. A Large noise comes from above

VROOOOSH!

Page Thirty:**Page Thirty, Panel One**

Low Angle showing Viking looking towards the sky.

No Copy

Page Thirty, Panel Two

Up in the sky, a large circular ship hovers in the green and brown sky.

No Copy

Page Thirty, Panel Three

This panel takes up most of the page, revealing ten heavily armed soldiers plummeting from the ship (forming a circle) each connected to the ship via rope.

No Copy

Page Thirty, Panel Four

The soldiers have all reached the ground. The panel is a dutch angle of the soldiers surrounding Viking in a circle.

No Copy

Page Thirty-One:**SPLASH PAGE**

Another low angle shot of Viking, showing the soldiers around him, the robot still across his shoulder with his arm steadying it, and his other hand is just over his pistol holster.

- 1) Viking: *Shit...*