

SEEDS OF CHANGE, ISSUE 9

Issue 9

"Book 5" Part 1

by

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COVER

The Plant Kraken erupts to engulf the City of Cleveland in a wave of tentacles. With the city in peril, who will save the day?

Welcome to the penultimate issue of the final book where we are jumping head first into a climactic ending. This issue's opening scene takes place after Randy has given himself up to Doctor Dias in exchange for Agent Kowalski. As part of the prisoner exchange, Dias agreed to give people safe passage to the West Side.

To get to the West Side, Sal and Kelly will need to lead everyone past the Cuyahoga River. There is only one bridge that is left standing, and fortunately, it can bear the weight of a tank. And that bridge is the famous "Hope Memorial Bridge." The Hope Memorial Bridge is famous because it is an icon of Cleveland's Art Deco past. With its Guardians of Transportation, the Hope Memorial Bridge is a metaphor of the order that once permeated Cleveland's noble past.

Sal and Kelly cross the bridge to an unknown future.

Unfortunately, as they cross the bridge toward safety, a monstrous Plant Queen erupts from underground to block their exit. And in a turn of bad luck, the queen will summon an even more terrifying Plant Kraken from the Cuyahoga River -- history books will recall the chaos that was caused by the Kraken of the Cuyahoga on this day. With the Plant Queen and her army of plant monsters attacking the column from the front, and with the Plant Kraken flanking the column with its tentacles, the entire column is in danger of being wiped out for good.

PAGE 1

This scene takes place after Randy has traded himself for Agent Kowalski. And the deal that Randy made with Doctor Dias was that Dias would allow Sal and Kelly to lead their people to the West Side, which is out of harm's way.

The Cuyahoga River divides the East Side from the West Side, and for context, the East Side is where the Cleveland Clinic and the Cleveland Trust Company Building (the Rotunda) are located. By agreeing to move everyone to the West Side, Randy has put them in a vulnerable position.

As we open this scene, we are riding on top of the tank behind Sal and Kelly. The tank is at the front of the column, and we're heading to the only remaining bridge in Cleveland that can support the weight of a heavy tank. We're heading to the Hope Memorial Bridge, which features its iconic Guardians of Transportation.

As we approach the bridge, Kelly expresses her concerns to Sal.

PANEL 1

In this scene's opening panel, the camera sits behind Sal and Kelly as they ride on top of the tank that is taking them to the Hope Memorial Bridge. We see the backs of their heads as they look at what the tank is seeing.

Currently, the entrance to the bridge is out of frame, and the only thing they are looking at is an empty street with high rises in the horizon. Kelly opens up to Sal about the frustration that she is feeling about the current situation.

KELLY

So let me get this straight.

PANEL 2

The tank turns onto a westerly street that will lead the column to the Cuyahoga River, which is the river that they need to cross to get to the West Side.

We continue to see the backs of Kelly and Sal's heads. The street is still empty, but the buildings are beginning to reveal more of the river front.

We still don't see the entrance to the Hope Memorial Bridge as Kelly continues to express her frustration to Sal.

KELLY

First, you let Dias take Randy prisoner.

PANEL 3

In this panel, we finally see the entrance of the Hope Memorial Bridge in the distance as the tank rounds the corner. The Hope Memorial Bridge is an iconic Cleveland landmark with its art deco Guardians of Transportation.

The tank drives onto the bridge.

KELLY

Then, you leave everything back at the clinic.

PANEL 4

The camera rotates to reveal their faces as we see the column of people, soldiers, cops, and city workers following the tank. One important detail is that there is an ambulance positioned in the center of the column

SAL

He gave me no choice, Kelly.

KELLY

And did I mention we're sitting ducks out here?

PANEL 5

Sal jumps off the tank to tell Kelly that he's going to check on Agent Kowalski. He tells Kelly to keep everyone moving along so that they can clear the bridge quickly.

KELLY

Now where are you going?

SAL

I gotta check on Kowalski.

(cont)

Keep everyone movin', the sooner we get
off this bridge, the better.

PAGE 2

Cut to the ambulance where Doctor Sutherland is attempting to revive Agent Kowalski. Although his eyes are wide open, he is still in a state of shock.

Doctor Sutherland believes that her nanobot antidote will counteract whatever the myconetwork is doing to Agent Kowalski's central nervous system. Her theory is that the agent should be free of the Plant Kingdom's influence after she injects him with the antidote.

Unfortunately, Doctor Sutherland only has three vials remaining because she had to leave all of her medical supplies behind as part of the prisoner exchange deal that Doctor Dias made with Randy to let them go freely to the West Side.

PANEL 1

Cut to a shot of an open syringe case that holds three syringes. One of the syringes is missing because Doctor Sutherland is going to use it on Agent Kowalski to try and revive him. In theory, the nanomedicine should counteract the mycotropic serum that was injected into the agent's central nervous system when Doctor Dias plugged him into the plant network.

We hear Doctor Sutherland's words from behind the camera.

DOCTOR SUTHERLAND
I hope this works.

PANEL 2

Cut to a shot of Agent Kowalski's arm, which has an intravenous line connected to the main vein. Doctor Sutherland injects the nanomedicine using the syringe as she continues to talk to the agent.

Doctor Sutherland's voice continues from the previous panel.

DOCTOR SUTHERLAND
A lot of people are pulling for you.

PANEL 3

Sal opens the rear doors as he makes his way into the ambulance where Agent Kowalski is on a gurney. Doctor Sutherland is pulling the syringe from the agent's arm as Sal asks how things are going with Agent Kowalski.

SAL
How's is goin' with Kowalski?

DOCTOR SUTHERLAND
He's still in shock.

PANEL 4

Sal looks at Agent Kowalski as he continues his conversation with Doctor Sutherland.

SAL
You sure those microbots will fix 'im?

DOCTOR SUTHERLAND
If this doesn't work, nothing will.

SAL
I gotta say --

PANEL 5

Cut to a shot of Agent Kowalski laying on the gurney with his eyes wide open, staring directly at the camera in a comatose state. Although his body is here, his mind is gone.

Sal's voice continues from the previous panel.

SAL
-- it's hard seein' him like this.

PAGE 3

Cut to an exterior shot of the ambulance as it crosses onto the Hope Memorial Bridge. We hear Sal reminisce about the time he met Agent Kowalski at the FBI Academy in Quantico. He remembers how Agent Kowalski would talk about his youth

And by the end of this page, the convoy will come to a complete stop.

PANEL 1

We cut to an exterior shot of the ambulance, which is situated in the center of the column that is being led by the tank. This should be a bird's eye view of the convoy crossing the Hope Memorial Bridge over the Cuyahoga River.

We hear Sal express his disappointment at seeing Kowalski in a state of shock.

SAL'S VOICE OVER
I can't believe Kowalski's layin' here
like a vegetable.

PANEL 2

We see one of the Guardians of Transportation looking over Cleveland as Sal continues his voice over.

SAL'S VOICE OVER
Back at the Academy, he kept tellin' us
how great it was to grow up in
Cleveland.

(cont)

He was proud to be from the city where
Elliott Ness took on the mafia.

(cont)

He loved that movie with Sean Connery --
what was it called?

PANEL 3

Cut to a shot of the convoy over the bridge as Sal keeps reminiscing.

SAL'S VOICE OVER

Oh yeah, "The Untouchables," that's what
it was.

(cont)

Anyway, when we discovered Dias'
connection to the mob, it was this man,
a proud son of Cleveland, who put it all
on the line to investigate the most
dangerous criminal in the history of the
FBI.

PAGE 4

Cut back to the interior of the ambulance as Doctor Sutherland checks Agent Kowalski's pulse. By the end of this page, the ambulance will screech to a halt.

PANEL 1

We're inside the ambulance as Sal finishes his conversation with Doctor Sutherland.

SAL

Kowalksi's a hero, Doc, and I hate
seein' him like this.

DOCTOR SUTHERLAND
I'll do my bes--

PANEL 2

Cut to an inset panel showing the ambulance wheels screeching to a sudden stop.

AMBULANCE WHEELS VFX
SCREECH!!

PANEL 3

Cut back to a shot of Sal opening the window between the cab and the driver's seat of the ambulance to ask the driver why they stopped so suddenly. The camera is now sitting outside the front windshield so that we can see the ambulance driver turning his head to talk to Sal.

SAL

Hey! Why'd we stop?

AMBULANCE DRIVER

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Somethin's blockin' us!

PAGE 5

A giant sink hole appears in front of the bridge offramp, and it is stopping the tank from moving off the bridge. Kelly stands on the tank to assess the situation.

PANEL 1

We find the tank at the head of the column, and there is a giant sink hole in front of it, which prevents anyone from exiting the bridge. The tank driver sticks his head out of the tank and speaks to Kelly as they try to figure out what to do about the sink hole.

KELLY

Can't we just drive around it?

TANK DRIVER

Don't think so, that hole looks pretty bad.

PANEL 2

Sal catches up to the tank and joins in the conversation.

SAL

What've we got?

KELLY

We're stuck!

PANEL 3

Kelly instructs Sal to see if he can find something to cover the hole with.

SAL

How can I help?

KELLY

Find us something to cover the hole
with.

SAL

You got it.

PANEL 4

Sal turns around to organize a scavenger party.

SAL

You and you, see if there's anything to
cover the hole with.

PANEL 5

The camera drops to a worm's eye view at ground level behind the sink hole. We see two plant hands belonging to a massive plant queen emerge as Sal's back is turned to us. Sal doesn't see the hands emerging from the hole while he's organizing the scavenger party.

Kelly and the tank driver have a look of fear as they see the hands appearing in the foreground of this panel.

KELLY

!!

SAL

We need I-beams and steel plates, that
kinda thing.

PAGE 6

This page shows the reaction shot of what Kelly and the tank driver are looking at. We don't see the scary queen until the next page.

PANEL 1

Sal hasn't turned around yet, but he asks Kelly and the tank driver what they're both looking at.

SAL

What're you two lookin' at?

PANEL 2

We still don't see the massive plant queen, the reveal will take place on the next page.

TANK DRIVER

What d'ya want first, the good news or
the bad news?

PAGE 7

This is the big reveal for the giant and scary looking plant queen looming over the tank, and she's not happy.

PANEL 1

This is a full page of the Plant Queen roaring over the tank and everyone in the column. She's the reason that there's a sink hole blocking everyone from exiting the bridge.

PLANT QUEEN
GRAAWWRRR

PAGE 8

The last remaining soldiers and police officers run to the head of the column to join the tank to defend the civilians who are in the back of the column

PANEL 1

Sal shouts his orders as soldiers and cops run to the front of the column to form a defensive line against the Plant Queen.

SAL

Move, move, move!

PANEL 2

Cut to a shot of the defensive line that the soldiers and cops formed. They're aiming their guns and ready to rock. Sal tells everyone to hold the line.

SAL

No matter what comes our way, stand your ground.

PANEL 3

The camera reveals the scared civilians huddling in the rear of the column.

CIVILIANS

!!!

PAGE 9

The Plant Queen lets out a mighty roar to call her army to attack the humans. And as the plant monsters arrive, the queen's most formidable ally answers her call from the Cuyahoga River.

PANEL 1

The Plant Queen lets out another roar to call her army.

PLANT QUEEN
Y-EEE-!

PANEL 2

The army of plant monsters answer their queen's call to arms and as they enter the battlefield, they let out more roars to call their most formidable ally to the field, the Plant Kraken of the Cuyahoga.

PLANT MONSTERS BATTLE CRY
RAWRRR GRAWWRRRR

PANEL 3

Cut to a shot of the still water of the Cuyahoga River as tiny bubbles begin to form.

BUBBLES SFX
BLURP BURP

PANEL 4

Everything goes silent as the water of the Cuyahoga River bubbles below the bridge. The Plant Queen has awoken her mightiest ally, the Plant Kraken of the Cuyahoga has heard her call.

BUBBLES SFX
POP POP

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MORE BUBBLES SFX
BLOOP

PAGE 10

This is the left-half of a two-page spread showing the Plant Kraken bringing its mighty tentacles to the fight.

PANEL 1

The Plant Kraken raises its mighty tentacles from the Cuyahoga River to attack the people on the bridge. We hear the mighty roar of this foul beast.

PLANT KRAKEN
GROO

PAGE 11

This is the right-half of a two-page spread.

PANEL 1

The Plant Kraken brings its mighty tentacles to the fight.

PLANT KRAKEN
WWRR!!

PANEL 2

The Hope Memorial Bridge continues to creak and begins to bow under the sheer weight of the Plant Kraken's tentacles. People are running away in terror.

PEOPLE RUNNING AWAY
AHH-H-H-H!

BRIDGE SFX
CRE-E-E-K

PAGE 12

This is the left-half of a two-page spread where the panels tell a holistic picture of the combat taking place. And in the center of the two-page spread, the Plant Kraken's tentacles reach out from the center image to attack the humans on the bridge. The tentacles reach out into the four quadrants of the two-page spread.

PANEL 1

Cut to a shot of a group of soldiers firing at the Plant Queen from a position near to the tank. The queen reaches down to pounce on the tank as other plant monsters run past the soldiers.

GUN SFX
POW

RIFLE SFX
KABOOM

PANEL 2

This is an inset panel at the upper left center of the page showing a tentacle reach out to grab one of the soldiers in the previous panel.

SOLDIER
!

PANEL 3

Cut to police officers on another part of the bridge, they are trying to save some civilians from the attacking plant monsters.

POLICE OFFICER
Take cover!

PANEL 4

This is an inset panel at the lower left center of the page showing a tentacle reach out to swat one of the soldiers as the police officer protects the civilians.

SOLDIER

AH!

PAGE 13

This is the right-half of the two-page combat scene showing more soldiers and police officers fighting plant monsters as the tentacles reach out of the center to attack the humans.

The lower right panel will show a tentacle that's about to swat the ambulance where Agent Kowalski and Doctor Sutherland are located.

PANEL 1

Police and soldiers form a defensive circle to shoot the plant monsters that are swarming their position.

GUN SFX
KAPOW

GUN SFX
BOOM

GUN SFX
POW

PANEL 2

This is an inset panel on the upper right center of the page showing a tentacle emerge from the center to try and grab one of the soldiers in the previous panel. The soldier ducks to avoid the tentacle as it cuts through the air.

TENTACLE SFX
WHOOOSH

PANEL 3

We see civilians running around the ambulance.

CIVILIAN

AHHH!!

CIVILIAN
Help!

PANEL 4

This is an inset panel on the lower right center of the page showing a tentacle emerge from the center as it's about to grab the ambulance where Agent Kowalski and Doctor Sutherland are holed up from the previous panel.

Note that the tentacle will grab the ambulance on the next page.

AMBULANCE SFX
VROOM

PAGE 14

The action continues as we see the ambulance being pulled by one of the Plant Kraken's tentacles because it intends to kill Agent Kowalski.

Try as he might, the ambulance driver won't be able to free his vehicle from the Plant Kraken's grip, and by the end of this page, Doctor Sutherland and Agent Kowalski will fall out of the back of the vehicle as it begins to be tipped over the side rail of the Hope Memorial Bridge.

PANEL 1

Cut to a close shot of the gear indicator being set to reverse.

GEAR SFX
CLICK

PANEL 2

Cut to a shot of the ambulance wheels burning rubber in full reverse as the ambulance driver hits the gas.

REAR WHEEL SFX
SCREEE-RR

FRONT WHEEL SFX
RRR-RR-SCREEE

PANEL 3

Cut to a shot of the ambulance driver turning his head to tell Doctor Sutherland to hold onto something because they're about to go over the side of the bridge.

AMBULANCE DRIVER
Brace yerself, we're goin' for a ride!

PANEL 4

Cut to a shot of the rear doors of the ambulance flying open as the ambulance is being tipped over the bridge's side rail.

AMBULANCE REAR DOORS SFX
THUNK

PANEL 5

Doctor Sutherland and Agent Kowalski tumble out of the ambulance.

DOCTOR SUTHERLAND
OOF!!

PAGE 15

Just as the ambulance driver thinks he's going to fall to his death, something stops him mid air.

PANEL 1

The ambulance is tipped over the side rail and it's about to fall over. We hear the metal of the ambulance chassis bend as it begins to fall over the edge of the bridge.

AMBULANCE SFX
SCRUNTCHE

PANEL 2

We hear Agent Kowalski as he begins to open his eyes.

AGENT KOWALSKI
MHRM

PANEL 3

Cut to the ambulance driver crossing his arms over his eyes as he begins reciting a Hail Mary.

AMBULANCE DRIVER
Hail, Mary...

PANEL 4

The ambulance driver stops in the middle of his prayer.

AMBULANCE DRIVER
...full of --

PANEL 5

The ambulance driver looks at his rear view mirror in disbelief. We don't see what he's looking at yet but the look on his face communicates that he's shocked to see something he isn't expecting to see.

AMBULANCE DRIVER

!!!

PANEL 6

Suspended in mid air, the ambulance driver leans his head out of the window to get a better look at what he saw in his rear view mirror. We still don't see what he's looking but we hear him say Agent Kowalski's name.

We'll show the big reveal on the next page.

AMBULANCE DRIVER

Kowalski?!

PAGE 16

This is a full-page heroic reveal of a reborn Kowalski.

PANEL 1

Agent Kowalski holds the ambulance with his new found plant strength. Like Darren, Agent Kowalski now has super human strength.

We see one the Guardians of Transportation looming in the background as a metaphor of the old guardian passing its responsibility to a new guardian.

AGENT KOWALSKI
Need a lift?

PAGE 17

After putting the ambulance down, Agent Kowalski sees a little boy sobbing next to the side of the bridge. The kid tells him that he lost his baseball when it fell to the Cuyahoga River.

Agent Kowalski tells the kid to sit tight while he goes to look for the ball.

Meanwhile, the Plant Queen and her plant army are winning the fight against Sal and his men, which causes them to fall back towards Agent Kowalski's position at the center of the bridge.

PANEL 1

In the foreground, we see a little boy looking over the side rail of the Hope Memorial Bridge. The kid is wearing a Cleveland Indians hat and he's crying because he just lost his favorite baseball to the Cuyahoga River below.

In the background, Agent Kowalski is carrying the ambulance like someone would carry a pizza box to a safe spot on the bridge. Agent Kowalski looks over to the crying kid as he carries the ambulance.

LITTLE BOY SFX
SNIFF

PANEL 2

As Agent Kowalski puts the ambulance down, he asks the kid what's wrong. Meanwhile, the Plant Kraken's tentacles loom in the background.

AGENT KOWALSKI
What's wrong, kid?

PANEL 3

The kid points down to the Cuyahoga River as he tells Agent Kowalski that he lost his baseball. Also, a soldier gets pulled over the bridge by one of the Plant Kraken's tentacles.

SOLDIER

AH!

LITTLE BOY

I lost my baseball.

PANEL 4

Agent Kowalski looks over the side rail as he asks the kid to tell him what kind of baseball he lost. As the fight rages on, it's clear that Agent Kowalski has made up his mind to jump into the Cuyahoga River.

Agent Kowalski's line should continue onto the next panel.

AGENT KOWALSKI

What kind of baseball?

LITTLE BOY

It's a Derby ball.

AGENT KOWALSKI

Alright, kid--

PANEL 5

Agent Kowalski jumps over the side rail to the kid's surprise. Agent Kowalski's last line from the previous panel concludes on this panel.

LITTLE BOY

!

AGENT KOWALSKI

Stay right there.

PAGE 18

Just then, Kelly yells for Sal to get down so that the tank can take a kill shot at the Plant Queen. After blowing a hole in the queen's trunk, the tank will adjust its aim, and while it's adjusting its aim, a tentacle will swat the tank as the Plant Queen pounds on it to render the tank powerless.

By the end of this page, the situation looks hopeless.

PANEL 1

We cut back to the front line where Sal, Kelly, and the soldiers are fighting the Plant Queen and her army of plant monsters. Kelly is still on top of the tank, and Sal is on the ground with his men.

KELLY
Sal, get down!

PANEL 2

As Sal and his men hit the deck, the tank fires a round at the Plant Queen.

TANK SFX
KA-BOOOM

PANEL 3

The Plant Queen screams in pain because a hole has just been blown into her trunk. Kelly orders the tank crew to prepare for another shot.

PLANT QUEEN
EEEKK

KELLY
Reload!

PANEL 4

One of the Plant Kraken's tentacles slams the tank towards the Plant Queen so that she can grab the cannon. Kelly gets knocked off the tank as this happens.

TENTACLE SFX
THUD

KELLY
!

PANEL 5

Sal tells his men to fall back as the Plant Queen and the Plant Kraken's tentacle pummel the tank. With more plant monsters entering the fight, things are starting to look hopeless for the people on the bridge.

SAL
Fall back!

PAGE 19

With the tank in tatters, and with their men battered and bruised, Sal and Kelly fall back to Doctor Sutherland's location at the ambulance.

The little boy is still looking over the side rail for his baseball, and by the end of this page, Agent Kowalski will defeat the Plant Kraken and return the baseball to the little boy.

PANEL 1

The tank is on fire and in tatters, which worries everyone because that was their best defense. Sal, Kelly, and their soldiers are falling back to the ambulance, and in the background, the Plant Kraken's tentacles are wiggling because Agent Kowalski is starting to kill it from below.

Doctor Sutherland calls Sal and his men over to her location.

DOCTOR SUTHERLAND
We're over here, hurry!

PANEL 2

As Sal, Kelly, and their soldiers form a defensive perimeter around the ambulance, the Plant Kraken's tentacles writhe in a death rattle and we hear the Plant Kraken give a horrible scream from the Cuyahoga River.

The little boy continues to look for Kowalski over the sidebar.

PLANT KRAKEN SFX
EEEYYKK!!

POLICE OFFICER
Form a perimeter.

PANEL 3

Some tentacles fall to the Cuyahoga River below the bridge, while other tentacles thud onto the bridge, which means that the Plant Kraken is now dead.

Sal, Kelly, and Doctor Sutherland silently react as the little boy expresses his shock at what he's seeing over the side rail.

FALLEN TENTACLE SFX
THUD

SAL, KELLY, AND DOCTOR SUTHERLAND
!

PANEL 4

Agent Kowalski jumps on the bridge from the Cuyahoga River. The little boy keeps his eyes on Agent Kowalski.

LITTLE BOY
Whooooaa!

PANEL 5

Agent Kowalski returns the baseball to the little boy.

AGENT KOWALSKI
Here's your baseball, kid.

LITTLE BOY
Thanks, mister!

PAGE 20

Now that the Kraken is dead, the Plant Queen calls for more plant monsters to attack Agent Kowalski and his friends. With so few soldiers and police officers left, Agent Kowalski tells Sal that he has to lead everyone back to the Cleveland Clinic.

Sal gets Aaron Blazie on the radio to instruct him to get the power turned back on at the hospital. When he hears Aaron's voice, Kowalski will grab the radio and convey Sara's message about 'G' being the key -- which admittedly confuses Aaron.

Sal will grab the radio again before instructing Aaron to get the power turned back on.

PANEL 1

Seeing her great ally fall dead to Agent Kowalski, the Plant Queen lets out a mighty roar and points her plant army in Agent Kowalski's direction. She wants him dead and gone.

PLANT QUEEN
GRRROOAAAR!

PANEL 2

As plant monsters answer their queen's call, Sal freaks out at the overwhelming numbers, and recommends they fall back to the Cleveland Clinic. Agent Kowalski offers to cover their retreat.

SAL
We gotta fall back.

AGENT KOWALSKI
I'll cover your retreat.

PANEL 3

Sal gets on the radio and calls for all units to fall back to the Cleveland Clinic.

SAL

All units, fall back to the clinic!

PANEL 4

This is a transition panel of Sal changing the radio's channel dial to call Aaron Blazie back at the Cleveland Clinic.

RADIO CHANNEL DIAL SFX
CLICK

PANEL 5

Sal calls for Aaron Blazie to turn the power back on. Agent Kowalski recognizes the name and looks directly at the radio in Sal's hand.

SAL

Red leader to Aaron Blazie, do you read
me?

AARON BLAZIE

Well... What d'ya know?

PANEL 6

Agent Kowalski swipes the radio from Sal's hand before he can finish his sentence.

SAL

!

HAND SWIPE SFX
SWIPE

PANEL 7

Agent Kowalski conveys Sara's message to Aaron Blazie over the radio.

AGENT KOWALSKI
Is this Aaron Blazie?

AARON BLAZIE
Who are you?

AGENT KOWALSKI
Sara Glickman says that 'G' is the key.

PAGE 21

Agent Kowalski hands the radio back to Sal as Darren enters the scene.

PANEL 1

Agent Kowalski hands the radio back to Sal as Darren appears on the bridge to face him. Darren pauses for a brief moment during his entrance to prolong the word "see" when he enters the scene.

DARREN

Our eyes are legion, Agent Kowalski.

(cont)

We s-ee-eee you.

PANEL 2

Sal tells Aaron Blazie to focus on getting the lights back on as Darren and Kowalski square off.

AARON BLAZIE

Did he say 'G' is the key?!

SAL

Just get the lights back on.

AARON BLAZIE

Copy that.

PANEL 3

Darren tilts his head as he continues to chastise Agent Kowalski.

DARREN

You killed the Kraken of the Cuyahoga.
She was one of us. You are one of us.

(cont)

You will pay for your insolence.

PANEL 4

Sal asks Agent Kowalski what they should do about Darren.

SAL

What should we do?

AGENT KOWALSKI

Go back to the clinic.

PANEL 5

Agent Kowalski stares at Darren as they continue to square off.

SAL

What about Darren?

AGENT KOWALSKI

Leave them to me.

PAGE 22

Cut to the Cleveland Trust Company building (the Rotunda) where Doctor Dias is preparing to plug Randy into the plant network. Doctor Dias is in a good mood, not only because he's about to plug his arch nemesis into the plant network but because today is Lupita's birthday.

And because it is Lupita's birthday, Doctor Dias is feeling generous.

As we open the scene, we see Doctor Dias putting Rilee's teddy bear back together. Recall that one of the plant monsters brought the bear's head to Doctor Dias in Issue 2.

After handing the teddy bear back to Randy, Doctor Dias connects Randy to the plant network. This is the moment that Doctor Dias has been waiting for, this is his moment of triumph.

PANEL 1

Cut to a close shot of Doctor Dias' hands putting the teddy bear's head back onto its torso. Doctor Dias tells Randy that he's feeling generous today as he snaps the head back into place.

CAPTION
Back at the Cleveland Trust Co.
Building.

TEDDY BEAR'S HEAD SFX
SNAP

PANEL 2

Doctor Dias hands Randy the teddy bear as Randy lays on a gurney next to Rilee.

DOCTOR DIAS
I suppose it is only fair to let you
hold this bear.

RANDY

How generous of you.

PANEL 3

DOCTOR DIAS grabs a vine from the Mother Root to jack into Randy's neck (just like he did to Rilee and to Agent Kowalski).

DOCTOR DIAS

Funny you should say that.

PANEL 4

Doctor Dias jacks the vine into Randy's neck. Randy has a look of shock on his face as he feels the vine getting connected to his upper spinal cord.

RANDY

!

VINE SFX

THRUP

PANEL 5

Doctor Dias finishes his thought as he grabs a VR headset to put on Randy's eyes.

DOCTOR DIAS

I am feeling quite generous today.

PAGE 23

On this page, we see the world directly from Randy's first person perspective, much like how we saw the world from Agent Kowalski's point of view when he was connected to the plant network at the end of Issue 7. We are looking at Doctor Dias in the infrared world that plants see the world with -- again, this is the same infrared world that we saw with Agent Kowalski's eyes when Doctor Dias plugged him into the plant network.

And now that we're in Randy's head, we see Doctor Dias place the VR headset on our eyes.

PANEL 1

Cut to Randy's point of view, we see everything in infrared.

DOCTOR DIAS
Can you guess why I'm feeling so
generous?

PANEL 2

This panel is fading away as Randy's consciousness transitions to the myconetwork simulation. Doctor Dias' dialog will start on this panel and continue to the next panel.

DOCTOR DIAS
It is because today is Lupita's
birthday, and by giving up your life...

PANEL 3

Doctor Dias' dialog from the previous panel ends on this panel. The heads-up display (HUD) shows that the simulation is booting up as Doctor Dias finishes his monologue.

DOCTOR DIAS
...you will be saving hers.

HUD TEXT
Initializing Simulation: ...

PAGE 24

We still see things from Randy's eyes as the simulation commences. We will see the Rock-and-Roll Hall of Fame in black-and-white as the simulation initializes, but by the end of the page, we will see a red neon sign light up.

A neon sign will invite Randy into the Rock-and-Roll Hall of Fame.

PANEL 1

Cut to the sidewalk that runs next to the Rock-and-Roll Hall of Fame, where everything is back to being black-and-white, and we are still seeing everything from Randy's eyes in first person mode.

We hear the sound of music coming from the outdoor speakers in front of the Rock-and-Roll Hall of Fame.

FAINT MUSIC SFX
MUSICAL NOTES

PANEL 2

In this panel, Randy bumps into a couple walking towards the waterfront that is adjacent to the museum. One thing that is different is that the people in this simulation are plant / human hybrids.

PASSERBY
Hey, watch where you're goin'!

FAINT MUSIC SFX
MUSICAL NOTES

PANEL 3

In this panel, we see one bit of color coming from the red neon sign for the Rock-and-Roll Hall of Fame. It lights up the night,

and everything around it remains in black-and-white. We still hear music coming from the outdoor speakers in front of the museum.

RED NEON SIGN
LONG LIVE ROCK

FAINT MUSIC SFX
MUSICAL NOTES

PANEL 4

The faint music stops, and we hear a lecturer talking about the music that the audience just heard from the outdoor speakers in front of the museum.

RED NEON SIGN
LONG LIVE ROCK

LECTURER'S VOICE FROM OUTDOOR SPEAKERS
How many of you recognize the music we
just played?

PAGE 25

Randy walks into the museum as the lecturer keeps talking about the music that the audience just heard. After entering the museum, Randy will follow the green neon lights that will show the way to the lecture hall on the lowest level of the Rock-and-Roll Hall of Fame.

We still see the world from Randy's first person point of view, and with the exception of the green neon lights, everything is still in black-and-white.

PANEL 1

Still seeing the world from Randy's first person point of view, we see the inside of the museum with neon floor lights leading to the escalator that lowers visitors to the lecture hall on the bottom floor of the Rock-and-Roll Hall of Fame.

We continue to hear the lecturer.

LECTURER

Can anyone tell us who sang that song?

PANEL 2

We descend the escalator to the lower lecture hall where the green neon lights lead to the double doors where the lecture is taking place.

LECTURER

That's right, you just heard The Black Keys! They're a band from Akron, which just south of us.

PANEL 3

Randy arrives at the double doors that lead into the lecture hall. We still see everything from Randy's first person

perspective as the lecturer talks about the two main members of The Black Keys.

The lecturer stands at a podium on the stage while Dan Auerbach enters the stage with his guitar and Patrick Carney walks to his drum kit. The crowd eagerly waits for them to start playing music again.

Remember that everyone is a human / plant hybrid, including Dan and Patrick.

LECTURER

We're proud to welcome these talented
young men to the stage.

PAGE 26

We still see the world from Randy's first person perspective as we watch the lecturer talk to Dan and Patrick on the stage as they get ready to play live music.

Although everything remains in black-and-white, there will be a yellow stage light appear behind the band as they get ready to play their song. The yellow light will reveal a little girl who's been hiding behind the band -- the little girl is Rilee!

PANEL 1

As Randy walks down the center aisle, we see the world from his first person perspective. The lecturer asks Dan about his musical influence as The Black Keys get ready to play some live music.

LECTURER

Dan, you're known to listen to lots of Blues music. Who's your biggest influence from that genre?

DAN AUERBACH

I'd say that my biggest influence is Blind Freddy Blindman.

PANEL 2

Aside from everything else being in black-and-white, a yellow stage light shines on a little girl hiding behind the band on stage. The girl looks like Rilee and she looks like a regular human being (not a human / plant hybrid).

We still see the world from Randy's first person point of view.

LECTURER

How about you, Patrick, who's your biggest musical influence?

PATRICK AUERBACH

Honestly, I listen to so many bands. But
if I gotta pick one influence, it'd be
Devo.

PANEL 3

The crowd goes wild as the lecturer asks the band to get ready to play a song. People in the crowd throw the rock sign with their hands while Rilee runs to a neon red exit sign on the right-hand-side of the stage. It's definitely Rilee.

We still see the world from Randy's first person point of view.

LECTURER

So how about we let The Black Keys play
one of their songs?

CROWD SCREAMING TOGETHER
WOOOOOO!

PAGE 27

Still looking at the world in first person from Randy's point of view, we will chase Rilee down the hallway to the only door that leads to a green room where Rilee is hiding with her mother.

PANEL 1

We run by The Black Keys as we chase after Rilee, and we hear The Black Keys start to sing a song. Aside from the yellow stage light and the red neon exit sign, everything is in black-and-white.

We still see the world from Randy's first person point of view.

PATRICK CARNEY'S DRUM KIT SFX
BOM BOM BOM BOM

DAN AUERBACH SINGING WITH MUSICAL NOTES
"In the summer time..."

PANEL 2

We run down the hallway to the only door at the end of the hall. The door is the entrance to the Green Room, which has a star on it. Everything is still in black-and-white except for the green star on the door.

The music is fading in the background so all we hear is a fading sound (not the lyrics), and we still see the world from Randy's first person point of view.

FADING MUSICAL NOTES IN THE BACKGROUND
MUSICAL NOTATION

PANEL 3

We are now in front of the Green Room's door with the star on it. The star says "For the Glickman Family" on it and this is the final panel where we will see the world from Randy's first person

point of view. Everything is still in black-and-white except for the green star on the door.

The music has completely stopped because we're too far away to hear anything.

STAR ON GREEN ROOM DOOR
For the Glickman Family

PAGE 28

We now leave Randy's first person point of view and we go back to our regular third person camera perspective as Randy opens the door to the Green Room. Everything on this page is in full color because Sara is in the picture.

With Randy on the other side, this is the moment that Sara and Rilee have been waiting for.

PANEL 1

Cut to the inside of the Green Room where Sara and Rilee are holding hands, anticipating for Randy to open the door. Everything is in full color in this panel because Sara is in the scene.

Both Sara and Rilee look perfectly normal.

No dialogue

PANEL 2

Randy opens the door and Rilee excitedly calls for her dad as she runs to his arms. Randy also looks perfectly normal in this scene, he doesn't look like a human / plant hybrid -- he looks perfectly human.

RILEE
Daddy!

PANEL 3

Hugging Rilee, Randy cannot believe his eyes as he sees the love of his life at long last.

RANDY
Rilee? Is that really you?

RILEE

It's really me!! And mommy, too!

PANEL 4

Sara cradles Randy's face to reassure him that it's really her as well.

RANDY

Oh, Sara--

SARA

Just kiss me already.

PANEL 5

Sara kisses Randy on the lips -- she's been looking forward to this moment for a very long time.

No dialogue

PAGE 29

This page is still in full color because Sara is in the scene. As Randy, Rilee, and Sara reunite, Rilee tells her dad that she wants to introduce him to her friend, Lupita, Doctor Dias' daughter.

And by the end of this page, Lupita will invite Randy to her birthday party.

PANEL 1

Rilee interrupts her parent's kiss.

RILEE
Daddy, guess what?

RANDY
What's that, sweetheart?

RILEE
I made a new friend.

PANEL 2

Rilee dashes out of the Green Room to go get her friend. Randy is clearly concerned about her leaving, but Sara is perfectly relaxed.

RILEE
Wait right there!

RANDY
!

PANEL 3

Rilee returns holding Lupita's hand, and Randy asks for her name. Lupita looks perfectly healthy and normal in this panel.

RILEE
Here she is!

RANDY
And what's your name?

PANEL 4

Lupita responds with her name, and Randy gets super quiet when he hears it.

LUPITA
My name is Lupita.

RANDY
!!

PANEL 5

Rilee whispers something in Lupita's ear.

RILEE
* . . . *

LUPITA
Oh, right.

PANEL 6

Lupita asks Randy to attend her birthday party.

LUPITA
Um, Mr. Glickman, may I ask you a question?

RANDY
Sure.

LUPITA

Would you like to come to my birthday
party?

PANEL 7

Randy looks into Sara's eyes in disbelief as Sara answers for him.

SARA

Randy would love to attend your birthday
party.

PAGE 30

We go back in time by one year, back to the Cleveland Clinic, and this is the day that Aaron Blazie (from the past) is starting the Quantum Computer for the launch of the Digital Research / Cleveland Clinic partnership.

Everything is back to black-and-white.

PANEL 1

Aaron is sitting at the Quantum Computer terminal with someone talking to him from a speaker phone.

CAPTION

One year ago, the Cleveland Clinic.

VOICE FROM SPEAKER PHONE

Hey, Aaron. Feel free to start the test
when ready.

AARON BLAZEY

Commencing boot-up routine in 3, 2, 1.

PANEL 2

Cut to the computer screen glitching out.

AARON BLAZEY

Uh, something isn't right. Attempting
the restart routine.

PANEL 3

Cut back to a profile view of Aaron as he types a command into the Quantum Computer terminal. We don't see the command, we just see him typing.

KEYBOARD SFX

TAP TAP TAP

PANEL 4

This an inset panel of Aaron's index finger tapping the ENTER key to execute the command.

ENTER KEY SFX
BEEP BEEP

PAGE 31

The QORK prompt appears before a quantum field envelops Aaron.

PANEL 1

Cut to a close shot of the computer screen where the QORK ASCII menu appears, which confuses Aaron.

QORK ASCII COMPUTER PROMPT

```
/ _ \ / _ \| _ \| | / /
| | | | | | | |_) | ' /
| |_| | |_| | _ <| . \
\_\_\_\_/_|_ \_\_\_|_\_\_
```

You are standing in a Quantum field.

User prompt >

AARON BLAZIE
Oh, come on.

PANEL 2

Aaron types in the QUIT command.

QORK ASCII COMPUTER PROMPT

```
/ _ \ / _ \| _ \| | / /
| | | | | | | |_) | ' /
| |_| | |_| | _ <| . \
\_\_\_\_/_|_ \_\_\_|_\_\_
```

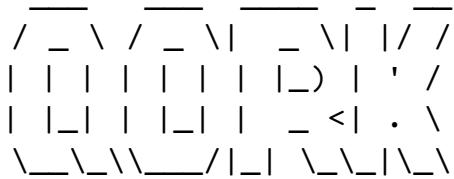
You are standing in a Quantum field.

User prompt > QUIT

PANEL 3

QORK responds that the unknown command will initiate the emergency Quantum protocol.

QORK ASCII COMPUTER PROMPT



You are standing in a Quantum field.

User prompt > QUIT

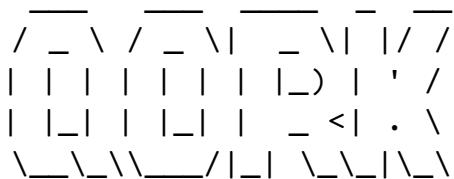
QORK > Unknown cmd ...

QORK > Initiate quantum field...

PANEL 4

Aaron calls for help as the quantum field erupts around him.

QORK ASCII COMPUTER PROMPT



You are standing in a Quantum field, and
you look to your future.

User prompt >

AARON BLAZIE
What the hell is going on?

PAGE 32

Here, past meets present, and we see Aaron from the past staring at Aaron from his future (our present day) inside of the quantum field. Aaron from the past is still at his terminal while Aaron from our present is trying to get the power turned back on for Sal and the people returning from the battle on the Hope Memorial Bridge.

PANEL 1

This is the left-side of the page. Inside the quantum field, we see Aaron from the past looking at Aaron from his future (our present). Past Aaron is sitting at his computer terminal with a look of shock on his face as he looks at his future self.

Future Aaron responds.

FUTURE AARON BLAZIE WITH GLASSES
I was about to ask the same thing.

PAST AARON BLAZIE
?!

PANEL 2

This is the right-side of the page. Inside the quantum field, we see Aaron from our present looking at Aaron from his past. Present Aaron is holding a power cable with a look of shock on his face as he looks at his past self.

Both future and past Aaron's stare at each other and speak in unison, "Well, what d'ya know."

PAST AND FUTURE AARON BLAZIE
Well, what dy'a know.