



**The VOICE Beyond  
Issue #06: To Find a Voice**

**Created and Written by Thomas A. McKean – 06/20/11**

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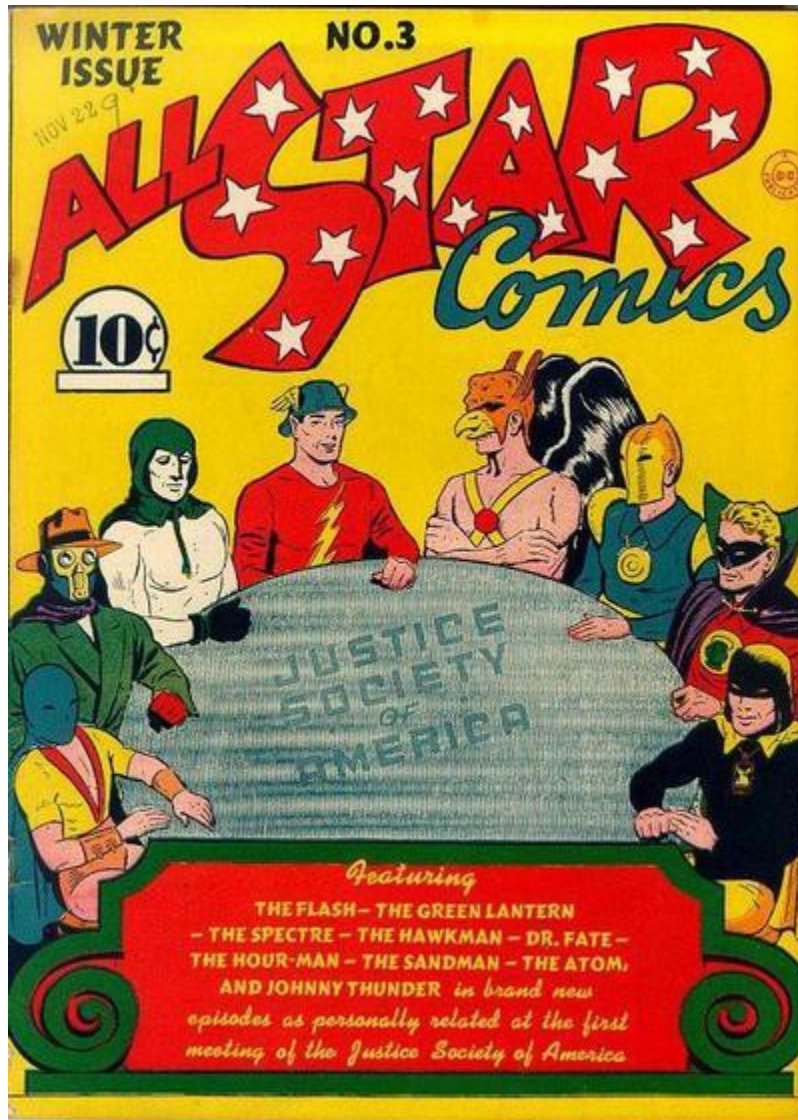
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## Introduction:

My apologies for the delay. Something called LIFE interfered with me getting this out on time, and this was a very difficult issue to write.

A couple of things before we get into the story. Glessa's reading of All-Star Comics #3 is this issue here:



In the future I will try to make her reading in the Public Domain so I can post it along with the script. I chose this one because this issue would change comics forever. And for the better.

Second, I have been wanting to do something with Toby since I first started writing issue #1. But then I kinda fell for Rebekah and she has somewhat taken the spotlight away from Toby, who was supposed to be the main character of the classroom.

But now Toby has a voice. Now he can participate in the class and be a functioning member of the classroom. He does this with a keyboard that talks what you type into it.

This would be the Dynavox Lightwriter SL35, seen here:



I chose this one because it is old tech, yet effective. Thus it would be something that Glessa might find in the supply closet, as you will see she did.

And now, on with the show. :)

-Thomas A. McKean  
06/20/11

**PAGE ONE - SPLASH PAGE**

**SPLASH PANEL**

Darkness in a lonely, out of the way alley somewhere in Liberty, VA. A teenage girl is cowering in absolute fear and terror at something we cannot see.

**CAPTION**

When Special Education teacher Glessa Palmer was given powers she did not want, she knew she had to put them to good use. Now she teaches class during the day and battles crime during the night as

**LOGO**

The Voice Beyond

**CAPTION**

Welcome to the small town of Liberty, VA. Population, 6,222. It's a friendly town, and there is very little crime here.

**GIRL**

(Terrified)  
No! Please! Stay away from me!  
PLEASE! LET ME GO!

**CAPTION**

But that doesn't mean there is no crime at all.

**CAPTION**

Join us now as we discover what it means...

**TITLE**

To Find a Voice!

**PAGE TWO - FIVE PANELS**

**PANEL ONE**

Establishing shot. Wide angle. Monday morning. Glessa Palmer's car traveling down a suburban street in early morning. Glessa is listening to the radio on her way to work.

**CAPTION**

Early Monday morning.

**RADIO**

(Electrical)

...A body was found just a few hours ago in an alley off of Bridge Street here in Liberty. Authorities are saying it is the third body found in as many days.

**PANEL TWO**

Close view of Glessa's radio.

**RADIO**

(Electrical)

Like the other two, this is the body of a teenage girl. Authorities have not yet released the name of the girl, but they do feel the murders are related.

**PANEL THREE**

Close on Glessa, listening as she drives.

**RADIO (O.S.)**

(Electrical)

If you have any information, you are urged to call authorities as police continue this investigation. Folks are requested to stay inside until the person responsible is apprehended.

**PANEL FOUR**

Glessa's car pulling into the parking lot of Minuteman High School.

**GLESSA**

(Thought)

Those last two were girls from this school. We already have grief counselor's here today. What's going on? Who is doing this? And why?

**PANEL FIVE**

Glessa walking toward door of the school. A few kids mulling around.

**GLESSA**

(Thought)

I need to get some supplies before school starts...

**PAGE THREE - FIVE PANELS**

**PANEL ONE**

Hallways of Minuteman High School. Halls are beginning to fill as school is about to begin. All the kids are talking about the same thing, including young Beau and Paula. In the background a student walks with a shirt buttoned to the top, a pocket protector with a pen in it, and large rimmed glasses. (We'll call him Nerdy Boy.) He is silent and looks lost.

**CAPTION**

Meanwhile...

**PAULA**

No way, no way. It can't be real. Someone is making it up. That kind of thing only happens in the comics and this is real life!

**BEAU**

You have no imagination!

**PANEL TWO**

Close on Paula.

**PAULA**

Look, Beau, if this is true, then why did she choose this little town instead of a large Metropolis? Isn't she supposed to work for a great metropolitan newspaper or something?

**PANEL THREE**

Close on Beau. Nerdy Boy random in background.

**BEAU**

How should I know? All I know is I think she's great. I hope we see her again!

**PANEL FOUR**

On Paula, smirking.

**PAULA**

Let me know if you do. I'll call the guys to come and take you away.

**PANEL FIVE**

Wide angle on Beau and Paula as Glessa walks past behind them and past Nerdy Boy.

**PAULA**

There's no such thing as super heroes, Beau. You have been watching too many *My Little Pony* cartoons.

**BEAU**

I have NOT!! And ... And what's it matter to you, anyway? You're not the boss of me...

**BEAU**

(Small)  
...and *My Little Pony* is awesome.

**PAGE FOUR - SIX PANELS**

**PANEL ONE**

Glessa knocking on closed door that says "Janitor" on it.

**GLESSA**

(Thought)  
Aaaaahhh, young love at its finest.  
I wish those two well.

**PANEL TWO**

Wide angle. Door opens and Mr. Warring looks out. He is a slightly overweight older man with short gray hair. He wears overalls. View is on Glessa and Mr. Warring. Mr. Warring is holding a large key chain in his hand with many keys.

**GLESSA**

Mr. Warring, I need to get into the supply closet, please.

**MR. WARRING**

Sure thing, Miss Palmer. Just let me unlock that for you.

**PANEL THREE**

Glessa is rummaging through the large supply closet. There is a small typewriter like keyboard on the top shelf. Glessa is reaching for it.

**GLESSA**

(Thought)  
Let's see. I'll need some staples  
and--

**GLESSA**

(Thought)  
--What's this?

**PANEL FOUR**

Glessa holding the keyboard in her hands. It is a Dynavox Lightwriter SL35 (see introduction). She is looking down at it and pondering...

**GLESSA**

(Thought)

...What would Toby be able to do with this? I think I'll give him a try on it.

**PANEL FIVE**

Close on vibrating bell on the wall in a hallway.

**SFX**

>RRRIIINNNGGG!!!<

**PANEL SIX**

On Glessa, walking down the hall with staples, keyboard, and a few other supplies in hand. A few late kids are running to class, including nerdy boy.

**GLESSA**

(Thought)

Duty calls!

**PAGE FIVE - SIX PANELS**

**PANEL ONE**

Wide angle. Interior, room 019, Glessa's classroom. Glessa plugs the keyboard into the wall to charge as she addresses the class.

**GLESSA**

Good morning, class. I hope you had a weekend. We have a lot to discuss today.

**PANEL TWO**

On Glessa, behind her desk addressing the class.

**GLESSA**

Did any of you know either of the two girls who...made the news over the weekend?

**PANEL THREE**

On Rebekah Grace, holding up her hand.

**REBEKAH**

I did, Miss Palmer.



**PANEL FOUR**

On Glessa

**GLESSA**

Would you like to be excused to see a counselor?

**PANEL FIVE**

On Rebekah.

**REBEKAH**

No.

**REBEKAH**

They are with Jesus now, and that is all I need to know.

**REBEKAH**

But there is something I would like to discuss with you, Miss Palmer?

**PANEL SIX**

On Rebekah.

**REBEKAH**

Everyone is talking this morning about This "Voice Beyond" person we saw on the news. Some say she is real and others say it is fake. What do you think, Miss Palmer?

**PAGE SIX - SIX PANELS**

**PANEL ONE**

On Glessa, staring at Rebekah, as if unsure what to say.

**NO DIALOG**

**PANEL TWO**

On Glessa.

**GLESSA**

Well, Rebekah, I'd like to think she is real. Certainly there are wonders out there still out there waiting to be discovered.

**GLESSA**

With everything we know, we really know nothing at all. Is there a cure for cancer? Is there life out there beyond this world?

**GLESSA**

What happened to the crew of the *Mary Celeste*? We just don't know.

**PANEL THREE**

On Glessa. Different angle.

**GLESSA**

It wasn't all that long ago when space shuttles and cell phones existed only in our fertile imaginations. Now they are common. Perhaps this "Voice Beyond" will at last allow us to believe a girl can fly.

**PANEL FOUR**

On Jimmy.

**JIMMY**

Miss Palmer?

**PANEL FIVE**

On Glessa.

**GLESSA**

Yes, Jimmy?

**PANEL SIX**

On Jimmy, with a sly smile.

**JIMMY**

I think she's...cool.

**PAGE SEVEN - SEVEN PANELS**

**PANEL ONE**

On Glessa, unplugging the keyboard.

**GLESSA**

Thank you, Jimmy. I think so, too.

**GLESSA**

Now that we have those things settled, it is time to get to work.

**PANEL TWO**

Wide angle. View of Toby, Rebekah and Jimmy, sitting at their desks as Glessa quietly puts the keyboard on Toby's desk. All three are looking intensely at the keyboard as Glessa says...

**GLESSA**

Now... Who remembered to do their homework over this exciting weekend?

**TOBY'S KEYBOARD**

>???

**REBEKAH**

>???

**JIMMY**

>???

**PANEL THREE**

Wide angle. Rebekah and Toby looking at Glessa as Toby experiments quietly with his new toy.

**GLESSA**

Oh. Right. I didn't give any homework.

**SFX**

(Toby's keyboard)  
TAP TAP TAP

**PANEL FOUR**

On Jimmy.

**JIMMY**

What is that gadget, Miss Palmer?

**SFX (O.S.)**

(Toby's Keyboard)  
TAP TAP TAP TAP

**PANEL FIVE**

Glessa is in front of Toby, who is ignoring her and merrily tapping away.

**GLESSA**

Something I just found hidden in the supply closet, Jimmy.

**SFX**

(Toby's keyboard)  
TAP TAP TAP TAP TAP TAP TAP

**PANEL SIX**

On Glessa.

**GLESSA**

I am hoping Toby can--

**PANEL SEVEN**

On Toby. Looking up at Glessa with a mischievous smile and pushing a button.

**SFX**

(Toby's keyboard)  
-- >BUZZZZZZZZZZ!!<

**PAGE EIGHT - FOUR PANELS**

**PANEL ONE**

Wide angle. View from behind Glessa, back at her desk. The three students can be seen in front of her. Rebekah and Jimmy are paying attention as Toby pushes a button.

**GLESSA**

Well, okay then. Keep trying, Toby.

**GLESSA**

Today we are going to talk about computer programming.

**SFX**

(Toby's keyboard)  
>BUZZZZZZZZZZ!<

**PANEL TWO**

On Glessa.

**GLESSA**

Not quite, Toby. Try a different button.

**PANEL THREE**

Wide angle. View from behind Glessa. The three students are seen and Toby is typing.

**GLESSA**

We will start with BASIC, which stands for "Beginner's All Purpose Symbolic--"

**TOBY'S KEYBOARD**

(Computerized)  
--Hello, Miss Palmer.

**PANEL FOUR**

Wide angle. Toby's point of view. All eyes are on him.

**GLESSA (O.S.)**

(Smiling)

Ah. There he is. Hello, Toby. Good to hear from you.

**REBEKAH**

Jerusalem Crickets!

**JIMMY**

Cool!

**PAGE NINE - SIX PANELS**

**PANEL ONE**

On Toby, tapping away.

**TOBY'S KEYBOARD**

(Computerized)

Good afternoon, Miss Palmer.

**TOBY'S KEYBOARD**

(Computerized)

I think you were about to say that BASIC stands for *Beginner's All Purpose Symbolic Instruction Code*.

**PANEL TWO**

On Jimmy.

**JIMMY**

The dude finally gets a chance to talk and the first thing he does is show off?

**PANEL THREE**

View of Jimmy and Glessa from behind Glessa. Jimmy is looking scolded.

**GLESSA**

(Glaring)

That will be enough of that, Jimmy.

**JIMMY**

Sorry, Miss Palmer.

**PANEL FOUR**

On Glessa.

**GLESSA**

We didn't know you could type, Toby. We didn't know you knew about BASIC, either.

**PANEL FIVE**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

There are many things people don't know about me, Miss Palmer. I have never had a chance to tell them.

**PANEL SIX**

On Glessa, smiling.

**GLESSA**

What is like to have a voice, Toby?

**PAGE TEN - SEVEN PANELS**

**PANEL ONE**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

I have often thought it would be nice to be able to share thoughts and ideas.

**PANEL TWO**

On a happy Glessa.

**GLESSA**

Please feel free to share any thoughts or ideas you have in class, Toby.

**PANEL THREE**

On an excited Rebekah, turned toward Toby.

**REBEKAH**

Oh, yes, Toby, please! I would love to hear your thoughts!

**PANEL FOUR**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

Thank you, Rebekah. My thoughts right now are that Miss Palmer wants to teach the "Hello, World" program in BASIC.

**PANEL FIVE**

On amused Glessa.

**GLESSA**

That's right, Toby.

**GLESSA**

Say, would you like to teach the class the program?

**PANEL SIX**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

Yes please, Miss Palmer.

**PANEL SEVEN**

On Jimmy.

**JIMMY**

Wait.

**JIMMY**

You're gonna let him teach the class?

**PAGE ELEVEN - FIVE PANELS**

**PANEL ONE**

On Glessa, getting out of her chair behind her desk.

**GLESSA**

Why not? It will give him a chance to practice the keyboard and give us a chance to get to know him. I'll give you and Rebekah chances to teach as well, if you like.

**GLESSA**

Let's trade seats, Toby.

**PANEL TWO**

On Jimmy.

**JIMMY**

No thanks. I am happy sitting right where I am.

**PANEL THREE**

On Rebekah.

**REBEKAH**

I would love to teach the class, Miss Palmer!

**PANEL FOUR**

On Glessa, now sitting in Toby's seat.

**GLESSA**

I'll pencil you in, Rebekah.

**GLESSA**

Go ahead, please, Toby. Teach us something.

**PANEL FIVE**

On Toby, typing at Glessa's desk.

**TOBY'S KEYBOARD**

(Computerized)

Thank you, Miss Palmer.

**PAGE TWELVE - FIVE PANELS**

**PANEL ONE**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

As Miss Palmer said, this is a program called, "Hello, World." It is a common first program to introduce BASIC. This is a short program. Miss Palmer, will you please write it out on the board?

**PANEL TWO**

On Glessa at the blackboard writing out the program, which looks like this:

```
10 REM Hello, World
20 PRINT "Hello, World!"
30 END
```

**NO DIALOG**

**PANEL THREE**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

Thank you, Miss Palmer. Now, let's take these lines one by one.



**TOBY'S KEYBOARD**

(Computerized)

You will notice that all commands are in upper case. The first command is the REM command. REM stands for REMARK. This is for commentary within the program. Anything written on the line after the REM is ignored by the program.

**PANEL FOUR**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

Line 20 uses the PRINT command. This instructs the computer to PRINT on the screen what you have written in quotes. So this command will place a "Hello, World!" on your screen.

**PANEL FIVE**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

Finally, line 30 is the END command. This tells the computer that the program is finished and at an end.

**PAGE THIRTEEN - SIX PANELS**

**PANEL ONE**

On Glessa, rising from Toby's seat.

**GLESSA**

Thank you, Toby. That was great.  
Let's all give Toby a hand for his wonderful teaching.

**PANEL TWO**

Wide angle, entire classroom. Glessa, Jimmy and Rebekah are clapping. Toby is walking back to his seat with his keyboard.

**SFX**

>CLAP!< >CLAP!< >CLAP!< >CLAP!<

**PANEL THREE**

On Glessa.

**GLESSA**

Where did you learn to program like that, Toby?

**PANEL FOUR**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

I read, Miss Palmer. People seem to think I am looking at the pictures, but really I am reading the books. I like to learn new things.

**PANEL FIVE**

On Glessa.

**GLESSA**

Then I will have to see that you learn new things in my class. You can take the keyboard home with you, Toby.

**PANEL SIX**

On Toby, smiling and typing.

**TOBY'S KEYBOARD**

(Computerized)

Thank you very much, Miss Palmer.

**PAGE FOURTEEN - FIVE PANELS**

**PANEL ONE**

On Glessa.

**GLESSA**

Toby just taught you a computer program. However, and I am sure he knows this, there are many variations to this program. For instance, by adding a CLS command...

**CAPTION**

Glessa continues to teach programming for the rest of the day.

**PANEL TWO**

Wide angle. Outside of Glessa's classroom. Kids are milling about in the hall as Glessa's students leave her class. Among the kids milling is the present but silent Nerdy Boy.

**CAPTION**

Later, as the bell rings, kids leave school for the day.

**PANEL THREE**

Glessa in her car, driving home.

**CAPTION**

And Glessa also leaves for the day.

**GLESSA**

(Thought)

I need to suit up and head out to the Webster's... Maybe I can find an idea for the Alley Killer there.

**PANEL FOUR**

View from behind Voice Beyond as the farmhouse door is answered by Robert Webster.

**CAPTION**

Soon...

**ROBERT**

Hello, Miss Voice. Good to see you. Please come in.

**VOICE**

(Ghostly)

Thank you, Mr. Webster.

**PANEL FIVE**

At the kitchen table with Voice and Robert. Old comics are sitting alone on the table.

**ROBERT**

Here they are, just like you wanted.

**VOICE**

(Ghostly)

Thank you again, Mr. Webster.

**ROBERT**

No problem.

**PAGE FIFTEEN - FIVE PANELS**

**PANEL ONE**

Voice at the table, intently reading comics.

**NO DIALOG**

**PANEL TWO**

Interior of Glessa's house. Empty. Close on answering machine on a small table next to a chair in the corner of the living room.

**CAPTION**

Meanwhile, at Glessa's home...

**SFX**

>RING< >RING<

**MACHINE**

(Electrical)

Hello. This is Glessa Palmer. I can't come to the phone right now. Please leave a message and of course I'll call you back as soon as I can. Thanks for calling and have a great day!

**SFX**

>BEEP!<

**PANEL THREE**

Same view as previous panel.

**MACHINE**

(Electrical)

Hello, Miss Palmer? This is Toby's mother. I just wanted to thank you from the bottom of my heart for letting Toby bring the keyboard home. I have never had a conversation with a son before. Did you know his favorite color is blue? I sure didn't. I can't tell you how much this means to me. Thank you so much. Please call me back when you get the chance. Thanks.

**PANEL FOUR**

Voice, still at the Webster's table, still intensely reading All-Star #3.

**NO DIALOG**

**PANEL FIVE**

On Voice, reading as Robert Webster walks into the kitchen.

**ROBERT**

So... What do you think?

**PAGE SIXTEEN - FIVE PANELS**

**PANEL ONE**

On Voice.

**VOICE**

(Ghostly)

I think, Mr. Webster, that someone has way too much imagination.

**PANEL TWO**

On Robert, smiling and sitting down across from Voice.

**ROBERT**

Yep, that's the way things were back then. And I must confess that kids like me just ate it up.

**PANEL THREE**

On Voice.

**VOICE**

(Ghostly)

Tell me, Mr. Webster, is this the kind of thing kids are reading in comics these days?

**PANEL FOUR**

Wide angle on Voice and Robert.

**ROBERT**

Oh, heavens no. The stuff today is far worse. There may have been a touch of violence in the comics back then, but there was also moral and character. Comics today just don't seem to have that anymore. You can't tell the good guys from the bad.

**PANEL FIVE**

Still on Voice and Robert.

**VOICE**

(Ghostly)

When was this written?

**ROBERT**

That one there was written the Winter of 1940.

**PAGE SEVENTEEN - SIX PANELS**

**PANEL ONE**

on Voice, getting up from the table.

**VOICE**

(Ghostly)  
I appreciate you showing this to me,  
Mr. Webster, and I wish to read more.  
However, I must go. I take it you  
have heard about the Alley Killer?

**PANEL TWO**

On Marion Webster, walking into the kitchen.

**MARION**

Great Heavens above! Are you going  
after the Alley Killer? That could  
be dangerous, dear!

**PANEL THREE**

On Voice, now standing by the front door.

**VOICE**

(Ghostly)  
I am aware of that, Mrs. Webster.  
But he must be stopped.

**PANEL FOUR**

Wide angle on a worried Marion, standing next to Robert by  
the door. Voice is just walking out.

**MARION**

I...understand, Dear. Do be careful.  
We'll keep you in our prayers.

**VOICE**

(Ghostly)  
Thank you, Mrs. Webster. Something  
tells me I will need all the help I  
can get.

**PANEL FIVE**

Wide angle as Voice takes to the sky. She waves a  
farewell from above as Robert and Marion wave back from  
below.

**NO DIALOG**

**PANEL SIX**

View from the back of Robert and Marion as they walk back  
into the farmhouse.

**ROBERT**

I think she's a good kid, Marion.

**MARION**

So do I. Oh, dear, I do worry about her so.

**PAGE EIGHTEEN - FIVE PANELS**

**PANEL ONE**

On Voice as she flies through the skies. Darkness begins to fall upon Liberty.

**VOICE**

(Thought)  
That was interesting reading, but still no help in finding the Alley Killer. How do I find one person among over 6,000?

**PANEL TWO**

Voice alights on one of the taller buildings in Liberty.

**VOICE**

(Thought)  
Maybe if I figured out some kind of patrol route, I could find him.

**PANEL THREE**

View from behind Voice as she looks out over the small town from above. Houses and old country stores can be seen as the sun sets on the horizon.

**VOICE**

(Thought)  
Such a beautiful town I live in, with great people. How could such a thing happen here?

**PANEL FOUR**

Voice lifting off the building to fly the skies of Liberty again.

**VOICE**

(Thought)  
There must be a way to outsmart him!  
If only I could--

**PANEL FIVE**

On Voice, now in the air with her head looking back to the sound of...

**SFX**

>EEEEEEK!<

**VOICE**

(Thought)

What was that? It sounded like--

**PAGE NINETEEN - FIVE PANELS**

**PANEL ONE**

On Voice, flying down toward an alley. It is obvious she sees...

**VOICE**

(Thought)

--Trouble!

**PANEL TWO**

Voice landing in the alley. An elderly lady is backed against the dirty brick wall of the alley. Two tough looking thugs, not bothering with disguises, are demanding money. Thug One has a knife pointed directly at the elderly lady. The alley itself is dark with bits of detritus here and there and the occasional rat.

**VOICE**

(Ghostly)

What goes on here?

**THUG ONE**

Aw, cripes! It's...

**THUG TWO**

...the Voice Beyond!

**THUG ONE**

Don't worry, we can take her. She's just a dame!

**PANEL THREE**

Thug One attacks with the knife. He goes for the chest but the knife is bent as he tries to push it through her left breast.

**VOICE**

(Ghostly)

You may well try, yet it shall avail you naught!

**THUG ONE**

This ain't possible!



**SFX**

(sirens)  
>Whee-ooo!< >Whee-ooo!<

**PANEL FOUR**

On frightened thugs running away from alley.

**THUG TWO**

Cops! I'm getting out of here!

**THUG ONE**

Me, too!

**VOICE**

(Ghostly)  
No...

**PANEL FIVE**

Wide angle on all four. Elderly lady is still backed to the wall and is visibly shaken. Voice is holding her palm out commanding the thugs to freeze and the thugs are frozen, mid step (in an awkward position), with a slight glow around them.

**VOICE**

(Ghostly, loud)  
FREEZE!!!

**PAGE TWENTY - FIVE PANELS**

**PANEL ONE**

Wide angle. Voice is helping elderly lady as Sergeant Monday and Officer Garnon come running towards them from their cruiser, which is still flashing lights.

**VOICE**

(Ghostly)  
Are you okay?

**ELDERLY**

I...I think so.

**ELDERLY**

What happened?

**PANEL TWO**

The officers come running up as Voice calms Elderly Lady.

**VOICE**

(Ghostly)  
Fear not, ma'am. These scoundrels shall bother no one beyond the nonce!

**MONDAY**

Now see here! Suppose you tell me what's going on here?

**PANEL THREE**

On Voice Beyond.

**VOICE**

(Ghostly)  
Those statues were after this woman and I stepped in as any concerned citizen would, Sergeant.

**PANEL FOUR**

Wide angle. The thugs are unfrozen and Garnon is putting the cuffs on them in the background. Voice and Monday continue as Elderly Lady watches.

**MONDAY**

(Angry)  
You're not just any "concerned citizen," Lady.

**ELDERLY**

Sergeant, please! This woman saved my life!

**PANEL FIVE**

On a glowering Sergeant Monday.

**NO DIALOG**

**PAGE TWENTY-ONE - FIVE PANELS**

**PANEL ONE**

Wide angle. Garnon is putting the thugs in the squad car in the background.

**VOICE**

(Ghostly)  
We're on the same side, Sergeant. Please realize this. I'd much rather work with you than against you.

**MONDAY**

We have laws in this town, Lady, not masked vigilantes. We aren't living in a comic book!

**PANEL TWO**

On Voice and Monday as Garnon walks up to join them. Thugs are seen stewing in the back of the squad car.

**GARNON**

John. We've been after these guys for months.

**GARNON**

They're in custody. We should be thanking her.

**PANEL THREE**

On Voice and Garnon.

**GARNON**

Guess I can't speak for my partner, Miss Voice, but I for one am grateful you stepped in when you did.

**GARNON**

Thanks for all your hard work.

**VOICE**

(Ghostly)  
My pleasure, Officer.

**PANEL FOUR**

View from below as Voice Beyond takes to the dark skies. Monday, Garnon and Elderly Lady watch her go.

**GARNON**

She's really not that bad you know.

**MONDAY**

Yeah. I know. But don't tell her I said so or I'll have your badge.

**PANEL FIVE**

Caption panel.

**CAPTION**

Next issue: The search for the Alley Killer continues! Glessa gets a new student! And a dark side of Rebekah you thought you'd never see! Coming soon!

**PAGE TWENTY-TWO**

Glessa sitting at her desk in her classroom. Chalkboard is behind her with the program written earlier in the script.

**GLESSA**

Hi kids. I'm Glessa Palmer.

**GLESSA**

In today's story, Toby finally found a voice.

**PANEL TWO**

Glessa turns and gestures to the chalkboard.

**GLESSA**

As you can see, Toby is a bright and intelligent young man with a lot of potential.

**PANEL THREE**

On Glessa, looking straight at the reader.

**GLESSA**

Everyone has a right to communicate. Even if they are unable to by normal means. There are alternatives such as sign language or a device like the keyboard Toby was using in this story.

**PANEL FOUR**

On Glessa, leaning on her desk with her hands folded.

**GLESSA**

Keep in mind that just because doesn't have a voice, it doesn't mean they don't have anything to say or do not have any intelligence.

**GLESSA**

Toby definitely proved that to all of us today.

**PANEL FIVE**

On Glessa, waving.

**GLESSA**

See you next time. Have a great day!

**END**