



**The VOICE Beyond  
Issue #08: Warring Against Himself**

**(Giant-Sized First Anniversary Issue! 42 Pages!)**

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**PAGE ONE - SPLASH PAGE**

**SPLASH PANEL**

Establishing shot. Wide angle. Picking up where we left off last issue. Rachela is walking and Rebekah is wheeling along on a street in Liberty, VA, as it begins to get dark. Above, the Voice Beyond hovers unseen as the Alley Killer makes his presence known to Rachela and Rebekah. Here in this scene, it is finally revealed who the Alley Killer is. It is Nerdy Boy from last issue who ascends upon the girls in his evil way.

**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 during the day and battles crime during the night as

**LOGO**

The Voice Beyond

**CAPTION**

Not even a second has passed since the last issue. We left our friends, Rebekah and Rachela, at the mercy (or lack thereof) of the Alley Killer!

**CAPTION**

Voice Beyond was on patrol, searching for said killer. And she finds him about to attack the two girls when--

**VOICE**

(Ghostly)  
I don't believe it! The Alley Killer is--

**VOICE**

(Ghostly)  
--the quiet boy from the school!

**CAPTION**

And that's just the beginning of this adventure. It will lead the Voice Beyond into a darkness greater than she has ever known and change her forever as she searches for a man who is

**TITLE**

Warring Against Himself

**PAGE TWO - FIVE PANELS**

**PANEL ONE**

Down on the street below. Rebekah and Rachela are confronted by Nerdy Boy, who is looking sinister and wielding a knife.

**NO DIALOG**

**PANEL TWO**

On Alley Killer and a determined Rachela.

**RACHELA**

No.

**RACHELA**

I don't *think* so.

**PANEL THREE**

Wide angle. Rebekah watches in horror as Rachela violently side kicks Nerdy back into the wall.

**SFX**

>WHOMP<

**PANEL FOUR**

Wide angle. View from behind Voice Beyond hovering in the air and watching the whole thing unseen. View of Rachela, Rebekah and Nerdy Boy (slumped on the ground by the wall) in the distance on the ground in front of her.

**REBEKAH**

...Golly!

**VOICE**

(Thought)

"Golly" is right! Way to go,  
Rachela!

**PANEL FIVE**

View from behind Rachela and Rebekah as Voice Beyond alights in front of them.

**VOICE**

(Ghostly)

Nicely done, girls.

**REBEKAH**

Jerusalem Crickets! It's--

**RACHELA**

--the Voice Beyond!

**PAGE THREE - SEVEN PANELS**

**PANEL ONE**

On Voice Beyond.

**VOICE**

(Ghostly)

Yes. I saw what happened here.

**PANEL TWO**

On Rachela.

**RACHELA**

Why didn't you help us?

**PANEL THREE**

On Voice Beyond.

**VOICE**

(Ghostly)

In truth, you didn't appear to need it.

**PANEL FOUR**

On Rebekah and Rachela. Rebekah looks stunned as Rachela smiles, basking in the praise.

**REBEKAH**

(Small print)

Golly...!

**PANEL FIVE**

On Voice Beyond.

**VOICE**

(Ghostly)

Have you a cell phone? Know you just caught the Alley Killer. The Police would be interested.

**PANEL SIX**

On Rebekah and Rachela. Rebekah looks at Rachela in awe and admiration from her wheelchair as Rachela talks on her cell phone.

**RACHELA**

Yes, Officer...

**RACHELA**

On the street by the alley...

**RACHELA**

Yes.

**PANEL SEVEN**

On Rachela, now off the phone.

**RACHELA**

They said they should be here in a minute.

**PAGE FOUR - FIVE PANELS**

**PANEL ONE**

View from behind Voice, Rachela and Rebekah, as Sergeant John Monday and Officer Bob Garnon coming running to the scene from the squad car. Voice Beyond has a grip on Nerdy Boy's arm.

**RACHELA**

There they are.

**REBEKAH**

Golly, that was fast!

**PANEL TWO**

On Monday and Garnon.

**MONDAY**

All right, now suppose someone tells me just what's going on over here?

**PANEL THREE**

Wide angle, view on everyone. Voice is holding Nerdy Boy with one arm and pointing to Rachela with the other.

**VOICE**

(Ghostly)  
Greetings, Sergeant Monday. It is good to see you again. What's going on over here is young Rachela has captured the Alley Killer.

**PANEL FOUR**

On Garnon, taking notes with his little notepad.

**GARNON**

A high school girl caught the Alley Killer?

**PANEL FIVE**

On Voice Beyond, pushing Nerdy Boy front and center.

**VOICE**

(Ghostly)

Indeed, Officer. And as you see, the Alley Killer is a high school boy.

**PAGE FIVE - SEVEN PANELS**

**PANEL ONE**

On Monday, speaking to Rachela, who is pointing to the wall where she kicked the Alley Killer.

**MONDAY**

Let me get this straight. Are you saying this young lad is the Alley Killer?

**RACHELA**

Yes, Sir. The knife is right over there by the wall. You'll find his fingerprints on it, perhaps also some DNA.

**PANEL TWO**

On Garnon and the Alley Killer.

**GARNON**

Why'd you do it, Son?

**PANEL THREE**

On Nerdy Boy, looking Garnon right in the face.

**NO DIALOG**

**PANEL FOUR**

On Nerdy Boy, yelling.

**NERDY BOY**

**I JUST WANTED SOMEONE TO NOTICE ME!!!**

**PANEL FIVE**

On Monday.

**MONDAY**

Well, guess what, Son?

**PANEL SIX**

On Nerdy Boy.

**NERDY BOY**

???

**PANEL SEVEN**

On Monday, putting cuffs on Nerdy Boy.

**MONDAY**

You just got your wish.

**MONDAY**

Someone has noticed you.

**PAGE SIX - FIVE PANELS**

**PANEL ONE**

On Garnon, Rebekah, Rachela, and Voice. Monday can be seen putting Nerdy Boy into the back of the squad car in the background.

**GARNON**

I'll stay here with you ladies until another car shows up to take you to the station for a debriefing. We'll have the lab come out and gather the knife as well.

**PANEL TWO**

On Voice Beyond.

**VOICE**

(Ghostly)  
I had nothing to do with this, Officer. The boy attacked this pretty young lady here and she defended herself and her friend. End of story.

**PANEL THREE**

On Garnon and Voice.

**GARNON**

You saw it?

**V BEYOND**

(Ghostly)  
I saw it.

**GARNON**

Thank you. No point in trying to detain you, you are free to go.

**PANEL FOUR**

View from behind the three remaining as Voice Beyond quietly flies away.

**REBEKAH**

Golly...!

**GARNON**

You can say that again, youngster.

**REBEKAH**

(Small print)

Golly...!

**PANEL FIVE**

View on Voice Beyond, flying.

**VOICE**

(Thought)

Maybe now I can get some peace and focus on teaching my kids. That's really all I ever want to do...

**PAGE SIX - SIX PANELS**

**PANEL ONE**

Glessa and her students in her classroom. Glessa is beginning her class.

**CAPTION**

The next morning...

**GLESSA**

Before we begin today, I want to acknowledge the bravery of one of our own. I hear Rachela caught the Alley Killer! Very nicely done, Rachela!

**PANEL TWO**

Wide angle as entire room claps for Rachela, who enjoys a moment of celebrity.

**SFX**

>CLAP< >CLAP< >CLAP< >CLAP<

**PANEL THREE**

On Glessa, writing a note on her desk.

**GLESSA**

Jimmy, would you take this to the office, please?



**PANEL FOUR**

On Jimmy.

**JIMMY**

Sure thing, Miss Palmer.

**PANEL FIVE**

On Toby, typing.

**TOBY'S KEYBOARD**

(Computerized)

Miss Palmer, I would like to go with him.

**PANEL SIX**

On Glessa and Jimmy, who is now standing by Glessa's desk.

**GLESSA**

Do you mind, Jimmy?

**JIMMY**

Of course not. Come along, Dude.

**PAGE SEVEN - FIVE PANELS**

**PANEL ONE**

Jimmy and Toby are walking out of the office into the hallways. You can see a sign that says: OFFICE.

**CAPTION**

After delivering the note...

**JIMMY**

"--So that means the sum of the square roots of any two sides of an isosceles triangle is equal to the square root of the remaining side."

**PANEL TWO**

On Toby, looking confused at Jimmy.

**TOBY**

???

**PANEL THREE**

On Jimmy and Toby, walking through the halls.

**JIMMY**

That's okay, Dude. I don't understand it, either.

**PANEL FOUR**

Wide angle. Jimmy is walking through the door into Glessa's classroom. Glessa is at her desk, Toby is nowhere in sight.

**JIMMY**

We're back, Miss Palmer.

**GLESSA**

"We?" Where's Toby?

**PANEL FIVE**

On Jimmy, looking around.

**JIMMY**

The dude? He was just right here with me? Honest, Miss Palmer! I was only just telling him about the square roots of an isosceles triangle!

**PAGE EIGHT - FIVE PANELS**

**PANEL ONE**

On Glessa, dialing her cell phone.

**GLESSA**

No worries, Jimmy. We'll find him. You know how curious he can be sometimes. I'll have the office send someone to the class and I'll go look for him.

**PANEL TWO**

Glessa, out in the hall.

**GLESSA**

(Thought)  
Now if I was Toby, where would I have gone?

**PANEL THREE**

Glessa wandering halls, looking for Toby.

**NO DIALOG**

**PANEL FOUR**

Glessa wandering other halls, looking for Toby.

**NO DIALOG**

**PANEL FIVE**

Glessa wandering still other halls, looking for Toby.

**NO DIALOG**

**PAGE NINE - FIVE PANELS**

**PANEL ONE**

Wide angle. Glessa walking back into her classroom. Joan Flannery is in the room watching the class.

**MRS. FLANNERY**

Did you find him?

**GLESSA**

No. I think we need to put the school on lock down.

**PANEL TWO**

On Jimmy.

**JIMMY**

It's my fault. I lost the little dude. Sorry, Miss Palmer.

**PANEL THREE**

On Glessa.

**GLESSA**

Jimmy, this wasn't your fault--

**PANEL FOUR**

View on the door. Toby comes walking in.

**NO DIALOG**

**PANEL FIVE**

Wide angle. On classroom. Joan and Glessa are seen.

**MRS. FLANNERY**

There's the little rascal now. I'll be going back to the office.

**GLESSA**

Thanks, Joan.

**PAGE TEN - FIVE PANELS**

**PANEL ONE**

Wide angle. Mrs. Flannery is walking out the door and Glessa is about to give Toby a dressing down. She has her arms crossed and is trying her best to look angry.

**GLESSA**

Where have you been, young man? I looked all over for you!

**PANEL TWO**

Toby at his desk, typing.

**SFX**

>TAP< >TAP< >TAP<

**PANEL THREE**

On Toby, who has stopped typing and is not holding the keyboard in both hands. He has a glum look on his face.

**NO DIALOG**

**PANEL FOUR**

Same shot, except the look is now one of pure rage.

**NO DIALOG**

**PANEL FIVE**

The keyboard goes flying through the window, breaking the glass on its way outside.

**SFX**

>CRASH!<

**PANEL SIX**

Close on the keyboard lying on the ground in pieces outside of the window. Everything is calm and peaceful around it.

**NO DIALOG**

**PAGE ELEVEN - SIX PANELS**

**PANEL ONE**

Wide angle on the classroom. Toby sits quietly at his chair while Glessa and the other students stare at him amazed.

**NO DIALOG**

**PANEL TWO**

Mrs. Flannery comes running back into the room.

**MRS. FLANNERY**

Is everything okay in here? I heard  
a crash!

**PANEL THREE**

On Glessa.

**GLESSA**

Joan! Get everyone out of here  
except Toby. Take them to the  
office. Call Toby's mother.

**PANEL FOUR**

Wide angle. Joan is ushering everyone out.

**MRS. FLANNERY**

You heard the lady. Everyone out!

**PANEL FIVE**

Wide angle. Classroom is empty except for Toby and Glessa  
who are staring at each other.

**NO DIALOG**

**PANEL SIX**

On Glessa.

**GLESSA**

Now. What's this all about?

**PAGE TWELVE - FIVE PANELS**

**PANEL ONE**

On Toby. Standing by his desk and glowering at Glessa.

**NO DIALOG**

**PANEL TWO**

Toby throws his desk across the room.

**SFX**

>SMASH!<

**PANEL THREE**

Toby throws Rachela's desk across the room.

**SFX**  
>CLASH!<

**PANEL FOUR**

Toby reaches for Rebekah's desk when he hears...

**GLESSA (O.S.)**  
Toby...

**PANEL FOUR**

Glessa approaches an angry Toby.

**GLESSA**  
That's *ENOUGH*.

**PANEL FIVE**

Toby shoves Glessa across the room. Glessa smashes head first into the chalkboard. The chalkboard is cracked by the impact.

**SFX**  
>THUD!<

**PAGE THIRTEEN - FIVE PANELS**

**PANEL ONE**

On a clearly dazed Glessa, slumped on the floor.

**GLESSA**  
(Thought)  
I... I have never felt anything like that!

**PANEL TWO**

On Glessa, slowly and shakily getting to her feet.

**GLESSA**  
(Thought)  
There may only one way to reach him.  
The Voice Beyond powers!

**PANEL THREE**

Close on Glessa, with sweat and a knit brow, as if concentrating.

**GLESSA**  
(Projecting thoughts)  
Toby? Toby? Can you hear me?

**GLESSA**

(Thought)

His ... his mind. It's overpowering  
me! I am losing myself in him!

**PANEL FOUR**

Toby and Glessa simultaneously convulse in rage.

**GLESSA/TOBY**

(Together)

GGGAAAHHHH!!!

**PANEL FIVE**

Toby throws Rebekah's desk at the window while Glessa  
knocks everything off her own desk in her own fit of  
anger.

**SFX**

>CRASH!< >SMASH!<

**PAGE FOURTEEN - SIX PANELS**

**PANEL ONE**

Wide angle. Silence as Glessa and Toby stare at each  
other.

**GLESSA**

(Thought)

I've got to get back under control,  
I've got to find some way to help  
him.

**PANEL TWO**

Glessa and Toby embrace on the floor of the wrecked  
classroom. Shattered remains of the classroom can be seen  
around them.

**NO DIALOG**

**PANEL THREE**

Close on Glessa and Toby embracing. They hear a...

**VOICE FROM THE DOOR (O.S.)**

Glessa...?

**PANEL FOUR**

Wide angle. A group of concerned teachers stands inside  
the door. Mrs. Flannery is in the front and is doing the  
talking.

**MRS. FLANNERY**

Is everyone okay? What happened? It looks like a tornado went through here!

**GLESSA (O.S.)**

Not a tornado, Joan...

**PANEL FIVE**

Close on Glessa's face as she is still softly holding Toby. Her eyes are closed, tears run down her cheeks.

**NO DIALOG**

**PANEL SIX**

Same image as panel five.

**GLESSA**

...Something much worse.

**PAGE FIFTEEN - FIVE PANELS**

**PANEL ONE**

Wide angle. Glessa, police, teachers and students are outside, watching the ambulance pull away from the school. Rachela, and her and Toby's mother (Estelle) are standing beside Glessa. Rachela is clinging to her mother in worry.

**SFX**

(Sirens)

WEE OOO WEE OOO WEE OOO

**PANEL TWO**

On Rachela and Estelle.

**ESTELLE**

How could this have happened? My children are supposed to be safe at your school!

**ESTELLE**

Why did you allow another child to take him out of the classroom?

**PANEL THREE**

On Glessa.

**GLESSA**

Toby requested it, Mrs. Grand. No one here knew what was going on. But I promise you, we will find him.



**GLESSA**

We *will* have justice. For Toby, for you, for Rachela, for anyone else he may have hurt.

**PANEL FOUR**

On Estelle.

**ESTELLE**

You promise? How can you even hope to find him?

**PANEL FIVE**

Close on determined Glessa.

**GLESSA**

He could be anywhere. I *can't* find him...

**GLESSA**

(Small)

...but I know someone who can.

**PAGE SIXTEEN - FOUR PANELS: THREE SMALL ON TOP AND ONE LARGE ACROSS THE BOTTOM**

**PANEL ONE**

In the air with the Voice Beyond.

**CAPTION**

Later, as that "someone who can" is searching.

**VOICE**

(Thought)

I could have prevented this. I could have saved Toby. I was given powers to protect the innocent. Powers I did not want and have been reluctant to use.

**PANEL TWO**

On Voice Beyond, lowering towards one the roof of one of the taller buildings in town.

**VOICE**

(Thought)

Well, no more! Look out, World, because from now on, *I am the Voice Beyond!*

**PANEL THREE**

On Voice Beyond, sitting lotus style on the roof of the building.

**VOICE**

(Thought)

And it starts right here, right now.  
I'm searching for you. Where are  
you?

**PANEL FOUR**

On Voice Beyond. Still and focused in lotus position.

**CAPTION**

Using her amazing powers, the Maid of  
Mental Muscle psychically searches  
the small mountain town!

**SFX**

(Various thoughts in Liberty)  
"That'll be \$204.97, please."

"Will this light ever change?"

"C'mon, your words say no but your  
eyes say yes!"

"Happy birthday, Son!"

"Not tonight, Dear. I have a  
headache."

**PAGE SEVENTEEN - SIX PANELS**

**PANEL ONE**

Close on the helmet of Voice Beyond.

**VOICE**

(Thought)

I must search deeper!

**PANEL TWO**

Superimposed over helmet of Voice Beyond. At a park as  
parents watch their little daughter on the swing.

**CAPTION**

At a local park.

**GIRL**

Whee!! Mommy! Daddy! Look how  
high I can go!

**MOTHER**

Be careful, Darling!

**PANEL THREE**

Superimposed over helmet of Voice Beyond. Middle aged couple walking hand in hand along a path on a farm.

**CAPTION**

At a local farm.

**WOMAN**

Life has been pretty good for us,  
hasn't it?

**MAN**

Yeah. I guess it has.

**PANEL FOUR**

Superimposed over helmet of Voice Beyond. In the front yard of a suburban house, a young boy is trying to coax his cat into coming down out of a tree.

**CAPTION**

At a local house.

**BOY**

Aw, C'mon, Kitty! I'll even give you  
a treat! I'll give you tuna! Please  
come down!

**CAT**

>Meow?<

**PANEL FIVE**

Superimposed over helmet of Voice Beyond. At a local bar. Janitor Warring\* is sitting at a table drinking beer and telling a joke to a couple of friends.

**CAPTION**

At a local bar.

**WARRING**

...And so the guy says, "What do you  
mean, lady? That's no lady, that's  
my wife!"

**CAPTION**

\*See issue 6.

**PANEL SIX**

Wide angle. Back to Voice Beyond in lotus position.

**VOICE**  
(Thought)  
Got'cha.

**PAGE EIGHTEEN - FIVE PANELS**

**PANEL ONE**

On Voice Beyond, flying. In front of her and nbelow is a tavern with a sign that says, "Liberty Station." She is flying down directly toward it.

**NO DIALOG**

**PANEL TWO**

In the tavern. Janitor Warring continues talking to his friends and is still drinking beer.

**WARRING**

I tell ya, guys. I don't know what to do about the missus.

**FRIEND 1**

Why? What's up?

**PANEL THREE**

On Warring.

**WARRING**

Well, it's just that she's...  
She's... Uh...

**PANEL FOUR**

Wide angle view of Liberty Station. Everyone is frozen. Warring is looking around confused.

**CAPTION**

Suddenly, everyone is frozen!

**WARRING**

...Guys...?

**PANEL FIVE**

Warring is moving his hands in front of his friend's eyes to no effect.

**WARRING**

(Thought)  
What the...?

**PAGE NINETEEN - FIVE PANELS**

**PANEL ONE**

Wide angle. Liberty Station. Everyone remains in the same frozen position. Warring is up and walking around, feeling uncertain about what is going on.

**WARRING**

(Small)

Doo DOO doo doo...

**PANEL TWO**

Wide angle, Liberty Station. Same frozen effect. Warring is standing with his hands on his hips, very confused.

**WARRING**

>???<

**PANEL THREE**

Interior view of the door. It slowly starts to open, flooding the door way with light.

**CAPTION**

Then...

**PANEL FOUR**

Interior view of the fully open tavern door. The undeniably feminine figure of the Voice Beyond is silhouetted against a bright background.

**VOICE**

(Ghostly)

Richard Warring. I have come for you.

**PANEL FIVE**

On very frightened Richard Warring shielding his eyes from the light.

**NO DIALOG**

**PAGE TWENTY - FOUR PANELS**

**PANEL ONE**

On Warring, still shielding his eyes.

**WARRING**

Who...Who are you?

**PANEL TWO**

On bright doorway and Voice Beyond.

**VOICE**

(Ghostly)  
I am the Voice Beyond...

**VOICE**

(Ghostly)  
...And you are in trouble.

**PANEL THREE**

On Voice Beyond in the doorway. The added light effect is gone.

**VOICE**

(Ghostly)  
I have come for you, Richard Warring.

**PANEL FOUR**

On still frightened Warring, no longer shielding his eyes.

**WARRING**

Am I ... dead?

**PAGE TWENTY-ONE - FIVE PANELS**

**PANEL ONE**

On Voice Beyond, holding her hand out to Warring.

**VOICE**

(Ghostly)  
Come, Richard Warring. We are  
leaving.

**PANEL TWO**

On Warring as he is approached by the Voice Beyond.

**WARRING**

Where ... Where are we going? Where  
are you taking me?

**PANEL THREE**

Voice Beyond now stands next to Richard Warring.

**VOICE**

(Ghostly)  
I am taking you to answer for what  
you did at the school earlier today.

**PANEL FOUR**

On Warring, now even more frightened.

**NO DIALOG**

**PANEL FIVE**

On Warring.

**WARRING**

How do you know about ... that?

**PAGE TWENTY-TWO - FIVE PANELS**

**PANEL ONE**

On the Voice Beyond, her helm reflecting light. No emotion can be seen beneath.

**VOICE**

(Ghostly)

I know, Richard Warring. I am the Voice Beyond.

**VOICE**

(Ghostly)

Come. Let us be going.

**PANEL TWO**

On Voice Beyond and Richard Warring as they leave the tavern.

**WARRING**

Am I to die, Miss Voice Beyond?

**VOICE**

(Ghostly)

You will not die this day, Richard Warring.

**VOICE**

(Thought)

But you may well wish you had.

**PANEL THREE**

On Voice Beyond carrying Richard Warring through the skies.

**NO DIALOG**

**PANEL FOUR**

Back in the station. Time flows normally again. Except someone is missing from a table...

**FRIEND 1**

Hey! Where'd he go?

**PANEL FIVE**

Establishing shot. Wide angle. Exterior of Liberty Police Building. Sign in front clearly says "Liberty Police" and there are a few cruisers in view.

**CAPTION**

Meanwhile...

**PAGE TWENTY-THREE - SIX PANELS**

**PANEL ONE**

Interior of Liberty Police Building. Sergeant Monday and Officer Garnon are sitting across from each other at a desk doing paperwork. Garnon is checking his field notes.

**MONDAY**

What was the time we nabbed that purse snatcher earlier today? I'm remembering around 1:30?

**GARNON**

(Checking notes)  
Good memory. It was 1:27pm.

**PANEL TWO**

Monday and Garnon with pens in hand writing on documents.

**GARNON**

If only I had a nickel for every one of these forms I've had to--

**SFX**

(Ghostly)  
>Sergeant Monday. Officer Garnon.<

**PANEL THREE**

Monday and Garnon look across the table at each other.

**NO DIALOG**

**PANEL FOUR**

Same view.

**GARNON**

Guess who?

**MONDAY**

Yeah. I know who.

**SFX**

>Please come to your Interrogation Room 3 immediately.<



**PANEL FIVE**

On Monday and Garnon.

**GARNON**

Well, what do we do now?

**PANEL SIX**

On an angry Monday.

**MONDAY**

I guess we go to our Interrogation Room 3.

**MONDAY**

Immediately.

**PAGE TWENTY-FOUR - FIVE PANELS**

**PANEL ONE**

Establishing shot. Wide angle. Interior of Interrogation Room 3. Warring is sitting at a table and Voice Beyond is standing by his side, as if guarding him.

**VOICE**

(Ghostly)  
They shall arrive presently.

**PANEL TWO**

Wide angle. View from behind Voice Beyond as Monday and Garnon come into the room.

**MONDAY**

I thought I might find you here. Now suppose you tell me what this is all about?

**PANEL THREE**

View from behind Warring as Garnon recognizes him. Garnon has a look of surprise.

**GARNON**

Dick? Dick Warring? What are you doing here?

**PANEL FOUR**

On Voice Beyond.

**VOICE**

(Ghostly)  
You ... know this man, Officer?

**PANEL FIVE**

On Garnon.

**GARNON**

Why, sure! That's Dick Warring!  
Works as a janitor at the high  
school. Goes to my church every  
Sunday. Teaches my kid's Sunday  
school class. Does a fine job. He's  
a good man.

**PAGE TWENTY-FIVE - FIVE PANELS**

**PANEL ONE**

On Warring. Head buried in his hands.

**WARRING**

>SOB<

**PANEL TWO**

On Garnon.

**GARNON**

Say, just what's going on here?

**PANEL THREE**

On Voice Beyond, her hand resting softly on Warring's  
shoulder.

**VOICE**

(Ghostly)  
They might go easier on you if you  
tell them. Don't make me do it for  
you.

**PANEL FOUR**

On Monday.

**MONDAY**

Let's cut to the chase here. What's  
your story, Warring?

**PANEL FIVE**

Focus on all four with emphasis on Warring. His hands are  
away from his face and tears roll down this big man's  
eyes. He is looking at Garnon.

**WARRING**

Bob, I've done something bad.  
Really, really BAD.

**PAGE TWENTY-SIX - FIVE PANELS**

**PANEL ONE**

Monday and Garnon look at each other.

**NO DIALOG**

**PANEL TWO**

On Garnon.

**GARNON**

Start at the beginning, Dick.

**PANEL THREE**

On a resigned Warring with Voice Beyond watching.

**WARRING**

The beginning. Right. Well, as you know, I have a doctorate in physics.

**VOICE**

(Ghostly)  
Hold.

**PANEL FOUR**

On Voice Beyond and Warring.

**VOICE**

(Ghostly)  
You. Janitor Warring. Have a doctorate. In physics.

**WARRING**

Yes. I've had it for years.

**VOICE**

(Ghostly)  
Pray, continue.

**PANEL FIVE**

On Warring.

**WARRING**

You see, Miss...Voice, I was a child prodigy. Very intelligent. I wanted to make a difference in the world. Make the world a better place. I thought maybe I could do that through the sciences.

**PANEL SIX**

On Voice Beyond.

**VOICE**

(Ghostly)

How did you go from a doctorate in physics to janitor at a high school?

**PAGE TWENTY-SEVEN - FIVE PANELS**

**PANEL ONE**

On Warring.

**WARRING**

Bad economy, of course. The jobs just aren't there. Not even in physics. No one would hire me even with my credentials. With all the budget cutbacks, no one could afford it. So I had to take work where I could find it.

**PANEL TWO**

On Warring.

**WARRING**

I tried a number of places but they all said I was over qualified. So I figured if I played down my education, someone might hire me. I never told the school about my Ph.D and they hired me on the spot.

**PANEL THREE**

On Monday and Warring.

**MONDAY**

What about the background check? They must have found it there.

**WARRING**

No one knows what they are doing anymore Sergeant. I easily slipped through the cracks.

**PANEL FOUR**

On Voice Beyond, standing with her hands crossed and her back against the wall, observing all.

**VOICE**

(Thought)

And those cracks will be closed, Mr. Warring... I'll see to that.

**PANEL FIVE**

On Garnon.

**GARNON**

You said you did something bad, Dick?  
What happened?

**PAGE TWENTY-EIGHT - FIVE PANELS**

**PANEL ONE**

On Warring.

**WARRING**

I'm getting to that.

**WARRING**

See, I had a nice job for a while.  
Made decent money, had a fairly good  
life. I was laid off due to cut  
backs and I had to work as a janitor  
to make ends meet for me and the  
wife.

**PANEL TWO**

On Monday.

**MONDAY**

I see. Go on, Mr Warring.

**PANEL THREE**

On Warring.

**WARRING**

When I took the janitor job, me and  
the Missus had to make some changes.  
It was a major cut in my salary, as  
you can imagine. We had been living  
a very comfortable life and then all  
at once we were barely making enough  
to make ends meet. The lifestyle we  
used to have was a thing of the past.

**PANEL FOUR**

On Warring.

**WARRING**

The wife, she didn't take to it so  
well. She was used to being spoiled.  
My marriage went downhill fast. She  
began ... how can I say ...  
"withholding" ... from me, if you  
follow my meaning.

**PANEL FIVE**

On Warring and Garnon.

**GARNON**

You mean she...?

**WARRING**

Stopped. Yes.

**PAGE TWENTY-NINE - FIVE PANELS**

**PANEL ONE**

On Monday.

**MONDAY**

Mr. Warring. I'm sorry for your loss, but all due respect, what does this have to with--

**PANEL TWO**

On Voice Beyond, still back against the wall.

**VOICE**

(Ghostly)

--Plenty, Sergeant Monday. It all falls into place for me. Please tell them the rest, Mr Warring.

**PANEL THREE**

On Warring.

**WARRING**

I ... I don't know if I can.

**PANEL FOUR**

On Voice Beyond.

**VOICE**

(Ghostly)

I don't think you'd rather I tell them, Mr, Warring. It would not go well for you.

**PANEL FIVE**

On Warring.

**WARRING**

No. No. You're right. I have to do this myself.

**WARRING**

Well, it's like this. A man has ... needs ... you know? The wife wasn't providing. I was in an environment with kids.

**WARRING**

And, well, there's more than one way to get your needs met. Some of those kids can't even talk to let anyone know.

**PAGE THIRTY - FIVE PANELS**

**PANEL ONE**

Monday and Garnon give each other another look.

**NO DIALOG**

**PANEL TWO**

On Garnon.

**GARNON**

Dick, are you saying...? The kid at the school earlier today?

**PANEL THREE**

On Warring.

**WARRING**

Yeah, Bob. That's what I'm saying. I didn't mean to, Honest. But the need was just so strong. I couldn't... I just couldn't...

**PANEL FOUR**

On Warring, back with his head in his hands.

**WARRING**

>SOB< >SOB<

**PANEL FIVE**

On Monday.

**MONDAY**

We didn't answer that call. Who was the student?

**PANEL SIX**

On Voice Beyond.

**VOICE**

(Ghostly)

Toby Grand. A non-verbal special education student with autism.

**PAGE THIRTY-ONE - FIVE PANELS**

**PANEL ONE**

On Garnon.

**GARNON**

You're the last person I would have suspected, Dick. I can't deny I am disappointed in you.

**PANEL TWO**

On Warring.

**WARRING**

I know, Bob. And I'm...

**WARRING**

I'm sorry.

**PANEL THREE**

On Monday.

**MONDAY**

Mr. Warring. Have there been other students or is this Toby Grand the only one?

**PANEL FOUR**

On Warring.

**WARRING**

There have been...others. And I have...pictures.

**PANEL FIVE**

Monday and Garnon look at each other again.

**NO DIALOG**

**PAGE THIRTY-TWO - FOUR PANELS**

**PANEL ONE**

On Garnon.

**GARNON**

Dick Warring...



**PANEL TWO**

On Warring.

**WARRING**

Go ahead, Bob. I'd rather it be you.  
Someone I know.

**PANEL THREE**

On a sad Garnon.

**GARNON**

Richard Warring. I hereby place you  
under arrest. You have the right to  
remain silent. Anything you say or do  
can and will be held against you in a  
court of law.

**GARNON**

You have the right to speak to an  
attorney. If you cannot afford an  
attorney, one will be appointed for  
you. Now do you understand these  
rights as they have been read to you?

**PANEL FOUR**

On Warring.

**WARRING**

I do.

**PAGE THIRTY-THREE - FIVE PANELS**

**PANEL ONE**

Monday is leaning through open door of Room 3 calling down  
the hall.

**MONDAY**

Ree? Mallo? Come in here for a  
minute please.

**PANEL TWO**

Two officers (Ree and Mallo. Ree is younger with dark  
hair, Mallo is older with more blond hair) walk into the  
room.

**REE**

What's up, Sergeant?

**PANEL THREE**

On Sergeant Monday and Officer Mallo.

**MONDAY**

Take this man to processing and book him.

**MALLO**

On what charge, Sir?

**MONDAY**

Assault, indecent liberties with a minor, possibly more to follow.

**PANEL FOUR**

On Mallo, leading Warring out of the room.

**MALLO**

Right, Sarge. Let's go, Sir.

**PANEL FIVE**

Wide angle. Monday, Garnon and Voice Beyond alone in the room, staring at the closed door.

**NO DIALOG**

**PAGE THIRTY-FOUR - SIX PANELS**

**PANEL ONE**

Wide angle. On all three.

**GARNON**

Wonder why they didn't mention Voice?

**VOICE**

(Ghostly)

They did not see me. I did not allow them.

**PANEL TWO**

Wide angle. Monday and Garnon are sitting back down at the table. Voice Beyond remains standing.

**GARNON**

I don't know, John. This one just doesn't figure.

**MONDAY**

How's that?

**PANEL THREE**

On Garnon.

**GARNON**

I've known Dick Warring for years.  
This just isn't like him.

**PANEL FOUR**

On Monday.

**MONDAY**

You heard his story, Bob. Going  
through what he did...

**PANEL FIVE**

Wide angle. On all three.

**VOICE**

(Ghostly)  
Does that excuse what he did,  
Sergeant?

**MONDAY**

Absolutely not. Plenty of others  
have gone this, they haven't gone  
down his road.

**PANEL SIX**

On Monday and Garnon.

**MONDAY**

By the way...

**PAGE THIRTY-FIVE - FIVE PANELS**

**PANEL ONE**

On Monday, looking at Voice.

**MONDAY**

...You did good, Kid. You got a  
dangerous man off the streets.

**PANEL TWO**

On Voice Beyond.

**VOICE**

(Ghostly)  
You have told me to work within the  
law, Sergeant. I was doing what I  
felt was lawful in this case.

**PANEL THREE**

On Monday and Garnon.

**MONDAY**

I can see that. You did well.

**PANEL FOUR**

On Voice Beyond.

**VOICE**

(Ghostly)

Speaking of the law, what will happen to him now?

**PANEL FIVE**

On Garnon and Voice Beyond.

**GARNON**

Well, typically in a case like this, the defendant, in this case, Dick Warring, will go to trial and be sentenced. He will serve his time and then be a free man.

**VOICE**

(Ghostly)

I see. And then what?

**PAGE THIRTY-SIX - SIX PANELS**

**PANEL ONE**

On Garnon.

**GARNON**

If he follows statistics, it is likely that once he gets out, he will do it again.

**PANEL TWO**

On Voice Beyond and Monday.

**VOICE**

(Ghostly)

Is there no way to prevent that?

**MONDAY**

Not within the law, Lady.

**PANEL THREE**

On Voice Beyond.

**VOICE**

(Ghostly)

And outside the law?

**PANEL FOUR**

On Monday and Garnon looking at each other.

**NO DIALOG**

**PANEL FIVE**

Close on Monday. Stern look on his face.

**MONDAY**

I have dedicated my life to upholding  
the law, Lady.

**PANEL SIX**

Close on Monday. Softer look.

**MONDAY**

...But in this case, it would be  
difficult not to look the other way.

**PAGE THIRTY-SEVEN - SIX PANELS**

**PANEL ONE**

Wide angle. On all three, lost in thought.

**NO DIALOG**

**PANEL TWO**

Wide angle on all three.

**GARNON**

Well. I guess John and I better  
track down this Toby and his parents.

**VOICE**

(Ghostly)

Last I heard, they were at the local  
hospital. But they may have been  
released him by now.

**PANEL THREE**

On Monday and Voice Beyond.

**MONDAY**

Say. Suppose you tell me how you  
knew about all of this?

**VOICE**

(Ghostly)

That's easy to answer, Sergeant.

**MONDAY**

Yeah?

**PANEL FOUR**

On Monday and Voice Beyond.

**VOICE**

(Ghostly)

Yes. I knew about it because I am a voice beyond.

**PANEL FIVE**

Close on an exasperated Monday.

**MONDAY**

>HUMPH<

**PANEL SIX**

On Garnon.

**GARNON**

We really do appreciate you bringing him to us, Voice. Would you like to come to the hospital with us?

**PAGE THIRTY-EIGHT - SIX PANELS**

**PANEL ONE**

Wide angle on all three. Voice looking at Monday.

**VOICE**

(Ghostly)

Any objections, Sergeant Monday?

**MONDAY**

No objections.

**PANEL TWO**

On Voice Beyond.

**VOICE**

(Ghostly)

I appreciate the trust, Gentlemen. Yet I have my own tasks to attend to.

**PANEL THREE**

Wide angle on all three walking out the door of Room 3.

**NO DIALOG**

**PANEL FOUR**

On Voice Beyond, flying through the sky. The sun is beginning to set.

**CAPTION**

Later...

**VOICE**

(Thought)  
I've always been somewhat afraid of these powers.

**VOICE**

(Thought)  
But using them like that...it was exhilarating! Now I can see why Falcon and Jaltarra chose me for this mission.\*

**CAPTION**

\*See Issue #1.

**PANEL FIVE**

Still on Voice flying.

**VOICE**

(Thought)  
But if I am use these powers to protect the innocent\*, and now I do want to do that more than ever, I will need someone to talk to and confide in.

**CAPTION**

\*See Issue #1 again.

**PANEL SIX**

On Voice Beyond, flying down toward the Webster's farm house.

**VOICE**

(Ghostly)  
And I know just the guys...

**PAGE THIRTY-NINE - FOUR PANELS**

**PANEL ONE**

Close on Voice Beyond's hand on the porch of the farm house knocking on the door.

**SFX**

>KNOCK< >KNOCK< >KNOCK<

**PANEL TWO**

Marion Webster answers the door.

**MARION**

Oh, Hello, Dear. Come on in. We were just watching something dreadful on the news.

**PANEL THREE**

Wide angle. On Marion, Robert and Voice Beyond sitting in the Webster living room watching the news.

**ROBERT**

Hello, Miss Voice.

**TELEVISION**

(Electrical)

...little is known at this point and we have not yet received comment from the school. What we can tell you is the incident involves a special needs student here at Minuteman High School. Apparently one of the janitors was involved as well. We do not know his name, but we are working to get that information. Of course we will have more as this story develops.

**PANEL FOUR**

Wide angle on all three. Marion is turning off the television with her remote.

**SFX**

>CLICK<

**MARION**

Great Heavens Above. Who would do something like that?

**PAGE FORTY - FIVE PANELS**

**PANEL ONE**

On Voice Beyond, now standing.

**VOICE**

(Ghostly)

I know who it was.

**PANEL TWO**

On Robert and Marion, still sitting and looking up at Voice Beyond.

**ROBERT**

You do? How do you know?



**PANEL THREE**

On Voice Beyond.

**VOICE**

(Ghostly)

I know because...I was there.

**PANEL FOUR**

On a shocked Robert and Marion.

**MARION**

Why didn't you stop him?

**PANEL FIVE**

On Voice Beyond.

**VOICE**

(Ghostly)

I didn't know until it was too late.  
When more of this leaks to the press,  
they'll report who it was and that I  
brought him into the police. The man  
who did this is in custody.

**PAGE FORTY-ONE - SEVEN PANELS**

On Voice Beyond.

**VOICE**

(Ghostly)

This story is why I came to see you  
today. Between this man and the  
Alley Killer, it has been a very  
stressful time for me.

**PANEL TWO**

On Robert and Marion. Now standing.

**MARION**

You know we are here for you, Dear.

**PANEL THREE**

On Voice Beyond, phasing her helmet off of her head.

**VOICE**

(Ghostly)

Yes. I do. I know I can trust you.

**PANEL FOUR**

On Voice Beyond. Except now it is Glessa in the Voice  
Beyond armor. She holds her helmet at the side her waist.

**GLESSA**

My name is Glessa Palmer. I teach special ed at the high school. The child was one of my students, and...

**GLESSA**

...and I think I need to talk.

**PANEL FIVE**

On Robert and Marion looking shocked at Glessa.

**NO DIALOG**

**PANEL SIX**

Close on Robert and Marion looking at each other.

**MARION**

(Small)

I guess I'd better put the kettle on.

**PANEL SEVEN**

Caption Panel.

**CAPTION**

Next issue: Glessa talks! Robert and Marion listen! And much more!  
Coming soon!

**PAGE FORTY-TWO - FIVE PANELS**

**PANEL ONE**

Glessa standing in front of the chalkboard in her classroom. The chalkboard still has the cracks in it from Toby.

**CAPTION**

(Upper left)

Moral.

**GLESSA**

Hi.

**GLESSA**

I'm Glessa Palmer.

**PANEL TWO**

Wide angle. View of whole classroom, now restored. Glessa still by the chalkboard with her hands spread out to indicate the room.

**GLESSA**

I today's story, we saw the  
unthinkable occur.

**GLESSA**

Things like this can happen anytime,  
anywhere. Even in a classroom like  
this one.

**PANEL THREE**

Closer on Glessa.

**GLESSA**

This is not something we should be  
afraid of or worried about every day.

**GLESSA**

But if an adult ever does something  
to you that makes you feel  
uncomfortable...

**PANEL FOUR**

Close on Glessa.

**GLESSA**

...please tell another adult that you  
trust right away.

**PANEL FIVE**

On Glessa, waving good-bye.

**GLESSA**

And remember, it is not your fault!  
See you next time.

**CAPTION**

(Lower right)  
End

**END**