



The VOICE Beyond
Issue #09: Please Don't Take My Baby

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PAGE ONE - SINGLE SPLASH PANEL

PANEL ONE

Front view of a young girl (Penny, see below) wandering the streets alone and depressed one day after school. It's a nice day and as she wanders she is passed by people who don't seem to notice her, conveying a feeling of isolation. Way behind her (where we can barely see her) and up above, she is being trailed by the Voice Beyond. No one sees her because they aren't looking up.

CAPTION

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

LOGO

The Voice Beyond

CAPTION

A depressed, frightened, and very lonely girl walks the streets of Liberty, VA, unaware she is being shadowed by a personal guardian angel.

CAPTION

Her future and another's very life are in her hands! Is it too much responsibility for a teen age girl? Find out when she says...

TITLE

Please Don't Take My Baby

PAGE TWO - SEVEN PANELS

PANEL ONE

Establishing shot. Wide angle. Night. Exterior view of Webster's farm house.

INTERIOR

...And that's how it happened.

PANEL TWO

Establishing shot. Wide angle. Dining room of Webster's farm house. Robert and Marion Webster sit at the table with Glessa, who is now wearing a casual forest green sweat suit. All are drinking tea.

MARION

Great heavens above! That sounds like quite a weekend you had!

GLESSA

Yes. When I woke up, I thought it was all a dream until I opened the closet and found the armor.*

CAPTION

*See issue #1.

PANEL THREE

On Robert, thoughtfully taking a sip of tea.

ROBERT

There are those who believe that life here began out there...

PANEL FOUR

Robert and Glessa looking at each other.

NO DIALOG

PANEL FIVE

Wide angle on all three.

GLESSA

...Far across the universe?

ROBERT

Exactly.

PANEL SIX

On Marion.

MARION

Don't pay him any mind, Dear. He has always had an active fantasy life.

PANEL SEVEN

On a bemused Robert.

ROBERT

Fantasy life, you say? She just validated my every thought!

ROBERT

I always knew there were little green guys fluttering about in the cosmos somewhere.

ROBERT

I just knew it.

PAGE THREE - FIVE PANELS

PANEL ONE

On a serious Glessa.

GLESSA

This experience* has changed my view of everything. When I was first given these powers, I was reluctant to use them.

GLESSA

And those comics of Robert's I've been reading, many of them talk about the dangers and over use of power.

CAPTION

*See previous issue.

PANEL TWO

On all three.

GLESSA

But this has shown me the reality of just the opposite. The dangers of not using your powers enough.

GLESSA

If I had been more comfortable with them, I could have found Toby right away and prevented this instead of looking for him the hard way.

PANEL THREE

On Marion. Sipping tea as she listens to Glessa.

GLESSA (O.S.)

No more. I see now I was given these abilities for a reason. And I will do as I was told. I will protect the innocent.

PANEL FOUR

On Robert.

ROBERT

With great power comes great responsibility.

PANEL FIVE

On Marion, smiling.

MARION

Indeed.

PAGE FOUR - SIX PANELS

PANEL ONE

Establishing shot. Wide angle. Exterior view of Webster's farm house. Floating above, unseen, is an alien craft. It is roughly saucer in shape, very futuristic in a pulp novel kind of way.

INTERIOR

It seems our fledgling is growing up.

PANEL TWO

Interior of alien craft. Seen here are Falcon and Jaltarra from issue #1 of this series. They are watching a large view screen on the bridge of the ship. The bridge is also very futuristic, but again in more of a pulp and in a non Star Trek kind of way.

FALCON

Of course, Jaltarra.* As we knew she would.

FALCON

We would not have chosen her otherwise.

CAPTION

*See issue #1.

PANEL THREE

Same exterior view as panel one of this page except that now the ship is zooming off to space and parts unknown.

CAPTION

As Falcon and Jaltarra leave, content with Glessa...

PANEL FOUR

Interior of Webster farm house. By the front door which is open. Glessa is back in her Voice Beyond armor and Robert and Marion are saying their good-byes.

CAPTION

...Glessa herself gets ready to leave, never knowing Falcon and Jaltarra were there.

VOICE

(Ghostly)

Thank you so much. You have been a great help this day.

MARION

Our pleasure, dear. Come back anytime.

PANEL FIVE

View from above as Voice Beyond flies into the night with Robert and Marion waving to her from the porch. Voice doesn't see them.

NO DIALOG

PANEL SIX

Robert and Marion walking into the house.

MARION

Do you think she'll be okay?

ROBERT

I have no doubt, Love. No doubt at all.

PAGE FIVE - FIVE PANELS

PANEL ONE

Establishing shot. Wide angle. Interior hallway of Minuteman High School. Afternoon. Students mulling around and at their lockers getting ready to leave school.

CAPTION

The next day, just as school is ending for the afternoon...

PANEL TWO

Establishing shot. Wide angle. Glessa is at her desk in her empty room. She has a pencil in her hand and appears to be grading papers. She is entirely focused on what is on the desk in front of her. A female student enters her room. She is carrying a back pack presumably full of school stuff. This is Penelope Gain. She is a very attractive girl. Long blonde hair and light blue eyes, She is slender with a great body. Her somewhat inappropriate style of clothes (normal for her) shows every curve. She wants people to know she is beautiful. Or perhaps she just needs to believe it herself.

PENNY

...Miss Palmer?

PANEL THREE

Glessa looks up to see Penelope standing in front of her looking very vulnerable.

GLESSA

Hello, Penelope.

PENNY

Hello, Miss Palmer. Call me Penny.

GLESSA

Right. I keep forgetting. What can I do for you, Penny?

PANEL FOUR

On a timid Penny.

PENNY

I need to talk to someone, Miss Palmer. You have always been good and fair to the students of this school and I need help.

PENNY

Miss Palmer, I...

PANEL FIVE

Close on a shocked Glessa.

PENNY (O.S.)

(small)

...I'm pregnant.

PAGE SIX - SIX PANELS

PANEL ONE

On Glessa and Penny. Glessa is gently holding Penny's hands.

GLESSA

How did it happen?

PENNY

...The usual way.

GLESSA

That's not quite what I mean...

PANEL TWO

On Glessa.

GLESSA

May I ask who the father is?

PANEL THREE

On a shamed Penny.

PENNY

I...

PENNY

>sigh<

PANEL FOUR

On Penny.

PENNY

I don't know, Miss Palmer. I can narrow it down to three possibilities.

PANEL FIVE

Angle from behind Glessa's shoulder as Glessa is gently hugging Penny. A tear rolls down Penny's cheek.

GLESSA

(small)

Oh, Penny...

PANEL SIX

On Glessa and Penny.

PENNY

Miss Palmer, I ... I need a favor...

PAGE SEVEN - FIVE PANELS

PANEL ONE

Establishing shot. Wide Angle. Living room. Interior of Penny's home. Typical middle class home with television, pictures on the wall, nice carpet and furniture. There is a big sofa in the room as well. Standing in the room are Penny's mother and father, Harvey and Aimee Gain. Aimee is quiet, soft spoken, and somewhat fashionable. Harvey is a husky man with thinning hair and mustache. He is walking around with his hands behind his back, puffing on a thick cigar. He looks angry. Or worried. Or both.

CAPTION

Meanwhile, at Penny's home...

HARVEY

What's keeping that blasted daughter of mine? She should have been home 20 minutes ago! If she's out with another boy, I'll--

PANEL TWO

On Aimee and Harvey. Aimee is trying to calm Harvey down.

AIMEE

--We have to trust our daughter, Harvey. We brought her up right. She won't go too far.

HARVEY

Have you seen some of those boys she goes with? Where did my daughter get such rotten taste in men?

PANEL THREE

On Aimee.

AIMEE

(Thought)
At this point, I'd say she got it from her mother!

AIMEE

Look, I don't like those boys anymore than you do. But we have to let her find herself. She's--

SFX

(from outside)
RRRRRRR--RRRRRR--RRRR

AIMEE

Now who could that be pulling up outside?

PANEL FOUR

On angry Harvey.

HARVEY

Another of them boys we don't like, no doubt.

PANEL FIVE

View on the front door as Penny and Glessa walk in. There is a coat rack hanging by the door with a man's hat hanging on it.

PENNY

Hello, Mom. Dad. This is Miss Palmer. She's a teacher at my school.

PAGE EIGHT - SIX PANELS

PANEL ONE

Aimee is approaching Glessa at the door while Harvey chomps his stogie and looks on. Penny is off to the side looking nervous.

AIMEE

It is nice to meet you, Miss Palmer. It isn't often that we get an unannounced teacher visit. Judging by my daughter's looks, I take it you do not bring us good news?

PANEL TWO

On Glessa.

GLESSA

Penny can give you the details. She asked me here only for moral support.

PANEL THREE

Over the shoulder view of Aimee. Penny is on the other side of the room looking ashamed.

AIMEE

I ... see.

AIMEE

Penny? Do you have something to tell us?

PANEL FOUR

Close on Glessa. She is concentrating and there are waves of psionic energy coming from her forehead.

GLESSA

(Thought)
I'll give her just a small boost of courage. She looks like she could use it...

PANEL FIVE

On Penny, who no longer looks as frightened or ashamed. Invisible psionic waves are reaching her.

CAPTION

Under the unknown benefit from the powers of the Voice Beyond, Penny musters her courage and...

PENNY

...Yes. Yes, there is. Mom, Dad, I'm pregnant. I'm having a baby.

PANEL SIX

On Aimee and Harvey. Both have looks of shock and their mouths are hanging open. The cigar falls out of Harvey's mouth and toward the floor.

NO DIALOG

PAGE NINE - SIX PANELS

PANEL ONE

On Harvey and Aimee. Harvey is bending over to pick up the cigar that fell on the floor.

AIMEE

Penny, I...

PANEL TWO

On Harvey, putting the cigar back in his mouth.

HARVEY

>Humph!<

HARVEY

(Under his breath)
I knew it would happen...

PANEL THREE

Wide angle. All four are visible in the room as Harvey (with cigar) picks up the hat on the coat rack and heads out the door.

AIMEE

Where are you going, Harvey? Now isn't the time to--

HARVEY

--I'm going to the bar. You women discuss this and get back to me later. I got me some things I need to be thinking about.

HARVEY

Alone.

PANEL FOUR

Close on door as it is slammed shut behind Harvey.

SFX

>SLAM!<

PANEL FIVE

On the three remaining looking toward the door.

NO DIALOG

PANEL SIX

On Penny.

PENNY

Well.

PENNY

That went better than I thought it would.

PAGE TEN - FIVE PANELS

PANEL ONE

On an angry Aimee.

AIMEE

That was uncalled for, young lady!

PANEL TWO

Wide angle. Glessa and Aimee watch as Penny moves toward the sofa in the room.

PENNY

Oh, this is all my fault, isn't it?
I made a mess of things. I got
pregnant. I chased Dad out of the
house.

PANEL THREE

Same wide angle. Penny sitting down on the sofa and getting hysterical.

PENNY

(Hysterical)
It doesn't matter that you and Dad
were always so busy yelling at each
other that you forgot I was even
here!!

PANEL FOUR

Close on Penny, now sitting on the couch crying with her head in her hands.

PENNY

>sob< >sob<

PANEL FIVE

Glessa and Aimee exchange awkward looks.

NO DIALOG

PAGE ELEVEN - FIVE PANELS

PANEL ONE

On Aimee.

AIMEE

I'm...I'm sorry you had to see this,
Miss Palmer.

PANEL TWO

On Glessa. Invisible psionic waves are coming from her forehead.

GLESSA

That's okay, Mrs. Gain. Would you
like to talk about it?

PANEL THREE

Wide angle on Glessa and Aimee. Psionic waves travel from Glessa to Aimee as Aimee says...

AIMEE

No, I... Yes. Yes. I'll put a
kettle on.

PANEL FOUR

In the kitchen. Glessa and Aimee are sitting at the kitchen table, both with a slightly steaming cup of tea. The kitchen is nice like the living room. Well furnished and nicely decorated.

AIMEE

Penny is right, you know. Harvey and
I had a great marriage. Then it
started falling apart.

GLESSA

I'm sorry to hear that.

GLESSA

What happened?

PANEL FIVE

On a sad Aimee.

AIMEE

Well, it went like this...

PAGE TWELVE - SIX PANELS

PANEL ONE

Establishing shot. Wide angle. Exterior of an old and somewhat beat up house during the day. The house sits in a field with a few trees and the paint is peeling and a shutter or two are hanging crooked. There is a porch in the front with a few pillars where the paint is also peeling. An old porch swing with a couple of missing pieces creaks in the breeze.

CAPTION

Meanwhile, at the home of Rachela and Toby Grand...

PANEL TWO

Establishing shot. Wide angle. Interior of Grand house. Spartan living room. Sofa with torn cushions, TV with bent rabbit ears, etc. In the corner against the wall rocks Toby. He is curled up with his knees toward his chest and arms wrapped tightly around. He stares downward at nothing (or perhaps something he alone can see) as he rocks silently back and forth. Standing in front of him and watching with sadness are Toby's mother, Estelle, and his sister, Rachela.

ESTELLE

Look at him, Rachela. How could this have happened?

ESTELLE

You are supposed to be safe in the schools.

RACHELA

I know, Mom.

PANEL THREE

On Rachela.

RACHELA

Toby has been different at school since Miss Palmer gave him that keyboard. He's been a bit more active in class and he has said that he wants to be treated more like other students.

RACHELA

He requested to go along with Jimmy.* Miss Palmer saw he wanted to be seen as more normal and allowed him to go.

CAPTION

*See last issue.

PANEL FOUR

On Rachela and Estelle.

RACHELA

You can't blame Miss Palmer for this, Mom. It wasn't her fault. The only one to blame is Mr. Warring. He's the only one guilty of a crime.

PANEL FIVE

On Estelle.

ESTELLE

I know that, Honey. It's just that schools are supposed to be safe, but--

PANEL SIX

On a sad Estelle looking away.

ESTELLE

(small)
--sometimes they're not.

PAGE THIRTEEN - SEVEN PANELS

PANEL ONE

Establishing shot. Wide angle. Back in Aimee's kitchen. Aimee and Glessa are talking at the table over tea.

AIMEE

...So instead of being laid off, they decided at the last minute to give him a pay cut.

PANEL TWO

On Aimee.

AIMEE

But it was substantial. We were well off before this happened. We were a happy family. Worries over finances have led to stress for all three of us.

AIMEE

I guess we each had our own ways of dealing with it. Some less healthy than others.

PANEL THREE

On Glessa and Aimee.

GLESSA

(Thought)

Ironic. Two budget cuts take out two families in two days, each in different ways.

GLESSA

So because of budget cuts, it was either less money or no money.

AIMEE

Right. And they were pleased enough with his work that they at least kept him on. A lot of people were just let go altogether.

PANEL FOUR

On Glessa, taking a ginger sip of tea.

GLESSA

This is when Penny started having problems?

PANEL FIVE

On Aimee.

AIMEE

Yes. Once Harvey's pay was cut, he felt like less of a man...

PANEL SIX

On Aimee, embarrassed and looking down and away.

AIMEE

...and I don't know why I'm even telling you this?

PANEL SEVEN

On Glessa, hands cupped around her tea, considering Aimee's words.

NO DIALOG

PAGE FOURTEEN - SIX PANELS

PANEL ONE

On a concerned Glessa.

GLESSA

It's okay, Aimee. Really. I understand.

PANEL TWO

Wide angle. Aimee and Glessa sitting at the table. Aimee reaches over and puts her hand on Glessa's.

AIMEE

Thank you.

AIMEE

(whisper, small)
Thank you.

PANEL THREE

On Aimee, wiping a tear from her eye.

AIMEE

Anyway, the money doesn't really matter much to me. I love Harvey for Harvey, you know? But it bothers *him* and that and the fact that we are having problems paying the bills is causing us to fight.

AIMEE

We've just never fought like this before.

PANEL FOUR

Close on Aimee.

AIMEE

I guess while we've been fighting with each other, we've been ignoring our daughter.

PANEL FIVE

On Aimee and Glessa. Awkward silence.

NO DIALOG

PANEL SIX

On Aimee and Glessa.

AIMEE

This pregnancy is probably as much our fault as it is hers, and--

SFX

>SLAM!<

PAGE FIFTEEN - FIVE PANELS

PANEL ONE

Aimee and Glessa look at each other in surprise.

NO DIALOG

PANEL TWO

Aimee and Glessa.

AIMEE

She must have been listening.

GLESSA

Obviously.

PANEL THREE

Wide angle. Aimee is walking into the living room, Glessa is just behind her.

GLESSA

Do you have any idea where she might have gone?

AIMEE

None. She's been very secretive lately.

PANEL FOUR

Exterior view. Front of the house. Aimee and Glessa are standing at the front door.

GLESSA

You go right and I go left?

AIMEE

Deal.

PANEL FIVE

Wide view. Glessa goes right and Aimee goes left.

NO DIALOG

PAGE SIXTEEN - FOUR PANELS

PANEL ONE

Glessa at the trunk of her car. The trunk is open and she is pulling a big gym bag out. Dark blue in color.

GLESSA

(Thought)

I've got to find some kind of easy way to get into this outfit.

PANEL TWO

Voice Beyond is phasing through the back seat of the car, translucent, indicating she is invisible.

VOICE

(Thought)

Now where could she have gone?

PANEL THREE

On Voice Beyond, flying over the neighborhood.

VOICE

(Thought)

This may be overkill, but I don't want a repeat of Toby...*

CAPTION

*See last issue.

PANEL FOUR

On Voice Beyond, soaring over the neighborhood, invisible psionic waves emanating as she searches.

VOICE

(Thought)

She couldn't have gone far.

PAGE SEVENTEEN - FIVE PANELS

PANEL ONE

Establishing shot. Wide angle. A semi truck is moving down Main Street. Businesses line the street and a few cars are also cruising along.

CAPTION

Meanwhile...

PANEL TWO

Interior of the cab of the truck. Typical truck driver looking guy, slightly overweight and with cap on his head, with a CB microphone dangling from above somewhere, is driving along. The radio is on and blaring.

DRIVER

(Singing along with the radio, little musical note graphics)

...You're gonna find your way to heaven is a rough and rocky road if you don't stop and smell the roses along the waaaaayyyyyy!!!

PANEL THREE

Driver reaches to turn off the radio.

DRIVER

(Thought)

Now what was it she told me get for her again? Was it milk and butter? Butter and eggs?

SFX

(Radio turning off)

>KLIK<

PANEL FOUR

Driver, different angle.

DRIVER

(Thought)

Or was it milk and eggs? Wait, didn't she want cereal?

DRIVER

(Thought)

Why didn't I write this down? She told me to write it down, I'll never hear the end of this.

PANEL FIVE

Driver, seen through the passenger window, brow furrowed.

DRIVER

(Thought)

Why does she *always* have to be right?

PAGE EIGHTEEN - SIX PANELS

PANEL ONE

Establishing shot. Wide angle. Exterior of Clamdigger's restaurant and bar. Harvey is seen walking in the door.

HARVEY

(Thought)

Man, I need a drink!

PANEL TWO

Establishing shot. Wide angle. Harvey at the bar just sitting down on a barstool. The bartender (Mic) is wiping a glass on his somewhat dirty bartender apron. Local news channel is playing TV set above the bar.

MIC

What'll it be, Harvey?

PANEL THREE

On Harvey, now seated.

HARVEY

Surprise me. But make it straight and make it a double.

HARVEY

On the rocks, Mic.

PANEL FOUR

On Mic, pouring Harvey a double.

MIC

Having problems, Harv?

HARVEY (O.S.)

I suppose you might say that.

PANEL FIVE

On Harvey and Mic. Mic is handing the double to Harvey.

MIC

Want to tell Uncle Mic all about it?

PANEL SIX

On Harvey, taking a drink.

HARVEY

No thanks. I'm a big boy. I don't need no shrink.

PAGE NINETEEN - FIVE PANELS

PANEL ONE

Very close on Harvey, taking a drink.

HARVEY

(Thought)
Yeah. Right, Harv. Daddy always told you that real men don't need that crap, and don't ever let it be said that Harvey Gain never listened to his daddy!

PANEL TWO

On Harvey, pulled back just a little.

HARVEY

(Thought)
I can handle this problem by myself!

PANEL THREE

On Harvey, pulled back a bit more and taking another drink. Others are in the bar going about their own business and couldn't care less about Harvey or his problems.

HARVEY

(Thought)
I've never had to ask for help before. No, Sir! Us Gains are proud people! We suck it up and deal with our own problems like MEN!

HARVEY

(Thought)
I can handle anything that's thrown at me!

HARVEY

(Thought)
I don't don't whine and complain, I suck it up and deal with it! There's never been a problem a Gain can't handle on his own!

PANEL FOUR

On Harvey, pulled out even more.

NO DIALOG

PANEL FIVE

Extreme wide angle on Harvey. Just one of many at the bar drowning his sorrows and/or conversing with others. He is taking another drink.

HARVEY

(Thought)

...

HARVEY

(Thought)

So ... Why do I have a pregnant teenage daughter and a wife who hates me?

PAGE TWENTY - FIVE PANELS

PANEL ONE

Aimee is walking along the street looking for Penny, lost in thought.

AIMEE

(Thought)

A grandmother. I'm going to be a grandmother!

PANEL TWO

Aimee walking, different view.

AIMEE

(Thought)

...And it couldn't have come at a worse time!

AIMEE

(Thought)

Harvey's job is uncertain, Penny's still in school and I can't find a job.

PANEL THREE

Close on Aimee.

AIMEE

(Thought)

But the Gains will do what we always do in times of adversity...

PANEL FOUR

Close on a determined Aimee, different angle.

AIMEE

(Thought)
We'll make it through this!

PANEL FIVE

On Aimee.

AIMEE

>sigh<

AIMEE

(Thought)
Why can't Harvey understand that I
still love him?

PAGE TWENTY-ONE - FIVE PANELS

Page is four equal quarter size panels with a small caption panel going across the bottom of the page.

PANEL ONE

On the Voice Beyond, flying and looking for Penny.

VOICE

(Thought)
There she is! I found Penny!

VOICE

(Thought)
But that truck is coming so fast and
she doesn't see it...

PANEL TWO

Close on the emotionless full mask of the Voice Beyond.

VOICE

(Ghostly)
NO!!!!!!!!!!!!

PANEL THREE

Wide angle view of the interior of the bar. Harvey is nursing a drink and the television above the bar is playing the news.

TV

(Filtered)
...And this just into the newsroom.
There is a report of a serious
accident in the town of Liberty.
Sources say a teenage girl was struck
by a truck while crossing the street.

HARVEY
(Thought)
...Eh?

PANEL FOUR

Close on a horrified Harvey as he hears the TV off screen.

TV (O.S.)
(Filtered)
No word yet on the girl's condition,
other than she is pregnant at this
time.

HARVEY
NO!!!!!!!!!!!!

PANEL FIVE

Caption panel.

CAPTION
A family torn apart by circumstance
and bad decisions! A young girl who
needs that family more than ever! A
teacher who happens to be the Voice
Beyond! How will it all come
together? What will become of the
girl and the baby? Find out next
issue, coming soon!

PAGE TWENTY-TWO - FIVE

PANEL ONE

Glessa in jeans and sweatshirt standing in front of the
school.

CAPTION
Moral.

GLESSA
Hi.

GLESSA
I'm Glessa Palmer.

PANEL TWO

Glessa walking along an empty walkway at the school.

GLESSA
In today's story, we saw a young girl
trying to deal with a serious
situation.

PANEL THREE

Close on Glessa, standing still.

GLESSA

Having a child changes everything. Your time and money are no longer your own. Decisions and sacrifices must be made.

GLESSA

Raising a child can be very rewarding. But the difficulties that go with it are made worse if you are still in school.

PANEL FOUR

Wide angle on Glessa.

GLESSA

Children can come, and should come, when the time is right. Having a job that can afford a child and being ready are paramount in the happiness of both yourself and your child.

GLESSA

Until then, abstinence is the best policy. But if not, please remember to use protection.

PANEL FIVE

Close on Glessa.

GLESSA

See you next time.

END