

SPY GIRL #0
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ZUDA SUBMISSION

PAGE -1
8 PANELS

1.

Wide-ish shot to establish Cally's bedroom. It's the room of a typical 17 year old: Posters of bands, movies, and whatnot on the wall (we'll make a bunch up, to avoid getting into copyright trouble). Stylish accessories but also the remnants of childhood: A stuffed animal, or two, on a bookshelf.

CAP: What you're reading is probably not what you're expecting, but I guess that's the point.

Cally is featured prominently in this panel: sitting at a study desk and typing away on her laptop.

CAP: I believe a person is the summation of their experiences. Like, what you've learned is who you are.

2.

Front view of Cally at her laptop—Establishing a close up of her face. She's young and pretty, in a cute sort of way.

CAP: Who you are, might predict where your life is going...

CAP: At least for most people.

3.

Cally's fingers typing away at the keyboard

CAP: I mean, on the surface, you'd think Cally Calhoon is a pretty average 17 year old. I'm worried about college, I want to get invited to parties, and I really want this new Coach purse I saw in the mall.

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4.

Shot from Cally's shoulder, looking down toward her desk: we see her laptop, but more prominently: a framed photo of MR. and MRS. CALHOON, vacationing together in Hawaii (nice, yeah?). They both look fairly young (mid-30s when this picture was taken). Mr. Calhoon is a strong "leading man" type. Mrs. Calhoon is quite the hottie. They hold each other closely, clearly in love.

CAP: But one moment can change the course of your life.

PAGE 1 (CONT)

5.

Small panel: Cally's eyes concentrating on the screen.

CAP: When my parents passed away, everything I thought I was, changed.

6.

Small panel: Cally's Iphone springs to life on her desk- it reads: INCOMING MESSAGE.

SFX: Buzz- Buzz- Buzz

CAP: My life split into two.

7.

Small panel: Cally's eyes (same as panel 5), this time annoyed.

CAP: The person I was before, and the person I am now.

8.

Over-the-Shoulder shot of Cally holding her Iphone. We have a pretty good angle on the screen—it looks a lot more complex than a regular Iphone.

There is data all over the screen: little pop-ups and text that we can't make out. In the center is a 3-D representation of a **hunk of metal**.

From the speaker of the phone comes a voice (we'll call it CONTROL). It is represented by a disembodied word balloon, texted in red. The balloon should have no tail.

CONTROL: Prepare for slide in 3.56.

CALLY (small text—muttering): I'm never going to get this paper done.

CAP: So, could I predict where I'm going next?

PAGE 2

1 PANEL – BIG SPLASH!

1.

CAP: Not really...

Looming on the major part of the page is an **ANCIENT PYRAMID**. We'll dress it up a bit with some "ancient/future" markings and columns. Check the design bible for ideas. Basically, the look that we want to imply is that an ancient civilization was once visited by aliens and/or alien technology and a pyramid was built around their influence.

There are large columns reaching up on each side of the pyramid. At the top of these columns are large, clear spheres, perhaps crackling with energy.

The Pyramid is surrounded by lush rainforest. It's clear that wherever we are, it's a long way from Cally's bedroom.

On the right hand side of the page/screen are three panels going down—yeah, I know I said this is one big splash, but wait:

So, three panels going down: In each respective box will be Cally's upper body, torso, and legs. At the bottom border of each box will be a circular blue energy that surrounds her. This represents our "Slide"-

The overall effect of this layout is by "reading" the comic panels, it will appear as if Cally is teleporting in- Even though we have one static image.

Frank Miller used to use this technique a lot in his old Daredevil run— The illusion of movement in one panel. I'll dig up some references if you need them.

Cally is in her full "Spy-Girl" costume and facing the Pyramid.

CONTROL: Slide complete. Operative *Silhouette* in theater and is a go.

PAGE 3

8 Panels

1.

Cally emerges through some shrubbery and plants—she’s facing us, giving a good look at her upper profile and face. We can clearly see that she’s wearing some futuristic looking goggles.

CONTROL: Silhouette, be advised, *Nav-Sat* readings show unfriendlies in the area.

CALLY: Always with the bad news after I arrive.

CAP: I have learned things from the sharp turn my life took...

2.

An “over the shoulder” shot of Cally’s point-of-view: Three DREAD IMPERIALIS troopers stand (weapons drawn) near an IMPERIALIS HYPER-JET. (See design bible for ideas)

The Imperialis troops are generic henchmen types, Stormtroopers/ Cobra soldier guys. You’ll probably end up drawing lots of them in the future, so I think a minimalist design is probably the best idea for these guys.

The Imperialis troopers stand near what is clearly the entrance to the pyramid, a large and ancient door with cryptic writing engraved on the frame. The door has been opened.

CALLY: Control, front door is probably not the wisest option. Requesting *GRID* analysis of the target.

CAP: like, how to deal with roadblocks...

3.

High above the earth we see a satellite pointing down toward South America.

CONTROL: Roger that, Silhouette. Processing information DataStream and patching through to your interface.

4.

A close up on Cally’s Iphone device—Onscreen is a 3-D layout of the pyramid – we can see that there are some data popups pointing to a section at the base of one of the faces.

CONTROL: *GRID* scanning complete. A structural weak point exists on the western face of the target, proceed to west .150-mark-eight.

PAGE 3 (CONT)

5.

In the foreground of this shot are two of the Dread Imperialis troops, in the background (and through the foliage), we can see Cally sneaking past them.

CAP: Play it smart and you don't have to collide with them.

6.

A long/wide shot of Cally, who is now on the other side of the Pyramid, running towards it.

CONTROL: We've installed 7740 Hz sonics into your W.R.I.S.T unit. They should help you destabilize the weak point.

7.

Cally has reached the Pyramid, she's kneeling down at the base with one hand dialing some knobs on a wrist device (this is her W.R.I.S.T unit—it'll be a handy little device that she'll use here and there in the future...). Her hand is vibrating quickly, as if it were a blur.

CALLY: Neat!

CAP: Because, if you know who to ask--

8.

Cally reels back for a punch—Energy crackles through her WRIST unit

SFX: Fzzzzzzzzzzzzzzzzzzzz

PAGE 4

9 Panels (yeah, I know—but a lot of them are small! And it’s gonna be a fun action page!)

1.

Cally stands inside the pyramid, having just knocked a hole into it—light streaming in through the hole she has just created. It’s a “hero shot”—think of the poster from “Temple of Doom”-

SFX: THA-BOW!

CAP: There’s always an alternate route.

2.

Almost the same shot as above, but from the right side of the frame METAL SPIKES are rapidly making their way towards Cally. She’s quite startled, but she’s already in action: moving to avoid the spikes.

CALLY: WHOA!

CAP: Which isn’t to say that you’ll never stumble.

3.

Cally is now diving forward to avoid the spike wall, which has slammed shut against the opposite wall (thereby sealing the hole she had entered in)—

SFX: SLAM!

CALLY: Whoooooa.

4.

Having landed from her leap, Cally is kneeled down on one leg—she is looking up to see: a GIANT BLOOD SPIDER ROACH—This thing is a monster! One half of it is a Spider, one half is a Roach; it’s about the size of a Honda, and it likes the taste of blood.

The creature is foaming and drooling from its horrible mouth, and its many eyes are fixated on Cally.

CALLY: oh.

CAP: After all, there are always unforeseen circumstances.

5.

Close up of the Blood Spider Roach- It’s disgusting. Its mouth opens wider to reveal lots of very sharp and pointy teeth—and, probably even more drool.

SPIDER ROACH: Hisssssssssssssssssssssssssssss!

PAGE 4 (CONT)

6.

Cally is high speed sprinting away from the creature- we see her from the front view and can see the monster in the background.

CALLY: AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH!

CAP: it's best to watch your step--

7.

Reverse angle: from the perspective of the Blood SpiderRoach: Cally is running away from us (back profile)—

CAP: it's best to watch your step--

8.

Approaching at high velocity is another Spike Wall, as Cally reaches for one of the **Tonfas** that is holstered to her leg-

CALLY: Oh, you gotta be kiddin' me!

9.

Small insert panel: The tip of the Tonfa (pointed upwards) shoots out a cable.

(Remember the "Bat-Cable" thing that Batman uses in the first Tim Burton movie? The part where he grabs Kim Basinger and escapes the Joker by shooting it up into the ceiling and then "flying" away? – yeah, same basic principal)

(Her Tonfas will have lots of hidden features— This time I sort of consider it like Daredevil's Billy club, which I also recall has a lasso built into it.)

Cally is "flying" up the cable—she is retracting it back into the Tonfa. Below her, we can see the Blood Spider Roach and the Wall of Spikes have met on another—too bad for the Spider Roach, which is now impaled on the spikes!

CAP: And be prepared for anything

PAGE 5

9 Panels

1.

Cally, hanging high above the floor hanging from her rope, spies something off screen.

CAP: I'll admit, there are times you find yourself dangling by a thread--

2.

A ledge! Cally's hand in frame as she pulls herself up.

CAP: Not knowing where to go next.

3.

Cally nimbly lands on the ledge.

CAP: But I've learned to keep moving.

4.

As she retracts the pulley back into her Tonfa.

SFX: Fiiiiiiiiiiiiiiiiiiiiiiiiip.

CAP: Because behind the next door...

5.

Large Panel: We're in the main throne room—This is the largest panel on the page.

Cally stands in the foreground (her back to us) as she scans the grand spectacle before her.

The room is huge, after the dark and claustrophobic catacombs she's been in; this feels like a huge release.

It is decorated in a cross between Egyptian, Mayan and Atlantian styles.

There is an illumination to the room, but there does not seem to be a light source. The light has an eerie, otherworldly quality to it.

In the center of the throne room is an elaborate alter, it is clearly designed to showcase an item, but whatever it may be is curiously absent.

CONTROL: Chronolarity in 5...4...3...

CAP: Might be just what you're looking for.

6.

Close up of the alter—the center begins to glimmer strangely.

CONTROL: 2...1

PAGE 5 (CONT)

7.

Same as above, but the glimmering has been replaced with the hunk of metal we'd previously seen on Cally's Iphone...although it looks a little more weathered and worn.

CONTROL: Chronolarity locked. Agent, you'll need to procure the object before the field collapses.

8.

Close up on Cally's face. She's happy, she's about to complete her mission (and, maybe get back in time to finish her paper!)

CALLY: Yeah, yeah, it's not the first time I've done this...I'll have the stupi—

9.

Same frame as above, except there's a fist smashing into Cally's face: KA-BLOW! Sneak attack! It's clearly a devastating hit.

CAP: Just keep an eye out for someone trying to steal your thunder.

SFX: THAWOCK!

PAGE 6

5 Panels

1.

A DREADLEADER stands above Cally, who is crumpled on the floor, KO'ed by the punch.

The Dreadleader looks a bit like the troops we've seen earlier, but with a little less gear and a much cooler mask. Obviously, he looks badass.

He's also HUGE. A really, really, big dude. The guy could be a linebacker for the NFL.

DREADLEADER: I can't believe they sent a girl!

CAP: Because there's always someone...

2.

Roughly the same panel as above, but now the Dreadleader has his back turned to us and is making his way toward the altar.

Cally still looks KO'ed.

DREADLEADER: I was really hoping for an actual fight.

CAP: Who lets you do all the hard work--

3.

Still roughly the same as above, but now Cally is groggily getting to her feet. The Dreadleader's back is still turned—he's also a bit further away now.

DREADLEADER: This was barely worth my time.

CAP: and then swoops in at the last minute to take it from you.

4.

Cally is up- less woozy. She's kneeling on one knee and spinning both her tonfas. We can see in her eyes: She's pissed.

CALLY: You know, you shouldn't hit girls...

5.

Big Panel. Cally has made a flying leap toward her attacker, she's in a mid-air position, her tonfas spinning like they mean business. The Dreadleader is visibly startled, but his reflexes are quick enough to raise his arm in defense.

CALLY: you might meet one that hits back!

CAP: I hate those people.

PAGE 7

7 Panels

1.

Big Panel taking up half the screen: Cally and the Dreadleader are locked in combat. It's a big pinup/action panel.

Behind them, 15 some odd panels of their fight: Feet kicking, Punches thrown, Tonfas dodged, hits connecting. It's like the whole fight is choreographed behind the big splash of the two of them.

In the mini-panels behind them, we'll note that neither of them gets a finishing blow in—they are both evenly matched.

CAP: But opposition is something that everyone has to face at some point.

CAP: I try to look at these situations as tests of my resolve.

2.

Mid-fight Cally stops with an alert look on her face, she is pointing off screen (towards us). The Dreadleader is craning his neck around to see what she's pointing at.

CALLY: WHOA! LOOK OUT!

CAP: Of course, some tests are time sensitive--

3.

Close-up on the Dreadleader's face, confused; his head is still cranked around, looking for something behind him.

DREADLEADER: ?

4.

Frontal close-up on the Dreadleader's face.

DREADLEADER: I don't see anyth—

WHAP!! He's getting punched square in the eye.

SFX: WHAP!

CAP: and you might have to cheat a little...

5.

The Dreadleader is falling directly backward—clearly walloped by the hit. Cally is already on the move, headed toward the alter.

CALLY: Enjoy that black eye, ugly!

PAGE 7 (CONT)

6.

Smaller panel: Cally, is beginning a running leap into the air.

CALLY: and don't forget to tell people...

7.

Same size panel: Cally is in a mid-air flip over the alter, her hands reaching out and grabbing the metal shard.

CALLY: ...you got it from a girl!

8.

Cally lands on her feet, the shard protectively tucked under her arm.

CALLY: SLIDE!

Towards the lower half of her body, the shimmering blue energy we'd seen in page two is beginning to surround her.

PAGE 8
7 PANELS

1.

Exterior shot of **Montauk High School** on a clear summer morning. The building is in the distance, but there is a large brick plaque in the foreground that announces the location. (MONTAUK HIGH)
The class bell is ringing.

SFX: BRRRRRRRIIIIIIIIIINNNNNNNG!

2.

Cally, now dressed in “normal” attire, races furiously down an empty hallway; she’s moving so fast that it looks like her backpack would fly off, if not strapped to her shoulders.
Cally is clinging onto a set of papers as she blazes past lockers and closed classrooms.

CAP: So, although I might not know exactly where I’m going in life--

3.

Cally skids around a corner in a pose that we might have seen when she was in her “adventure” mode.

CAP: I’ve learned to avoid complications, keep up a good pace--

4.

Cally stands before a closed classroom door. She’s taking a moment to catch her breath.
Stenciling on the door reads: Room 314

CAP: And above all, stay alert...

5.

Medium sized panel of Cally’s POV entering the classroom: We’ve got a good view of the teacher, MRS. SOWERS, sitting behind her desk. Think of the sternest teacher you had in school—that’s pretty much what Mrs. Sowers looks like. Probably hasn’t smiled in five years.
In front of the desk, we can make out the first row of students—all pretty typical non-descript high school kids.

MRS. SOWERS: Ah, Miss Calhoon, so good of you to join us. I should hope you’ve brought your essay.

CALLY: Yes, Mrs. Sowers, sorry I’m late.

MRS. SOWERS: Well, at least she isn’t the last one to hand her paper in. Is she, Mr. Killinger?

PAGE 8 (CONT)

6.

Behind Cally (who is still standing in the doorway) is the huge frame of a student named ADAM KILLINGER. Adam is wearing a Leatherman's jacket with the letter "M" emblazed on the front—and that's actually all we can see of him. He's so big that his head is actually out of the frame. Cally is looking upwards towards him, a look of shock on her face.

ADAM: That depends...

CAP: Because you never know...

7.

The frame is mostly the same as above, but our "camera" is now craned up so that we can see Adam's face- He's a handsome looking guy, clearly an all-American football jock. He's looking down at Cally with a wry smile on his face.

This last panel wouldn't be so shocking: if not for his black eye.

Cally, lower in the frame, is trying to hold in her shocked expression.

ADAM: you wanna race to the desk?

CAP: ...what might happen next.

END