

[MR STUPENDOUS/RUBIN/LUPKIN/8PAGER]

PAGE 1, 1 PANEL— Exterior of a pre-war Manhattan apartment building. I picture something with a lot of pre-war detail, like moldings and ledges, etc, so that the hero can have easier purchase when climbing back through the window. The building should, however, be a bit run-down, not in the richest of neighborhoods. Picture central Harlem or some of the older neighborhoods in Brooklyn which have beautiful, old buildings even in less well-to-do areas. It is late at night, a few wisps of sky cover the full moon in an otherwise clear post-midnight sky. MR. STUPENDOUS hangs on the side of the building outside his bedroom window. The hero is disheveled, having been through a battle. His costume bloodied, his face cut, his hair tousled, and, this is important for continuity later on, a blackened eye. His head is turned to see his wife, CAROL, who is fast asleep (possibly snoring?) in their bed. A digital alarm clock sits on the nightstand, and, in big, block numbers reads, “3:26 AM.”

1. CAPTION: A Day In The Life Of...
2. MAIN TITLE: MR. STUPENDOUS
3. CAPTION (Credits): Written by A. A. Rubin
4. CAPTION (Credits): Illustrated by Arielle Lupkin
5. CAPTION (Credits): Lettered by XXXXX
6. STUPENDOUS (Thought): Stupendus.

PAGE 2, 6 PANELS

PAGE 2, PANEL 1—Int. same bedroom as previous page. MR. STUPENDOUS (not in costume), awake, maybe reaching for the snooze, as the alarm goes off. CAROL is still asleep next to him.

1. FX: BZZZZ

PAGE 2, PANEL 2—MR. STUPENDOUS in the bathroom looking at himself in the mirror. The shot is over his shoulder, so that the main focus is on the reflection staring back at him. That reflection is haggard and melancholy. His face is beat up pretty badly, and he has a—very noticeable—black eye.

2. CAPTION: Stupendous.

PAGE 2, PANEL 3—Stupendous applying makeup to cover the black eye. The makeup kit should be visible on the vanity counter.

3. CAPTION: We're running low on concealer. I'll have to replace it before Carol notices.

PAGE 2, PANEL 4—STUPENDOUS, now dressed in his secret identity/business attire, kissing CAROL goodbye.

4. CAROL: Try to be home on time tonight, honey.

PAGE 2, PANEL 5-6—These two panels are connected action-wise, and the speech from the first needs to travel through to the second. It is almost like a single, long panel, and you can think of it that way, if it makes more sense.

5/CAROL either leans her head (or hand) on the (now) closed door inside of the apartment. The air has gone out of her, and she is worried about their relationship.

6/MR STUPENDOUS walks down the hall from his apartment to the elevator. He should be a considerable way down the hall, so that the fact that he overhears what she says must be due to his super-hearing. His shoulders are slumped, and his aspect is that of a man who does not like the job to which he is about to go.

[LETTERING NOTE]: The caption needs to be done in a way that indicates both that it's a whisper, and that Mr. Stupendous can hear it with his super-hearing. At the very least, the bubble should move across the two panels, with the tail coming from Carol, but extending toward Stupendous.

5. CAROL (Whisper): I hope he's not cheating on me.

PAGE 3, 5 PANELS

PAGE 3, PANEL 1—MR STUPENDOUS descending into the subway. He carries a briefcase and paper bagged lunch. There is a train in the station, doors open, but there is a huge, rush-hour press of COMMUTERS between him and the train. He has one hand up (while holding the briefcase) motioning to hold the doors. There is enough space between him and the train that it is unclear whether he will make it or not.

1. STUPENDOUS: Hold the doors!

PAGE 3, PANEL 2—MR STUPENDOUS has missed the train. He strands, forlorn, on the now empty platform, as the departing train blows filth and debris onto him.

2. STUPENDOUS: Stupendous.

PAGE 3, PANEL 3—MR. STUPENDOUS hastily changes into his costume in a back alley. This should be mid-process. Think of the scene in Spiderman Homecoming where Peter Parker changes in the back alley early in the movie ([link](#)).

3. STUPENDOUS: I can't be late again...

PAGE 3, PANEL 4—STUPENDOUS flying through the air above the city. This is the classic pose we all recognize, except for the fact that he is carrying a briefcase and a bagged lunch. The sky should be gray here, for continuity.

4. CAPTION: ...Not for the third time this month.

PAGE 3, PANEL 5—Same as above, except there are a few drops of rain, not hard rain—at least not yet—just a drizzle. The shot should include at least one drop at the moment of impact on MR STUPENDOUS' face.

5. FX: Plop.

PAGE 4, 3 PANELS—1 FULL-PAGE SPLASH with 2 INSETS

PAGE 4, PANEL 1—FULL PAGE BLEED—MR STPENDOUS on the roof of a skyscraper, against a panoramic backdrop of the city, in the classic rooftop superhero pose (think of any number of Batman or Daredevil comics)—except that it is now pouring rain—a torrential downpour—which has clearly had an effect on our hero. His hair is matted down over his face, and the makeup which he put on this morning, is all smudged and running. He holds the remnants of the paper bag which once held his lunch, but which is now soaked and torn, with no food left inside. His cape clings to his body, soaked. His face betrays his difficult commute, and he's possibly hunched forward, possibly shivering.

1. CAPTION: Stupendous.

PAGE 4, PANEL 2—INSET: STUPENDOUS Entering his office suite, disheveled. His suit is wrinkled (from having been rolled up in the briefcase) and the makeup is completely gone revealing his bruised and battered face. His hair is messed up. His tie is crooked. A RECEPTIONIST sits at a desk near the entrance, making small talk as he passes. There is a clock somewhere in the panel. It is the stroke of 9.

2. RECEPTIONIST: You look like hell. What's Carol doing to you?

3. STUPENDOUS: I don't kiss and tell.

PAGE 4, PANEL 3—INSET—Same scene as above, but The BOSS has popped out of his office.

4. BOSS: At least he's on time today.

5. BOSS: You better be done with that Harris file by five.

PAGE 5, 9 PANEL GRID, 3 X 3

NOTE: This page should be in the classic 9 panel grid most famously used in *Watchmen*. The shot in each panel should be from the exact same angle, and the background should not change, except for the few minor changes indicated in each panel. The only thing that changes in each panel—other than the Mr. Stupendous' actions, are the hands of the clock (and at one point the window). Other than that, everything needs to remain exactly the same.

PAGE 5, PANEL 1—STUPENDOUS sits, facing the camera, at the desk in his office. It is standard, cheap, office furniture. He types on a computer. We can see the back of the monitor. The Harris file is open on the desk, and there are various other papers—maybe an in and an out box on his desk. He also has a picture of Carol, his cell phone, a desk phone, and whatever other fun brick n brack you want to give him. There is a round, analog clock above his head on the wall. Currently it is just past nine o'clock. There is also a window on the wall over his shoulder. This needs to be the type of window that can be opened, through the mechanism is up to you.

NO CAPTION

PAGE 5, PANEL 2—The Clock now indicates 10:15, otherwise the scene is exactly the same.

1. CAPTION (OP, but moving into the office through the window): Help!

PAGE 5, PANEL 3—The same office, but now empty, the clock has advanced toward 11 O'Clock. The wind blows in through the open window,

2. FX of the wind rustling the papers.

PAGE 5, PANEL 4—Mr. STUPENDOUS, back at the desk, buttoning his dress shirt over his costume. The Clock indicates noon.

3. CAPTION: I should have gotten lunch while I was out there.

PAGE 5, PANEL 5: STUPENDOUS asleep, his head on the desk. It is now 2:30. Maybe he drools on his paperwork.

4. FX: Zzzzzzz...

PAGE 5, PANEL 6: STUPENDOUS startled awake by his buzzing phone. It is now 4:30.

5. FX: Buzz, Buzz

PAGE 5, PANEL 7: STUPENDOUS fully awake now, a look of surprise on his face. Still 4:30.

6. CAPTION: 4:30 already?

7. CAPTION: Good thing I have super-speed.

PAGE 5, PANEL 8: STUPENSIOUS typing furiously. His fingers move in a way that indicates that he is moving them really fast, using his super-human ability. It's 4:45. (alternatively, ghost Stupendouses moving around the office at super-speed, sort of a Flash effect, as the clock advances).

8. FX: Clickity-clack, clickity clack.

PAGE 5, PANEL 9—The BOSS poking his head into STUPENDOUS' office. The hero is now calmly sitting behind the desk. It is one minute to 5PM.

9. BOSS: Got that Harris file?

10. STUPENDOUS: Just printing it out now.

11. BOSS: Stupendous.

PAGE 6, 6 PANELS

PAGE 6, PANEL 1—MR STUPENDOUS, now on the street in front of his office building, still dressed in his work clothes. A distant cry for help.

1. CAPTION (OP): Help, help!
2. CAPTION: This look like a job for...
3. STUPENDOUS: Gotta find a phone booth.

PAGE 6, PANEL 2—MR. STUPENDOUS standing inside of a modern phone booth. There is no door, and it doesn't cover his legs.

4. CAPTION: ...a job for...

PAGE 6, PANEL 3—In a back alley, similar to the scene on page 3. This time the perspective is from above, with STUPENDOUS looking up, wide-eyed at something we can't yet see.

5. CAPTION: ...a job for...

PAGE 6, PANEL 4—The same alley, but from Stupendous perspective. We see a security camera mounted high on the wall covering the alley.

- 6: CAPTION: ...a job for...

PAGE 6, PANEL 5—On an empty construction site. MR. STUPENDOUS contemplates a Port-A-Potty.

- 7: CAPTION: ...a job for...
- 8: STUPENDOUS: Stupendous.

PAGE 6, PANEL 6—MR. STUPENDOUS emerging, changed into his costume. He wrinkles his nose against a smell so strong you can see it.

- 9: CAPTION: ...Mr. Stupendous!

PAGE 7—5 PANELS

PAGE 7, PANELS 1—NEMESIS stands on a bridge, holding a HOSTAGE over the edge. A different HERO stands a ways back with his or her hands raised in placating position. STUPENDOUS is visible, tiny, in the distance, behind the monster over its shoulder. A crowd has formed to watch the battle.

1. NEMESIS: One move, and I drop her.

PAGE 7, PANEL 2—A bolt flashing across the scene—It is STUPENDOUS flying quickly, though we may not be able to tell. The trail from his super-flight obscures the MONSTER and his hostage.

2. FX: Woosh
3. CROWD: Gasp.

PAGE 7, PANEL 3—STUPENDOUS now cradling the HOSTAGE in his hands (think Superman/Lois Lane) arrives next to the other HERO.

4. HERO: Mr Stupendous, always late!
5. STUPENDOUS: I was, um, using the restroom.

PAGE 7, PANEL 4—The other HERO blasts an energy bolt, which strikes NEMESIS in the chest.

6. FX: Zap

PAGE 7. PANEL 5—STUPENDOUS and the other HERO standing over the fallen NEMESIS. The HOSTAGE watches along with the Crowd.

7. HERO: Hey, wanna grab a beer?
8. STUPENDOUS: I can't tonight. I've got to get home.
9. HERO: You're no fun since you got married.

PAGE 8, 6 PANELS

PAGE 8, PANEL 1—STUPENDOUS flying away from the bridge, across the water. There is a sonic boom effect somewhere along his action line. HERO and HOSTAGE stand watching him go. Hero points after him.

1. HERO: He's the most powerful man in the world, but he's powerless when his wife calls.
2. FX: Boom

PAGE 8, PANEL 2—STUPENDOUS flying, now over France (maybe include the Eifel Tower or Arc de Triumph as a landmark).

3. STUPENDOUS: Now, where was that place we went on our honeymoon?

PAGE 8, PANEL 3—STUPENDOUS on a farm in the French countryside. He holds a bottle of wine up to the vintner.

4. STUPENDOUS: Combien?

PAGE 8, PANEL 4—STUPENDOUS leaving the winery, on his cell phone.

5. STUPENDOUS: Meet me on the roof in half an hour.

PAGE 8, PANEL 5—STUPENDOUS landing on—or hovering above--the roof of his building (make sure it matches page 1), he is holding the wine, a few bags of groceries(maybe a baguette sticking out) and a garment bag that says, "Milan, Italy." The roof should look like an old-school city roof. A door to a stairway, a water tower, etc. There is no fancy roof garden or anything.

6. STUPENDOUS: Gotta hurry. She'll be here soon.

PAGE 8, PANEL 6—STUPENDOUS and CAROL sitting down together at a set folding table on the roof. They each hold a glass of the French wine. There is a simple tablecloth covering the table, and the fancy nature of the meal and wine contrast the sparse, gritty rooftop.

7. CAROL: How did you---
8. STUPENDOUS: Shh! Every romance needs its secrets.
9. CAROL: Well, it's just...stupendous.
10. CAPTION: Fin.