

4. NIOBE: *GOOD EVENING, CITIZENS. AN IMMEDIATE CURFEW IS IN EFFECT UNTIL FURTHER NOTICE. AS ALWAYS, THE DEPARTMENT OF PUBLIC SAFETY OFFERS A SUBSTANTIAL REWARD TO THOSE WHO REPORT ANY INFRACTIONS.*

Panel 4: Cut to the male anchor, Dash. [Hovering above his shoulder](#) is a still from the clip they’re about to show. The image itself can be lifted off a panel of your choice, from the action sequence spanning pages 2 through 4. It should feature Duke amidst the violence, the graphic having been selected by the news network to stir up a sensationalized response -- fear mongering at its finest.

5. DASH: *THE SAFETY OFFICE HAS ALSO RELEASED FOOTAGE FROM THE CAPITAL DISTRICT ZOO BOMBINGS, IDENTIFYING THE CULPRIT BEHIND THIS MORNING’S EXPLOSIVE ASSAULT THAT RESULTED IN SUBSTANTIAL DAMAGES TO THE FACILITY.*

6. DASH: *THEIR ANNOUNCEMENT CONFIRMS THE GOBLINOID SANCTUARY WAS INDEED TARGETED IN THIS LATEST ACT OF TERRORISM.*

Panel 5: Zoom closer to focus on the over-the-shoulder graphic featuring Duke. He’s already wearing his iconic suit at this point, firing his weapon toward the camera, face hardened by determination.

7. DASH (OFF): *PERHAPS MOST ALARMING IS THE IMPLICATION OF AN OFFWORLDER BEING RESPONSIBLE FOR THE ATTACK.*

8. DASH (OFF): *DESPITE HIS SEEMINGLY TANTALUSIAN APPEARANCE, GENETIC EVIDENCE GATHERED BY INVESTIGATORS INDICATE THE ASSAILANT IS OF UNKNOWN PLANETARY ORIGIN.*

9. DASH (OFF): *THIS COMES AFTER MULTIPLE ALLEGATIONS THAT ATTALAN SYMPATHIZERS HAVE ENLISTED ALIEN AGENTS TO FURTHER THEIR ANARCHIST AGENDA.*

PAGE TWO

The anchors reveal the first-ever footage of Duke acting as an agent of the underground.

NOTE: The news coverage itself takes place at one of Typhon’s zoos, a public amenity designed to reinforce his institutionalized bigotry -- the only “civilized” Tantalusians, according to his aggressively prescribed worldview, are the pointy-eared humanoids we see as closest to resembling Earthlings. The beings in this zoo represent the sentient minorities of Tantalus. Think the racist “human zoos” of centuries past.

This scene is cut from security-cam footage of the “goblin” exhibit. These goblins/ faeries are the diminutive forest dwellers alluded to when Duke points out their scorched homeland while flying over the forest in *Starlight #3* (page 6, panel 2). They are very much goblinoid: their ears are larger than the standard Tantalusian, protruding outward and coming to an exaggerated point; their skin is greenish though this is actually due to them having chlorophyll in their cells, meaning they photosynthesize for energy, and are plant-like in general.

Males are somewhat grotesque. They are peppered with fungal “moles,” dangling air-root tendrils, patches of bark skin (resembling leprosy), and other grotesque-yet-botanical features. Females are similar in stature but far less goblin-like, resembling faeries instead. While still sporting botanical features, their adornments are floral, soft and mossy. The matriarch/ queen has wings similar to a dragonfly.

Panel 1: Sunrise at the zoo, a momentary calm before the storm. The goblin enclosure is contained in a geodesic dome. Its material is opaque, with the structure being lit from the inside, showing silhouettes of the trees that form the artificial forest within. Other exhibits and various zoo structures can be seen in the background (but all are not necessarily domes). As the footage plays out, the anchors’ off-panel commentary will serve as narration -- each anchor will have their own color for their corresponding narration boxes, matching the prominent color of their outfit.

1. NIOBE: *FOR THOSE WHO HAVEN'T HAD THE PLEASURE OF VISITING EMPEROR TYPHON'S MENAGERIE, THE FACILITY IS DEDICATED TO THE PRESERVATION OF TANTALUS' LESSER BREEDS.*

2. DASH: *THE GOBLINOID BIODOME WAS CONSTRUCTED TO SHELTER THE WOODLAND DENIZENS DISPLACED DUE TO THE CAPITAL DISTRICT'S URBANIZATION INITIATIVE.*

Panel 2: An exterior explosion knocks out a chunk of the dome’s wall.

3. DASH: *DESIGNED TO REPLICATE THE CHROMATIC FORESTS FROM WHICH THEY HAIL, THE RELOCATION EFFORT WAS DEEMED A SUCCESS BY CONSERVATIONISTS AND CIVIL ENGINEERS ALIKE.*

4. NIOBE: *AND YET THESE BENEVOLENT INSTALLATIONS REMAIN A TARGET FOR ANTI-GOVERNMENT PROTESTERS. IT’S A DISGRACE.*

Panel 3: The footage cuts to inside the arboreal habitat. Duke is prominently featured, posing all heroically on top of the rubble. Goblins and faeries are running away from the ruckus, toward the camera (low-angle POV at goblin eye level).

5. DASH: *IT TRULY IS, NIOBE. AS YOU CAN SEE, FOOTAGE FROM INSIDE THE ENCLOSURE DEPICTS THE INSURGENT’S UNCANNY RESEMBLANCE TO OUR OWN ANATOMY.*

6. NIOBE: *ONE CAN ONLY SPECULATE AS TO WHERE HE COMES FROM. A GENETIC EXPERIMENT, MAYBE?*

Panel 4: Stepping out from behind Duke is the deposed Goblin King who, in his exile, has become a key figure in the underground resistance movement fighting on behalf of Attala. He’s a monk-like wanderer, wearing a loose-fitting tunic of sorts, wielding a gnarled bo staff that doubles as a walking stick. The habitat is a recreation of their wooded homeland, inspiration for which should begin at [“art nouveau trees.”](#)

7. DASH: *IT RAISES A LOT OF QUESTIONS; THAT’S FOR SURE. THE ONLY THING WE KNOW WITH CERTAINTY, HOWEVER, IS THAT THE ASSAILANT DID NOT ACT ALONE.*

PAGE THREE

With Duke is the Goblin King. They are trying to liberate his people, though the news coverage spins it as anarchistic terrorism.

Panel 1: King Gob addresses his people. No need to stick to fixed camera angles for the footage -- we can rationalize the free range of motion as being facilitated by roaming observation drones. This first panel should span the page's entire width, featuring an overhead shot of the goblin crowd on one side and then the two intruders (Duke and the King) on the other.

1. DASH: *HERE WE SEE THE DEPOSED GOBLIN KING HAD A HAND IN ORCHESTRATING THIS SECURITY BREACH.*
2. DASH: *WHILE THE CAMERAS INSIDE THE EXHIBIT ARE NOT EQUIPPED WITH MICROPHONES, IT IS CLEAR THAT THE TERRORISTS ARE LEVERAGING THE EXILED LEADER OF THE GOBLIN BANDS TO INSTILL PANIC IN THESE CREATURES.*

Panel 2: The winged Faerie Queen steps forward from the crowd, toward Duke and the Goblin King. Seeing her mate paints a bittersweet combination of relief and disbelief upon her face.

3. DASH: *PUTTING EVEN THEIR BELOVED MATRIARCH AT RISK.*
4. NIOBE: *ISN'T SHE JUST SPECTACULAR, DASH? MY CHILDREN WENT ON AND ON ABOUT THOSE WINGS AFTER WE VISITED THE ZOO LAST YEAR.*

Panel 3: Zoo security arrives, placing the crowd of goblins between Typhon's goons and the two rebels. The guards are basically a militarized version of animal control, equipped with tranquilizer rifles, stun batons, [control poles](#), etc. They arrive ready for a tussle.

5. DASH: *SOMETHING TELLS ME THAT FOR THE NEAR FUTURE THIS EXHIBIT WILL BE CLOSED FOR RENOVATIONS.*
6. DASH: *AUTHORITIES ATTEMPTED TO QUELL THE UPRISING BEFORE ANY SUBJECTS ESCAPED --*

Panel 4: Goblins charge security, with Duke and the King rushing toward the front of the pack. Typhon's forces are outnumbered, but have the size and technological advantage.

7. DASH: *-- THOUGH THEY WERE MET WITH RESISTANCE.*

8. NIOBE: *SUCH SAVAGERY!*

PAGE FOUR

A small showdown between zoo security and the goblins. The King sacrifices himself to ensure their escape, which is of course spun as the goblins being taken hostage.

Panel 1: A large panel depicting the battle between security and the goblins. As the camera shifts throughout this scene, feel free to include the primitive (infra)structures that these goblins would've constructed within the dome. A village of sorts, which will really just serve as destructible props for the ensuing conflict. At the center of this panel should be Duke and the King kickin' ass. They are a bit separated from each other, with enemies between them. The Queen is closest to Duke.

1. DASH: *INDEED. I MUST WARN VIEWERS THAT THE FOLLOWING CONTENT MAY BE UNSUITABLE FOR WOMEN AND CHILDREN.*

2. NIOBE: *NO, NONE SHOULD COWER FROM THE TRUTH. IT IS IMPORTANT WE SEE WHAT VIOLENCE THESE TERRORISTS ARE CAPABLE OF.*

Panel 2: The next three panels should be quick shots. (Perhaps they are overlays toward the bottom of panel 1?) First we see the King, with a look of clenched-jaw resolve, signaling over to Duke.

Panel 3: Duke starts running back toward the hole in the wall, having picked up the Queen like a football. The other goblins are fleeing with him. A very limited few of the tougher-looking goblins stay behind with their King.

Panel 4: The King is in the foreground, the fleeing crowd of goblins in the distance behind him. He clenches his tunic in his hand, having taken it off to reveal that his barky skin is covered in glowing, boil-like spore pods.

3. NIOBE: *SENSELESS. THIS JUST GOES TO SHOW WHY GOBLINS NEEDED CONFINEMENT TO BEGIN WITH.*

Panel 5: An exterior shot that recalls page 2, panel 2, though this is a much larger explosion.

4. DASH: *I COULDN'T AGREE MORE, NIOBE. AND TO THINK THAT THE FACILITY'S KEEPERS WENT TO SUCH LENGTHS TO ENSURE THEY WERE CARED FOR PROPERLY.*

5. DASH: *BUT WORRY NOT. OUR GLORIOUS EMPEROR*

*GRACES US WITH A PERSONAL ADDRESS IN
RESPONSE TO TODAY'S EVENTS.*

Panel 6: Cut to a tight shot of Typhon's shit-eating grin, [sat at a desk looking all imperial-like](#). His office is full of intimidating accoutrements. Behind him on either side are [clusters of hooded figures](#), his personal guard. The crest/ seal similar to the logo featured on Page 1, Panel 2 is centered on the wall behind Typhon, above his head. (Due to the closeness of this shot, there might not be room for some of these details until the next page.)

6. TYPHON:

*MY TANTALUSIANS. YESTERDAY'S DEPLORABLE
EVENTS REFLECT THE DESPERATION OF COWARDS.
FIRST, LET ME ASSURE YOU THAT WE WILL RETURN
THE HELPLESS GOBLIN HOSTAGES TO SAFETY.*

PAGE FIVE

Typhon addresses the public, assuring them that he will capture this offworlder. Duke has a laugh.

Panel 1: Typhon’s speech is continued. Same location as the previous panel, just zoomed out a bit, with the villainous dictator now menacingly pointing toward the camera mid-speech. The panel zooms out again to show the borders of the “television” screen. This time around, however, it is clearly a different (shoddier) device.

1. TYPHON: *MORE IMPORTANTLY, THERE WILL BE RETRIBUTION; IT WILL BE SWIFT AND IT WILL BE FIERCE. MY EYES AND EARS ARE EVERYWHERE, AND THEY HAVE HEARD THE NAME OF THIS DOPPLEGANGER.*

Panel 2: Another shot of Typhon (with a different gesture/ moment), but we’ll want it to look [scrambled](#) to suggest that the display is flickering as it deactivates. The device’s frame is still visible.

2. TYPHON: *WE WILL FIND THE BEING CALLED DUKE MCQUEEN; WE WILL FIND HIM AND --*

Panel 3: A horizontal black bar that spans the page. Its vertical height can be as tall as the other panels can accommodate. All we’re after is a brief visual pause from the screen having been shut off.

Panel 3: A zoomed-in shot of Duke, who clutches an alien-looking remote control. His hand, holding the device, is pointed toward the “camera” in this panel (echoing Typhon’s pointed finger in the first panel).

3. DUKE: *THERE’S A LAUGH. HE CALLED YOU GUYS HELPLESS.*

Panel 4: Zoom out to him sitting in a rebel hideout. All around him are the rescued goblins. Instead of the primitive outfits and tools they used in their escape from the zoo, they are now equipped with high-tech weaponry after joining the underground.

4. DUKE: *WE’LL SEE ABOUT THAT.*