

# HARPER

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Harper is a self-contained story, written to work as either a single, complete print or as 10 short issues.

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**Artist:**

**Audience:** *Harper* is written to attract comic readers in their mid-twenties who are looking for something a little different, for whom the back-and-forth brawls of superheroes are losing appeal. It is also hoped that the comic would draw non-traditional readers into the medium. The romantic nature of the story tends to appeal more to female readers, but the monstrous elements of Harper, his world and how out of place he is in Claire's will strike a chord with many male readers. Finally, *Harper* is written to be suitable for young adults, for whom it was originally envisioned as an antidote to the underlying message of Disney movies such as *Shrek*, *Beauty and the Beast*, *The Little Mermaid* and so on, that love is irrelevant if the person you love isn't the same as you. Love is not like that, nor should our stories be.

**Synopsis:** After a series of failed dates CLAIRE SUMMERS declares herself "done with men". Little does she know, that this immortal phrase is just the sign HARPER has been looking for; being the resident monster-under-her-bed for years, he has fallen in love with her. With the best of intentions he makes himself and his romantic desires known...

Understandably, Claire is ... reluctant. It takes the goading of her brother and a mandatory fancy dress party at work for her to give Harper the chance he seeks – and once she does, she starts to fall for him. That is until her work colleagues realise that he isn't a guy in a costume and start to avoid her. Frightened and confused, she sends Harper home.

Once she cools down and realises that she shouldn't care what her co-workers think, she goes under her bed to look for him and finds herself lost in a fantastical world. Here she wanders – ridiculed and ostracised in this world as Harper was in hers – until she finds their home, MonstroCity, and a helpful old monster who takes her to his home to hear her tale. However, things turn sour when he turns out to have sold her out to the police of this monstrous world. Claire soon finds herself and Harper are on trial for seeing each other; a crime in their world. Found guilty she is sent to have her mind wiped and he is sentenced to 'Olligoogoo'...

While it should be her memories of Harper and the monster world that are being erased, lazy technicians just select all and begin deleting. Crying out for help as her memories of family and friends are also being taken, everything suddenly stops – a rescuer, an old friend of Harper's, breaks Claire free and they escape from the prison to make their way to Harper's home – the site of his Olligoogoo.

At Harper's house Claire finds out what Olligoogoo is – monsters are exiled to the world under their own bed. Seeing a writing black mass of inky black tentacles under there, she has little choice but to dive in. In there both Harper and Claire have to overcome their greatest fears to prove that their love for each other is real, before escaping back to her world (and sawing the legs off her bed to keep them safely away from the other monsters forever) to live a life of happiness together.

'Harper' Issue 1 - Wherein we meet Claire

Page 1 (eight panels)

Panel	Description	Dialog
1.1	Establishing shot of 1980s suburban house. Night time. Winter.	Caption: Then
1.2	Parents taking 9 year old Claire and 3 year old Tom upstairs. We never see the parent's faces, but we do get a few clear shots of the father's distinctive tie.	
1.3	Father putting daughter in bed.	
1.4	Alone now, Claire tosses and turns. Her blanket is half off her.	
1.5	More tossing and turning.	
1.6	A small clawed hand appears from off panel.	
1.7	The claw pulls the blanket up over the girl.	
1.8	Clawed hand moves away and Claire sleeps peacefully with a smile on her face.	

Page 2 (six panels)

Panel	Description	Dialog
2.1	Establishing shot of modern day city with high rise glass and steel buildings.	Caption: Now
2.2	A long corridor in one of the tall buildings. CLAIRE, now around 30, is very neatly dressed, hair done up in a ponytail and wearing a bluetooth headset. She carries a large stack of papers in one hand and a mug of coffee in the other.	CLAIRE ...You just need to fax in that form - completed--
2.3	She walks up to a room with a plaque above it reading "Burke and Summers, Family Law."	CLAIRE --and I'll file the papers straight away--
2.4	Claire backs her way through the door. There is an unheard mumbling through the phone.	CLAIRE You too Mr Smith. I'll call once a date is set.
2.5	She drops the coffee in front of co-worker SUSAN, who gives her a friendly thumbs up while she carries on talking on the phone.	SUSAN ...the hearing will be at 6pm...
2.6	Claire sits at her own desk, a large pile of to-do letters sitting in front of her. She starts straight into the work.	

Page 3 (three panels)

Panel	Description	Dialog
3.1	Claire's car - a clumsy looking people carrier pulls up outside the same 1980s suburban house, but modernised and modified to make it wheelchair accessible.	
3.2	Inside the house, a grown up and now wheelchair-bound TOM sits in front of a half painted canvas. The front door is visible in the left of this panel. On the right a TV plays a news report featuring some blurry Bigfoot images.	TV REPORTER Bigfoot has been spotted--
3.3	The same panel layout as before. Claire enters through the front door, carrying shopping. The TV image changes to show Bigfoot holding his hand up to the news camera like a movie star does with paparazzi.	TV REPORTER --again. Park officials say that if he continues to harass visitors, that they will file a restraining order.  TOM Hey, how was your day?

Page 4 (six panels)

Panel	Description	Dialog
4.1	Claire is unpacking the shopping in the kitchen when Tom comes in.	<p>CLAIRE It was fine, almost wrapped up that Smith case.</p> <p>TOM Cool, cool. Anything nice planned for the evening?</p> <p>CLAIRE ...No, just going to take it easy.</p>
4.2	This panel looks out from the press Claire is currently filling. We can see her in the foreground (to the right) and Tom in the background (left of panel).	<p>TOM Really? Not meant to be on a date with some guy?</p>
4.3	Same panel layout, but this time Claire's expression shows that she doesn't to talk about this; she is paler too.	<p>CLAIRE ...</p> <p>TOM He left you a message. You can't keep doing this.</p> <p>CLAIRE Well, I wouldn't have to if they'd stop asking me out.</p>
4.4	Tom starts to help putting stuff away.	<p>TOM I know lots of people who'd love to be in that situation.</p> <p>CLAIRE I don't love it. They have all these... preconceptions about me.</p>
4.5	Claire faces Tom	<p>TOM Look, they can't all be bad. He sounded nice on the phone. Give him a try.</p>
4.6	Claire's shoulders are slumped: she is defeated.	<p>CLAIRE Gah! Fine. Anything to shut you up.</p>

Page 5 (five panels)

Panel	Description	Dialog
5.1	A table in a nice restaurant. An eager looking guy is sitting on the right, Claire sits opposite on the left. The two sit silently smiling at each other.	
5.2	Claire is wearing a different dress, the location and guy are different too. She stares down at her interlocked hands and the guy looks off into the distance.	
5.3	A different dress, location and guy. Claire seems to be rearranging the objects in front of her, while the guy's attention seems to be elsewhere - he is ogling a waitress.	
5.4	Again the dress, location and guy are different. Claire has a series of origami animals in front of her whereas the guy seems bored, slouching in his chair.	
5.5	A new set of guy, dress and location. Claire lifts her head as if to speak for the first time. The guy has a look of confusion at her statement.	<p>CLAIRE  (trailing off towards the end -  smaller font)  ...did you know that dead people  can still get goosebumps?</p>

Page 6 (five panels)

Panel	Description	Dialog
6.1	A continuation of the last panel from page 5 (same location, clothes, guy). The guy is standing up. Claire smiles in response to his statement.	GUY Excuse me for a second, would you? I, eh, I gotta use the bathroom. I'll be right back...
6.2	Claire sits there waiting for him. In the background, he can be seen leaving.	
6.3	She gets bored waiting.	CLAIRE *sigh*
6.4	She picks up the bottle of wine and examines it.	
6.5	She pours herself a glass, filling it to the brim.	



Page 7 (five panels)

Panel	Description	Dialog
7.1	A view of Claire's front door from inside the house.	SFX Jangle! Clack! Jangle!  TOM (OP) Claire? That you?
7.2	The front door opens and Claire staggers in, drunk. Tom appears on the panel and sees her.	TOM Date go well then?  CLAIRE Hpmf...
7.3	Claire climbs up the stairs, while and Tom goes up in a miniature indoors lift.	TOM What happened?  CLAIRE Dating. Dating happened. It's all so frustrating and stupid and regimented and false. I just don't see the point.
7.4	She wanders to her bedroom; Tom stays in the corridor.	TOM Don't be like that. The next one will be better, yeah?  CLAIRE I'm not doing a 'next one'.  TOM Ah now...
7.5	In her bedroom, she lifts her hands up in the air.	CLAIRE No, really. I mean it - I'm done with men!

Page 8 (five panels)

Panel	Description	Dialog
8.1	She turns and bumps into a large furry mass.	
8.2	Before her looms a large monster with a bewildered smile on his face, carrying a tiny bunch of crushed flowers.	
8.3	An insert of Claire looking up at him.	
8.4	Claire pukes on his feet--	
8.5	--and then passes out.	Caption: to be continued...

'Harper' issue 2 - Wherein we meet Harper

Page 1 (one panel - splash)

Panel	Description	Dialog
1.1	<p>In a strange, but not overly detailed land, a handful of monsters are gathered, ranging in age between eight and fifteen, in equivalent human years. The older ones are goading one another to open what looks like a large cardboard box on its side, much like children daring one another to ring a doorbell and run. They all talk big, but it is clear that none of them want to break whatever rule that stops them from opening the box.</p>	<p>Caption: Then</p> <p>MONSTER 1 Too scared to open it?</p> <p>MONSTER 2 No chance! Just want to give you time to prove you're not scared!</p>

Page 2 (eight panels)

Panel	Description	Dialog
2.1	At the very back of the group stand the two youngest, smallest monsters. One of them is clearly Harper, while the other is introduced as MAGUFFIN (a female monster).	MAGUFFIN Do you think they'll do it?  HARPER Nah. I reckon they're too scared.
2.2	A close up on one of the older monsters as he hears what the two younger ones have said (movement lines around his multiple ears)	
2.3	The monster turns to look at them.	MONSTER 2 What'd you say?
2.4	Maguffin hides behind Harper.	HARPER ...I ...I think you're scared.  MAGUFFIN Shhh!
2.5	The older monsters laugh.	MONSTER 1 If you're so brave, why don't you do it then?
2.6	Harper thinks to himself for a moment.	
2.7	Harper steps forward.	HARPER ...OK then.
2.8	The crowd goes silent and he walks forward, boldly opening the door and stepping through.	

Page 3 (six panels)

Panel	Description	Dialog
3.1	From under the bed Harper sees 1980s father close over the door.	
3.2	He climbs out and looks around.	
3.3	He freezes as he hears a noise behind him.	CLAIRE (OP) urgh...
3.4	He turns to see a young girl writhing around because she is cold.	
3.5	He pulls a blanket up over the girl and she seems happy.	
3.6	He stands watching her for a while, a look of fascination on his face.	

Page 4 (five panels)

Panel	Description	Dialog
4.1	From under the bed Harper, older now, watches as Claire and friends play.	
4.2	From under the bed Harper, older now, watches as Tom is pulling faces at Claire.	CLAIRE Mam! Tom won't get out of my room!
4.3	From under the bed Harper, older now, watches as Claire screams at her father.	CLAIRE You don't understand me!
4.4	From under the bed Harper, older now, watches Claire chasing Tom up the stairs. She reaches out and taps his foot.	CLAIRE Tag! You're it!  TOM Nu-uh! Missed me!  CLAIRE Cheater!
4.5	From under the bed Harper, older now, sees through her bedroom door to the landing. Claire, now sixteen, and Tom, ten, are there, both dressed in black. Claire is lifting her brother out of a wheelchair. He is crying.	CLAIRE Hush now. We'll be ok. We still have each other. I'll look after you and you'll look after me. Ok?  TOM ...o...ok... *sniff*

Page 5 (seven panels)

Panel	Description	Dialog
5.1	From under the bed Harper sees Claire return home with a Valentine's Day card. She seems excited.	
5.2	Tom calls off in the distance that he needs her. She looks towards the voice.	TOM (OP) Claire? Claire? I'm stuck! This stupid chair won't budge...
5.3	She looks at the card--	
5.4	--then towards the voice.	TOM (OP) Claire!?
5.5	The card goes in the bin and she walks towards her brother.	
5.6	When she is gone, Harper takes the card.	
5.7	Sitting by the large cardboard door, Harper looks over the card. He clearly doesn't fully understand it.	



Page 6 (four panels)

Panel	Description	Dialog
6.1	We see the cardboard door, this time in a wider shot. There are lots of other objects that resemble doors as well as a variety of various monsters gathered around them.	
6.2	As time passes, less monsters are going to the doors in this area. Just Harper and Maguffin, and always to the same door - Claire's. Harper and Maguffin are carrying planks and hammer and nails.	
6.3	Surrounding doors are degrading over time, while new ones have appeared in the distance, with new monsters curious about them. Harper is painting Claire's door as Maguffin carries pots.	
6.4	Harper and Maguffin stand proudly by their door - still standing while all around have crumbled.	

Page 7 (seven panels)

Panel	Description	Dialog
7.1	Harper walks towards the door, stopped only by Maguffin's voice.	MAGUFFIN Wait... This is too dangerous.
7.2	Harper stops and turns to his friend.	HARPER I know, but I have to do it. It's ... worth the risk.
7.3	Maguffin is scared and so tells him that he is on his own and leaves.	MAGUFFIN Harper, I'm sorry. I just can't be a part of this...  HARPER I understand.
7.4	Harper watches Maguffin leave.	
7.5	While doing so he spots something and smiles.	HARPER Oh! Perfect.
7.6	Harper picks up some flowers he spotted growing near the door.	
7.7	Harper enters the doorway.	

Page 8 (eight panels)

Panel	Description	Dialog
8.1	Harper waits under the bed holding the flowers. He looks nervous.	
8.2	She wanders around, drunkenly telling Tom about her awful date.	CLAIRE I'm not doing a 'next one'.  TOM Ah now...
8.3	In her bedroom, she lifts her hands up in the air. Harper has a big dumb grin on his face as she says it.	CLAIRE No, really. I mean it - I'm done with men!
8.4	Harper climbs out to ask Claire on a date.	
8.5	She turns and bumps into him--	
8.6	--stares at him a while--	
8.7	--pukes on his feet--	
8.8	--and passes out.	Caption: to be continued...

'Harper' issue 3 - The matter at hand

Page 1 (four panels)

Panel	Description	Dialog
1.1	A panel of blackness.	
1.2	A second black panel, the speech bubble is very small.	HARPER (OP) Snap!
1.3	Claire opens her eyes.	TOM(OP) No, that's not how it works...
1.4	Claire slowly makes her way downstairs. The distant conversation becomes clearer.	TOM (OP) See, I pick up three cards. Now you do the same. Ok then these cards go in the centre and you're looking for pairs or better.

Page 2 (one panel)

Panel	Description	Dialog
2.1	<p>A splash page of Harper (to the left) and Tom (right) seated at a table playing cards. Harper is wearing a towel around his waist; his fur is wet after washing the puke off of himself. The cards are laid out for Texas Holdem Poker, but Harper has placed a card he is holding atop one of those in the centre. Tom has his head in his hands.</p>	<p>HARPER ...snap?</p>

Page 3 (six panels)

Panel	Description	Dialog
3.1	Harper sees Claire enter the room--	
3.2	--and stands suddenly. In doing so he topples the table scattering poker chips all over the floor.	
3.3	Claire and Tom remain still. Harper looks at his carnage.	
3.4	He looks at Claire and holds his crushed flowers out to her.	<p>HARPER (loudly) I'm not a man. I'm a monster. I live under your bed and I like you. Do you want to go on a date some time?</p>
3.5	Claire looks like a deer caught in headlights.	<p>CLAIRE (weakly) ...I have to go to work...</p>
3.6	Claire quickly leaves. Harper's shoulders drop. Tom sees this.	<p>TOM Wanna hang out?</p>

Page 4 (four panels)

Panel	Description	Dialog
4.1	At Claire's workplace, she is sitting in front of her computer, but staring into nothingness.	
4.2	Her co-worker, Susan, waves her hand in front of Claire to get her attention and Claire snaps back to reality.	<p>SUSAN All set for the fundraiser on Friday?</p> <p>CLAIRE *groans*</p>
4.3	Seeing her face, Susan smiles.	<p>SUSAN Don't be like that - there'll be plenty of eligible bachelors at it.</p>
4.4	To drown her out, Claire puts her head to the desk in frustration.	<p>CLAIRE urgh!</p>



Page 5 (three panels)

Panel	Description	Dialog
5.1	Later, as Claire's car pulls up at home, Harper and Tom are playing Frisbee in the driveway.	
5.2	As Tom throws the disk to Harper, the monster spots Claire and gets distracted.	
5.3	As a result, he doesn't stop when he should and ends up crashing through the garage door.	

Page 6 (five panels)

Panel	Description	Dialog
6.1	In the foreground, Claire gets out of the car. She is carrying a dress bag and a fancy square box. Tom wheels himself over to her. In the background Harper stands up.	CLAIRE So. He is still here.
6.2	Same foreground, but they both watch Harper, who, in the background bends the garage door back into shape.	TOM Well, you didn't answer him.
6.3	She turns to look at her brother, who continues to watch as Harper finishes bending the door.	CLAIRE I would have thought the answer was obvious...
6.4	Tom looks at her, but says nothing. She breaks.	CLAIRE Fine!
6.5	She looks at Harper. The door fixed, Harper awkwardly smiles and waves at Claire.	CLAIRE I hate you.  TOM No you don't. I'm lovely.

Page 7 (four panels)

Panel	Description	Dialog
7.1	Tom watches as she walks up to Harper.	CLAIRE So--
7.2	And clumsily tells him that: [this can be broken into three panels if the word count is too heavy]	CLAIRE --there, eh, there's a work thing on Friday and I need - well, I don't need - but I'd like - somebody to go with me. Not as a date you understand, it's just that I don't want clients hitting on me - no mixing work with pleasure and all that. So, anyway, maybe if you want to, you know, go...  HARPER Yes.
7.3	Tom moves closer as she excuses herself and leaves.	CLAIRE Right. Well. I'll see you on Friday then, I suppose. Eight o'clock.
7.4	Once she is going through the front door, Harper - never taking his eyes off her - leans in to Tom to ask:	HARPER How does a date work then?  TOM ...no idea, but we'll figure it out.

## Page 8 (sixteen panels - montage)

Panel	Description	Dialog
8.1	Tom holds up a spread of rom-com DVDs;	
8.2	The two guys lay on the floor looking at the cover of a glossy magazine;	
8.3	They're checking out the dating website fish-harmony;	
8.4	Harper standing in front of a mirror with a tub of hair gel;	
8.5	Harper dressed as an emo kid- Tom gives him the eighties thumb down;	
8.6	They're watching the DVDs, making notes. wiping tears from their eyes;	
8.7	Harper dressed as one of the jersey Shore guys - thumb down;	
8.8	Back to them on the floor with the magazine; they're circling points from a dating article entitled "ten ways to get that second date";	
8.9	On the website, a screen pops up saying "Sexxygurl69 wants to meet you" along with a trashy image;	
8.10	A small insert of them rapidly clicking the 'x' that closes the window;	
8.11	Harper standing in front of Tom, slicked from head to toe with gel - thumb down;	
8.12	They're watching the DVDs, now wiping tears from their eyes.	
8.13	Back to them on the floor with the magazine; this time reading horoscopes.	

Page 8 (sixteen panels - montage)

Panel	Description	Dialog
8.14	Harper dressed as a jock - Tom considers it, but goes with the thumb down.	
8.15	Harper comes out of the bathroom with a mashed up lipstick in his hand and a red smear around his mouth.	
8.16	By the time they're done Harper looks exactly as he did before they started, except that he is now wearing Claire's father's tie from page 1 of issue 1. Tom is to the right of the panel giving him a thumbs up in reply to the question:	<p>HARPER How do I look?</p> <p>Caption: to be continued...</p>

'Harper' issue 4 - Save the first dance for me

Page 1 (four panels)

Panel	Description	Dialog
1.1	Harper, wearing his tie, paces around the living room as Tom watches.	Caption: Friday
1.2	Eventually, Claire appears at the top of the stairs wearing a ball gown. Tom and Harper are both taken aback.	
1.3	Claire (right of panel) gets to the bottom of the stairs.	<p>HARPER You... you look great!</p> <p>CLAIRE (weakly and looking away from Harper) ...Thanks.</p>
1.4	Harper opens the front door. On her way out Claire picks up the mysterious box.	

Page 2 (eight panels)

Panel	Description	Dialog
2.1	They go outside to a horse drawn carriage that Harper and Tom booked.	HARPER Ta-dah!
2.2	As they near the horses, the creatures panic--	
2.3	--and run off.	
2.4	Harper and Claire stare awkwardly at each other.	
2.5	Then Claire sticks out her hand for a taxi.	CLAIRE Taxi.
2.6	They stand in front of the taxi; Harper, a big smile on his face, offers the man all he has - large denomination bills.	TAXI DRIVER Eh, yeah, this outta cover it...  CLAIRE Hold up!  TAXI DRIVER Ah crap...
2.7	The taxi pulls off, showing them to be outside a marina. Claire looks uncomfortable.	HARPER Everything ok?  CLAIRE Huh? Oh, em, yeah. It's fine. Let's go in.
2.8	As they enter, she takes something out of the box she has been carrying.	



Page 3 (one panel - splash)

Panel	Description	Dialog
3.1	<p>A splash page showing the party that they've arrived at is a fancy dress party. Claire puts on a masquerade-styled fox mask. All manner of costumes can be seen in the crowd. Susan from work, dressed as a fairy god mother, is making her way over to greet Claire and her date.</p>	

Page 4 (five panels)

Panel	Description	Dialog
4.1	Susan, holding Claire's hand in greeting looks at Harper.	<p>SUSAN So, who is your date, Claire?</p> <p>CLAIRE ...</p>
4.2	To fill the silence, Susan compliments his 'costume'. He holds out the tie and thanks her, making her laugh.	<p>SUSAN I love your costume!</p> <p>HARPER Oh, thanks. It took me ages to get right.</p>
4.3	Susan takes his hand, laughs and looks at Claire, who feigns a weak smile.	<p>SUSAN Oh how charming! Where did you find him?</p> <p>HARPER Oh, I live under Claire's bed.</p>
4.4	Claire is shrinking as Susan interrogates Harper further.	<p>SUSAN Haha! Oh, so you're the boogyman?</p> <p>HARPER Me? No, no. But I do know him. He's a nice guy - gets a lot of bad press up here, though.</p>
4.5	Claire, seeing how he is unwittingly charming Susan, seems to loosen up and laugh along.	

Page 5 (five panels - montage)

Panel	Description	Dialog
5.1	Susan introduces Harper and Claire to some well-off looking men and women.	
5.2	They talk to another crowd. Throughout the evening, Claire is unwinding more and more.	
5.3	Harper arrives at a group holding a few drinks in his oversized hand. Everyone there seems pleased to see him.	
5.4	Harper and Claire slow dancing.	
5.5	Claire drags Harper off the floor and towards a balcony.	

Page 6 (four panels)

Panel	Description	Dialog
6.1	The two of them exit onto the balcony and admire the view.	<p>HARPER Wow... I've never seen anything like this...</p>
6.2	Claire turns to Harper	<p>CLAIRE I... I just wanted to say that I...</p>
6.3	Suddenly some others from the party burst out onto the balcony.	<p>MAN We're going to have a few drinks on one of the yachts--</p> <p>WOMAN --you two must come with us!</p>
6.4	Claire looks aside at the water. Harper has a big dopey smile on his face.	<p>CLAIRE ...sure...</p>

Page 7 (four panels)

Panel	Description	Dialog
7.1	They follow the party onto the yacht. Harper helps Claire onto it.	
7.2	Harper is laughing away with a man dressed as the rear end of a horse (his 'other half' is in the background). Claire is not in the moment.	
7.3	Claire seems uncomfortable and when Harper asks her why, She looks uncomfortably at the sea.	<p>HARPER Is everything ok?</p> <p>CLAIRE I... yeah, sure...</p>
7.4	He follows her eyes for a moment, then takes her hand and leads her off the boat.	<p>HARPER Come on, let's get outta here.</p>

Page 8 (seven panels)

Panel	Description	Dialog
8.1	In a park, in the playground, a swing set can be made out.	
8.2	In a wider shot, Harper and Claire can be made out rocking back and forth on swings, pretending to swim.	
8.3	A bunch of teenagers pass by and start to point and laugh.	
8.4	Claire gets anxious, but Harper either doesn't notice or doesn't care.	
8.5	Seeing this, Claire stops caring too.	
8.6	The kids grow bored and leave; Claire looks at Harper.	
8.7	She manoeuvres her swing towards his and kisses him.	Caption: to be continued...

'Harper' issue 5 - Honeymooning

Page 1 (five panels)

Panel	Description	Dialog
1.1	Claire and Harper are having a popcorn fight in the cinema.	
1.2	Tom wheeling around the corner of a toy store aisle with Claire sitting on his lap firing a nerf gun at Harper who is chasing them. Children laughing.	
1.3	The manager appearing in the cinema, stern faced. The two of them covered in pop corn.	
1.4	Claire and Harper putting wearing aprons as they bake. They have a food mixer in front of them. Claire is turning away.	
1.5	Them standing outside the cinema as the manager sticks up a photo of them on a wall with the heading 'banned' written above it. They're both trying to not laugh.	



Page 2 (five panels)

Panel	Description	Dialog
2.1	In work, Claire looking much happier.	SUSAN I really like your new beau.
2.2	Harper looking at the TV screen bewildered.	HARPER The universities back home are nothing like that...
2.3	A photograph taken at the zoo of Harper and Claire in front of the lion's den, but the lions are hiding; scared by simply seeing Harper.	
2.4	Baking again, Claire turns back to see Harper - and everything else - covered in batter.	
2.5	Tom and Harper hiding behind cushions. A copy of my 'Shackled' DVD can be seen in shot.	

Page 3 (eight panels)

Panel	Description	Dialog
3.1	Harper and Claire are out at dinner in a nice restaurant.	
3.2	Co-worker Susan, out for a nice evening herself, sees Claire and pops over to say hello, waving as she nears.	
3.3	As she gets nearer she sees Harper.	SUSAN Oh, hello Harper.
3.4	She stares at him for a moment.	SUSAN ...why are you still wearing your fancy dress costume?
3.5	Harper looks confused for a moment, before lifting up his tie.	HARPER ...but this is a different tie.
3.6	There's a panel of silence as the penny drops for Susan.	
3.7	Susan, now wide-eyed and horrified excuses herself and quickly leaves.	SUSAN Oh... I have to be somewhere... else...
3.8	In the background Susan exits the building. Harper carries on eating obliviously. Claire looks worried.	

Page 4 (six panels)

Panel	Description	Dialog
4.1	The next day Claire is at work.	
4.2	She overhears Susan talking in hushed tones to other co-workers about the encounter the night before.	
4.3	Claire rounds the corner and the group see her.	
4.4	A moment of awkwardness as everyone stands looking at her.	
4.5	The group quickly disperses.	
4.6	Claire stands there, her short-lived confidence wrecked.	

Page 5 (eight panels)

Panel	Description	Dialog
5.1	Lunchtime. As Claire comes out of work, Harper is waiting for her, waiving.	
5.2	At the same time her co-workers are coming out of the building. She panics.	
5.3	She tries to get rid of him before the others see him.	CLAIRE You have to leave, quickly. I'll expl--
5.4	But one of them does see him and throws a can at his head.	CO-WORKER 1 Get outta here you freak!
5.5	This sends Harper into a monstrous rage. He snarls and charges at the guy who threw it, who in turns falls back, scared.	
5.6	As Harper nears the man, Claire shouts at him.	CLAIRE Harper! Stop it! Just... just go home...
5.7	Harper - now looming over the man - stops his charge and looks at her, wide eyed and hurt.	
5.8	Claire watches him skulk off home, surrounded by her co-workers.	CO-WORKER 1 Good riddance.  CO-WORKER 2 Come on, let's get some lunch.

Page 6 (six panels)

Panel	Description	Dialog
6.1	On their return to work, the co-workers are all cliquey, laughing at each others' jokes and leaving Claire to trail behind.	
6.2	They pass a park and Claire stops.	CLAIRE We have some time left - want to play on the swings?
6.3	The others look at each other as if she had gone insane and laugh.	
6.4	They walk off, leaving her at the park.	
6.5	She stands for a moment looking at the swings.	
6.6	Then she turns and goes off in the other direction to her colleagues.	

Page 7 (six panels)

Panel	Description	Dialog
7.1	Claire gets home and calls out for Harper, but there is no sign of him.	CLAIRE Harper?
7.2	Tom says he dove in under the bed.	CLAIRE HARPER!?  TOM He's gone. Came straight in and dived under the bed.
7.3	She looks under the bed, calls his name, and sees something.	CLAIRE Harper?  TOM What happened?  CLAIRE There's something in...
7.4	She reaches in.	
7.5	And pulls out the old Valentine's card he took from her room years before.	CLAIRE I have to go after him. This is all my fault.
7.6	An overhead shot - she cautiously climbs in under her bed but nothing happens.	TOM Em... he dived in - maybe you have to too?

Page 8 (six panels)

Panel	Description	Dialog
8.1	The two of them stand at the far end of the landing; Tom fastening a crash helmet to his sister.	TOM OK, that should do it...
8.2	She takes a moment to limber up--	CLAIRE (to self) OK. You've got this Claire.
8.3	--and then she runs down the corridor--	
8.4	--and dives under her bed--	
8.5	--disappearing into a space beneath it.	
8.6	From under the bed we see Tom looking after her.	TOM ...Claire?  Caption: to be continued...

'Harper' issue 6 - The world under Claire's bed



Page 1 (four panels)

Panel	Description	Dialog
1.1	We see the now-familiar cardboard box that Harper used to enter her world.	
1.2	It bursts open and out tumbles Claire.	
1.3	She sits up, takes off the helmet and looks around this strange new world in awe.	
1.4	Though roofed by the underside of her bed (and, indeed, all beds) everything here is lit as if by daylight. She is in the Plain of Otherdoors, where the monster and human worlds meet.	

Page 2 (five-to-seven panels; artist's choice)

Panel	Description	Dialog
2.1	<p>She picks herself up and, with little choice, walks the only direction she can - away from the doorways.</p> <p>[An overhead shot would be nice, but may be best to keep it the same as the following panels for flow - discussion to be had with artist]</p>	
2.2	<p>A sequence of panels showing her journey through the monster world, a world made up of gigantic versions of everything and anything that has ever been lost under a bed - shoes, broken toys, lumps of fluff covered plasticine, mountains made of shoe boxes, crayon forests, and roof-hanging stalactites to name but a few. As she wanders monsters are starting to follow.</p>	
2.3	As per Panel 2.	
2.4	As per Panel 2.	
2.5	As per Panel 2.	
2.6	As per Panel 2.	
2.7	As per Panel 2.	

Page 3 (four panels)

Panel	Description	Dialog
3.1	The gathering of monsters keeps its distance.	MONSTER 1 It's hideous!
3.2	But continues to follow.	MONSTER 2 Do you think it was in an accident?
3.3	As she turns to face them, they scream and run in panic.	MONSTER GROUP Ahhh! It's coming for us!
3.4	One of them throws something at her - she starts to understand how Harper felt in her world.	MONSTER 3 Get outta here you freak!

Page 4 (four panels)

Panel	Description	Dialog
4.1	A voice chases away the monsters, scolding their ill manners.	VENGG (OP) Away now! Vile mannered creatures. Are you OK m'dear?
4.2	It is revealed to belong to an older looking monster with a Mr Rodgers vibe - 1950s hairstyle, slacks, a sweater vest and smoking a pipe. Claire holds the wound on her head.	CLAIRE Yes - it's only a bump.  VENGG I apologise for their behaviour - it's not often we see humans here--
4.3	The older monster packs some new tobacco into his pipe.	VENGG --My name is Vengg. You look lost - can I help at all?
4.4	As Claire answer him, she sees the other monsters returning.	CLAIRE I'm looking for--  VENGG Your fan club seem to be returning - perhaps we should go somewhere more private?  CLAIRE Sure.

Page 5 (six panels)

Panel	Description	Dialog
5.1	Vengg leads her to a small grey mushroom-looking hut and hurries her inside.	VENGG Quickly - we'll be safe in here.
5.2	Once inside he begins to brew tea and asks her of her tale.	VENGG OK, take a seat and tell me your worries. Would you like some tea?
5.3	She sits.	CLAIRE Please. I'm looking for my, well, boyfriend, I suppose--
5.4	Vengg returns and places a tea cup before her.	CLAIRE --we had a fight, I - thanks - said some things and--
5.5	Vengg looks intently at her card and doesn't seem to be listening.	CLAIRE --he ended up coming here. I'm worried...
5.6	She trails off and looks around his hut which is decorated with similar human-world trophies.	CLAIRE ...oh...

Page 6 (six panels)

Panel	Description	Dialog
6.1	Scared, Claire stands, excuses herself and tries to leave.	CLAIRE ...well, you've been great, but I think I should...
6.2	Vengg angrily grabs her arm - he is starting to look more sinister and vicious.	VENGG You should stay. I insist!
6.3	With her free arm she grabs her tea cup--	
6.4	--and smashes it across his head. He lets her go.	VENGG GARH!
6.5	Free now, Claire runs outside--	
6.6	--into blinding lights. She tires to cover her eyes.	

Page 7 (four panels)

Panel	Description	Dialog
7.1	Before her is a large flying centipedel creature with a large spotlight for an eye which it shines straight at her.	
7.2	It opens its mouth and vomits out lots of normal sized creatures that resemble a twisted police force.	
7.3	They surround her, waiving batons and cuffs.	POLICE MONSTER You're nicked!
7.4	She is strapped up in the tongue-like cables from the flying monster.	

Page 8 (one panel - splash)

Panel	Description	Dialog
8.1	As she is lifted inside the flying creature's mouth, the last thing she sees is one of the police-monsters handing Vengg her card as reward for his tip-off.	Caption: to be continued...



'Harper' issue 7 - This is a monsters world

Page 1 (one panel - splash)

Panel	Description	Dialog
1.1	<p>A splash page showing the flying creature (in the foreground), heading towards a monster city: a large monstrosity of a thing with twisted buildings jutting out at all angles; some from the ground, some from the bed-ceiling and some connecting the two. Various things resembling vehicles of all kinds can be seen moving around. A sign saying 'Welcome to MonstroCity' can be seen.</p>	

Page 2 (six panels)

Panel	Description	Dialog
2.1	The creature flies towards an imposing square building.	
2.2	Once it nears it swoops overhead and drops Claire into the building	
2.3	Claire sits in darkness.	SFX Mummer mummer
2.4	A close shot of large lighting rigs switching on.	SFX CLICK!
2.5	A crowd gasps in horror - more murmurs of disgust.	BUBBLE1 On my...  BUBBLE2 Urgh! It's even worse than I imagined!  BUBBLE3 I think I'm going to be sick!
2.6	A wide shot, showing that Claire is in a parody of a courtroom.	

Page 3 (five panels)

Panel	Description	Dialog
3.1	From atop a large podium, a Judging-monster (all glasses and wig) looms over her, waiving its hammer.	<p>JUDGE</p> <p>How do you plead in the case of human-monster fraternisation and illegal world crossover?</p>
3.2	Claire is about to speak.	
3.3	But before she can say anything her 'Council' (a slick looking beast in a suit) puts its hand over her mouth. It has a mouth on the back of it's hand which speaks:	<p>COUNCIL</p> <p>Guilty, your honour.</p>
3.4	The Judge bangs its gavel.	<p>JUDGE</p> <p>Guilty! Guilty, just like your accomplice!</p>
3.5	In the foreground, the Judge (left of panel) points as another light goes on revealing a beaten and bound Harper in the background of the image (right of panel).	

Page 4 (six panels)

Panel	Description	Dialog
4.1	Claire tries to call out to him, but Council still has its hand over her mouth and her cries are muffled.	
4.2	The Judge then passes sentence, pointing at Claire.	<p>JUDGE You will have her memory wiped before being sent back home--</p>
4.3	The Judge then points at Harper. At his judgement, the crowd are cruelly ecstatic.	<p>JUDGE --while your companion is sentenced to ... 'Olligoogo'!</p>
4.4	Both Claire and Harper's platforms begin to lower.	
4.5	Claire manages to break her mouth free from Council's slimy hand.	<p>COUNCIL Agggg!</p> <p>CLAIRE Harper! HARPER!</p>
4.6	Harper raises his head just enough to make eye contact before they both drop out of one another's view.	

Page 5 (four panels - though the monitor images should flank both sides of the pages for the remainder of this issue)

Panel	Description	Dialog
5.1	Claire is lowered into a clinically white room. The flanking monitor panels are currently blank.	
5.2	A strange headpiece is attached to her temples, itself connected to a large machine with monitor banks.	
5.3	Various memories begin to flash up on the screens - time spent with Harper, memories of her at work, time spent with Tom, her being tricked by Vengg and so on. The images on the side panels also kick into life from this point onwards.	
5.4	There final panel - still flanked by other images - is a sequence of three-to-four images showing her, Tom and their parents in a car accident that knocks them into a lake.	

Page 6 (three panels)

Panel	Description	Dialog
6.1	The pair of lab-coat clad monsters that attached the headpiece begin selecting memories to remove - all the ones with Harper and the monster world.	
6.2	Claire is on the table pleading with them.	CLAIRE Please... don't do this... I won't tell anyone...
6.3	Ignoring her, they begin to remove all monster-related memories. Monster related memories along the sides start to flicker and die.	

Page 7 (five panels)

Panel	Description	Dialog
7.1	The door opens and a third monster sticks its head in.	<p>MONSTER 3 Hey, some of us are going for drinks after work, so hurry up--</p> <p>LAB MONSTER 1 We've just started - it's gonna be a while...</p>
7.2	The monster at the door holds its hands up.	<p>MONSTER 3 --then just wipe it all. She's only a human - who cares?</p>
7.3	The two lab-monsters look at each other--	
7.4	--nod--	
7.5	--then turn the dial to 'all'.	



Page 8 (four panels)

Panel	Description	Dialog
8.1	Randomly the images on all the monitors begin to flicker and die.	
8.2	Now non-monster memories are going too.	
8.3	A screen showing her final memory of her parents alive begins to flicker.	
8.4	As this memory starts to go, Claire is weeping.	<p>CLAIRE  P...please...somebody...help me...</p> <p>Caption: to be continued...</p>

'Harper' issue 8 - I get by with a little help from my friends

Page 1 (eight panels)

Panel	Description	Dialog
1.1	A close up of Claire, her cheeks wet with tears.	
1.2	On the screen her final memory of her parents.	
1.3	It flickers off.	
1.4	and on	
1.5	off	
1.6	on	
1.7	then stabilises as on.	
1.8	A shot of Claire's face - worried, yet relieved.	

Page 2 (five panels)

Panel	Description	Dialog
2.1	Claire's point of view. She can't see what is happening and calls out.	CLAIRE Hu...hello?
2.2	A monster in a guard's uniform steps into view - Maguffin.	
2.3	She unties Claire.	MAGUFFIN It's ok. I'm a friend of Harper--
2.4	Seeing the wall of monitors, with so many no-longer playing images, she apologises for taking so long to get there.	MAGUFFIN --I... I'm sorry it took me to long to get here...--
2.5	She helps Claire to her feet.	MAGUFFIN --I was... I won't let him down again. Let's go.

Page 3 (twelve panels - montage)

Panel	Description	Dialog
3.1	Maguffin opens the door and peaks outside.	MAGUFFIN Coast is clear. Come on.
3.2	Maguffin hoists one of the unconscious lab monsters on her back.	
3.3	They crouch at a corner as a number of guards patrol the area.	
3.4	At a large locked bulkhead, Maguffin holds up the Lab monster's hand to a scanner and there is a green light as the door unlocks.	SFX Ka-CHUNK!
3.5	The sneak along a wall just under a security camera looking creature.	
3.6	Maguffin stands by a side door. Above it is a monster-ish parody of an exit sign.	MAGUFFIN You ready?
3.7	Claire gives her a weak nod.	
3.8	The door open, they step outside.	
3.9	Just as they seem to be free, a siren goes off.	SFX Wooooo000000ooooo!
3.10	Searchlights all over the building light up and begin looking for them.	SFX Clunk! Clunk!
3.11	One light spots them almost immediately.	
3.12	Maguffin grabs Claire's arm and they run.	MAGUFFIN Run!

Page 4 (four panels)

Panel	Description	Dialog
4.1	Large doors rise on the building and police-monsters on the backs of searchlight-faced hounds flood out to give chase.	
4.2	Claire and Maguffin run through the streets of MonstroCity as their pursuers gain ground.	
4.3	Suddenly from above, one of the large flying transport-monsters swoops down upon them and they get separated.	
4.4	With little choice Claire keeps running.	

Page 5 (six panels)

Panel	Description	Dialog
5.1	The flying creature follows Claire as she darts through alleyways in an attempt to shake it.	
5.2	The smaller monsters hang from it trying to grab her.	
5.3	Seeing an opportunity Claire grabs one of the monsters.	
5.4	And still holding it, runs under a stone arch.	
5.5	The larger creature, now anchored around the bridge, crashes into the ground.	
5.6	Which blocks the hound-mounted pursuers [overhead shot?].	

Page 6 (four panels)

Panel	Description	Dialog
6.1	Re-appearing from nowhere, Maguffin grabs Claire.	
6.2	And opens a sewer cover.	MAGUFFIN Quickly!
6.3	In the sewers now, they both catch their breath.	CLAIRE What is Olligoogoo?  MAGUFFIN Monsters fear what's under their beds as much as humans--
6.4	Maguffin starts moving and waves Claire along.	MAGUFFIN --look, we'd better keep moving - they'll look down here soon enough.



Page 7 (six panels)

Panel	Description	Dialog
7.1	They climb out of the sewer in front of a nice house - clearly out of place.	MAGUFFIN This is it.
7.2	They enter cautiously.	
7.3	They see some scratch-marks on the floor beside his bed, along with some tufts of his hair -	
7.4	Maguffin is horrified, Claire distressed.	
7.5	They slowly look under the bed--	
7.6	--to see a solid, rippling blackness.	

Page 8 (eight panels)

Panel	Description	Dialog
8.1	Claire breaks a leg off a chair.	
8.2	And pokes the blackness with it.	
8.3	Tentacles grab the wood.	
8.4	and drag it in.	SFX SLURP!
8.5	She stands up and asks Maguffin what they should do, but Maguffin is already running out the door.	CLAIRE What do you thi... Oh...
8.6	Stealing her resolve, Claire holds her breath--	
8.7	--and dives into the dark gloop under Harper's bed.	
8.8	The blackness ripples, all signs of Claire gone.	SFX BLOOP!  Caption: to be continued...

'Harper' Issue 9 - Olligoogoo

Page 1 (six panels)

Panel	Description	Dialog
1.1	A solid blackness.	
1.2	A bubble in the black.	SFX Bloop!
1.3	After a moment Claire emerges from it like a person coming up for air from a tar pit.	SFX Gasp!
1.4	She is sticking out of the side of a building, a few stories up. Everything here is viscous and inky black, highlighted in photo-negative neon. She is surrounded by buildings that are oppressive and loom over her unnaturally. This place makes even the monster world seem friendly.	
1.5	She slowly begins to slide down the wall. The wooden chair-leg she used to poke the darkness is sliding down the wall too.	
1.6	Claire lands on the sticky street, covered in an oily slick. [the last three panels should be long columns, with the first three images being one row at the top with a 25/25/50% split]	

Page 2 (six panels)

Panel	Description	Dialog
2.1	Before she has a chance to gather herself, a twisted and bent figure comes into view. Its features are inhuman - like a Tim Burton version of the painting 'The Scream'.	
2.2	It comes nearer, pointing at her as its gaping maw opens and its face turns counter-clockwise.	SFX SCRREEECCHHH!
2.3	She stands, pulling the chair-leg out from the wall--	
2.4	--she swings at the thing's head.	
2.5	It burst into a thousand spiders, while its body falls apart like a burst water balloon.	
2.6	More of these things begin to appear from the buildings.	SFX SCRREEECCHHH!

Page 3 (five panels)

Panel	Description	Dialog
3.1	Looking around, Claire sees that the creatures are blocking off the road so that there is only one way to go.	
3.2	She begins to run and as she does so, she notices the ground is become less solid and more water like.	
3.3	Soon she is wading knee deep in the murk.	
3.4	She begins to hyperventilate.	
3.5	She suddenly sees a speck of colour in the distance.	

Page 4 (six panels)

Panel	Description	Dialog
4.1	The speck is shown to be Harper, sitting on some kind of Desert Island with his back to her.	
4.2	She tries to call out but there is no sound.	CLAIRE ...
4.3	She looks around at all the water and panics some more.	
4.4	As panel 3.	
4.5	She closes her eyes and steels her resolve.	
4.6	Holding the wood like a life buoy, she slowly starts to make her way towards the island.	

Page 5 (six panels)

Panel	Description	Dialog
5.1	She swims to the island.	
5.2	As she swims something is moving in the water behind her - the same inky tentacles that dragged the stick into this world are beginning to rise behind her.	
5.3	They come crashing down on top of her.	
5.4	And pull her under the water.	
5.5	She trashes violently but to no avail.	
5.6	Her vision fades - PoV shot.	



Page 6 (nine panels)

Panel	Description	Dialog
6.1	Suddenly flashes of colour appear - PoV shot.	
6.2	Harper has seen what is happening and has now jumped to her rescue.	
6.3	He tears away the inky limbs with tooth and claw - the same monstrous nature we saw in the human world.	
6.4	He drags Claire up from the murky depths.	
6.5	They pierce the dark waters and gasp for air.	
6.6	She climbs onto his back.	
6.7	He swings gorilla-like along the tentacles towards the dry land, While she bats away any tentacles that come near them.	
6.8	As panel 7.	
6.9	As panel 7.	

Page 7 (six panels)

Panel	Description	Dialog
7.1	They come crashing onto the land - the tentacles don't stop chasing.	
7.2	The pair run towards the buildings Claire came from.	
7.3	Barrelling their way through the gathering crowd of strange creatures.	
7.4	In the distance there is a pinprick of light.	
7.5	As they get closer they see Maguffin has returned to wedge open a hole between the worlds with the manhole cover - she leans through the gap offering her hand.	
7.6	They dive through the hole, back into the monster world.	

Page 8 (six panels)

Panel	Description	Dialog
8.1	The tentacles follow them through the hole.	
8.2	Claire and Maguffin stomps them back.	
8.3	Harper manages to break the legs off the bed.	
8.4	Trapping whatever was following them there forever.	
8.5	Once they are safe, Harper and Claire collapse into each other's arms laughing.	
8.6	Before finally kissing.	Caption: to be concluded...

'Harper' issue 10 - And they lived...

Page 1 (three panels)

Panel	Description	Dialog
1.1	Establishing shot of a fancy building.	
1.2	Tom is wearing a tuxedo and wheeling himself along a corridor.	
1.3	He stops at a door and knocks on it.	TOM Hurry up. We don't want to be late.

Page 2 (three panels)

Panel	Description	Dialog
2.1	Inside, a dressed up Claire is tying a bow tie around a clearly nervous Harper's neck.	CLAIRE Calm down - it's going to be fine.
2.2	but she is telling him to calm down, it's all going to be fine.	HARPER But what if...  CLAIRE It won't.
2.3	She kisses him.	

Page 3 (five panels)

Panel	Description	Dialog
3.1	They go outside and join Tom.	TOM It's about time!
3.2	The three get into an elevator.	
3.3	Both men are nervous.	CLAIRE ...I just want to say that I'm really proud of you both.
3.4	The elevator stops.	SFX Ding!
3.5	The doors to the elevator open--	

Page 4 (one page - splash)

Panel	Description	Dialog
4.1	--revealing a splash page showing a party that's celebrating the launch of Tom and Harper's successful line of illustrated children's books about a monster falling in love with a human, and the adventures they have.	



Page 5 (four panels - from here on out all the images should look like polaroids in a scrapbook)

Panel	Description	Dialog
5.1	Harper and Claire building swings in the back garden.	
5.2	Some of Claire's co-workers reading the books.	
5.3	A side view of Vengg opening his front door and Harper being on the other side, looming large and scary.	
5.4	Tom, Harper and Claire leaving flowers at her parent's grave.	

Page 6 (four panels)

Panel	Description	Dialog
6.1	Claire watches Tom and Harper as they act out a reading for children - possibly in the same cinema they've been barred from?	
6.2	Maguffin coming to the human world for the first time.	
6.3	Claire and Harper walk away from the hut laughing; she is now holding the Valentine's card once more. Vengg can be seen running off scared in the distance.	
6.4	Claire's co-workers talking around the water cooler.	

Page 7 (four panels)

Panel	Description	Dialog
7.1	Some signs of attraction between Maguffin and Tom?	
7.2	Co-Workers getting Harper to sign them with a sheepish look on their faces.	
7.3	Harper learning to be near horses without them being scared.	
7.4	Claire in court. Harper sits out of place in the background watching.	

Page 8 (one panel - splash)

Panel	Description	Dialog
8.1	A family photo, with Tom and Maguffin and Harper and Claire (Harper barely fitting in) and lots of fun and odd looking monster babies...	Caption: FIN...?