

MOON MALL: THE INSPECTOR

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PAGE ONE

Panel 1. Let's start with a big panel that takes up most of the page, but leaves some space for smaller panels. For background reference, we're in the clear-ceiling docking dome where a corporate starship had flown in through a horizontal/garage-like opening. It lowers its landing ramp, hissing fumes, as the Inspector exits as if he owns the place. He looks like nothing but a black cloak with numerous red glowing, electric eyes under the hood. The floor shudders with every metallic step he takes.

Narrator: "The Inspector, Corporate Inquisitor, Grim Shopper— it doesn't matter what you call him. he has arrived."

SFX (the Inspector walking): CLUNK CLUNK CLUNK CLUNK

Panel 2 (Inset). Farney and Sarah stand beside Lionel looking forward. Stoic but intimidated. Sarah whispers to Lionel.

Sarah (whisper): Why are you talking like that?

Lionel: Because one cross on his clipboard could decide the fate of Moon Mall.

Panel 3 (Inset). The sunlight through the clear ceiling reveals half of the Inspector's face under the hood. He's bald— thick wires and tubes enter and exit his forehead. His face is cold and analytical.

PAGE TWO

Panel 1. The Inspector closes the distance between him and Lionel.

Lionel: Greetings, Inspector. I am--

Inspector (make sure his dialogue bubbles and is black with red text to emphasize his cyborg, corporate “otherness”): Lionel Atticus. I’m aware.

Inspector: Sarah Sheif and Farney Bife.

Panel 2. The Inspector’s eyes emit a red net of lasers at Sarah and Farney. He’s scanning them. They flinch.

Narrator (black and red): Sarah Sheif. 35. 5’10. 215 lbs. Athletic. Vitals: Normal.

Narrator (black and red): Farney Bife. 50. 6’1. 190 lbs. Past prime, but capable. Vitals: Normal.

The Inspector: The health of your security officers is **acceptable**. I will evaluate the restrooms first.

Panel 3. The Inspector has left. Sarah directs her speech to Lionel.

Sarah: I should find the homeless man before the **Inspector** does.

Lionel: No, if Olman is caught during an **inspection**, it’ll make **us** look bad. just keep him out of sight and patrol where the inspector goes.

Sarah: Aye-aye.

Farney: I’ll check for him in the basement while you’re up here. make sure everything’s shipshape.

Panel 4. The Sweet Tooth store. Colorful and vibrant with enough treats on the shelves to give Willie Wonka happy tears. Candy is staring through her front window at Bucky, who is working hard to organize his sports store, Ports Sports. She’s leaning on her front desk.

Narrator: SWEET TOOTH

Panel 5. Candy knocks over a jar of jawbreakers with her elbow as she slouches on the counter.

Candy: OH!

SFX: CRACK!

PAGE THREE

Panel 1. Candy picks up the jawbreakers one by one.

Panel 2. Candy is startled by Lionel's voice and drops them again.

Lionel: Candy! What is this mess!?

Panel 3. Candy stands and looks up at Lionel with a sorry face. Lionel points at her.

Candy: I apologize, Lionel Sir. I guess I was a little distracted.

Lionel: It's inspection day, for god's sake. my career is on the line. I require **perfection** from all of you. **especially** you.

Panel 5. Lionel looks down on Candy as her gaze lowers to her feet, sulking.

Candy: Yes, I'm sorry.

SFX: Sniffle sniffle...

Panel 6. Focus on Lionel. He rubs the back of his neck and sighs.

Lionel: Look, I didn't mean to blame you. But listen, if the inspector gives us a **perfect** score, I'll lower your debt by a whole 2%.

SFX (Lionel's sigh): PUFF

Panel 7. Candy lifts her head, eyes big and sparkling. Hands balled up. Steam blowing out of her nose.

Candy: **Really!**? I'm on it!

Lionel: Don't get used to this.

PAGE FOUR

Panel 1. This is a wide dynamic shot of the bustling cafeteria surrounded by restaurants. With Sarah in the foreground, show her looking left and right. Her eyes are squinted. She's looking for any signs of Olman because it's his usual hangout for free food. In the background, Lionel watches the Inspector dig through trash. His eyes scan (red light) the debris he picks up.

The Inspector: According to my analysis, your trash is clean.

Lionel: I thought trash was supposed to be dirty?

The Inspector: No signs of parasitic worms, disease bacteria, fungus, or xeno-rat droppings. Like the excrement from your bowels, trash reveals the **health** of the facility.

Panel 2. A piece of metal drops on the Inspector's head. At the same time, a man wearing ugly clothes, like a homeless person, walks past Sarah and catches her attention.

SFX (on the Inspector): thud

Panel 3. The Inspector looks up.

The Inspector (doesn't need a word bubble): Huh?

Panel 4. The Inspector stares at the metal beams holding up the ceiling. Indicate where he's looking at with an enhanced vision circle, like a small inset panel. It reveals patterned marks in the metal beams, like bite marks from a small animal.

Panel 5. Sarah catches up to the man and pulls his arm.

Sarah: Stop right there, **homeless guy**.

Panel 6. The man turns around, but he's too clean-shaven to be Olman. Sarah looks embarrassed.

Random man: Homeless? Do you think a **homeless** man could afford **Gachi**?

PAGE FIVE

Panel 1. Farney saunters through a dark corridor. Industrial signs on the walls say “BASEMENT.” A painted arrow points to where Farney is walking. Claw-like etchings are left on the walls, messing up the paint and wording.

SFX: WHISTLING (music symbols)

Panel 2. Farney approaches a door labeled “STAFF ACCESS ONLY.” The metal handle is chewed up and brittle. With keys in one hand, his other hand is jerking back as if shocked.

Farney: What the?

Panel 3. He twists the knob and it pops right off. The handle crumbles.

SFX: SHATTER

Panel 4. We’re looking at Farney from inside the basement. The door swings on one hinge without Farney pushing it. Farney stands in the corridor, light shining behind him into the darkness ahead.

SFX: CREAK

Panel 5. The door hangs on one hinge and snaps off, falling onto the floor. Farney doesn’t flinch. He just looks confused. Droning sounds come from the shadows.

SFX: SNAP

SFX: VVRRZZ

SFX (echo effect): CLA-THOOM

Panel 6: Farney flicks on his flashlight. Droning sounds intensify, like a hive, lurks within the shadows. Farney gets a grip on his gun but doesn’t pull it out.

SFX (flashlight): CLICK

SFX: VVRRZZ

PAGE SIX

Panel 1. Wide and dynamic. Lionel and Sarah look up at the Inspector from below in the background. The Inspector is in the foreground hanging from a metal beam on his cybernetic spider legs. His eyes shoot lasers that cut out a small piece of metal.

Lionel (over radio): I'm sure it's just erosion. This mall is over **twenty** years old.

The Inspector: Erosion doesn't make these patterns, Atticus. These look like **deadly** space pests that eat metal – **razormaws**.

SFX: ZZZZTTTT

Panel 2. Focus on Lionel and Sarah. She gives him an arched-eyebrow look off his next line. The Inspector isn't in the frame. We'll know he's speaking due to his special dialogue bubble.

Lionel: That's impossible. **Nothing** gets past my security.

The Inspector: Perhaps they hitched a ride on one of your shipments. but i must find a specimen to prove it, and when i do—

Panel 3. Close up on the Inspector.

The Inspector: Moon Mall is **finished**.

SFX: ZZZZTTTT

Panel 4. Back in the basement. It's dark. Farney is surrounded by shelves of junk looming over him. The overhead light is shotty and flickering. He's looking around and sees various items have been torn to shreds. He's following the droning sound.

SFX: zzt...zztt..zzzt

SFX: VVRRZZ

Panel 5. Farney is surprised when he steps on something that crunches like potato chips. This is out of frame.

SFX: CRUNCH

SFX: VVRRZZ

Panel 6. Farney's flashlight illuminates a hollow husk. It has the translucency of snakeskin and the body of a toddler with pointed ears.

Farney: What on Luna's pale dust?

Panel 7. Farney moves his flashlight. There are more husks. A lot more.

SFX: VVRRZZ

PAGE SEVEN

Panel 1. We're back at the Sweet Tooth. Candy is diligently sweeping her store. Candy also wipes her display jars of treats spotless. Show movement lines indicating she's bouncing from one task to the next.

SFX: SWEEP SWEEP

SFX: SPARKLE

Panel 2. She looks outside the window and sees Buck working even harder on his store.

Panel 3. There's a dreamy look in her eyes. She turns away, focusing on her work instead.

Panel 4. Lionel is right next to Candy as if he manifested out of thin air. He shouts her name.

Lionel: Candy!

Candy: Eep!

Lionel: How have you been keeping your stores clean? Not leaving crumbs around, are you?

Panel 5. Candy looks speechless. Lionel looms over her as he's much taller than her. She shrinks.

Candy: I-

Lionel: What about your special sugar ingredients from Mars? Did you check those shipments for pests?

Candy: Yes, of course!

Panel 6. Lionel looks out the window at Buck's shop. His face is suspicious.

Panel 7. Candy toughens up. Her cheeks swell and she turns red. Lionel is shocked.

Candy: I don't know what's going on, but Buck has been making sure his store is the best-looking all day. So don't go yelling at him either!

PAGE EIGHT

Panel 1. Lionel's stone-cold facade melts in front of Candy as if he dropped a mask. He looks guilty. Something buzzes in his pocket.

Lionel: Sorry I-

Panel 2. Lionel answers the radio message. Split a signal line down the middle, so it's like Lionel and Farney are back to back as they're on the radio.

Lionel: Yes?

Panel 3. Connect this panel creatively with the previous one. Farney is in the basement. His flashlight illuminates dried, empty skin carcasses. There's a deep hole in the ground. He can't see the bottom.

Farney: We have a major problem in the basement.

Lionel(radio bubble): You think we're compromised?

Farney: I don't think it's a theory at this point, sir.

Panel 4. Lionel's perspective. He rushes out of Sweet Tooth, running down the indoor mall road.

Panel 5. He stops in his tracks before he bumps into the Inspector. He's holding multiple metal samples with incriminating bite marks.

Inspector: I want to see the basement.

Panel 6. Perspective is in the basement. Farney shines his light to the ceiling, unveiling razormaws, green-little creatures, clutches to the walls. They're sleeping. Farney opens his mouth to speak.

Farney: What the-

Panel 7. A hand clamps over Farney's mouth, shushing him. It's Olman as he emerges from behind Farney. Olman blows his finger for Farney to keep quiet.