

MISHAPS WITH MILTON

Series Bible

Created by

Byron Dunbar and David Hill

February 01, 2020

Meet Milton McConnell: a ten-year-old boy with a nerdy, lisping voice, an oversized baseball cap, and two prosthetic arms where his flesh-and-blood ones used to be!

Poor Milton lost his original arms during a visit to an ice cream factory. There, his mother (a legally blind woman) dove into a container of dry ice, mistaking it for an indoor swimming pool. In panic, Milton reached in to rescue her, and now his only arms are plastic and detachable!

To cope with the loss, Milton's father relocated to Toronto. There, he works as an ultra-conservative Evangelical pastor—*AND* drag queen! His name is Pastor Jasper, and he preaches at church while wearing full makeup, wigs, and dresses. In secret, Jasper *hates* dressing this way, but keeps up the charade because he thinks it will get people to go to his church. Jasper believes that's the way to get people to like him, rather than simply being himself.

This attitude is not limited to Milton's father. Virtually everyone in town is obsessed with appearances. In fact, the elevator pitch for the show would go something like...

“A disabled boy must remain true to himself in a town where everyone is obsessed with appearances.”

Milton attempts to live a blameless life of collecting stamps, playing his favorite card game (*Sorcery: The Communion*), and honoring his mother's memory. But the constant mishaps he bumbles into as he interacts with the other characters render that goal a mishap in and of itself.

How exactly do those mishaps play out?

Read on!

THE YOUNGER CROWD:

MILTON

Milton is *very* difficult to deal with.

Firstly, his accident left him very lazy and passive. Life just didn't seem worth it with his mother gone—not to mention his arms—so he essentially gave up. Milton's spirits lifted over time, but by then he'd grown self-indulgent. He spends all his time (as well as his allowance) on his hobbies: stamp collecting and *Sorcery* cards. Milton gets away with this because he's found that he can use his disability as an excuse not to try.

For example, when Milton's desire for stamps or cards exceeds his allowance, his father finds him odd jobs. While Milton reluctantly takes these jobs, he refuses to find regular work. Milton claims that he can't work a regular job because of his arms. This disappoints his father, especially when Milton proves himself during a one-off job and is offered steady part-time work. But Milton still uses the same excuse he always does!

In general, Milton does his best to avoid responsibility. In fact, the only thing Milton puts effort into is finding ways to *not* put effort into anything. Or at least anything *important*. This means Milton is okay with telling lies if it gets him out of doing work. But Milton's lies needlessly complicate the lives of others.

An example occurs when the sound coordinator at church (a man named Walter) asks Milton for help testing the audio quality for the service. Walter wants Milton to listen to two samples of audio and let him know which one is clearer. Milton claims to hear no difference, but because he wants to just leave, claims the first one is clearer. Walter becomes determined to find out why the first sample is clearer, when in reality, it is no different.

When a college student named Bitcoin Bob asks Milton which online memes kids are currently into, Milton makes it clear that he has no interest in such things. But as Bob refuses to take no for an answer, Milton makes stuff up, which leads Bob to do things that aren't actually considered cool. Bob even tries to make memes out of the nonsense Milton conjures up, but these memes make absolutely *no* sense!

This is all a waste, as Milton has a natural inclination to lead and focus on details. But because of his laziness, these qualities come out in all the wrong ways. For one thing, Milton is a control freak and changes things after they're already done, so nothing is ever truly finished. Not only that, but he'll change them in ways that don't actually matter, or even make sense.

When Milton visits the beach, he will make the other children cry by changing their sandcastles in dumb ways, like just surrounding them with rocks. "But now you can't even see it," weeps a toddler. "You've just made it worse!" With a wink of his eye, Milton responds, "Or perhaps I simply subverted your expectations." Obsessive-compulsive and anal-retentive, Milton will wash his hands ten times in a row, spend hours making sure the books on his shelves are perfectly aligned, or waste an entire evening polishing just *one* dish, mumbling to himself that it will "never be clean" as the other dirty dishes pile up in the sink beside him.

To excuse his behavior, Milton will simply say, "Well, I have plastic arms, so you have to be nice to me." This works to an extent, but certain characters see through it. To better both himself and the lives of those around him, Milton needs to stop hiding behind his disability and put in the work to succeed in life.

Don't get the idea that Milton doesn't care. While he doesn't have a lot of friends (more out of choice than anything else, Milton tends to be the solitary type) he is ferociously loyal to the people he does care about. Given his laziness, he won't go out of his way to make friends *or* reach out to the friends he already has. But when you need an ear (as opposed to an arm), one could do worse than to call Milton. Being a quiet person, he may not know exactly what to say to comfort you, but he'll remain by your side no matter what. For the few people who Milton calls friends, that's enough.

Milton still places a lot of value in the memory of his mother, and tries to honor her by being as compassionate to the people he loves as she was to him. But as his mother died not too long ago, it should be expected that he's a little picky in who he chooses to love. He'd rather just focus on his hobbies, as he considers them to be the only constants in his life. That's why he lies: he sees this as the only way to maintain comfort. But with each adventure, Milton makes new friends, shows more compassion, and gradually learns that he doesn't have to lie to shirk responsibility and maintain his comforts; there's plenty of comfort to be had in other people too. Not only that, they'll accept him the most when he's being himself.

KEVIN CURMUDGEON

Kevin is a very hardworking student and a great artist. One day, he'd like to make a career out of it. Or as Kevin himself puts it, "I want to spend my life crafting narratives worthy of Tolstoy; illustrating panels worthy of Eisner! I'll be like Dave Sim without the misogyny!" These qualities make Kevin something of a teacher's pet. Kevin relishes that role, because he has a crush on his teacher, a woman named Amani Dahr. Given his constant attempts to impress her, that's common knowledge amongst the class. They mock Kevin with the refrain of "*Kevin has a crush on Aaaaaani!*" Despite that, he still shows no hesitation in sucking up to "Ms. Dahr," as he calls her. (Kevin is the only student to regularly refer to Amani properly). In fact, he even teases her about being "So kind, so pretty—a real *Dahr!*"

Kevin has the ability to see through people (likely because he's always putting on an act himself), so it's obvious to him that Milton is often just being lazy when he doesn't do his homework. Kevin criticizes Milton for not working hard, supposedly because he has a disability himself. As Kevin tells it: "But a mere babe, I was already trying to help my parents by mowing the lawn—the only one-year-old in the civilized world to attempt such a feat! But alas, in this amazing act of altruism, your poor friend Kevin lost one of his toes to those ravenously spinning blades of spherical steel!" In case you haven't noticed, Kevin has quite the flair for the dramatic, not to mention a consciously exaggerated turn of phrase. At one point, Milton loses patience and exclaims, "Jesus, just talk like a normal person, Kev."

Although Kevin just lost his *little* toe, he pretends to be more affected by it than he is. Especially after he sees all the extra attention Amani gives Milton because of his disability! Even when he's just sitting down drawing, Kevin complains that his lack of a toe makes it difficult to work, as it supposedly throws him off balance. Sometimes when he's seated, Kevin will even intentionally "fall over" to get noticed. Kevin covets such attention, especially from Amani, and will do whatever it takes to wrestle it away from other students. It's why they resent him, and what leads him to point out when Milton isn't working.

In his spare time, Kevin draws what he thinks is a "deeply personal" comic book series. As Kevin never found his toe "after it was severed from my trotter by those simply beastly blades!" he's coped by drawing a comic book called *Toetal Justice*, where his toe went on to become a superhero "by that very eponymous moniker!" Toetal Justice's entire body is covered in what is—for him—a huge hood, resembling that of Hooded Justice from *Watchmen*. Kevin (and the character in the comic) insists that this is so no one can tell that Toetal Justice is a toe. But there's a price to be paid. Given his size, whenever Toetal Justice moves about, he just looks like a sheet being dragged along on a string. But Amani loves *Toetal Justice*, so it gets Kevin some of the attention he wants.

HANNAH

Milton's best friend is a teenage girl named Hannah. She considers Milton to be her best friend too. That would be sweet, except Milton's not just Hannah's best friend—he's her *only* friend. Given that Milton is only ten years old while Hannah is sixteen, that's hard for her to deal with. But at the same time, it's also Hannah's choice. Or at least as much of a choice as it can be, considering it's largely due to her anxiety disorder.

Because of this disorder, Hannah can't handle being touched. That's why she's never had a boyfriend, and it's also why she only feels comfortable hanging out with a kid like Milton. Boys her age "only want one thing," according to Hannah. But Milton's content to just sit with her on opposite ends of the couch, watching 1950s B-movies. But even then, Hannah gets scared and SCREAMS if Milton even tries to shake hands with her!

It shouldn't be surprising that other girls her age think Hannah's too weird to hang out with. But it's not because she's the only "man" she goes near is ten years old. No, it's because the same anxiety disorder that drives her to Milton also drives her to wear a Bubba Fett mask 24/7 (Bubba Fett being a thinly veiled parody of Boba Fett from *Star Wars*). It's Hannah's way of shielding herself from the world; she showers, sleeps, and goes to the bathroom in it. To eat and drink, she even requires a tube that goes under the mask, so she can suck mashed up food through it like a straw.

Hannah specifically chose a Bubba Fett mask because her late father was a huge fan of a film series called *Cosmic Clashes* (not to be confused with *Star Wars*). Hannah's father made her feel protected, and Bubba was his favorite character. While watching *Cosmic Clashes* as a little girl, Hannah even sat on her dad's lap, which was the only time she allowed anyone to touch her. Unfortunately, her father died of a brain tumor when she was around Milton's age. Thus, their mutual loss of a parent is why Milton and Hannah initially bonded.

Ironically (considering that she always goes masked), Hannah is interested in makeup. That's how she concerns herself with appearances; she can be surprisingly superficial about it. In addition, she can't decide whether she wants to be a beautician or (inspired by *Cosmic Clashes*) a SPFX makeup artist. To compromise, she combines beauty makeup with monster makeup, adhering to the motto, "Monsters can be beautiful too!" Given her social isolation, Hannah only has Milton to practice on (she can touch *him*, but he can't touch *her!*). Therefore, he often returns home with weird prosthetics hanging off his face.

BITCOIN BOB

Visually resembling a young Tom Green, Robert Farragut—better known as “Bitcoin Bob”—is a college student who is *obsessed* with the internet. This obsession is what got him his nickname, as whenever he hears the price of something, he’s compelled to convert it into bitcoins.

Bob’s self-described mission in life is to achieve internet fame. To that end, he spends most of his time trying to take supposedly “funny” photos of people on his phone. But they’re usually horrific accidents or other tragic incidents, rather than something that’s actually funny. This disturbs anyone Bob shows his pictures to. But nevertheless, Bob still gives the photos what he considers to be “funny” captions. Then he posts them to social media, praying that they’ll go viral. With each photo he takes, Bob spouts the catchphrase, “Omega lul,” which both annoys everyone around him and demonstrates his preoccupation with meme culture.

Bob was popular in high school, given that his tendency to act out was considered funny (it was suggested by his counselors that perhaps Bob had autism). But that hasn’t been the case since he entered college. In this more mature environment, he has no real friends or sense of direction. Although Bob’s earning an arts degree, he’s convinced it won’t lead to a career. He just attends college to appear to his parents like he’s at least *trying* to do something with his life. In reality, Bob doesn’t have a clue what he wants. That’s why he took on this foolish mission to be achieve “omega luls” through internet fame. Easily fooled, Bob heard it’s a way to “make something of himself” and he’s gullible enough to believe that.

When he’s not busy online, Bob is usually found outside Hannah’s high school. There, he tries to recapture his “glory days” and “look cool.” Bob even thinks of himself as being in a relationship with Hannah, although in the back of his mind, he’s aware that they’re not together. Still, Bob likes to brag about “going with a younger chick” to his peers at college, although they’re clearly unnerved upon meeting his supposed girlfriend.

Bob is jealous of Milton’s close friendship with Hannah, and ineptly attempts to berate him about it. At church, he refers to Milton McConnell as “Milton McDicknballs!” to which a homosexual named Walter retorts, “And I thought I was the gay one,” much to the homophobic Bob’s embarrassment.

THE OLDER CROWD:

PASTOR JASPER

Ever since Milton's mother passed away, Jasper's told his congregation that his "rather unusual mode of dress" is so that he can be "both a mother *and* a father to Milton!" In reality, the "drag queen bit" (as Pastor Jasper refers to it) has nothing to do with his son. But it has *everything* to do with Jasper attempting to appear to be an open, accepting Christian. In reality, he's anything but.

As mentioned back on page one, Jasper is actually very conservative. Yet as a means of attracting potential converts to his church, he tries to appear as though he's accepting of everything and everyone. That's why he dresses in drag even though he couldn't even spell out all the letters in LGBTQ+. But the schemer thinks he can hit the "progressive demographic" in if he struts around "all dolled up."

Each episode will usually end with Milton sitting on his father's lap in the living room, where Jasper listens to him describe the problems he faced in that episode. Then Jasper will spout off a superficially cynical "moral," that in the greater context of the episode, actually has some truth to it. A classic example is, "That's why you should ignore your problems Milton. Then they'll go away!"

WALTER

Walter is the sound coordinator at Pastor Jasper's church. He has a cutting, sarcastic sense of humor, and—while he's not openly aggressive—he refuses to suffer fools. Given his job, Walter's also an audiophile. Otherwise easygoing, he can become a bit of a snob if you get him talking about anything auditory. From sound design to the best way to appreciate music, only the best will do for Walter.

Openly gay, Walter will sometimes flirt with Jasper, who "leads the chap on to keep up appearances," but could not be any *less* interested in Walter. In fact, if you really pried into Jasper's psyche, you'd find he's a homophobe. He has a marked dislike of Walter, based purely upon his sexuality. This is especially ironic, considering that Walter is not a stereotype at all. Of all the characters in the show, Walter is the most outwardly normal, *plus* the only one who is comfortable with who he is. He's not putting up a front, and this confident, go-with-the-flow attitude makes him the pillar of his community. So despite his sexuality, you might say Walter is the straight man of the series!

MS. AMANI DAHR

Ms. Amani Dahr is a relentlessly cheery teacher at Milton's grade school. She's a younger teacher (in her late twenties) and visually, she's a tall, thin Indian woman. Ultra-feminine, upbeat, and sweet, Amani avoids conflict like the plague. She doesn't take sides in other people's squabbles (including those of her students). Instead, she looks for the best in everyone. It doesn't take much to spur her into a long rant about how amazing and awesome everything and everyone is—even if she doesn't know the people she's talking about!

That has a somewhat darker underbelly, as Amani grew up in a verbally abusive household. She learned to cope by acting happy all the time, and refuses to acknowledge it. Instead, she focuses on other people's problems, saying, "Golly, that's really awful! My life is a peach compared to that!"

Amani deals with her demons through her love of death metal and gory horror movies. But her main passion is comic books. In fact, calling comics her passion is downplaying things. Other than for work, Amani refuses to read anything without pictures in it. When someone arrives with a bag from the book store, Amani immediately tears it open, expecting comics, only to be disappointed to find prose books within it instead. Once, she even caught Milton reading *V for Vendetta*, and while she was initially excited to see him reading a comic rather than his text book, her subsequent reaction to seeing the specific comic he chose was a little disappointed: "Oh. That one has lots of words in it!"

Like Dory from *Finding Nemo*, Amani is very easily distracted. So, to avoid taking tests they haven't studied for (or if they're bored with the lesson), Amani's students will often "trigger" her into a rant about comic book lore, usually by mentioning some plot point from an old issue of *Superman* or *Spider-Man*. Amani will passionately expound on the comics in question until the bell rings, saving the students from having to actually learn anything! If you haven't done your homework, an easy way to still get an A+ from Amani is to draw her a sketch of a superhero. Her students love her as a result, and even refer to her by her first name, rather than the more respectful "Ms. Dahr." While she knows this isn't proper, Amani is too good-natured to question it.

PILOT SUMMARY:

“Con Job”

It’s a Friday afternoon at Milton’s grade school; time for the students to hand in that week’s assignments. But Milton hasn’t done his homework. Truth be told, he hasn’t done *any* homework for weeks. Due to his disability Amani has indulged him thus far. But today, Kevin is influencing her. Now Amani suspects that, “*Ohh-wee*, Milton’s using his lack of arms as a gosh-darn *excuse*, gosh-golly!”

This becomes evident when she sees Milton using his feet to doodle throughout class. Milton’s good enough to write neatly and is writing dialogue for a character he doodled. However, Milton isn’t better at drawing than most kids would be. For one thing, his proportions are way off. The character he draws looks like he has the head of an adult and the body of a newborn baby.

Nonetheless, when Amani comes over to ask for Milton’s homework, she is distracted when she sees his doodle. She asks if it’s a superhero. To keep attention off his incomplete assignment, Milton blurts out “*Yes!* It’s uh... his name is, is—, uh” Milton needs to think for a moment. “Sir Peter Von Pottersworth!” he stammers.

“*Peachy keen!*” chirps Amani. “So like, what’s his superpower?”

Milton frantically looks over the drawing’s proportions once more.

“*Ummm*, he uh, he has the head of a... a grown-up,” he stammers. “And, *um*, the body of a baby...”

“Hot *DAWG!*” enthuses Amani. “Why, that’s just a *swell* superpower, gosh-golly!”

“Thanks, I—” begins Milton. But before he can continue, Amani cuts him off with the following:

“Why, I do declare I’ve *never* seen such a superpower! No sir!” she sings, with a theatrical wave of her arms. “The head to think as an adult might! The body to frolic as a child might! Why, that’s the dream, it is! That’s my happy place! There, the world simply *overflows* with joy, like a waterfall of chocolate milk, pouring down over us all, as the good Sir Peter Von Pottersworth watches from his rainbow castle, keeping us safe as we *dance* through the warm summer meadows, and *sing* in the clouds, and *hug* in the...”

Amani’s launched into a rant about how awesome Sir Peter Von Pottersworth is. Lucky for Milton, she’s now completely forgotten about collecting his unfinished homework. But she’s *so* taken with Pottersworth, now Amani *also* wants Milton to draw her an entire comic about him!

To keep up appearances, Milton lies: “No problem, drawing comics comes to me naturally. I could knock one out in a week!”

“*WHOA!*” exclaims Amani. “That is not just peachy. That is peachy *keen!* You can make one to sell at the Toronto comic con—*next Friday!*”

Now to avoid admitting the truth, Milton must draw a comic about Sir Peter Von Pottersworth for Friday’s comic convention. To avoid coming clean (and to avoid responsibility for not doing his homework) Milton agrees.

This upsets Kevin, whose genuine interest in illustrating comics previously won him favor with the superhero-obsessed Amani. In fact, she loves Kevin’s superhero comic *Toetal Justice* so much that she was going to help him sell it at the convention. But the easily-distracted teacher is now interested in helping Milton sell his comic—tentatively titled, *The Yet-To-Be-Drawn Adventures of Sir Peter Von Pottersworth*. This would enrage Kevin regardless, but he’s “absolutely livid” because he can tell that Milton isn’t actually interested in drawing comics, he’s just trying to get out of not doing his homework.

This worries Milton at church the following Sunday. He talks to Walter about it before mass. Milton neglects to mention that he got into this situation because he didn’t do his homework. Instead, he frames it like he doesn’t want to disappoint Amani. Nevertheless, Milton admits that he can’t produce an entire comic in a week. He’s also worried about Kevin developing a grudge against him. Walter suggests that Milton collaborate with Kevin on the comic to make him feel included. Milton loves this idea and thanks Walter.

As Walter leaves church after mass, he notices Bitcoin Bob hiding in a nearby tree. Using his cellphone, Bob takes pictures of women leaving the church. Walter calls up to Bob: “What’re you doing?”

“Taking photos ‘a women,” Bob replies.

“Don’t you think that’ll make ‘em uncomfortable?” Walter responds.

Bob doesn’t even look at Walter as he takes another photo and replies, “Only if they find out.” Floored by Bob’s nerve, Walter orders him to get down from the tree. Bob obeys, but once he’s on the ground, Bob says the following: “Listen, Walt. I am Robert James Farragut, descendent of Sir Cornelius Charleston Farragut, known for his many wives, so I don’t need *your* advice.”

“Don’t think so, champ?” grunts Walter as he crosses his arms.

“You’re, well, you know... a *queer*. I, on the other hand, am a Farragut! We’re bred for bedding women. And you... you’ve been bred to bed something else, right?”

This jab at his sexuality offends Walter. He decides to get back at Bob by screwing with him. “Actually kiddo, homosexuality has nothing to do with ‘breeding.’ I could lay out my life story, but brass tacks is I turned gay ‘cause I didn’t lose my virginity by age eighteen.”

Walter gets Bob to believe that this is true of any young man. As Bob turns eighteen in a week (“*Oh shit!* I turn eighteen Friday at six p.m. sharp!”), he believes that he’ll become a homosexual.

“Oh yeah, Bob, totally,” Walter continues. “Not only that, but you’ll be instantly compelled to suck cock. But like, only the cocks of straight people. In fact, you know that pub down the road? The really homophobic one? You have to go *there* and ask to suck *their* cocks!”

Bob is in tears at this point and makes it his mission to get laid before, “I turn eighteen, and am struck with the Curse of Cain—*homosexuality!*”

With that, Bob dashes off weeping while Walter shakes his head solemnly and glances up to heaven. “God, straight people are such faggots.” he sighs.

At school that Monday, Milton makes his proposal to Amani, framing it as an attempt to “smooth things over” with Kevin. Amani loves the idea, and suggests that the boys work together on a crossover comic between Sir Peter Von Pottersworth and Toetal Justice. Kevin initially refuses, as he understands that Milton wants to use him. He points this out to a disbelieving Amani. “I can see through people,” he tells her. “You might say I’ve got a touch of the ol’ X-Ray vision, Ms. Dahr!” Then it occurs to Kevin that he can use this so-called “collaboration” to demonstrate how little Milton contributes. Thus, Kevin agrees to work with Milton.

Meanwhile, Bob goes to see Hannah, hoping to lose his virginity. Predictably, she freaks out.

“*Umma, umma*, I’d *uh*, I’d like to, but *uh*... but I *can*’t!” Hannah protests.

“C’mon baby,” Bob persists. “We were made for each other! Don’cha know Hannah spelled backwards is Hannah, and Bob spelled backwards is Bob?”

“But *uh*, doesn’t that mean we *uh*, we cancel each other out?” Hannah stammers, leaning away from Bob. She piles up pillows between them as he reaches for her from across the couch.

Then Hannah gets an idea! She reminds Bob that although he turns eighteen in a week, she’s only sixteen. Despite sixteen being the age of consent in Canada, Hannah convinces the idiotic Bob that he’ll go to jail for sleeping with an underage girl. Therefore, Bob resolves to find some other girls to sleep with. “Just for a one-night stand babe,” insists Bob. “For anything long-term, I know I’d still have to settle for you!” Instead of feeling relieved that he’s leaving her alone, Hannah feels threatened that he’s going after other women.

As for Milton (based on the impressed responses of the other students to their “collaborative” comic), he’s learning that by letting Kevin do the work, he’s also letting Kevin have the credit. Milton tries stepping up his game, but remains too slow to produce much. Milton’s next plan is to do the opposite; he downgrades his drawing style to catch up! But Kevin eliminates any panels Milton draws, so Milton adds tiny doodles to Kevin’s panels.

At the same time, Bob tries internet dating. It doesn’t go well; he shows potential partners memes and his bitcoin savings, and doesn’t understand why they’re not enthralled. Next, Bob hits on hot college girls but is shot down every time. He grosses them out by showing them the violent accidents he’s recorded on his phone and his ten-person Instagram following doesn’t impress them either.

Meanwhile, to stop Milton from adding drawings to his panels, Kevin fills Milton’s inkwell with acid, so he has to go and buy a new pen. When Milton returns, he finds that *now* Kevin’s filled his inkwell with dry ice, giving Milton Vietnam War-style flashbacks to how he lost his arms.

By Thursday, an overweight girl awkwardly offers herself to Bob, but he tells her he’d rather have sex with someone attractive. To give her examples, Bob shows her photos he’s covertly taken of women. The overweight girl calls security and Bob is thrown off campus. He would have even been expelled if his rich parents hadn’t “called in a few favors.”

After seeing Bob shoot down the overweight girl, Hannah decides that if she gets him to go somewhere where all the women are fat, she’ll prevent him from having sex. Luckily, she knows the perfect place! Hannah tries convincing Bob to go to a comic convention with her on Friday (the same one Milton is attending). Hannah’s hobby is combining sci-fi monster makeup with beauty makeup, so she’s going to set up a booth to do what she calls “monstrous makeovers” on people. “M-Maybe, *uh*, I’ll impress Gwen Savini!” she enthuses.

Bob is initially uninterested, but Hannah convinces him that maybe he can get the “*Uh...* d-desperate, socially-inept nerdy girls” to sleep with him.

“But I already tried that with you, and it didn’t work,” replies Bob, much to Hannah’s chagrin.

Finally, Bob agrees that he’s running out of time. Based on that (as well as Hannah’s insistence that some of the nerds are thin and hot) he agrees. But when they arrive at the convention, Hannah is horrified to see that the women there are thin and attractive!

At a nearby hospital, Milton recovers from his flashbacks. He runs back to the school, only to discover that Kevin has stolen his prosthetic arms and hidden them! Kevin denies this, laughing at how it’s “such a shame that this comic will be completed purely by my hand, *mm?*”

That makes Milton angry. Before runs off to find his arms, he “accidentally” spills ink over Kevin’s finished pages. Now Kevin has to start all over again!

At the convention, Hannah tries using her makeup to render the women there too ugly to attract Bob's interest. But she needn't have bothered, as Bob discovers that these women are genuinely interested in nerd culture. Bob has no knowledge of that, meaning he can't converse with them!

Suddenly, Walter arrives at the convention with popcorn and folding chairs. He's all set to watch as Bob humiliates himself. "Hey champ," Walter smiles at Bob. "Thought I'd catch a front row seat to your downfall."

Worried, Bob runs off, searching everywhere for someone to sleep with. He asks every woman he sees for sex, but the only interested parties are male furies. Once Bob is gone, Hannah takes Walter aside and asks him what he's doing. Walter responds, "I'm fucking with him." After an awkward pause, he then adds: "Not like that!"

Back at the school, Milton returns with his arms just as Amani asks Kevin how the comic went. Before he can respond, Milton convinces Amani to force Kevin to organize their booth for that afternoon, giving him time to finish the comic without Kevin's help! While Kevin is stuck setting up their booth, Milton speed-draws a comic for them to sell.

Bob runs by (still begging women for sex) and notices Milton drawing the comic. Bob wrongfully assumes that Milton knows all about comics. He snatches Milton up to be his "wing man" by feeding him knowledge about comics as he talks to women. Kevin notices, and starts drawing again so they'll have something to show when Amani returns. But instead of finishing the comic Milton started, Kevin tears it up and starts drawing a new one.

Meanwhile, Milton admits to Bob that he knows nothing about comics and is trying to get away with not doing his homework. That gets Bob angry, so instead of letting him go, he berates him. "Look here Milton McDicknballs—" he begins, when Walter calls out: "You sound gayer already!" as he shoves some popcorn down his throat.

In crisis, Milton suggests that Bob procure aid from the comic-fluent Kevin instead. Bob agrees, and asks Milton for help kidnapping Kevin! Milton is resistant to the idea, and suggests asking Kevin for help. At least, that is the case until he sees that Kevin has destroyed Milton's comic! In retaliation, Milton allows Bob to shove Kevin into a sack instead of asking him nicely to help. This allows Milton to get back to desperately drawing the comic himself. Upon doing so, Milton successfully destroys Kevin's latest contributions, only for Amani to arrive at their booth wanting to buy a copy—*but Milton's only got half a page half penciled!*

As that occurs, Hannah points out that Kevin is really answering the questions for Bob. He denies this, so Hannah tells him to set Kevin free if he really knows so much. Then he can answer her questions about *Cosmic Clashes!* "You said you were paying attention while we watched the trilogy—*right Bob?*"

To avoid looking bad to the women, Bob does just that—*only to see that there's just ten seconds left until six!* Laughing, Walter asks Bob if he's learned a lesson, expecting him to realize this was a joke.

Instead, Bob desperately asks a random male furry if he wants to have sex. The rather promiscuous furry agrees, and Bob has ten-second-sex with him in front the entire convention! Bizarrely, Bob believes that this means he didn't turn gay. "You didn't specify on the gender, Walt," he says. "Ya just said a man has to have sex before he turns eighteen to avoid going gay."

"What about a woman?" asks Hannah.

"Oh, you're not people," shrugs Bob. "You don't count."

This latest sexist remark is the last straw for Hannah. She breaks up with Bob on the spot, citing the fact that he never listens to her, as evidenced by his lack of knowledge regarding *Cosmic Clashes*. Bob tries to protest, but now the furry is obsessed with him. He chases Bob around the convention, hungry for more sex.

Meanwhile, Milton tells the truth to Amani. To Milton's surprise—and Kevin's fury—she cheerily gives him an extension on his homework. Kevin protests, but the eternally chipper teacher tells Kevin that she dislikes taking sides. Confused, Milton takes the opportunity to slip away as Kevin argues with Amani.

After escaping, Milton approaches Hannah and tries to comfort her. He motions to remove her mask to see if she's crying, but she backs away and admits to him that she always wears it because her father was a *Cosmic Clashes* fan. After he died of a brain tumor, wearing it makes her feel like he's still protecting her. Milton follows this up by telling her the ridiculous story of how he lost his arms and how his mother died, parodying the "mutual confession" trope in movies. Hannah is deeply moved regardless, and takes hold of one of Milton's plastic hands (which momentarily pops off!) and walks him home.

THE END