

## Page 1 (1 Panel)

### Panel 1 – Late Afternoon

Large 3 quarters shot. This is the Kraków Ghetto of Poland. The German enforced Jewish quarter. We are looking down on the cobbled streets and iconic gate entrance, beyond that we see the street open up into an enclosed square, a tramline cuts through the square and ahead we see an alleyway in the distance. The city rolls on into the background as far as the eye can see.

Tall abandoned homes frame this shot as we look down on the entrance. Clothes, luggage and furniture lay scattered across the street, the only sign that this was once teeming with frightened lives. *Artist note: These buildings will create a frame for this splash page, and they should look run down, sad and dilapidated, as if all hope has been stripped from them.*

A solitary figure in a trench coat hurries towards the Jewish gates leading out of the quarter. We see the figure is a hunched man with a limp that makes his movement awkward. His features are completely obscured by a wide brimmed hat, and he seems to be holding something close to him (a book) protectively.

His location on the page should be low central.

1. LOCATION CAPTION: KRAKÓW GHETTO, POLAND, MARCH 1943.
2. SFX WOOF! WOOF!
3. SFX PEEEEEEEEEEEP!
4. GERMAN SOLDIER #1 (UNTETHERED) <<Halt!>>

## Page 2 (4 Panels)

### Panel 1 – Late afternoon

Front on head and torso shot. We are now at street level looking closer at this hunched man. His head is turned looking back at his pursuers in the distance behind him. We can tell they are German soldiers (*Artist note: No more than five, but we don't need to see all five*) and that two have Alsatians with them. He has passed through the Jewish gate and is out into the square. He still holds the object tightly to him. We can see it's wrapped in a cloth and is book shaped.

- |                      |               |
|----------------------|---------------|
| 1. HUNCHBACK:        | HUFF!         |
| 2. SFX (UNTETHERED): | PEEEEEEEEEEP! |

### Panel 2.

We are close to the object in his hand. We see part of the cloth has fallen away, revealing some of the hidden detail of the book's cover. It's leather bound and has an ancient feel to it, as if it was created for a higher purpose.

NO DIALOGUE.

### Panel 3.

Reverse shot as we are looking at the hunchback as he flees towards the alleyway (from page one) in the distance. Salvation? The hunchback thinks so and heads straight for it. Warning shots ping off the ground around him, but a greater fear drives him on. He's part the way across the square now.

- |                      |                |
|----------------------|----------------|
| 3. GERMAN SOLDIER #1 | <<After him!>> |
|----------------------|----------------|

### Panel 4.

Side on shot as we are close to the leading German soldiers. We see in the extreme foreground an agitated Alsatian guard dog barking and straining at the leash. In the background we see one of the soldiers firing his rifle at an off panel target. We can see the edges of some of the other German soldiers in this panel. This pursuing group should be located left of a long panel, their attention firmly fixed on the right hand off screen edge.

- |                |                     |
|----------------|---------------------|
| 4. SFX (DOGS): | GRRRRR! WOOF! WOOF! |
|----------------|---------------------|

## Page 3 (5 Panels)

### Panel 1 – Late afternoon

Close up POV from the German soldier as he looks down over the Alsatian he holds. His hand is on the clasp of the dog's collar trying to undo it. In the distance we can see the hunchback heading across the square towards the alleyway. Even though he has a limp, his fear is giving him the impetus he needs to escape.

1. GERMAN SOLDIER #1 (OFF)                      <<**Attack!**>>

### Panel 2

We are under the footfall of the hunchback as we see in the distance the two Alsatians running free after him. He is running out of time.

2. SFX (DOGS):                                      HU-HU-HU-HU-HU-

### Panel 3

Overhead shot looking down on the hunchback as he runs through the alleyway. A tall wire fence blocks his escape –he's trapped! The two Alsatians are right behind him at the mouth of the alleyway.

NO DIALOGUE.

### Panel 4

Low shot looking up at the hunchback as he attempts to climb over the fence, but the Alsatians have him, one is clamped around his leg pulling him back, whilst the other leaps at him. We see the cloth-covered book tumbling to the ground.

3. HUNCHBACK (SHOUTS)                      <<**ARGGH! No!**>>

4. SFX (DOGS):                                      GRRRRRRR!!

### Panel 5

Pulled back panoramic shot as we see German Jack-boots in the extreme foreground moving towards the hunchback. The hunchback is on the floor, his hat has fallen away and he's trying to cover his face, protecting himself from the dog bites. He's surrounded by German soldiers who are watching the Alsatians tussle with the poor wretch.

3. HUNCHBACK (SHOUTS)                      <<**No! Get off me!**>>

4. SFX (DOGS):                                      GRRRRRRR!!

5. GERMAN SOLDIER #1                          <<The dogs have him!>>

6. JOSEF MENGELE (OFF)                      <<I don't care, **I just want** that book>>

## Page 4 (5 Panels)

### Panel 1 – Late afternoon

3 quarters shot looking down at the hunchback, he's bleeding from numerous dog bites. He's trying to push himself up off the floor, and in doing so we can't quite see his features. His wide brimmed hat lies beside him. More importantly in the foreground is his book. The cloth drape has fallen away to reveal more of the cover, and we can see the hint of letters of a title and author. A ring of German soldiers stand surrounding the hunchback, and the two Alsatians have been restrained. A long shadow from the unseen JOSEF MENGELE is cast into the circle that has been created.

1. HUNCHBACK: << Please... >>

### Panel 3.

Close up of a JOSEF MENGELE's gloved hand picking up the book still partially wrapped in the draped cloth.

2. HUNCHBACK (OFF) <<I beg of you...>>

### Panel 2.

We finally see the twisted features of the hunchback as his face comes into the light. Camera looking slightly down at him, this is a close up of the hunchback pleading with each gasp. Blood runs from several gashes on his cheeks. His face is truly hideous! One eye is drooping lower than the other, his teeth protrude at odd angles from a crooked pair of lips.

3. HUNCHBACK: <<Man... was not meant...>>  
(BEAT)  
<<...To play God.>>

### Panel 3.

Reverse shot from panel 2, we are now looking up at the arrogant face of JOSEF MENGELE, dressed in his SS uniform. He doesn't look back at us - instead his face is filled with delight and awe as he stares lovingly at the book in his hands.

4. JOSEF MENGELE: <<I do not wish to **play God**, my misshaped friend...>>

### Panel 4.

Over-the-shoulder shot past JOSEF MENGELE. We can clearly see the cover of the book. It says: 'The Secrets of Life and Death' 'By Victor Frankenstein'

5. JOSEF MENGELE (UNTETHERED/OFF): <<Only to correct his mistakes.>>

## Page 5 (3 Panels)

### Panel 1 – Late afternoon

Pulled back shot as JOSEF MENGELE walks out of the alleyway with the book tucked neatly under one arm. The draped cloth falls away discarded. We see the hint of the German soldiers surrounding the hunchback –who is still lying prone on the floor.

1. JOSEF MENGELE: <<Carry on Sergeant.>>  
2. GERMAN SERGEANT (OFF): <<Yes, Captain.>>

### Panel 2.

Reverse shot looking past the shoulder of the hunchback as he watches JOSEF MENGELE walk out of the alleyway with the book. Framing this panel left and right are a German soldier with an Alsatian, and the German Sergeant who is cocking back his MP40 Machine Gun.

3. SFX: K-KLUNK!

### Panel 3.

Slightly back and to the side shot looking past the German Sergeant, as he rakes the hunchback with a full clip. The hunchback takes shots to the body, through the face and a defensive hand.

4. SFX: DAKKA! DAKKA! DAKKA! DAKKA!  
5. HUNCHBACK: -URK!

### Panel 4.

Low close up partial crop of the ripped and bleeding torso in the foreground as the German soldiers start to turn and leave the scene. The German Sergeant is the only one giving the hunchback a last look. His MP40 is still smoking, cooling in the evening air.

NO DIALOGUE.

## **Page 6 (2 Panels)**

### **Panel 1 – Late afternoon**

Large overhead shot as we stare down at the dead body of the hunchback, his grotesque face exposed, his eyes and mouth open frozen in a silent scream. Blood pools from the body, travelling around the patterns of the cobblestones, heading towards the discarded cloth that until recently, covered the book. Long shadows from the departing soldiers are thrown upwards back towards the execution scene.

NO DIALOGUE.

### **Panel 2**

Black panel.

NO DIALOGUE.

## Page 7 (5 Panels)

*Artist Note: If possible - this page should be a series of 5 same-sized panoramic panels.*

### Panel 1 – Early Morning.

Close up of a pair of male eyes. They are bolt awake staring straight at us. Tightly cropped so we only see hints of the blood splatters that have congealed on his face.

1. LOCATION CAPTION: BEDFORDSHIRE, ENGLAND.  
OCTOBER 1944.

### Panel 2.

Pulled back low shot, slightly side on as JACK GLENDON (25) sits bolt upright in a grassy field. JACK is naked as far as we can see and blood is splashed all over his body. The grass in the extreme foreground mercifully covers his modesty. His expression is one of frantic confusion.

2. JACK CAPTION: I awake from one nightmare...

### Panel 3.

Overhead shot as JACK starts to push himself up from the ground. The immediate area around him looks like a murder scene, blood and entrails radiate out from him in a circle, the grass flattened as if something large sat here. JACK starts to wretch and gag as he rises.

3. JACK CAPTION: ...Straight into another.

4. JACK SFX: \*KAFF\* \*KAFF\* \*AWK!\*

### Panel 4.

Head shot slightly side on as JACK pulls at something that's lodged in his mouth. We can see it looks like long black hair.

5. JACK SFX: \*KAAAHHHKKK!\*

### Panel 5.

Close up POV as JACK holds up the object that was wedged in his throat. IT WAS LONG BLACK HAIR. We can see it clearly dangling from his hand as he holds it up in the light to inspect it.

6. JACK (UNTETHERED): Jesus Christ!

7. SFX (DOGS DISTANT): WOOF! WOOF!





## Page 9 (5 Panels)

### Panel 1.

Low reverse shot as the red farm truck accelerates away kicking up dirt and dust behind it.

NO DIALOGUE.

### Panel 2.

Over the dash shot as we see JACK turning to look behind him at something that has caught his attention. We see past JACK and notice a small convoy of military vehicles not far behind him.

1. SFX (OFF/APPROACHING JEEP)                      VROOOM!

### Panel 3.

We are looking at the passenger side door as JACK looks sideways at us. His face is in shock as something accelerates towards him off screen.

2. JACK    Shii-

### Panel 4.

Front on shot as we are looking at the impact point as a JEEP with several BRITISH SOLDIERS onboard slams into the side of the red farm truck. JACK's head in turn slams into the side of the window on his door, while glass from the windscreen shatters. His farm truck is forcibly lifted off the ground.

3. JACK    -iiii-

4. SFX:    CRAAAAASSH!!! SMAAASH!  
K-TSSSSHHHH!

### Panel 5.

Overhead shot as we see the red farm truck rolling towards a wheat field. The Jeep has pulled to a halt and is joined by other Jeeps. We can see numerous soldiers jumping out of them. One of the soldiers bringing up the rear looks more authoritative than the other soldiers. This is AGENT SEWARD and he is a well-dressed beret wearing Brit (45) of pale complexion. *Artist note: This is a distant shot so not expecting much detail here, just need to make SEWARD appear a little different to the foot soldiers in front of him.*

5. AGENT SEWARD:    Careful lads. This one's a  
right slippery bastard.

## **Page 10 (6 Panels)**

### **Panel 1.**

Close up thin panoramic shot of JACK, we are focused tightly on his eyes again (similar to PANEL 1 on PAGE 7). But this time his eyes are closed.

NO DIALOGUE.

### **Panel 2.**

Close up low shot as we look outside the red farm, we can see it has come to rest on it's roof. The bonnet is open as fluid drips to the floor and the engine hisses and ticks in a death throe. The axle is bent and we can see one of the tires has been ripped off. The soldiers encircle the red farm truck.

1. SFX HISSSS... TICK... TICK...TICK...

### **Panel 3.**

Close up small panel of a soldier's boot as it crunches on some glass debris close to the crash scene. There's a sudden sharp snap of sound as the boot breaks the glass.

2. SFX: CRUNCH!

### **Panel 4.**

Close up thin panoramic shot of JACK, we are focused in tightly on his eyes again (similar to PANEL 1 on PAGE 10). But this time his eyes have snapped open. They are yellow and inhuman.

NO DIALOGUE.

### **Panel 5.**

We see the owner of the boot from panel 3 dragged screaming into the depths of the vehicle with incredible speed. This should be a straight over the top of the truck shot. We can only just see the man frantically trying to grab onto anything in order to escape before he disappears inside. His rifle is discarded and out of reach.

3. UNLUCKY SOLDIER #1 AAAARGH! NOOOOOO-URK!

### **Panel 6.**

Silhouetted panel that highlights the shape of the red farm truck, blood and guts sail through the air as the unlucky soldier is ripped asunder.

4. SFX: RIIIIIIIHPPP! -SSSNAP! -SSSQUELCH!

## Page 11 (5 Panels)

### Panel 1.

Low shot looking up from the wheat field as something (JACK in WEREWOLF FORM) leaps towards us. *Artist note: JACK'S yellow inhuman eyes are the only real detail we should focus on here, the rest should be a silhouette.*

1. AGENT SEWARD (OFF/SHOUT):            Don't let it escape!

### Panel 2.

High reverse shot as we see the soldiers running into a wheat field that seems to endlessly rolls towards the horizon.

2. SOLDIER #2 (SHOUT):                    Stay together!

### Panel 3.

Panoramic side on shot of the wheat field, we can see nothing but stalks.

SFX: (ALL UNTETHERED)                    GRRRRR!  
    BAM! BAM!  
    AIIEEEEEEE!!  
    NOOO-

### Panel 4.

A similar side on shot to Panel 3 above as we now follow a young soldier deeper into the wheat field. He's been split up from the rest of the group.

4. YOUNG SOLDIER (WHISPER)            Sullivan?  
    (BEAT)  
    Bloody hell Sullivan, where are-

### Panel 5.

Low shot as we look at the bloodied and torn limb of what we can only assume was Private Sullivan. It's close to us in the foreground, bent up awkwardly. Blood splatter fills the wheat stalks in the extreme edges. We can see the young soldier looking on in horror beyond the dead soldier down close to us.

5. YOUNG SOLDIER:                            -you...

6. SFX (UNTETHERED)                        GRROOOOWWWLL...

## Page 12 (5 Panels)

### Panel 1.

Side on head and torso shot as the young soldier flees back towards the clearing and towards AGENT SEWARD. *Artist note: The young soldier should be partially hidden by the stalks as he rapidly retreats.*

1. YOUNG SOLDIER: (SHOUT) Jesus! He's after me! Somebody help!

### Panel 2.

Over the shoulder shot as the young soldier falls out of the wheat field to the floor. He is turning to look up at us in horror.

2. YOUNG SOLDIER: P... Please... I d... don't want to die.

### Panel 3.

Reverse shot as we look up into the face of a WEREWOLF. Blood cakes it's maul, as it looms over the young soldier. Teeth are bared, it's about to pounce for the killer blow.

3. JACK WEREWOLF: SNARRRRL...

### Panel 4.

Close up of AGENT SEWARD pointing his revolver straight at us.

4. AGENT SEWARD (SHOUT): **FIRE!**

### Panel 5.

Reverse shot behind the WEREWOLF as it is riddled with bullets from a firing squad that AGENT SEWARD has organized. The young soldier is still on the floor but is trying to shuffle backwards out of the way, and his are eyes transfixed on the beast before him.

5. SFX: DAKKA! DAKKA! DAKKA!

## **Page 13 (2 Panels)**

*Artist note: This should be a direct layout replication from page 6, repeating the fate of the hunchback in similar fashion.*

### **Panel 1.**

Large overhead shot as we stare down at the 'dead' form of JACK. He has reverted back to his human state. He is naked and riddled with bullet holes. Blood leaks out and soaks the ground. The young soldier lies on the ground frozen in fear unable to move. Encircling JACK'S body are armed soldiers, their weapons still smoking and trained on his 'corpse'.

NO DIALOGUE.

### **Panel 2**

Black panel.

NO DIALOGUE.

## Page 14 (5 Panels)

### Panel 1 – Dusk

We are staring at the imposing wrought iron gates of CARFAX ABBEY. They are closed, but we can see that beyond the gates lies a crumbling cemetery. A low mist is beginning to seep into the grounds from a moors that surrounds the extremes. In the distance we see a path leading to a dark foreboding gothic mansion dominating the horizon. The only signs of life are a solitary illuminated window from within the mansion, and the crows that sit dotted around the gate and gravestones. Several more crows fly overhead.

1. LOCATION CAPTION: CARFAX ABBEY, ENGLAND.  
(BEAT)

2 DAYS LATER.

### Panel 2

POV from JACK, we are staring a solitary illuminated light bulb that hangs from a stone ceiling. Off in the distance at the bottom of the screen is a figure hidden in the shadows. *Artist note: This should be an angled horizon shot to give the illusion of disorientation – if possible we should try to double hit the panel to give it a concussion feel.*

2. AGENT SEWARD (UNTETHERED): Mister Glendon, I'm glad to see you're finally awake.

### Panel 3

Pulled back shot as we see the set up of the room. In front of us is JACK who is bound firmly in place by heavy chains that restrain him to a metal chair welded to the floor. We can see that this is an old stone cell with a few dark archways against the far wall -no doubt this was once a wine cellar, but now it is used for something far more sinister. There is a small barred window located close to the ceiling offering a token amount of dusk light to accompany the solitary light bulb. In the extreme foreground stands AGENT SEWARD, we only see a partial crop of him as our focus should be on a medical bag that he holds down by his side. JACK'S head is low but looking up at AGENT SEWARD, watching him carefully. We can see JACK is wearing a pair of army fatigues, but his top half is covered in blood stained bandages. He strains against the thick metal chains that bind him to the chair and floor.

3. JACK: Hey! What gives?! Who the **Hell** are you? I want a lawyer! I'm an American, goddammit!

### Panel 4

Behind and slightly to the side shot, as we look past the bound JACK at AGENT SEWARD. He has placed the medical bag on the ground and is lifting one of JACK'S bandages up to review the wound underneath. JACK isn't happy at being manhandled in such a way.

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4. JACK: Keep your limey hands off me! I've got rights y'know!
5. AGENT SEWARD: Incredible...  
(BEAT)  
...The CAPTAIN was right -your wounds **have** almost fully healed.

**Panel 5**

Close up crop as we see AGENT SEWARD'S hands reach into the medical bag. He is pulling out a medical syringe filled with a strange liquid.

6. JACK (OFF): What is this place?
7. AGENT SEWARD (OFF): Carfax Abbey. Just outside of London. You've been here two days now.





drastic measures to bring you in, but given your **unique** circumstances you can understand why.

(BEAT)

We've had our eye on you for quite some time, JACK.

7. JACK (OFF):

I'm flattered chief. But you've got the wrong guy.

**Panel 5.**

Over the shoulder shot as DEMETER opens up the dossier in front of us and starts reading through the information held within. We can see several photos clipped to the pages, some with dismembered bodies. We can see JACK in the background listening on grimly.

8. CAPTAIN DEMETER:

JACK GLENDON. Private, U.S. Army. 101st Airborne. Tried for desertion and the brutal murder of seven of your own patrol, and subsequently sentenced to death.

(BEAT)

Which was duly carried out.

## Page 16 (6 Panels)

*Artist note: If possible it would be good to show these three flashback panels in a horizontal row across the top of the page. We have some heavy dialogue later, so be good to leave space for this in certain panels.*

*Note for Williams Bros: Hi Guys – I've noticed that you'd like a snow setting for the flashbacks where he encounters the gypsy etc – but having checked – the landings were June 1944 and the current date is October 1944 – it's unlikely unless stationed somewhere cold that he would have encountered snowy weather. So, I'm going to suggest rain – and the rain can be a metaphor/indicator of his flashback (i.e. it's ALWAYS raining in his flashback). Also I think here is the perfect opportunity to start seeding the back story, rather than having 3 executions.*

### **Panel 1 – FLASHBACK #1 – BLACK & WHITE & RED FOR BLOOD**

It's raining and we are looking down on the forest ground through a row of beech trees. We see a man on his knees his face is hidden from us by his hands. This is JACK. A rifle is on the floor snapped in two, and what remains of JACK'S patrol lie in pieces on the ground. This is a killing scene with JACK slap bang in the middle of it. Blood is caked on his fatigues.

NO DIALOGUE.

### **Panel 2 – FLASHBACK #2 – BLACK & WHITE & RED FOR BLOOD**

Closer and right over the top, as we look directly down on JACK'S face as he arches back and howls at us, eyes closed. We can see his mouth is covered in blood and his mouth is full of sharp teeth. Tears stream down from his yellowed eyes, mixing with the rain and his fists are clenched in fury. We can see bloody pieces of his men to the extreme edges of this panel.

NO DIALOGUE.

### **Panel 3 – FLASHBACK #3 – BLACK & WHITE & RED FOR BLOOD**

It's still raining, straight on shot as a JACK'S hooded head is hanging down into his chest. His arms are bound behind him to a post. We can see a target has been pinned over his heart -which is peppered with bullet holes. Blood trickles down from the wound.

NO DIALOGUE.

### **Panel 4 – Interior**

This is a pulled back panoramic shot of the entire room. We are behind JACK slightly to one side. We can see CAPTAIN DEMETER is now closer to JACK talking to him. The dossier has been closed but remains firmly in his hands. AGENT SEWARD is standing next to DEMETER tending to his nose with a handkerchief. The medical bag is still on the floor.

**CONTINUED ON NEXT PAGE**

1. CAPTAIN DEMETER:

And yet, here you are having miraculously survived a firing squad, proving yourself to be un-killable.  
(BEAT)  
Just the sort of man we are looking for.

**Panel 5**

High shot as we look down on JACK, he looks up at us defiantly from his bonds.

2. JACK:

I got news for you ‘Captain’. You got no idea who I really am, or what I’m capable of.

**Panel 6**

Low shot looking up into the knowing face of DEMETER, he’s about to give his prisoner a wake up call. *Artist note: Need some space here for the Captain’s monologue.*

3. CAPTAIN DEMETER

I know that you wake up every morning in a strange new place, with no memory of how you got there, or any memory of the crimes you’ve committed the night before. Always scared, always on the run.  
(BEAT)  
Running from that part of you that can’t control.  
(BEAT)  
What if I told you I could help tame that beast inside of you?

## Page 17 (4 Panels)

### Panel 1 – Interior

We are looking down past SEWARD and DEMETER who leave a gap for us to focus on JACK still bound to the chair. He’s staring at the floor in defeat.

- |                     |  |
|---------------------|--|
| 1. JACK:            | What’s the catch?  |
| 2. CAPTAIN DEMETER: | I’m putting together a special team for a classified mission into Germany. I think a man of your talents would make a valuable addition. |
| 3. JACK:            | Sorry to disappoint, but I ain’t a soldier anymore, chief.   |

### Panel 2.

Close up behind JACK as we see the chains in detail that are wrapped around his arms. We can see CAPTAIN DEMETER delivering the final words that are going to seal the deal with JACK. *Artist Note: Need space for this text heavy delivery.*

- |                          |  |
|--------------------------|--|
| 4. CAPTAIN DEMETER (OFF) | No... you’re something far more dangerous. And for this particular mission that’s exactly what I need. In return for your services you’ll receive a full pardon. Your record will be expunged, and you can finally stop running...<br>(BEAT)<br>...Or, you can forever repeat this vicious cycle that has become your life. The choice is yours. |
|--------------------------|--|

### Panel 3.

Full low shot of JACK slumped in his chair. He is head is bowed in resignation. His eyes are closed in thought. We can just see the edge of CAPTAIN DEMETER’S arm as he holds JACK’S dossier closely.

NO DIALOGUE.

### Panel 4.

Tight close up panoramic crop of JACK’S eyes, his head is still bowed. But, his eyes are open and looking up at us with a sense of purpose.

- |                       |                      |
|-----------------------|----------------------|
| 5. JACK (UNTETHERED): | Alright, deal me in. |
|-----------------------|----------------------|

## Page 18 (6 Panels)

### Panel 1 – Interior.

Low close up of an old spooled Astor 22 9.5mm projector as it plays over the top of us. We can see the film running down through the machine as the illumination cuts through the darkness.

1. SFX:    CLICK. CLICK. CLICK.  
   WHRRRRRRR

### Panel 2

Pulled back shot from the same angle as we see JACK sitting in a dark briefing room watching something above us. To the left of him sits CAPTAIN DEMETER. AGENT SEWARD stands in the central space by the projector, his nose has a soft gauze pad applied to it to, he puffs on a cigarette as he watches the film.

1. CAPTAIN DEMETER:    For the past two years, the Nazis have been experimenting with various techniques to enhance the performance of their soldiers.

### Panel 3 – IN FILM FOOTAGE – BLACK/WHITE

We are watching direct footage from the projector. *Artist note: this should have a grained and scratched feel typical of the early era of film.* We can see a German soldier in a hospital ward. He's slightly side on to us sitting on a stool. A German doctor in a white coat is injecting him in the arm. To the other side of the soldier stands a nurse with a metal tray with a bowl on it waiting for the empty syringe.

NO DIALOGUE.

### Panel 4 – IN FILM FOOTAGE – BLACK/WHITE

The same German soldier is running over an obstacle course, he is ahead of a chasing pack of soldiers who are still clambering over a high net in the distance. Our German soldier is running towards camera with purpose.

NO DIALOGUE.

### Panel 5 – IN FILM FOOTAGE – BLACK/WHITE

Same footage as Panel 4, but this time the German soldier is falling to the floor in agony. The rest of the chasing soldiers have stopped to see what has happened.

NO DIALOGUE.

### Panel 6 – IN FILM FOOTAGE – BLACK/WHITE

Close up of the German soldier clutching at his throat as he foams at the mouth.

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2. CAPTAIN DEMETER (OFF):

Up until now, it seemed that their efforts were doomed to failure. That was until two weeks ago, when British Intelligence intercepted the following footage.

## Page 19 (6 Panels)

### Panel 1 – IN FILM FOOTAGE – BLACK/WHITE

We cut to new footage as we see a NAZI logo on screen with some heavy German type. It says: 'KLASSIFIZIERT' across it. There is a signature from JOSEF MENGELE and some file numbers bottom right.

1. CAPTAIN DEMETER (OFF):                      It seems this has put the cat, well and truly, amongst the pigeons.

### Panel 2 – IN FILM FOOTAGE – BLACK/WHITE

High shot looking down at an underground bunker/science lab. There are large electric coiled generators to one side and wires everywhere. This is more a mad scientist's lab than one of the refined German labs we are used to. We see a gurney with a patchwork body strapped to it. Several scientists are tending to the different generators and equipment in the room. *Artist note: One of these scientists should be wearing an eye-patch and be prominent enough to be remembered later in the plot.*

2. CAPTAIN DEMETER (OFF):                      Have you ever heard the name 'Victor Frankenstein'?
3. JACK (OFF):                                      No.

### Panel 3 – IN FILM FOOTAGE – BLACK/WHITE

Head and torso shot as we see JOSEF MENGELE sitting at his desk, slightly with his back to us. He is consulting a large leather bound book (Victor Frankenstein's Journal), which is raised up on a plinth. He's using a large mechanical magnifying glass to pour over the hand-written tome. He's taking down notes on a notepad. There is a Nazi insignia on the wall.

4. CAPTAIN DEMETER (OFF):                      He was a German scientist from the early 19<sup>th</sup> century. Labeled insane by his peers, but by all rights a genius far ahead of his time...

### Panel 4 – IN FILM FOOTAGE – BLACK/WHITE

Directly over the shoulder as we look more in detail at the 19<sup>th</sup> century tome that JOSEPH MENGELE is reading from. We can see a detailed drawing of a man, there are cut/join marks at critical points on the diagram – similar to that used by a butcher to determine choice cuts of meat.

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5. CAPTAIN DEMETER (OFF): ...He was obsessed with overcoming mankind's mortality. And in 1816, it is believed that he succeeded in a procedure that could bring the dead back to life.

**Panel 5 – IN FILM FOOTAGE – BLACK/WHITE**

A parallel shot to Panel 3 – except the diagram has been replaced exactly in the same position by the 'real' hideous cadaver in the lab. It is strapped to a gurney inside a sealed chamber. Two gas-mask wearing scientists attach electrodes to various parts of the corpse.

6. CAPTAIN DEMETER (OFF): It would seem that the Nazis are now carrying on Frankenstein's work, in an attempt to build their own army of invulnerable soldiers...

**Panel 6 – IN FILM FOOTAGE – BLACK/WHITE**

Close up as the corpse's stitched arm lifts up from the gurney, hand clutching at the air. It is ALIVE! A fog-like gas surrounds the extremes of this panel.

7. CAPTAIN DEMETER (OFF): ...They call it Project **Exmortis**.



## Page 20 (4 Panels)

### Panel 1 – IN FILM FOOTAGE – BLACK/WHITE

Close up shot of the Exmortis soldier who has broken free of the gurney and holds the camera operator (us) by the throat. We can see our hand struggling to break free of the creature's grasp. Blood pours down the creature's arms, presumably from the camera operator's crushed throat. *Artist note: I'd suggest making this a slightly angled shot in order to give a 'handheld' feel to the scene.*

NO DIALOGUE.

### Panel 2 – IN FILM FOOTAGE – BLACK/WHITE

Shot of the camera operator dead on the floor. His head is at an impossibly twisted angle as he stares endlessly into the camera lens. In the background the Exmortis monstrosity is hauling itself off the gurney. We can see that a German flamer unit is running from the distance into the sealed room. *Artist note: It might be fun here to play with the camera angle, as if the horizon is running at right angles to the page.*

NO DIALOGUE.

### Panel 3 – IN FILM FOOTAGE – BLACK/WHITE

Same angle shot from Panel 2, but this time the flamer unit is incinerating everything in the frame, from the screaming Exmortis soldier who bursts into a ball of flame, to the dead camera operator on the floor that begins to burn in front of us.

NO DIALOGUE.

### Panel 4 – IN FILM FOOTAGE – BLACK/WHITE

Blackness and scratches as the film runs out.

1. CAPTAIN DEMETER (OFF):

As you can see the Nazis would turn the tide of this war if these Exmortis soldiers ever made it to the front-line.

(BEAT)

I've been tasked with ensuring that day never happens.

(BEAT)

Lights please, SEWARD.

## Page 21 (4 Panels)

### Panel 1 – Interior

Ceiling shot looking down as JACK, SEWARD and DEMETER stand around a large table. There are all manner of maps, photos and reconnaissance information strewn across it. There are also more pin-up boards to the extreme edges. JACK has both hands on the table and is looking at the map with interest.

1. AGENT SEWARD:

We've learned that the project's base of operations is an underground laboratory, hidden beneath Heidelberg Castle in Germany.

2. JACK:

So why not fly a couple of bombers and blow them all to kingdom come?

### Panel 2.

Tight close up shot as DEMETER places a photo on the table. We see the imposing sight of Heidelberg Castle which sits embedded in mountain rock and pine trees, there is no way to tell how deep the laboratory goes.

3. CAPTAIN DEMETER (OFF):

The mountain rock surrounding the lab has proven to be virtually impenetrable. The only option left is to destroy it from within. I won't lie to you... it won't be easy.

### Panel 3.

Three quarters shot as we look at JACK as he turns to CAPTAIN DEMETER. We are positioned looking across the map on the table at JACK. CAPTAIN DEMETER is stood just to one side, a little further back. We can see the projector in the background.

4. JACK:

I suppose that's where this **special** team of yours comes in?

### Panel 4.

Close up shot of CAPTAIN DEMETER, this should be a head and torso shot only.

5. CAPTAIN DEMETER:

Desperate times call for desperate measures. The Allied top brass believe we have no choice but to fight fire with fire.

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(BEAT)

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Fortunately for us... Hitler's not  
the only one with monsters in  
his closet.



one of the deadliest men alive  
with a match.

5. JACK: I'll remember that next time I  
need a light.

**Panel 4.**

Slightly lower behind shot of LEROUX from inside the cell as we see him turn sharply towards JACK -his hand has switched the music off at the radio. *Artist Note: We should be close to the table so we can see more of LEROUX and if possible, we can see part of JACK in the same shot. We can see that LEROUX is wearing a white gas mask. What little flesh we can see bears deep calloused scars ravaged by fire. We can see that bomb making equipment clearly on the desk. JACK can just be seen to the edge of the panel, slightly unnerved by LEROUX'S sudden movement.*

6. JACK (OFF): Erm... Bonjour.

7. CAPTAIN DEMETER (OFF): \*KAFF\*  
(BEAT)  
Yes, well pressing on...

## Page 23 (4 Panels)

### Panel 1 – Interior

We are in front of JACK and DEMETER as they leave LEROUX'S cell as they head towards us (and in turn they reach the next cell along the corridor). SEWARD again follows behind dutifully.

1. SFX (OFF/Distant Operatic Music): *Insert Musical Notes.*

### Panel 2.

Large panel shot from inside the cell. We are focused on an oily arm that is partially submerged in the water in the foreground. A webbed hand holds a cigarette on the edge of a steel bathtub. JACK, DEMETER and SEWARD are at the cell gates. Across the walls of the cell interior are hundreds of newspaper clippings, all of them seem to centre on one person in particular; JOSEF MENGELE!

2. CAPTAIN DEMETER: This... is Nereus, our combat diver...

### Panel 3 .

This is a raised shot as we look directly over the taps of the steel bath at the surly and disturbing form of NEREUS. He is partially submerged in the water, only his upper torso and cigarette holding arm hangs out of it. A newspaper spread open across a crude metal bath rack. We can see closer detail of the JOSEF MENGELE newspaper clippings. NEREUS is looking off screen towards JACK.

3. NEREUS: What the fuck are you staring at?! Get the **fuck** out of here, arschloch.

### Panel 4.

Head and shoulders shot from behind JACK as he turns to DEMETER. We can see NEREUS inside the cell taking a long drag on his cigarette.

4. JACK: He's a bit touchy, isn't he?

5. CAPTAIN DEMETER: Nereus was the sole survivor of a German experimentation program designed to create the perfect aquatic soldier. This soldier would be able to breathe underwater, and have an incredibly resilient skin. But these gifts came at great cost, as you can see.  
(BEAT)  
The French Resistance picked him up after he managed to escape his twisted creator  
(BEAT)  
Joseph Mengele, to be precise.

## Page 24 (5 Panels)

### Panel 1 – Interior

Side on shot as DEMETER, JACK and SEWARD head to the next cell. Mercifully for JACK, it's empty of any occupant. There is a basic set up of a bed, sink, toilet and a small table. The bed is up against the wall to one side. On the bed there is a small open box (a cigar box).

1. CAPTAIN DEMETER: I'm afraid our fourth recruit still isn't quite presentable yet. So his introduction will have to wait for now.

### Panel 2.

Reverse three-quarters shot as we look from inside the cell out at DEMETER and JACK as they stand at the entrance.

2. CAPTAIN DEMETER: In the meantime these will be your living quarters.

### Panel 3.

Looking down shot as we see an open box of cigars on the bed, there is also a Zippo lighter next to the box on it's side with a 'Lucky Clover' motif.

3. JACK (OFF): What's with the stogies?
4. CAPTAIN DEMETER (OFF): Think of them as a preferable alternative to Seward's injections.

### Panel 4.

Low shot looking up as JACK sniffs one of the cigars, there's a repugnant look in his face.

5. JACK: They smell like rat shit.
6. CAPTAIN DEMETER (OFF): Wolfsbane to be precise. Each cigar contains enough of a dose to suppress your animalistic tendencies for a short while

### Panel 5.

Pulled back shot as DEMETER and SEWARD leave JACK to get acquainted with his new surroundings. JACK sits on the bed looking at the cigar.

7. CAPTAIN DEMETER: Should you need anything, SEWARD here is at your beck and call...  
(BEAT)  
...And get some rest I suspect the next few days to be quite grueling.

## Page 25 (1 Panel)

### Panel 1 – Rainy day.

Large splash page as we look down through the heavy rain at the foreboding Heidelberg Castle as it sits high on the mountain rock, surrounded by a pine forest. Lightening arcs through the sky hitting somewhere in the distance. In the foreground is a German Junker 52 passenger plane as it circles around to land.

1. SFX: Nnneaaooowww
2. SFX (DISTANT): Booom!



## Page 26 (4 Panels)

### Panel 1 – Rainy day.

Low close shot as see the Junker 52 coming in to land at the base of the cliff. This should be an angled shot to one side as it heads closer to us. The rain is relentless.

1. SFX: Thuuuth Thuuuth Thuuuth

### Panel 2.

Shot as numerous Jack-boots in the foreground run across the wet airstrip towards the waiting Junker 52, which has rolled to a halt.

2. SFX: Splosh! Splosh!

### Panel 3.

Shot from inside the Junker 52, the edge of the hatch creates the frame for this panel. An anxious looking official holds up an umbrella and gives the Nazi salute towards us. A soaked and puddle strewn red carpet leads to a waiting Nazi staff car. Flanking the red carpet either side are a row of soldiers standing to attention.

3. UMBRELLA CARRYING NAZI: <<Mein Führer! What an unexpected honor. I must apologize had we known you were arriving->>

### Panel 4.

Reverse shot as we see the imposing sight of ADOLF HITLER. He is looking less than pleased. He pulls the collar up around his neck as he shields himself from the rain.

4. ADOLF HITLER: <<Spare me your pleasantries Lieutenant, I am not here for your hospitality. Take me to him.>>

## Page 27 (5 Panels)

### Panel 1 – Interior.

We are looking straight down as JOSEF MENGELE makes love to a naked woman beneath him. Most of her modesty is covered by MENGELE'S own unattractive frame, but there is a hint of strangeness in her skin. The bed is impressively extravagant with silk disheveled sheets framing them both.

1. JOSEF MENGELE: <<MMMM! YES GRETA! YES!>>
2. SFX (OFF/GROWING MORE URGENT): KNOCK! KNOCK! KNOCK!

### Panel 2.

Shot as MENGELE lifts his head up and turns to bellow in rage at the sudden disturbance. This should be a shot from behind and to the side, we can only see a leg and arm of the woman. *Artist note: We should try to subtly show that the woman has some stitched areas on her ankles and wrists.*

3. JOSEF MENGELE (SHOUT): <<Gott im Himmel, Dietrich! Is that you?!? I'm busy in here! What the hell do you want?>>

### Panel 3.

A meek round-spectacled officer pokes his head from around the ornate wooden door. This is DIETRICH, MENGELE'S all-round 'dogbody'.

4. DIETRICH: <<My apologies, Herr Director, but... The Führer has just arrived unexpectedly.>>

### Panel 4.

JOSEF MENGELE leaps from his bed and begins pulling on his officer breeches that were draped over the back of a chair, along with the rest of his uniform. This should be a full shot focused on JOSEF MENGELE hastily trying to dress. We can see the edge of the bed and the shape of a naked woman behind him.

5. JOSEF MENGELE: <<Greta, my love, you'd better get dressed...>>

### Panel 5.

Shot of GRETA as she begins to obediently rise from the bed. We see she has a vacant stare and her body is a patchwork of crude stitches, she is one of MENGELE'S zombie experiments!

6. JOSEF MENGELE (OFF): <<...We'll finish later.>>

## Page 28 (5 Panels)

### Panel 1 – Interior

High shot, MENGELE, HITLER and DIETRICH walk purposefully down a long underground corridor towards us. It's a functional corridor with little time for gothic artistry. Large wall mounted lights lead the way above some extensive pipe-work that runs along one side of the wall, for as far as the eye can see.

*Artist note: This is a parallel shot to DEMETER, JACK and SEWARD as they walked along the corridors of Carfax Abbey, except the German group are walking in the opposite direction.*

1. JOSEF MENGELE: <<You will be pleased to know, Mein Führer, we have over two hundred fully functioning units... >>

### Panel 2

Close high shot as we look at ADOLF HITLER as he stares sternly forward, JOSEF MENGELE is just to the side of him looking a little more scared/humbled by the conversation with HITLER.

2. JOSEF MENGELE: <<...with another two hundred well on their way.>>

### Panel 3

Pulled back interior shot of a laboratory. German guards stand to attention either side of the iron blast door they have just walked through. The two flanking soldiers are saluting HITLER. HITLER ignores them as he continues into the room. We can see a laboratory table with intricate chemicals, boiling flasks and a severed hand with electrodes protruding from it in the foreground. In the background we can see several scientists standing to attention by their lab desks.

3. ADOLF HITLER: <<Hundreds...?>>

### Panel 4

Three-quarters shot of the eye-patch scientist. This is a fairly straight on shot as he stands to attention waiting for HITLER to pass by. We can just see the edge of HITLER and MENGELE as they step into this frame from the right.

4. ADOLF HITLER: <<I want millions, Mengele! Millions.>>

### Panel 5

We are looking from beside the eye-patch scientist who still stands to attention to one side of the frame. We can see he is turning his head away from us, watching HITLER, MENGELE and DIETRICH walk past to a large set of reinforced gates. Two flamer units stand outside. We can see the other rows of scientists that flank this small procession as it heads for the imposing gates.

5. JOSEF MENGELE: <<In time, Mein Führer, in time.>>

## Page 29 (4 Panels)

### Panel 1 – Interior

Low slight wide shot as we can see HITLER, MENGELE and DIETRICH as they walk into an observation room. There is a large viewing window ahead of them with an intercom communication and pressure gauges. We can also see that the interior is reminiscent of a U-Boat interior, with plenty of exposed pipes and wires. Two more German Flamer units stand to attention by the heavy gate that has risen up into the ceiling.

1. JOSEF MENGELE: <<Stage one of their training is known as conditioning.>>

### Panel 2

Low shot inside a larger sunken anti-chamber. This is a teaching room. We are at the back of a sunken classroom. We can see rows and rows of Exmortis soldiers strapped to large metal chairs, forced to watch a Nazi propaganda film. The room is a mixture of those still struggling against their bonds, and those that sit watching on impassively. We can see high up in the viewing area, HITLER and MENGELE looking down on proceedings. There is a projector screen with an image of HITLER speaking at the Nuremberg rally. *Artist note: It would be good to make it feel as if we right amongst the indoctrinated Exmortis soldiers.*

2. ADOLF HITLER (UNTETHERED): <<Yes. Teach them while they're young...>>

### Panel 3

Head and torso shot of one of the Exmortis soldiers up close. It's firmly secured to the chair, and we can see it is crudely smiling as it passively watches the film that's directly behind us. In the background we see two more Exmortis soldiers, one struggling, his jaw silently screaming while the other sits quietly watching along.

2. ADOLF HITLER (UNTETHERED): <<...Keep them loyal and pure.>>

### Panel 4

High, slightly side on fuller shot, as we watch HITLER and MENGELE walk from one viewing window along a corridor towards another viewing window twenty or so meters away. MENGELE has his arm out as leading the way for HITLER.

4. JOSEF MENGELE: <<Phase one troopers still require incentive to make them do as we wish.>>

## Page 30 (5 Panels)

### Panel 1 – Interior

Shot looking over the shoulder of HITLER and MENGELE as they look through the viewing window, and down into the next sunken room. We can see seven or eight or so weary-looking prisoners are grouped together unsure what to do next. We see that there is a large bulkhead door on the far side of the sunken room, which is beginning to open.

1. JOSEF MENGELE: <<But like any disciplined child,  
they soon learn.>>

### Panel 2

Close up as we look at the group of prisoners in detail. They have been armed with an array of poor weapons. Old service pistols, axes and knives. They are turning in alarm at a sudden loud noise.

2. SFX: CLUNK! CLUNK! CLUNK!

### Panel 3

Low pulled back shot as 3 Exmortis soldiers are being herded out into the room by two flamer units either side of them. One of the flamer units is flaming a warning shot at one of the Exmortis soldiers who is recoiling in horror at the sudden burst of flame.

3. SFX: CLUNK! CLUNK! CLUNCK!  
WOOOOOOOSH!

4. EXMORTIS SOLDIER #3: GRAAAAAAWWWW!!

### Panel 4

Close up as we are high looking down on a fear-filled prisoner. A huge shadow of an Exmortis soldier falls over him. He is holding a revolver up at us with a shaky hand.

5. PRISONER (WHISPER): Zut alor...

### Panel 5

Close up low shot looking up into the roaring face of the Exmortis soldier. His head is thrown back in rage.

6. EXMORTIS SOLDIER #1: ROOOOOOAAAARRRR!

## Page 31 (1 Panel)

### Panel 1

Large panel splash as the two groups meet in the middle of the page. This should be a low dynamic shot. In the foreground we see the torso of an Exmortis soldier choking the life out of a prisoner who is hacking away at it's arm with no impact. Further back and we see the other two Exmortis soldiers ripping chunks out of one of the prisoners. Some prisoners are running, others fighting on in vain. It's a massacre. High up in the distant background we see HITLER and MENGELE watching on in awe.

1. SFX:

AIIIIIEEEE!  
RIIIIIIIIIIPP!  
-UUURK!  
BAM! BAM! BAM!  
GUUUUUURRRGLLEE!  
GROOOOOOOOOAAAAAAN!

2. HITLER (WHISPERED AWE):

<<They fight like **true** Germans.>>

## Page 32 (2 Panels)

### Panel 1

We are side on to HITLER who cranes closer to the glass as he is hypnotized by the carnage below. He should be staring down off screen towards the bottom left of the panel.

1. HITLER: <<When will they be ready for a field test?>>
2. JOSEF MENGELE (OFF): <<Soon Mein Führer... Very soon.>>

### Panel 2

Close up three quarters shot of a bloodied Exmortis soldier as he stands holding the remains of a prisoner's dismembered arm jubilantly in the air. Blood splatters cake his face and wall behind him.

3. HITLER (UNTETHERED): <<You serve Germany well, Herr Mengele. With what you have created, there is no force on Earth that can stop us. The war is now ours to win.>>

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