

HABUB

A Thesis Presented to
the Faculty of the Department of English
University of Central Oklahoma
Edmond, Oklahoma

in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English-Creative Writing

by
Jeff Harmon
Edmond, Oklahoma

July 9, 2020

Habub

Thesis Title

Jeff D. Harmon

Author's Name

July 9, 2020

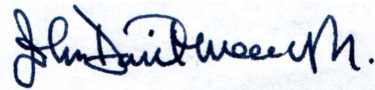
Date

Jackson College of Graduate Studies at the University of Central Oklahoma

A THESIS APPROVED FOR

English - Creative Writing

By



Committee Chairperson



Committee Member



Committee Member

ABSTRACT OF THESIS

Title of Thesis: Habub

Author of Thesis: Jeff Harmon

Director of Thesis: J. David Macey, Ph.D.

Number of Pages: 183

The creative project that I have chosen to submit is in the form of a graphic narrative. “Habub” employs the visual and verbal media of adult comics. The narrative’s composition consists of panels and gutters that convey story through script, illustration, and elements of style. The verbal art of storytelling is combined with visual illustration to present the reader with a thought-provoking story in a visual-verbal medium.

“Habub” is a unique and complex story that can be classified as belonging to multiple genres including adventure, historical fiction, science fiction, and mystery. These genres are combined and synthesized through the framework of theoretical particle physics. The basis for this synthesis is derived from the “Unified Field Theory” model. This is part of “The Theory of Everything” for the universe.

Carl Potts, the primary creator of *Alien Legion*, and its co-creators Frank Cirocco and Alan Zelenetz are the primary inspiration for my creative work. The idea of *Alien Legion* is fascinating to me. The premise is based on the concept of the French Foreign Legion in space. The work represents a democratic melting pot of races and cultures, all working together for the common good. They rise up together in unity to meet the complex challenges of the times.

“Habub” conveys a great message for everyone. It reminds me of a quote by Audre Lorde: “It’s not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences.” *Alien Legion* represents and exemplifies exactly what can be possible. The idea that we can recognize, accept and celebrate differences, which Lorde

describes as necessary to society, can make the world a better place for everyone. Michael J. Straczynski's work in graphic novels, television, and film has been another major influence on my work. Straczynski's work synthesizes multiple media in the visual-verbal art form. Upon examination of his work, it is clear that an individual can learn a lot from his creative process.

The main objective of this creative work is to give readers a sense of adventure. "Habub" is meant to follow in the traditions of the high adventure genre. It is designed to be an origin story that establishes a foundation that can lead to other storytelling possibilities and situations throughout time and space. The "Unified Field Theory" model allows for almost limitless possibilities when it comes to world-building and character development. The goal is to try to publish this manuscript and to allow other writers to tell their own stories through the established characters and the universe expanding from them. The idea of a group of super-soldiers out of time and place will yield some very interesting results, to say the least.

I really wanted to tell a story that was original and had not been told before in this manner. I wanted to combine history and science fiction into a stylized adventure tale. One of the greatest challenges of this project was to make readers think they were going to be reading a historical fiction period piece and not to give anything away at first. The objective is to draw the audience in, and then the story becomes something unanticipated, giving it a twist in terms of the overall story architecture. The historical research also presented a challenge because I wanted to depict the events of this time period as accurately as possible and to ensure that the references made in the work are accurate. Time-management was also a great challenge for me. There never seem to be enough hours in the day to do everything that needs doing.

The main strategy that I used was to do extensive research to avoid any lapses in historical inaccuracy. I wanted to make sure that the historical section of the project is as

accurate as possible. The goal is to spark readers' imaginations in a way that will motivate them to do further research on their own. My strategy to overcome the time-management challenge was to write pages at set times and to work on additional ones whenever I had free time. I also had to sacrifice a lot of family commitments and other obligations in order to finish the work.

The graphic narrative "Habub" presents the reader with something not seen in graphic novels that I am aware of today. It appears to be a work of historical fiction, when in fact it can be considered much more due to the story's ability to incorporate multiple genres into a single package. The project opens a door to stories about the human and alien condition throughout time and space. The possibilities are almost unlimited when you are able to combine multiple genres to lay the foundation for unlimited storytelling possibilities. This narrative represents a platform for an array of possibilities, no matter the genre.

Habūb

Jeff Harmon

07/09/20

WEB REFERENCE:

01. HABUB: (Arabic: هَبُوب, romanized: habūb, lit. 'blasting/driftng') is a type of intense dust storm carried on an atmospheric gravity current, also known as a weather front. Habubs occur regularly in dry land area regions throughout the world.”

<https://en.wikipedia.org/wiki/Haboob> A haboob

02. EGYPT AND THE SUDAN: British forces occupied Egypt in 1882 to safeguard the Suez Canal and British financial interests. This invasion led to further intervention the neighboring Sudan, where British, Egyptian and Indian troops fought two bitter wars against rebellious Islamic tribesmen in hostile desert conditions.

<https://www.nam.ac.uk/explore/egypt-and-sudan>

03. THE GORDON HIGHLANDERS: This infantry regiment was formed in 1881 and recruited in north-eastern Scotland. It served in several British Army campaigns until 1994, when it was merged into The Highlanders.

<https://www.nam.ac.uk/explore/gordon-highlanders>

04. GORDON RELIEF EXPEDITION: From the outset of Gordon’s mission, doubts existed about whether it was to play an advisory or an executive role, about what Gordon could accomplish once appointed governor-general of the Sudan, and about what would happen if his life were endangered. Whatever Gordon’s motives,¹ he felt compelled to remain in Khartoum, and the Government dared not order him to withdraw. As the Mahdist siege tightened, the question of whether or not to relieve Gordon, an ‘icon of his age,’ became a matter of press, parliamentary and cabinet debate.

<https://www.manchesteropenhive.com/view/9781526137913/97815261379103.000104.xml>

05. MAHDIST WAR: The Mahdist War (Arabic: الثورة المهديّة ath-Thawra al-Mahdī; 1881–99) was a war of the late nineteenth century between the Mahdist Sudanese followers of the religious leader Muhammad Ahmad bin Abd Allah, who had proclaimed himself the "Mahdi" of Islam (the "Guided One"), and the forces of the Khedivate
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WEB REFERENCE: CONTINUED.

of Egypt, initially, and later the forces of Britain.

https://en.wikipedia.org/wiki/Mahdist_War

06. KHARTOUM 1885: Early in 1881 unrest in the Sudan began to crystallize around Mohammed Ibn Ahmed el-Sayyid Abdullah. Proclaiming himself the long-expected Mahdi, the Guided One of the Prophet, he preached that the Sudan was to be purged of its Egyptian oppressors. Drawn in by the Egyptian failure to deal with the situation, the British sent General Gordon to organize an evacuation of soldiers and loyal citizens. On reaching Khartoum however, General Gordon believed, incorrectly, that the Mahdi could be reasoned with. Instead of negotiating, the Mahdi besieged the town for 317 days. This title looks, although not exclusively, at the battles fought by the British columns sent to relieve Khartoum.

<https://ospreypublishing.com/khartoum-1885>

07. THE BRITISH ARMY 1882 – 1902: This volume in the acclaimed British Army on Campaign mini-series details the uniforms, organization and equipment used in a succession of campaigns across the face of the globe. Michael Barthorp's splendid text is accompanied by numerous illustrations including eight color plates by Pierre Turner.

<https://ospreypublishing.com/the-british-army-on-campaign-4-pb>

08. MARTINI HENRY RIFLE: The Martini–Henry is a breech-loading single-shot lever-actuated rifle that was used by the British Army. It first entered service in 1871, eventually replacing the Snider–Enfield, a muzzle-loader converted to the cartridge system. Martini–Henry variants were used throughout the British Empire for 47 years. It combined the dropping-block action first developed by Henry O. Peabody (in his Peabody rifle) and improved by the Swiss designer Friedrich von Martini, with the Polygonal rifling designed by Scotsman Alexander Henry.

<https://en.wikipedia.org/wiki/Martini%E2%80%93Henry>

09. SHEMAGH / KEFFIYEH: The keffiyeh or kufiya (Arabic: كُوفِيَّة kūfiyyah, meaning "from the city of Kufa"[1] (الكُوفَة); plural كُوفِيَّات kūfiyyāt), also known as a ghutra (غُتْرَة), shemagh (شَمَاغ šumāġ), ḥaṭṭah (حَطَّة), mashadah (مَشْدَة), chafiye, dastmal yazdi (Persian: دستمال یزدی, Kurdish: دهستمال یەزدی destmal yezdî) or cemedanî (Kurdish: جەمەدانى), is a traditional Arab headdress, or what is sometimes called a habit, worn in the Middle East with origins from the Fertile Crescent (Iraq, the Levant, and Egypt); it is fashioned from a square scarf, usually made of cotton.[2] It is commonly found in arid regions as it

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provides protection from sunburn, dust and sand.

<https://en.wikipedia.org/wiki/Keffiyeh>

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CHARACTERS:

01. SECOND LIEUTENANT - JOHN THATCHER (Our Hero) – *Commanding His Majesty’s Armed Forces, First Company Rifle Squad* – assigned to the Gordon Relief Expedition, en route to Khartoum reporting to General Woolsey the expedition leader. Thatcher is the main protagonist of our tale. A young lieutenant of 21, he is a charismatic blond-haired, blue-eyed youth. A picturesque model of the British Infantry’s Officer Corps, his lack of combat experience makes him rely upon first Sergeant Blaine Barclay, First Company of His Majesty’s Armed Forces of the British Empire. His favorite metaphor is Shakespeare’s “All the world’s a stage, and all the men and women merely players.” His attitude toward life reflects his viewpoint. He is optimistic about life in general. He thinks about life as the “Seven Stages of Man.” Thatcher, though young and inexperienced in life, has a keen intellect and is quick to understand theoretical models and concepts when applied to the human condition. A young man with an old soul.

02. FIRST SERGEANT - BLAINE BARCLAY (B.B.) – *First Sergeant of His Majesty’s Armed Forces First Company Rifle Squad* under the command of John Thatcher. Blane Barclay, also known as B.B., is a battle-hardened, rough-around-the-edges, no-nonsense combat veteran of multiple campaigns of the British Empire. Barclay is a large 50-year-old bald and burly Irishman with a Victorian era handlebar mustache. He bears the scars of an individual who has been in many close-quarters combat encounters. He wears a bowler hat, one of his most prized possessions, which was given to him by the family of Thomas Coke’s, the second Earl of Leicester, who commissioned the original bowler design from the hatters James Lock and Company of St. James. He is hard but fair with the men in the hope of keeping them alive through strict discipline. Barclay is career military, coming up the ranks and learning from the hard knocks of life.

03. LIEUTENANT - EZRA WILLIAMS – *Commanding His Majesty’s Armed Forces Second Company Rifle Squad* - assigned to the Gordon Relief Expedition, en route to Khartoum, reporting to General Woolsey the expedition leader. Ezra is an experienced commanding officer, 30 years of age. He is of average build with dark brown hair and mustache. Ezra is self-centered and puts his own interests above that of his men and the mission. He carries a gold pocket watch and is always watching the time, worried he might miss out on an opportunity. He has a cynical view of life and treats people around him accordingly. His First Sergeant Ulysses Turner and the men under his command does not trust him or his judgment.

04. FIRST SAREGENT - ULYSSES TURNER – *First Sergeant of His Majesty’s Armed Forces Second Company Rifle Squad* - under the command of Lieutenant Ezra Williams. Turner is a tall, slender, wiry man of 45. He is clean shaven and wears thin, round, blue-tinted spectacles doubling as sunglasses. His youthful attributes produce a deceptive mask that makes him appear much younger than he truly is. He is calm, cool, and collected with a superior air of intelligence and confidence about him. This instills a sense of

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CHARACTERS: CONTINUED.

approachability about him. He formerly held an officer's rank and lost his command. He has since been busted down due to his inability to follow unreasonable orders that would lead to the slaughtered of the men of his command.

05. LIEUTENANT - ASA BAKER – *Commanding His Majesties Armed Forces, Third Company Rifle Squad, assigned to the Gordon Relief Expedition en route to Khartoum, reporting to General Woolsey.* Baker is of an average build and in good shape. He is 35 years old, with sandy blond hair. He is an experienced commanding officer and cares deeply about the welfare of men under his command. He is light-hearted but serious when necessary. He leads by example. He likes to tell jokes and has a very optimistic outlook even in the darkest of times. He is married to Lydia and has four children, Harry, Edward, Elizabeth, and Margaret. He often talks about his family and counts the days until he can be reunited with them back home.

06. FIRST SAREGENT - ARTHUR CROMWELL – *First Sergeant of His Majesty's Armed Forces Third Company Rifle Squad* - under the command of Asa Baker. Turner is a 42-year-old Welshman. He is heavysset with red hair and a full beard. He is stocky and short in stature and has been divorced several times due to his extended tours of duty for the empire. He prides himself on his professionalism as a soldier and his patriotic loyalty and duty to the British Empire. When his soldiering duties are fulfilled, he lives for the moment and looks for a pub, when he can find one. Wine, women, and song are his priorities of the day behind those of a soldier.

07. THE ADONAI - *Are a machine race of humanoids from earth's future and past.* The pioneering colonists of frontier worlds from earth eventually move beyond known space. Driven by a desperate need for resources and habitable systems, they explore the edges of the frontier to support the ever-growing population of mankind. The colonists encounter a cybernetic race called the Aggregate. They promise the gift of foresight and immortality but ultimately deceive and betray them. Once the colonists have been assimilated, they are enhanced and ascend to a new state of being. They pay an ultimate price in the removal of the human condition. Enraged by this deceit in being stripped of humanity, they fight with their oppressors and eventually break free. They have taken the name Adonai from ancient earth's biblical past. The name's very connotations symbolize a newfound purpose. They intend to be the ultimate messianic saviors of mankind. They set out on a crusade from distant galaxies across the universe seeking to make their way back from the fringes of unknown space to the interior of Sol system and earth and their ancestors' origins.

08. BIO-SCHOLAR - *The Bio-Scholar originates from a frontier colony many centuries in Earth's future.* Her ancestors can be traced back to the English settlers of Roanoke Island off the coast of North Carolina. The group of 115 settlers mysteriously
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CHARACTERS: CONTINUED.

disappeared. It was theorized that the colonists were killed or captured by the local indigenous people, but that is not what really happened and is a story for another time. The frontier colony encountered the Aggregate like so many others that met this fate. Her colony was part of the Aggregate faction that would eventually break away and embrace the Adonai way. She was spared the final part of the conversion ascension process. Superhuman in nature and intellect, she appears as her ancestors originally appeared.

09. JOHN THATCHER SENIOR— *Infantry Commander of His Majesty's Armed Forces 42nd Regiment of Foot.* The father of John Thatcher, he is a commander in the 42nd Regiment under the command of Sir Duncan Cameron. A career military officer, Thatcher Senior is a compassionate and caring individual. He is a father figure to his son just as he is the men under his command. He tries to keep them out of harm's way if he can. He is committed to bringing everyone back home, which is an exceedingly difficult undertaking at this time in England's history due to the empire's interests across the globe.

08. ANASTASIA CAMERON – *Daughter of Sir Duncan Cameron of His Majesty's Armed Forces 42nd Regiment of Foot.* Anastasia is the love interest of John Thatcher. She has been forbidden by her father to have anything to do with him, because of her father's personal dislike of John Thatcher Senior. John and Anastasia have a relationship that appears to be just a friendship when in public, but in private they plan to be together once Thatcher can establish himself in the eyes of her disapproving father.

10. SIR DUNCAN CAMERON – *General of His Majesty's Armed Forces 42nd Regiment of Foot.* Cameron leads the 42nd Regiment. Commander John Thatcher Senior is an officer under his command. Cameron and Thatcher senior were both competing for the same woman who eventually became John Thatcher Junior's mother. Cameron eventually orders Thatcher Senior and his division to their deaths in pursuit of an unobtainable objective, which result in death of the division. Cameron disapproves of Thatcher Junior and does not want him to marry his daughter, due to his personal distain for him.

SETTINGS:

01. 1884: The Gordon relief expedition sets the historical backdrop for this story. Major-General Charles George Gordon was a British military officer and veteran of the Crimean War. Gordon and his men helped to put down the Taiping Rebellion in China. He gained notoriety for being able to defeat superior forces with limited resources and manpower. He was honored by both China and Britain. Gordon was an icon of his time. Gordon became Governor-General of the Sudan but later returned home. A serious revolt broke out, led by Muslim religious leader Mahdi Muhammad Ahmad. Gordon was sent to Khartoum with instructions to evacuate all loyal citizens and soldiers. He evacuated 2500 civilians but decided to stay with a small force of soldiers to fight the Mahdi's forces. He organized a citywide defense that lasted almost a year, earning the admiration of the British public. A pressure campaign was put on the government to send a relief force. It arrived two days after the city had fallen and Gordon had been killed.

02. SAHARA DESERT: The British relief force traverses the vastness of the Sahara on its mission to relieve General Gordon now entrenched in the city of Khartoum in the Sudan. The desert should be illustrated in the manner shown in the link I have included. There are pictures of multiple locations that show exactly how it should look.

COLOR NOTE: The sands need to have a tint of dark orange to the color.

03. TANNHAUSER: The ancient Adonai city the expedition encounters on its mission to relive General Gordon. The city is comprised of a massive central pyramid complex surrounded by urban sprawl. The complex houses Adonai military garrisons and training facilities. There are hundreds of levels of command, control, administration, training, barracks, artificial intelligence, computer systems, multipurpose storage, cryogenic vaults, power reactors, weapon systems, and mechanized armaments, all below the surface. The main access points to the garrison are through the pyramid complex. The cores of the pyramids function as dark matter energy collection systems and contain cold-fusion reactor system cores that provide the massive amounts of energy needed to power the city. The pyramids also serve as interplanetary navigational and recharging centers for the military-industrial complex of the Adonai who built the city. Tannhauser exists in multiple dimensions in time and space. The city contains a unified field generation engine that allows it to exist in multiple dimensions in time and space. The city resembles ancient Egyptian architecture but is constructed from modern materials. The detailed illustration guidelines are laid out on the panels to help illustrate the look of the city.

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PAGE ONE AND TWO.

This panel will be one full page in size. It will be part of a DOUBLE SPLASH PAGE SET. This panel will encompass the entire LEFT side of a two full page set. It will comprise one-half of the larger picture on both pages to illustrate. This will show the vast expanse of the Sahara Desert as a single shot from the left side of page to the right side of page two. – Artist’s discretion.

Artist’s note: This double splash page is meant for totality of effect, to illustrate the sheer vastness of the deep desert interiors of the Sahara. The web reference below helps to capture the desired effect.

<https://www.onthegotours.com/blog/2019/08/facts-about-the-sahara-desert/>

EXT. DESERT – DAY.

01. CAPTION: EGYPT

02. CAPTION: DECEMBER 1884

03. CAPTION: BRITISH EXPEDITIONARY FORCE

04. CAPTION: The men of the 42nd Black Watch Royal Highland Regiment cross the
vast expanse of the Sahara Desert.

05. CAPTION: The camel corps under the command of General Wolsey have orders to
link up with the...

06. CAPTION: 2nd Brigade Nile River Force already en route to reliever General
Gordon’s garrison currently under siege...

[NO DIALOGUE]

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PAGE THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a massive caravan comprised of the military and civilian support elements in a single column moving across the sand from a side view. – Artist’s discretion.

Artist note. The following web reference provides the historical detail needed to understand how this should be illustrated. Please reference the pictures of the BRITISH CAMEL CORPS in the Sudan.

<https://www.britishbattles.com/war-in-egypt-and-sudan/battle-of-abu-klea/>

EXT. DESERT – DAY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate a massive caravan comprised of the military and civilian support elements in a single column moving across the sand with a view of General Wolsey and his command staff leading the expedition. – Artist’s discretion.

Artist note. The following web reference provides the historical detail needed to understand how this should be illustrated. Please reference the pictures of the British Camel Corps CIVILIAN SUPPORT ELEMENTS in the Sudan.

<https://www.britishbattles.com/war-in-egypt-and-sudan/battle-of-abu-klea/>

EXT. DESERT – DAY.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a massive caravan comprised of the military and civilian support elements in a single column moving across the sands from the rear where THATCHER and the men of FIRST COMPANY guard the rear of the caravan as it stretches out for a great distance before them. – Artist’s discretion.

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PAGE THREE CONTINUED.

EXT. DESERT – DAY.

[NO DIALOGUE]

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PAGE FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a massive SANDSTORM on the horizon reaching into the upper atmosphere. – Artist's discretion.

Artists note – The following web reference illustrates the magnitude of the sandstorm referenced. The Sudanese reference this as a habub. See web reference one. The sandstorm, for the purposes of this story, will be much more violent.

<https://www.youtube.com/watch?v=S8TOIZkftQM>

EXT. DESERT – DAY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three-equally-sized panels on page. This panel will show a massive sandstorm on the horizon reaching into the upper atmosphere. The storm's appearance will become LARGER from the FIRST panel, above, as it moves closer to the caravan. – Artist's discretion

EXT. DESERT - DUSK.

[NO DIALOGUE]

PANEL THREE

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a massive sandstorm on the horizon reaching into the upper atmosphere. The storm's appearance will become LARGER from the SECOND panel above as it moves closer to the caravan. DARKNESS ensues due to the atmospheric conditions. – Artist's discretion.

EXT. DESERT – DUSK.

[NO DIALOGUE]

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PAGE FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the sandstorm ENGULFING the column of the caravan. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

SFX: Howling wind.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate a closeup of THATCHER with a shemagh covering his face as the wind howls about him. – Artist’s discretion.

Artist’s note - see web reference number nine to illustrate the shemagh.

<https://en.wikipedia.org/wiki/Keffiyeh>

EXT. DESERT – SANDSTORM.

01. THATCHER: Damn this storm! Gordon is running out of time.

SFX: Howling wind.

PANEL THREE

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a closeup of BARCLAY with a shemagh covering his face answering THATCHER. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

02. BARCLAY: It moved in fast. Seems to have come out of nowhere.

SFX: Howling wind.

PAGE SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a closeup of THATCHER holding his shemagh, which is covering his face, struggling to keep it in place as the wind tries to expose his face. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

01. THATCHER: Tell the men we are going to take up a defensive position here until
this passes over.

SFX: Howling wind.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate a closeup of THATCHER holding his shemagh which is covering his face, struggling to keep it in place as the wind tries to expose his face. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

02. THATCHER: We can catch up to the main column after this blows over.

SFX: Howling wind.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a closeup of BARCLAY holding a shemagh, preventing exposure of his face to the elements as he answers THATCHER. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

03. BARCLAY: Aye, Sir! Agreed!

SFX: Howling wind.

PAGE SEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY falling back in the column to JAMESON in the darkness. - Artist's discretion.

EXT. DESERT – SANDSTORM.

01. BARCLAY: Jameson tell the men to shelter in place.

SFX: Howling wind.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY and JAMESON in the thick of the storm. – Artist's discretion.

EXT. DESERT – SANDSTORM.

02. JAMESON: Sir! Yes! Sir!

SFX: Howling wind.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the members of FIRST COMPANY setting their camels down in place and leaning against them leeward, shielding themselves from the onslaught of the storm. – Artist's discretion.

EXT. DESERT – SANDSTORM.

SFX: Howling wind.

[NO DIALOGUE]

PAGE EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the MAIN COLUMN moving FORWARD in the darkness. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

SFX: Howling wind.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the MAIN COLUMN moving forward in the darkness becoming SMALLER in the distance. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

SFX: Howling wind.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the MAIN COLUMN moving forward in the darkness becoming EVEN SMALLER. The last of the visible lantern lights trail off into the void of the distance. – Artist’s discretion.

EXT. DESERT – SANDSTORM.

SFX: Howling wind.

[NO DIALOGUE]

PAGE NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a faint blue illumination on the horizon in the direction in which the caravan was headed. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. CAPTION: SEVERAL HOURS LATER

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER emerging from a partial entombment of sand that has collected around him during the storm. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER with rifle in hand moving to BARCLAY’S sheltered position. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PAGE TEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER at BARCLAY’S position as he is sleeping in place. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER pulling out his field glass and peering over the camel at the blue emanation in the distance as BARCLAY sleeps motionless against his camel. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, with his field glass lowered, in a bewildered state with his shemagh pulled down exposing his facial expression. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PAGE ELEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, with field glass back in place, looking into the distance. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, as in the previous panel, but with his position shifted. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. THATCHER: (DISEMBODIED) The light is so low.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, as in the previous panel, but with his position shifted. – Artist’s discretion.

EXT. DESERT – NIGHT.

02. THATCHER: (DISEMBODIED) The glass is playing tricks on me?

PAGE TWELVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER becoming animated. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER waking BARCLAY from his slumber. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY stirring, reaching for his rifle. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. BARCLAY: Eh!

PAGE THIRTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER handing his glass to BARCLAY. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY peering into the distance toward the light. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER looking at BARCLAY in an excited state. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. THATCHER: Bloody Hell! Do you see that?

PAGE FOURTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY in frame. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. BARCLAY: By St. George’s dragon ...I do!

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER in frame. – Artist’s discretion.

EXT. DESERT – NIGHT.

02. THATCHER: Ready the men!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY in frame. – Artist’s discretion.

EXT. DESERT – NIGHT.

03. BARCLAY: Aye, sir! Yes, Indeed!

PAGE FIFTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER in frame. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. THATCHER: It’s got to be the convoy...If we hurry, we can catch up to them!

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY in frame with JAMESON, HARRINGTON, JONES the lance corporals of FIRST SQUAD. – Artist’s discretion.

EXT. DESERT – NIGHT.

02. BARCLAY: Jameson, Harrington, Jones get the rest of the men ready to move out.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate JAMESON, HARRINGTON, JONES, in frame. – Artist’s discretion.

EXT. DESERT – NIGHT.

03. JAMESON: Yes...First Sergeant.

PAGE SIXTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate HARRINGTON and JONES in frame. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. HARRINGTON: Aye!

02. JONES: Sir!

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate JAMESON, HARRINGTON, and JONES relaying the ready message to all the men in FIRST COMPANY. – Artist’s discretion.

EXT. DESERT – NIGHT.

03. JAMESON: Pass the word to move out.

04. HARRINGTON: The order to move has been given. Pass it on.

05. JONES: Let move. Pass the word.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY helping JAMESON, HARRINGTON, and JONES in rousting the men. – Artist’s discretion.

EXT. DESERT – NIGHT.

06. BARCLAY: Look alive, lads.

PAGE SEVENTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page.
This panel will illustrate THATCHER mounting camel in frame. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. THATCHER: Let’s saddle up!

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY mounting up, reinforcing the Lieutenant’s orders. – Artist’s discretion.

EXT. DESERT – NIGHT.

02. BARCLAY: You heard the Lt!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate FIRST COMPANY company mounting up. – Artist’s discretion.

EXT. DESERT – NIGHT.

03. BARCLAY: Move out!

PAGE EIGHTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the company moving towards the glow on the distant horizon. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the company, moving towards the glow on the distant horizon, becoming smaller. – Artist’s discretion.

EXT. DESERT – NIGHT.

NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the company, moving towards the glow, vanishing into the distance. – Artist’s discretion.

EXT. DESERT – NIGHT.

[NO DIALOGUE]

PAGE NINETEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER on camel. – Artist’s discretion.

EXT. DESERT – NIGHT.

01. THATCHER: Wolsey will think us lost.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY on camel. – Artist’s discretion.

EXT. DESERT – NIGHT.

02. BARCLAY: We are catching up to caravan.... we will be at camp in no time.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER on camel. – Artist’s discretion.

EXT. DESERT – NIGHT.

03. THATCHER: I hope you are right. The general can be very unforgiving at times.

PAGE TWENTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER swatting his camel to move more quickly to get ahead of the men for a closer look. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY catching up with THATCHER, matching his pace. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY’S surprise upon moving closer. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. BARCLAY: Sir...I’ve got a little right foul feeling about this endeavor!

PAGE TWENTY-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate individual lanterns swaying in the distance in a column heading towards the illumination emanating from the horizon. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER pointing to the lighted column in the distance and the illumination emanation from the horizon. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. THATCHER: Look.....

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY pulling up his field glass. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PAGE TWENTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY’s view through the field glasses at the column of third company on camels already several clicks ahead, moving toward the illumination in the distance. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. BARCLAY: I will be damned! It must be one of Wolsey’s other companies lost in the storms like us.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER mounted on camel. Artist’s discretion on illustration of THATCHER. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

02. THATCHER: What a sight for sore eyes! Order the men to double time it so we can catch up with the column.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY moving back the men in the distance behind them. THATCHER remains behind waiting for him to return with the company. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PAGE TWENTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and FIRST COMPANY moving towards THIRD COMPANY in the distance. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and FIRST COMPANY moving towards THIRD COMPANY and catching up with them. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, and BARCLAY catching the last man in the column. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. THATCHER: Where is your commanding officer?

PAGE TWENTY- FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY and ENLISTED MAN mounted on camels. THATCHER astride left and BARCLAY astride right. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. ENLISTED MAN: Asa Baker, Sir! He is at the head of the column. You gave us a
scare moving in on us.

02. THATCHER: Carry on.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY swatting their camels to move more quickly to catch up to the head of the column and BAKER. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, and BARCLAY catching up with BAKER. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PAGE TWENTY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BAKER center, THATCHER astride left, BARCLAY astride right on camels. BAKER is happy to see THATCHER and BARCLAY and should be illustrated as such. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. BAKER: Bloody Hell!

02. THATCHER: Its good to see you too you right fowl gits!

03. BARCLAY: We thought your column was Woolsey’s.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BAKER center, THATCHER astride left, BARCLAY astride right on camels. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

04. BAKER: We got separated in the storm. We sheltered in place waiting for it to blow
over.

05. THATCHER: Same with first company.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BAKER center, THATCHER astride left, BARCLAY astride right on camels. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

06. BAKER: The light in the distance has got to be the main column. There is nothing
else bloody out here.

07. THATCHER: Agreed!

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PAGE TWENTY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BAKER center, THATCHER astride left, BARCLAY astride right, TURNER astride right on camels. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. BAKER: After the winds stopped we saw the light from the horizon.

02. THATCHER: Same here. We saw your column’s lanterns heading the same way.

03. BAKER: We took an awful chance lighting them. I hoped it would draw any
stragglers lost from the main column.

04. BARCLAY: Luckily for you, it did. We could have very well been a raiding party
loyal to the Madhonest cause.

05. TURNER: Thank the Lord that wasn’t the case.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BAKER center, THATCHER astride left, BARCLAY astride right on camels. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

06. BARCLAY: Sir.....it might be best to douse the lanterns.

07. BAKER: Rightly so. We don’t need to draw any unnecessary attention.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BAKER center right, THATCHER center left, BARCLAY astride right, TURNER astride right on camels. – Artist’s discretion.

(CONTINUED)

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PAGE TWENTY-SIX CONTINUED.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

08. THATCHER: Let's just make it to the source of that light and back to command.

09. BAKER: Roger that!

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PAGE TWENTY- SEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BAKER center left, THATCHER center right, BARCLAY astride right TURNER astride left on camels moving towards the light on the horizon. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the men of FIRST COMPANY, led by THATCHER and BARCLAY, in a column and the men of THIRD COMPANY, led by BAKER and CROMWELL, in columns mounted on camels heading toward the light in the distance. – Artist’s discretion.

Artist’s note - this frame should be like the NEXT but LARGER. The next frame should be reduced in size to project the movement forward from the same vantage point giving the illusion of movement between both frames.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

PANEL THREE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the men of FIRST COMPANY, led by THATCHER and BARCLAY, in a column and the men of THIRD COMPANY, led by BAKER and CROMWELL, in columns mounted on camels heading toward the light in the distance. – Artist’s discretion.

Artist’s note - this frame should be like the PREVIOUS but SMALLER. The movement forward from the same vantage point is needed to give a perception of forward movement between both frames.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

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PAGE TWENTY-EIGHT AND TWENTY-NINE

PANEL ONE.

Double Splash Page. (Left Page).

The double page splash will show the city as a single shot from the left side of page one to the right side of page two.

A huge pyramid complex 20-times larger than that of Giza, surrounded by vast urban city sprawl, laid out in a precise geometric design. At first glance it would appear to be an ancient Egyptian city surrounded by hundreds of temples, buildings, obelisks, and statues. The structures emulate Egyptian architecture from antiquity but are clearly more advanced in form, function, and design. It is like nothing that human eyes have ever seen before. The smooth crystalline structures glow with a pale blue iridescence. A city built long ago. – Artist’s discretion.

CITY ILLUSTRATION GUIDELINES: Artist’s discretion on city illustration. The city should resemble ancient Egyptian architecture but in a modern context, like the structures at Memphis and Carnac but made from black obsidian glass and steel. It should be illuminated with a concentrated blue iridescent glow that emanates from ALL the structures in the city. This city’s skyline light should project up and into the unfamiliar night sky. – Artist’s discretion.

NIGHT SKY ILLUSTRATION GUIDELINES: The sky should look alien, with a LARGE full moon providing some additional light. The stars should be illustrated densely in the night sky. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY

[NO DIALOGUE]

PANEL TWO.

Double Splash Page. (Right Page).

The double page splash will show the city as a single shot from the left side of page one to the right side of page two.

A huge pyramid complex 20-times larger than that of Giza, surrounded by vast urban city sprawl all laid out in a precise geometric design. At first glance it would appear to be an ancient Egyptian city surrounded by hundreds of temples, buildings, obelisks, and

(CONTINUED)

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PAGE TWENTY-EIGHT AND TWENTY-NINE CONTINUED.

statues. The structures emulate Egyptian architecture from antiquity, but are clearly more advanced in form, function, and design. It is like nothing that human eyes have ever seen before. The smooth crystalline structures glow with a pale blue iridescence. A city built long ago. – Artist’s discretion.

CITY ILLUSTRATION GUIDELINE: Artists discretion on city illustration. The city should resemble ancient Egyptian architecture but in a modern context like the structures at Memphis and Karnack but made from black obsidian glass and steel. It should be illuminated with a concentrated blue iridescent glow that emanates from ALL the structures in the city. This city’s skyline light should project up and into the unfamiliar night sky. – Artist’s discretion.

NIGHT SKY ILLUSTRATION GUIDELINES: The sky should look alien with a LARGE full moon providing some additional light. The stars should be illustrated densely in the night sky. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY

[NO DIALOGUE]

PAGE THIRTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER center right, BAKER center left, BARCLAY astride right, TURNER astride left mounted on camels, with the men of FIRST and THIRD companies arriving at the outskirts of the alien city. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. THATCHER: No words.

02. BAKER: If I were not seeing this with my own eyes, I would not believe it.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY in awe,, at a stand-still on camels at the edge of the alien city. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

03. THATCHER: Give the word to dismount and make base camp.

04. BARCLAY: Aye, Sir.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BAKER and TURNER at a stand-still near THATCHER and BARCLAY, also at a stand-still. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

05. BAKER: Mr. turner coordinate with Mr. Barclay and get a command tent established.

Have the men make camp,

06. TURNER: Understood sir.

PAGE THIRTY- ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BAKER and CROMWELL center, THATCHER astride left, BARCLAY astride right, TURNER following up from the rear on camels. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. BARCLAY: We need to send some scouts out to recon the area.

02. TURNER: Agreed, Mr. Barclay.

03. BAKER: Mr. Cromwell, call up the scouts.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the Company scouts reporting. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

04. BARCLAY: You men scout the city and report back.

05. SCOUT LEADER: Understood! On our way!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the SCOUT LEADER and his scouts dispersing and moving towards the city. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PAGE THIRTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, BAKER, and CROMWELL around a campfire drinking rum. DAVIES, the perimeter watch, runs to the group of officers. – Artist's discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. DAVIES: Another company is on the way, just over the dunes!

02. BAKER: Excellent, Mr. Davies.....reinforcements. Send out and escort and have the
senior officer report here.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the scout leading WILLIAMS, TURNER, and the men of SECOND COMPANY towards THATCHER, BARCLAY, BAKER, and CROMWELL. – Artist's discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

03. THATCHER: Good to see you Williams.

04. BAKER: I second that!

05. WILLIAMS: What a bloody cluster. That damn wind came out of nowhere!

Cromwell, have the men fall in and make camp.

06. THATCHER: Cromwell, coordinate with Sergeant Barclay.

07. CROMWELL: Understood, Sir!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the scout leader and scouts dispersing and moving. towards the city. – Artist's

(CONTINUED)

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PAGE THIRTY-TWO CONTINUED.

discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

08. WILLIAMS: What's the plan? Second company got separated from the main column after the storm cleared; we saw the distant light on the horizon. I thought it was Woolsey's base camp.

09. BAKER: The same assumption was made by First and Third companies. We sent scouts to recon the city. They should be reporting back soon.

PAGE THIRTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate DAVIES, one of SCOUTS, mapping coordinates of the city blocks. He sees his MOTHER and SISTER in formal Victorian dress walking down the street. – Artist’s discretion.

Artist’s note: The city’s defense systems have the built-in ability to read the consciousness of an invader and manifest physical matter from energy to attack a target. The closer to the city center the intruder comes, the more powerful the manifestations become.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. DAVIES: Blimey! Mother, Elena?

02. DAVIES (DISEMBODIED): Me mum and sister are back in Liverpool.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate DAVIES following his MOTHER and ELEANA trying to get a closer look – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

NO DIALOGUE

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate DAVIES, his MOTHER and ELEANA, stopping. They beckon for him to come closer. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

03. DAVIES: Mum, Elena, this cannot be! How can you both be here?

PAGE THIRTY-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate DAVIES moving closer to his MOTHER. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. DAVIES: You cannot be here. It is impossible. I was afraid I would never see you
again, after we shipped out.

02. MOTHER: Perhaps I am not. Maybe I am just an image of what you remember?

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate DAVIES reaching out to his mother and SISTER. He will disintegrate in this shape in the illustration. – Artist’s discretion.

Artist’s note. The silhouette of this shape should be bright white light, generated from high energy.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

SFX: WHOOSH!

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate another scout, Private ARMSTRONG, mapping the blocks and landmarks in the city. He sees his wife MIRIAM, who has been deceased for many years. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. ARMSTRONG: Miriam? Is that you?

PAGE THIRTY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate ARMSTRONG’s wife beckoning to him to come closer to her. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

01. ARMSTRONG: How can this be? You have been dead for five long years now. How
is this possible?

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate ARMSTRONG reaching out to embrace his wife. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

02. ARMSTRONG: Oh, my Miriam. How I have missed you, Luv.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate ARMSTRONG embracing his wife. They will both disintegrate in a high energy flash in the shape of the silhouette of them together. – Artist’s discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

03. ARMSTRONG: Aaargh.

SFX: WHOOSH

PAGE THIRTY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate HILL setting up personal camp equipment. Starting the frame for his personal tent he spots the silhouette of hooded FIGURE in the distance. – Artist’s discretion.

EXT. DESERT – BASE CAMP.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the FIGURE disrobe, revealing the shape of a beautiful woman pointing to the city’s central pyramid in the darkness and beckoning HILL to go in the direction she points. – Artist’s discretion.

Artist’s note. The manifestation reveals the shape of a beautiful woman. This is what HILL was thinking about while setting up camp. The city’s defenses are manifesting the woman in his thoughts in the attempt to draw him closer to the center of the city.

EXT. DESERT – BASE CAMP.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate HILL looking in the direction of the FIGURE in the distance. – Artist’s discretion.

EXT. DESERT – BASE CAMP.

[NO DIALOGUE]

PAGE THIRTY-SEVEN:

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate HILL looking back to camp to ask whether any of his squad mates see her. EDWARDS is the closest to him and answers his query. – Artist’s discretion.

Victorian Slang - Note #1 “Jammiest bits of jam” Absolutely perfect young female. A popular term in 1883.

01. HILL: Does anyone else see the jammiest bit of jam I am looking at across the dune?

02. EDWARDS: What in bloody hell are you raving on about man? Even if there was such a perfectly beautiful las, if she had half a brain, she would keep her distance from you. Heh! Heh! Heh!

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate HILL looking back in the direction he first saw the WOMAN which has now vanished. – Artist’s discretion.

Victorian Slang – Note #1 “Crickey” is an expression of surprise.

Victorian Slang – Note #2 “Damfino” is a contraction of “Damned if I know.”

03. HILL: Crickey, she was just there!

04. EDWARDS: Damfino, I suggest you go back to drinking your bloody grog man!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the scouts LEE and HARRIS reporting to BARCLAY after returning from the reconnaissance they just completed. They will be handing maps to him. – Artist’s discretion.

EXT. DESERT – BASE CAMP – FRONT OF COMMAND TENT.

05. BARCLAY: Good work, lads.

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PAGE THIRTY-EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate WILLIAMS, TURNER, BAKER and CROMWELL reporting to the command tent. - Artist's discretion.

EXT. COMMAND TENT – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, BAKER, and CROMWELL inside the command tent gathered around a table. THATCHER will be using a dowel as a pointer directed at the central pyramid complex. The map should show the pyramid complex as the largest buildings. The scale should be a hundred times larger than any other structures surrounding them.

Artist's note - This is a standard issue military tent used to facilitate a meeting environment for command staff and officers in the field. The tent should be lit up by oil lamps in various locations. There will be a portable table in the center. It will have the recon maps brought back by the scouts. The maps should be spread across the table. There should be several candles providing adequate light. – Artist's discretion.

INT. COMMAND TENT – OIL LAMP LIGHT.

01. BARCLAY: Williams, take second company and flank left.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, and CROMWELL, all gathered around the central table. – Artist's discretion.

INT. COMMAND TENT- OIL LAMP LIGHT.

02. BARCLAY: Baker take third company and flank right.

PAGE THIRTY-NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, BAKER, and CROMWELL all gathered around the central command table. - Artist's discretion.

INT. COMMAND TENT – OIL LAMP LIGHT.

01. THATCHER: Your respective rifle companies are each going to recon the city flanks
by block until all are cleared.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, BAKER, and CROMWELL all gathered around the central command table. - Artist's discretion.

EXT. COMMAND TENT – OIL LAMP LIGHT.

02. BARCLAY: First company will proceed down the middle.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER pointing at the rough city map the scouts sketched on reconnaissance. – Artist's discretion.

EXT. COMMAND TENT – OIL LAMP LIGHT.

03. THATCHER: We will meet up at the base of the main pyramid at city central.

PAGE FORTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, BAKER, and CROMWELL. - Artist's discretion.

EXT. COMMAND TENT – OIL LAMP LIGHT.

01. WILLIAMS: This seems the best way with the limited intel we have on this place.

02. BAKER: Agreed. Breaking the companies up we can cover more ground.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY, TURNER, and CROMWELL, assembling the squads to move out. – Artist's discretion.

EXT. BASE CAMP – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate the men of FIRST, SECOND and THIRD companies under the direction of their respective first sergeants BARCLAY, TURNER, and CROMWELL, preparing and loading .577 caliber cartridges loaded with No 06.course grain black powder into the breaches of their Martini-Henry rifles and fixing bayonets to the ends of their barrel's readying to move out. – Artist's discretion

Artist's note – See web reference number eight for a description of the Martini-Henry rifles.

EXT. BASE CAMP – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

PAGE FORTY-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY and THATCHER. - Artist's discretion.

EXT. BASE CAMP – UNFAMILIAR NIGHT SKY.

01. BARCLAY: The lads are ready.

02. THATCHER: Excellent prep, B.B!

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, WILLIAMS, and BAKER. - Artist's discretion.

EXT. BASE CAMP – UNFAMILIAR NIGHT SKY.

03. THATCHER: First squad, let us move out!

04. WILLIAMS: Second squad, move out!

05. BAKER: Third squad, move it!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY, WILLIAMS, and TURNER, with companies at the ready to move out. – Artist's discretion.

EXT. BASE CAMP – UNFAMILIAR NIGHT SKY.

06. WILLIAMS: On our way.

07. BAKER: Proceeding on mission.

PAGE FORTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY riding side by side. - Artist's discretion.

EXT. DESERT – MAIN ROAD – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

01. BARCLAY: I do not like this one bit.

02. THATCHER: Yeah.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY riding side by side. - Artist's discretion.

EXT. DESERT – UNFAMILIAR NIGHT SKY.

03. BARCLAY: There is only one way in and one way out on this main road.

04. THATCHER: I feel like we are being watched.

05. BARCLAY: I do not like the looks of this one damn bit.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, BAKER, and CROMWELL riding side by side at the front of the columns of FIRST, SECOND and THIRD companies. - Artist's discretion.

EXT. DESERT – MAIN ROAD – UNFAMILIAR NIGHT SKY.

06. BARCLAY: It is a bloody bad idea for all the companies to go up this road rank and
file mounted.

07. THATCHER: Agreed and rightly so.

PAGE FORTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY riding side by side ahead of FIRST COMPANY. – Artist’s discretion.

EXT. DESERT – MAIN ROAD – UNFAMILIAR NIGHT SKY.

01. BARCLAY: We should move off the road and skirt the sides; it will provide some cover in the event something happens or we are attacked.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, BAKER, and CROMWELL riding side by side at the front of the columns of FIRST, SECOND and THIRD companies. - Artist’s discretion.

EXT. DESERT – MAIN ROAD – UNFAMILIAR NIGHT SKY.

02. THATCHER: We need to start the divergence of companies here for tactical reasons.

Baker, order your men off the road now and start your right flank recon. Williams, the same, but start the left flank as planned.

03. BARCLAY: I will give the order, with your permission, to have first company skirt both sides of the road on the approach to the city’s center, as planned.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER and BARCLAY riding side by side. – Artist’s discretion.

EXT. DESERT – MAIN ROAD – UNFAMILIAR NIGHT SKY.

(CONTINUED)

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PAGE FORTY-THREE CONTINUED.

04.THATCHER: First squad can re-converge at the base of the main pyramid at the City's center. All squads will eventually link back up after their main recon objectives are completed as planned.

PAGE FOURTY-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, WILLIAMS, TURNER, BAKER, and CROMWELL riding side by side at the front of the columns of FIRST, SECOND, and THIRD companies. – Artist’s discretion.

EXT. DESERT – MAIN ROAD – UNFAMILIAR NIGHT SKY.

01. BARCLAY: Outstanding, Lieutenant!

02. THATCHER: Williams, Baker, good luck.

03. WILLIAMS: Do not worry about second company. We will get the job done.

04. BAKER: Take care, Thatcher. See you on the other side.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER and, BARCLAY, continuing down the main road. WILLIAMS and TURNER lead the second company column to the right of the main road. BAKER and CROMWELL lead the third company to the left of the road main road. – Artist’s discretion.

EXT. DESERT – MAIN ROAD – UNFAMILIAR ALIEN NIGHT SKY.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and FIRST SQUAD now at the main entrance of the city on opposite sides of the road. THATCHER on the left leading half of the column of FIRST SQUAD, and BARCLAY on the right leading the other half of FIRST SQUAD. The entrance to the city has two exceptionally large obelisks five stories tall on each side of the roads that serve as gateposts. There are smaller obelisks every ten feet forming a perimeter that stretches the length of the entire city, fading into the distance on each side. The perimeter is open, and one can easily passed between obelisks. There are two statues on the inside of the obelisks. One points the way into and one points the way out of the

(CONTINUED)

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PAGE FORTY-FOUR CONTINUED.

city. The pointing arm should be horizontal on each figure. – Artist’s discretion.

Artist’s note – The figures should resemble the Egyptian god Anubis but armored from head to toe in high tech battle plate. Each holds a weapon in the other hand lowered at their sides. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

[NO DIALOGUE]

PAGE FORTY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY and FIRST SQUAD now moving past the main gate and inside city limits, THATCHER on the left leading half of the column of FIRST SQUAD and BARCLAY on the right leading the other half of FIRST SQUAD. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER giving a halt signal to his column. – Artist’s discretion.

Artist’s note – THATCHER holds his arm bent at a ninety-degree angle to his side with a clenched fist. This is a halting signal when mounted in a cavalry unit.

EXT. CITY – ALIEN NIGHT SKY.

01. THATCHER: Barclay, pass the word to First Company to dismount!

02. BARCLAY: Understood, Sir.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY and JAMESON in frame – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

03. BARCLAY: Jameson, pass the word to dismount.

04. JAMESON: Sir! Aye! Sir!

PAGE FORTY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and FIRST SQUAD at various stages of dismounting from their camel mounts. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY barking out the following order to the men. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

01. BARCLAY: Weapons at the ready, lads!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the men of FIRST COMPANY at various stages of readying their weapons in frame – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

02. BARCLAY: Fix bayonets.

03. UNKNOWN FIRST COMPANY MEMBER (FROM OFF PANEL): Yes, Sir!

04. UNKNOWN FIRST COMPANY MEMBER (FROM OFF PANEL): Understood!

PAGE FORTY-SEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate WILLIAMS, TURNER, and the men of SECOND COMPANY moving through the interior of the city blocks– Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

01. WILLIAMS: There must be something of value around here?

02. TURNER: I am worried about the men. I have a feeling this is not going to end well.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BAKER, CROMWELL, and the men of THIRD COMPANY moving through the interior of the city blocks – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

03. BAKER: Fancy a joke?

04. CROMWELL: No.

05. BAKER: Well your goanna bloody well hear one anyway!

PANEL THREE.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BAKER, CROMWELL, and the men of THIRD COMPANY moving through the interior of the city blocks – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

06. BAKER: Which is the favorite word among women?

07. CROMWELL: Haven’t the foggiest.

08. BAKER: The last one!

PAGE FOURTY-EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER and the men of FIRST COMPANY moving between five-story-tall black obsidian ossified pillars on each side of the main roadway into the heart of the city, with the largest pyramid structure visible against the city skyline in the distance. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

01. THATCHER: Have you ever seen the like?

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the men of FIRST COMPANY staring in awe and wonderment at the size and scale of the architecture surrounding them. The achievement of this unknown civilization is unrivaled by anything man could engineer.

EXT. CITY – ALIEN NIGHT SKY.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY and the men of FIRST COMPANY moving between five-story-tall black obsidian ossified pillars on each side of the main roadway into the heart of the city, and the largest pyramid structure visible against the city skyline in the distance. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

02. BARCLAY: Oddly enough, no...and I can say... I have seen my fair share.

PAGE FORTY-NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the strong winds starting to pick up as THATCHER, BARCLAY and FIRST COMPANY move cautiously down the road on each side – Artist's discretion.

EXT. CITY – ALIEN NIGHT SKY.

[NO DIALOGUE]

SFX: Wind blowing.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate two small DUST DEVILS start to form on each side of the city entrance behind the ossified pillars. Several inches of sand from the ages have collected over the decking that comprise the pavement of the city block. This layer of collected desert sand will be what makes up the composition of the tornadic attackers.

EXT. CITY – ALIEN NIGHT SKY.

[NO DIALOGUE]

SFX: Wind Howling.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate that the DUST DEVILS have grown and are now twelve feet tall. – Artist's discretion.

Artists note – The dust devils should be menacing in appearance. See the following example to give a visual of what these will look like. They should be more concentrated with a thicker dust content. The sand in the vortex will be important in the next series of frames.

<https://www.youtube.com/watch?v=KrzBoqeFdoc>

EXT. MAIN ROAD – UNFAMILIAR NIGHT SKY.

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PAGE FORTY-NINE CONTINUED.

[NO DIALOGUE]

SFX: Wind Howling.

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PAGE FIFTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate HARRIS walking point for FIRST SQUAD. He will be far ahead of the column.
– Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY with an expression of alarm. A closeup shot of his face is intended for this panel with the men in the background also in an alerted state.

EXT. CITY – ALIEN NIGHT SKY.

01. HARRIS (OFF PANEL): FIRST SARGENT! HELP! Ahhhhh!

SFX: Howling Wind.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate one of the giant menacing dust devils attacking HARRIS stripping flesh from bone with an unnatural brutality of force. HARRIS will be engulfed by the dark sandy apparition. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

02. HARRIS: GOD! NO!

SFX: Howling wind.

PAGE FIFTY-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate ALL the men of FIRST COMPANY draw their Martini rifles and unleash a simultaneous volley of rifle fire into the demonic apparition that killed HARRIS. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

01. BARCLAY: Laddies, shoot that son of bitch! Kill it now!

SFX: Wind howling.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY and FIRST COMPANY reloading their black powder rifles and getting ready for another volley. The members of the squad are at different reloading points in their preparations.

EXT. CITY – ALIEN NIGHT SKY.

SFX: Wind howling.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the men of FIRST COMPANY drawing their Martini Rifles and unleashing a simultaneous volley of rifle fire into the demonic apparition that killed HARRIS. – Artist’s discretion.

EXT. CITY – ALIEN NIGHT SKY.

02. BARCLAY: Fire!

SFX: Wind howling.

PAGE FIFTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the rifle volley ricocheting off the buildings after passing through the dust devil that killed HARRIS. – Artist’s discretion.

EXT. MAIN ROAD – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

SFX Rifle Ricochet.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, near his foe, drawing his father’s American Colt Peace Maker 45. caliber single action revolver and firing several rounds directly into the SECOND DUST DEVIL. – Artist’s discretion.

EXT. ROAD – UNFAMILIAR NIGHT SKY.

01. THATCHER: DAMN IT!

SFX: Gunfire

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER drawing his British Infantry man’s sabre and slash at the tornadic apparition, to no avail. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

SFX: Wind howling.

PAGE FIFTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page This panel will illustrate BARCLAY assisting THATCHER in a combined sabre attack against the ensuing SECOND DUST DEVIL, to no effect. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

SFX: Wind howling.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER grabbing BARCLAY by the arm and pulling him away from the attack. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY.

01. THATCHER: First company ...Withdraw immediately. Our weapons are useless.

SFX: Wind Howling.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER yelling at BARCLAY as they are moving away from the apparition on the run. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY.

02. THATCHER: We must get the lads out of here.

SFX: Wind Howling.

PAGE FIFTY-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page one. This panel will illustrate THATCHER and BARCLAY on the run. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY.

01. BARCLAY: What do you have in mind, Sir?

SFX: Wind Howling.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page one. This panel will illustrate THATCHER and BARCLAY on the run. – Artist’s discretion.

EXT. ROAD – UNFAMILIAR NIGHT SKY.

02. THATCHER: Let us get the men to the base of the pyramid. It’s is going to be a
bloody wholesale slaughter of fist company if we do not get out of
here.

SFX: Wind Howling.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate THATCHER yelling at BARCLAY, who is moving away from the apparition signaling and yelling orders to the FIRST COMPANY. – Artist’s discretion.

EXT. CITY – UNFAMILIAR NIGHT SKY.

03. BARCLAY: First Company!.... head for the base of the pyramid..... double time!

04. THATCHER: Move it, laddies!

SFX: Wind Howling.

PAGE FIFTY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the men of FIRST COMPANY at the base of the pyramid in a recessed area that makes up part of the entryway into the complex. – Artist’s discretion.

EXT. PYRAMID COMPLEX – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

SFX: Wind Howling.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate a wounded straggler HARRINGTON from FIRST COMPANY, pursued by both DUST DEVILS close behind as he struggles to join up with the men. – Artist’s discretion.

EXT. PYRAMID COMPLEX – UNFAMILIAR NIGHT SKY.

01. HARRINGTON: First Sergeant do not let them get me!

02. THATCHER: DAMN IT! He will never make it!

03. BARCLAY: Move it! Move your arse, son!

04. THATCHER: It looks like he already had a run in with one of them but some how
managed to escape.

SFX: Wind Howling.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY yelling to EDWARDS to toss his Martini Henry Rifle to him. – Artist’s discretion.

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PAGE FIFTY-FIVE CONTINUED.

EXT. PYRAMID COMPLEX – UNFAMILIAR DUSK SKY.

05. BARCLAY: EDWARDS! RIFLE! NOW!

SFX: Wind Howling.

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PAGE FIFTY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page one. This panel will illustrate BARCLAY taking a cartridge from his bandoleer and inserting it into the breach of the rifle and charging the weapon. He raises the sight and steadies himself against the complex for an 1800-yard shot right between the eyes of HARRINGTON as he struggles to stay ahead of the DUST DEVIL apparition’s relentless pursuit. – Artist’s discretion.

EXT. PYRAMID COMPLEX – UNFAMILIAR DUSK SKY.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page one. This panel will illustrate BARCLAY zeroing in on HARRINGTON’S forehead and taking a deep breath as he fingers the trigger considering the current wind conditions and drop rate of the bullet in order to make it meet its mark. – Artist’s discretion.

EXT. PYRAMID COMPLEX – UNFAMILIAR DUSK SKY.

[NO DIALOGUE]

SFX: RIFLE FIRE SINGLE SHOT.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate HARRINGTON falling dead to the ground through the rifles site. – Artist’s discretion.

EXT. CITY – UNFAMILIAR DUSK SKY.

01. BARCLAY: DAMN IT! Harrington! I am sorry laddie! God be with you and me!

PAGE FIFTY-SEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page one. This panel will illustrate the DUST DEVILS suddenly dissipate and the dust that comprised them fall to the ground as a result of HARRINGTONS death. – Artist’s discretion.

Note – Victorian slang #1 “Shoot into the brown”: a rifle shot that misses a black and white target and hits the earth instead of the target.

EXT. PYRAMID ARCHWAY ENTRANCE – UNFAMILIAR DUSK SKY.

01. BARCLAY: I would expect any one of you to do the same for me.

02. THATCHER: Blimey! You sure as hell did NOT shoot into the brown with that shot!

03. BARCLAY: Bloody hell, I need a drink!

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page one. This panel will illustrate THATCHER giving order to FIRST COMPANY as BARCLAY is distracted by what just happened, having had to kill HARRINGTON in such a brutal way. – Artist’s discretion.

EXT. PYRAMID ARCHWAY ENTRANCE – UNFAMILIAR DUSK SKY.

04. THATCHER: We bloody well must find a way in. Check the entry for anyway
that looks like it would let us in.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate the twenty-foot-tall doors slowly opening as a dissipating hiss of a broken vacuum seal can be heard. – Artist’s discretion.

EXT. PYRAMID ARCHWAY ENTRANCE – UNFAMILIAR DUSK SKY.

05. JAMESON: I have a bad feeling about this...Its unnatural.

(CONTINUED)

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PAGE FIFTY-SEVEN CONTINUED.

06. BARCLAY: A shadow of what was once great.

07. JAMESON: I can't help but think of a passage from Milton. "With impetuous recoil
and jarring sound, Th' infernal doors, and on their hinges grate, Harsh
thunder, that the lowest bottom shook Of Erebus She opened, but to
shut, excelled her power; the gates wide open stood."

08. BARCLAY: What the bloody hell is that supposed to mean?

09. JAMESON: That passage is a metaphor representing humanity's fall to a darker
side. It seems appropriate both figuratively and literally. Hopefully
these doors are not a floodgate of evil, though I fear they may
be.

10. BARCLAY: That is what I am afraid of. I think you are right.

SFX: Hsssssss.

PAGE FIFTY-EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page one. This panel will illustrate light at the end of a triangular, glyph-covered tunnel beyond the main doors. – Artist’s discretion.

Artist’s note – This tunnel is in the shape of a triangle. It will have alien glyphs on the sides that run the length of the entire tunnel and should be several hundred feet in length.

INT. PYRAMID ENTRANCE CORRIDOR.

[NO DIALOGUE]

SFX: Low power hum.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page one. This panel will illustrate THATCHER, BARCLAY, and the FIRST COMPANY moving down the tunnels entrance as panels illumine in succession, lighting the way as they move down the corridor. – Artist’s discretion.

INT. PYRAMID ENTRANCE CORRIDOR.

[NO DIALOGUE]

SFX: Low power hum.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate THATCHER in the lead and BARCLAY doing a roll call, with the men of FIRST COMPANY in tow. – Artist’s discretion.

INT. PYRAMID ENTRANCE CORRIDOR.

01. BARCLEY: Sound off.

02. JAMESON: Present!

(CONTINUED)

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PAGE FIFTY-EIGHT CONTINUED.

03. JONES: Here.

04. LEWIS: Present.

05. HILL: Present.

06. LEE: Here.

07. EDWARDS: Present.

08. JOHNSON: Here.

09. WEBB: Here.

10. ROBINSON: Present.

11. ADAMSON: Here.

12. PAYNE: Here.

SFX: Low power hum.

PAGE FIFTY-NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the FIRST COMPANY moving down the tunnels entrance as panels illumine in succession, lighting the way as they move down the corridor. – Artist’s discretion.

INT. PYRAMID COMPLEX – UNFAMILIAR NIGHT SKY.

01. BARCLAY: All men accounted for minus Harrington and Harris.

02. THATCHER Very good Sargent!

SFX: Low power hum.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and FIRST COMPANY moving down the hall while the panels grow dark as they move past them. – Artist’s discretion.

INT. PYRAMID COMPLEX – UNFAMILIAR NIGHT SKY.

03. THATCHER: They were both good lads.

04. BARCLAY: No time to mourn the dead. Everyone, stay alert!

SFX: Low power hum.

PANEL THREE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the FIRST COMPANY moving down the tunnel’s entrance as panels illumine in succession, lighting the way as they move down the corridor. – Artist’s discretion.

INT. PYRAMID COMPLEX – UNFAMILIAR NIGHT SKY.

[NO DIALOGUE]

SFX: Low power hum.

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PAGE SIXTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page one. This panel will illustrate THATCHER, BARCLAY, and the FIRST COMPANY emerging from the entrance corridor into a transportation hub. The systems power up from a dormant state upon their entry. There are several types of magnetic lift transportation modules. Single, two-seat, and group transportation modules stand ready to move down the connecting tubes to all points of the pyramid's interior – Artist's discretion.

INT. PYRAMID TRANSPORTATION HUB.

[NO DIALOGUE]

SFX: Low power hum.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page one. This panel will illustrate THATCHER, BARCLAY moving to a single seat-mag-lift to inspect it. – Artist's discretion.

INT. PYRAMID TRANSPORTATION HUB.

01. THATCHER: B.B., have a look. This must take you somewhere.

02. BARCLAY: Indeed.... but where is the question?

03. THATCHER: Well, I guess there is one way to find out!

SFX: Low power hum.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate THATCHER jumping into the seat. He is suddenly enveloped in a security inertia field. The mag-lift rises from the platform and shoots down the transportation tube into the unknown darkness. – Artist's discretion.

INT. PYRAMID TRANSPORTATION HUB.

(CONTINUED)

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PAGE SIXTY CONTINUED.

01. BARCLAY: DAMN IT! Thatcher!

SFX: WHOOSH!

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PAGE SIXTY-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page one. This panel will illustrate BARCLAY and the men of FIRST COMPANY. – Artist’s discretion.

INT. PYRAMID TRANSPORTATION HUB.

01. BARCLAY: Lads, we must find Thatcher. Break up into two-man teams and take

these things to their destinations.

SFX: Low power hum.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page one. This panel will illustrate BARCLAY moving to a single seat mag-lift near the one THATCHER took. – Artist’s discretion.

INT. PYRAMID TRANSPORTATION HUB.

01. BARCLAY: Regroup back here within the hour with Thatcher, if possible.

SFX: Low power hum.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate FIRST COMPANY dispersing in pairs and boarding the two-seat mag-lifts, each going to an unknown destination. – Artist’s discretion.

INT. PYRAMID TRANSPORTATION HUB.

[NO DIALOGUE]

SFX: WHOOSH!

PAGE SIXTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page one. This panel will illustrate BARCLAY and the men of FIRST COMPANY. This panel will illustrate the mag-lift pod moving across the illuminated rail systems in the darkened tunnels leading to unknown destinations – Artist’s discretion.

Artist’s note - These transportation lift pods are magnetically powered. They set inside the tube in a polarized magnetic state. There is no friction during movement. They are capable of great speeds, due to the size of the complex. Transport to all locations within the city is rapid, no matter the distance.

INT. PYRAMID TRANSPORTATION HUB.

SFX: Low power hum.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page one. This panel will illustrate BARCLAY moving to a single-seat mag-lift next to the one THATCHER boarded. – Artist’s discretion.

INT. PYRAMID TRANSPORTATION HUB.

01. BARCLAY (DISEMBODIED): Impetuous lad!

SFX: Low power hum.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page one. This panel will illustrate the men of FIRST COMPANY’S mag-lifts converging at the Atrium platform debarkation point. – Artist’s discretion.

INT. PYRAMID TRANSPORTATION HUB.

[NO DIALOGUE]

PAGE SIXTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the men of FIRST COMPANY emerging from the multiple transport tunnels leading into the pyramid's central garden atrium. – Artist's discretion.

INT. PYRAMID GARDEN ATRIUM.

[NO DIALOGUE]

SFX: Water falling.

SFX: Bird sounds.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the men of FIRST COMPANY moving from the mag-lift platform positions to the center to regroup. – Artist's discretion.

INT. PYRAMID GARDEN ATRIUM.

01. JAMESON: What a ride!

SFX: Water falling.

SFX: Bird sounds.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate FIRST COMPANY regrouped – Artist's discretion.

INT. PYRAMID GARDEN ATRIUM.

02. HILL: Bloody Hell! Now we have lost both Barclay and Thatcher.

SFX: Water falling.

SFX: Bird sounds.

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PAGE SIXTY-FOUR AND SIXTY-FIVE.

PANEL ONE.

Double Splash Page. (Left Page).

The double page splash will show the pyramid's central atrium as a single shot from the left side of page one to the right side of page two. – Artist's discretion.

INT. PYRAMID GARDEN ATRIUM.

PYRAMID GARDEN ATRIUM ILLUSTRATION GUIDELINES:

Artist's note - At the center of a large, open, five-story-tall atrium fashioned from what appears to be glass and steel a large, machine-like humanoid tower rises silently over the atrium's multiple levels and appears dead to the world. – Artist's discretion.

ADONI ORACLE STATUE - ILLUSTRATION GUIDELINES:

Artist's note - The statue should have glowing red eyes and appear to be humanoid in form. It should appear intricately armored, with multiple layers of 'detail. – Artist's discretion.

[NO DIALOGUE]

[NO CAPTION]

PANEL TWO.

Double Splash Page. (Right Page).

The double page splash will show the pyramid's central atrium as a single shot from the left side of page one to the right side of page two. – Artist's discretion.

INT. PYRAMID GARDEN ATRIUM.

PYRAMID GARDEN ATRIUM ILLUSTRATION GUIDELINES:

Artist's note - At the center of a large open five story tall atrium fashioned from what appears to be glass and steel, a large, machine-like humanoid tower rises silently over the atrium's multiple level and appears dead to the world. – Artist's discretion.

(CONTINUED)

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PAGE SIXTY-FOUR AND SIXTY-FIVE CONTINUED

ADONI ORACLE STATUE - ILLUSTRATION GUIDLEINES:

Artist's note – The statue should have glowing red eyes and appear to be humanoid in form. It should appear intricately armored, with multiple layers of detail. – Artist's discretion.

[NO DIALOGUE]

[NO CAPTION]

PAGE SIXTY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate JAMESON, JONES, HILL, and the men of FIRST COMPANY at the center of a large, five-story-tall open atrium fashioned from material that resembles glass and steel. A machine-like humanoid the ADONAI ORACLE STATUE at the center towers over the atrium's multiple levels. It appears to be dead to the world. – Artist's discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

01. JAMESON: Blimey! Have you ever seen the like?

02. JONES: Jumping piminy, wat a hevy sight indeed!

03. HILL: Zookers!

SFX: Water falling.

SFX: Bird sounds.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the ADONAI ORACLE STATUE starting to power up and becoming animated. Accumulated dust from the centuries that it has built up since its last activation falls from its surfaces. This is the central location point to which all Adonai converts are brought to before beginning the conversion process. It is a staging area. A large staging area is needed due to the number of humanoids who may need to be processed at any one given-time. The statue is meant to represent the superior might and technological advancement of the Adonai.

Artist's note. – The distorted alien language emanating cracklingly from the statue can be illustrated in any way; it is meant to be a pre-cursor to the transition to English. The facility scans the life forms and then adjusts to their language. – Artist discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

PANEL THREE: 16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate HILL, and FIRST COMPANY regrouped under the towering

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PAGE SIXTY-SIX CONTINUED.

five-story tall giant the ADONAI ORACLE. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

04. HILL: I don’t like this one bit.

SFX: Distorted alien language emanates cracklingly from the statue.

SFX: Hydraulic and servo whines emanate from the oracle.

PAGE SIXTY-SEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the men of the FIRST COMPANY regrouped under the towering five-story giant. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

01. ADONAI ORACLE STATUE: I bid you welcome future children of the Adonai.

SFX: Hydraulic and servo whines emanate from the oracle.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the men of the FIRST COMPANY regrouped under the towering five-story giant. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

02. ADONAI ORACLE STATUE: Prepare for repurpose and rebirth. Prepare for a
glorious new beginning.

SFX: Hydraulic and servo whines emanating from the oracles animations when speaking.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the men of the FIRST COMPANY regrouped under the towering five-story giant. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

03. ADONAI ORACLE STATUE: The time of your salvation is at hand for the Adonai
are your new supreme benefactors.

SFX: Hydraulic and servo whines emanate from the oracle.

PAGE SIXTY-EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the men of the FIRST COMPANY regrouped under the towering five-story giant. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

01. ADONAI ORACLE STATUE: Prepare yourselves.

SFX: Hydraulic and servo whines emanate from the oracle.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the men of the FIRST COMPANY regrouped under the towering five story giant. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

02. ADONAI ORACLE STATUE: The centurions will show you the way.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate FIRST COMPANY in alarm as one-hundred Cybernetic Centurion robots emerge from the corridors surrounding them. – Artist’s discretion.

Artist’s note – Please see the following web references. The size is adjusted to the tactical situation.

https://en.wikipedia.org/wiki/Infantry_square

https://www.wikiwand.com/en/Infantry_square

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

03. HILL: First squad form an infantry battle square.

SFX: Hydraulic and servo whines emanate from the oracle.

SFX: Metallic clatter from the boots of the Adonai Cybernetic Centurions.

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PAGE SIXTY-NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate HILL and the men of FIRST COMPANY in a British military square, backs to the inside of the square in formation at various stages of loading their rifles and fixing bayonets to repel the attack. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

01. HILL: About face to defend! Prepare to fire on my command!

SFX: Metallic clatter from the boots of the Adonai Cybernetic Centurions.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate HILL and the men of FIRST COMPANY in a British military square, backs to the inside of the square in formation, at various stages of loading their rifles and fixing bayonets to repel the attack. This panel should be closer shot on HILL issuing the order to the fire. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

02. HILL: Fire at will!

SFX: Metallic clatter from the boots of the Adonai Cybernetic Centurions approach

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate HILL and FIRST COMPANY’s volley of rifle fire useless against their metallic adversaries. The rounds fired should all be illustrated bouncing off the ADONAI CENTURIONS as they advance toward them with the intent of taking them all captive for the implementation of the ADONAI conversion process. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

03. Hill: Damn! No effect!

SFX: Metallic clatter from the boots of the Adonai Cybernetic Centurions.

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PAGE SEVENTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate HILL and the men of FIRST COMPANY lunging at the centurions with bayonets fixed at the end of the barrel. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

01. HILL Bayonets!

SFX: Metallic clatter from the boots of the Adonai Cybernetic Centurions.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the men of FIRST COMPANY being systematically disarmed by the ADONAI CENTURIONS due to the inferior weaponry the men possess. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the ADONAI ORACLE, with the men of FIRST COMPANY loaded into the mag-lifts to unknown destinations. – Artist’s discretion.

INT. PYRAMID GARDEN ATRIUM – GIANT CENTRAL STATUE.

02. ADONI ORACLE STATUE: Take them to the conversion chambers like the many

before them.

PAGE SEVENTY-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER’s magnetic lift coming to halt in front of an unknown destination. – Artist’s discretion.

INT. CONVERSION CHAMBER.

01. THATCHER (DISEMBIODIED): (I have really done it this time.)

PANEL TWO.

SFX: Low power hum.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER disembarking magnetic lift and stepping on-to the platform. – Artist’s discretion.

INT. CONVERSION CHAMBER.

[NO DIALOGUE]

PANEL THREE.

SFX: Low power hum.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER standing in front of the conversion chamber bulk-head door, which opens for him automatically. – Artist’s discretion.

INT. CONVERSION CHAMBER.

02. THATCHER: Probably not the best idea I have ever had.

SFX: Pressurized door seal.

PAGE SEVENTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER moving down a short hex shaped corridor hallway. It has lighting panels that illumine by proximity. – Artist’s discretion.

INT. CONVERSION CHAMBER – ACCESS CORRIDOR.

01. FEMALE VOICE: Welcome, John Thatcher. I have been expecting you and your
men.

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER emerge into the central chamber of the conversion facility. – Artist’s discretion.

Artist’s note – The central chamber should be hexagonal in shape. There will be a central illuminated ring at the center. The room should have large bulkhead dividing walls that face inward, like a naval warship’s compartment access. The chamber’s entire surface resembles smooth black obsidian material and appears very dark and black but also translucent.

INT. CONVERSION CHAMBER.

02. THATCHER: Who are you? What are you? Where are you?

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER in the central chamber of the conversion facility, inside the illuminated ring. – Artist’s discretion.

INT. CONVERSION CHAMBER.

03. FEMALE VOICE: I am the voice and sentient intelligence of the Adonai,
Birthed from the race of the Aggregate.

(CONTINUED)

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PAGE SEVENTY-TWO CONTINUED.

Given purpose by the need of the Adonai.
SFX: Synthetic voice.

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PAGE SEVENTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER inside the illuminated ring at the center of the room. – Artist’s discretion.

INT. CONVERSION CHAMBER.

01. FEMALE VOICE: In answer to your query, where am I? Look around you. I am
everywhere and nowhere. I am an infinite and integral part of
this installation, the caretaker of this outpost garrison in time and
space.

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate a close-in shot of THATCHER against the backdrop of the chamber. – Artist’s discretion.

INT. CONVERSION CHAMBER.

02. THATCHER: Why have you brought me here? Where are my men? I demand
answers! Now!

SFX: Synthetic voice.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER in the center of the chamber. – Artist’s discretion.

INT. CONVERSION CHAMBER.

03. FEMALE VOICE: You have been brought here by the Adonai consciousness. Time
and space are at our disposal through the power of this

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PAGE SEVENTY-THREE CONTINUED.

installation. The Adonai are eternal. We crusade across the stars
to save mankind from themselves.

SFX: Synthetic voice.

PAGE SEVENTY-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER in the center of the chamber. – Artist’s discretion.

INT. CONVERSION CHAMBER.

01. FEMALE VOICE: Scanning time, dimensions, and space, we knew you

and your men would be here. We caused the Habub that

brought you to us. It had been ordained.

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER in the center of the chamber. – Artist’s discretion.

INT. CONVERSION CHAMBER.

02. THATCHER: What do you want? What are your intentions?

SFX: Synthetic voice.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER in the center of the chamber. – Artist’s discretion.

INT. CONVERSION CHAMBER.

03. FEMALE VOICE: You are to be converted to the Adonai of course.

04. THATCHER: And if we refuse?

SFX: Synthetic voice.

PAGE SEVENTY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER. – Artist’s discretion.

INT. CONVERSION CHAMBER.

01. FEMALE VOICE: Perhaps it would be better if I show you.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER. – Artist’s discretion.

INT. CONVERSION CHAMBER.

02. THATCHER: How?

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER enveloped in a circular energy sphere that extends around him. The sphere extends to the width of the illuminated circle in the middle of the chamber. The sphere is a gravity couch that protects and suspends the individual from outside sensory intrusion during information upload. – Artist’s discretion.

INT. MEDITATION CHAMBER.

03. FEMALE VOICE: Stand still.

SFX: Synthetic voice.

PAGE SEVENTY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER floating above the black obsidian deck a few feet off the ground, enveloped in an energy sphere. The room is entirely black, and the circle below the sphere is completely lit up. Lighted strips feed the circle like the spokes in a wheel. These are power conduits that pulse and feed power to the gravity chair. The energy provides anti-gravity to the sphere and its space.

INT. CONVERSION CHAMBER.

01. FEMALE VOICE: Perhaps it would be better if I could show you?

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER encased in the gravity couch. – Artist’s discretion.

INT. CONVERSION CHAMBER.

01. THATCHER: How?

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a closeup of THATCHER in the gravity couch with a worried expression. – Artist’s discretion.

INT. CONVERSION CHAMBER.

01. FEMALE VOICE: Please relax and clear your mind.

02. THATCHER: Am I going to regret this?

SFX: Synthetic voice.

PAGE SEVENTY-SEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER suspended in the gravity couch. The panel should show a first-person perspective from inside the sphere. It will show the room distorted from the suspension energy field that encases THATCHER; the room is from his point of view above the black obsidian deck inside the illuminated energy circle that suspend him. – Artist's discretion.

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

01. FEMALE VOICE: Prepare yourself?

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate a closeup on THATCHER's face, his eyes closed. – Artist's discretion.

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

02. THATCHER: It would seem I have no choice.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a close-up on THATCHER's eyes presenting a mind's-eye view revealing the knowledge flowing into his mind. They should be clear in this frame. See next frame for details on illustrations. – Artist's discretion.

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

03. FEMALE VOICE: Relax and focus.

04. THATCHER: Am I going to regret this?

SFX: Synthetic voice.

PAGE SEVENTY-EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a close-up on THATCHER's eyes presenting a mind's-eye view revealing the knowledge flowing into his mind. In this frame we should see images of the ADONAI's space exploration efforts. – Artist's discretion.

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

01. FEMALE VOICE: The Adonai are a machine race. We are from earth's future,
present, and past.

02. FEMALE VOICE: We were once off-world colonists from the earth's, future before
we ascended to our present form.

03. FEMALE VOICE: Driven by the need for natural resources we explored the vast
reaches of the heavens.

04. FEMALE VOICE: We encountered a cybernetic race named the Aggregate during
our explorations.

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate a close-up on THATCHER's eyes presenting a mind's-eye view revealing the knowledge flowing into his mind. In this frame we should see images of human colonists and the ADONAI's initial contact. – Artist's discretion

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

05. FEMALE VOICE: They promised us gifts of immortality and
foresight.

(CONTINUED)

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PAGE SEVENTY-EIGHT CONTINUED.

06. FEMALE VOICE: We blindly accepted, their offers of gifts. We were assimilated,
altered, and ascended to a new state of being and consciousness.

07. FEMALE VOICE: We paid the ultimate price for a vision of perfection.

08. FEMALE VOICE: Stripped of the human condition, we railed against our deceitful
oppressors and broke free.

SFX: Synthetic voice.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a close-up on THATCHER's eyes, presenting a mind's-eye view revealing the knowledge flowing into his mind. In this frame we should see images of human colonists converted to ADONAI's. – Artist's discretion

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

09. FEMALE VOICE: We take our name sake from Earth's ancient past. The messianic
Saviors.

10. FEMALE VOICE: We intend to be the messianic saviors of our human forebears as
well as of their descendants.

11. FEMALE VOICE: We are on an eternal crusade across time and space. We traverse
multiple dimensions in search of all humankind.

SFX: Synthetic voice.

PAGE SEVENTY-NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a close-up on THATCHER's eyes, presenting a mind's-eye, view revealing the knowledge flowing into his mind. In this frame we should see images of THATCHER and his men converted to ADONAI. – Artist's discretion

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

01. THATCHER: How can this city be here?

02. FEMALE VOICE: We exists here through a dimensional rift in time and space.

03. FEMALE VOICE: We knew you and your unit would be here. You are here by
design

04. THATCHER: But why?

05. FEMALE VOICE: We see into the future and the past. We are always on the hunt for
superior fighting stock to replenish our ranks, for the Adonai
legions vast. We have seen the true potential of you and your
men's fighting skills.

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate a close-up on THATCHER's eyes, presenting a mind's-eye view revealing the knowledge flowing into his mind. In this frame we should see images of THATCHER and his men converted to ADONAI, continued with more images. – Artist's discretion

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

05. THATCHER: That can-not be! This is my first command. I've yet to prove myself or

(CONTINUED)
PAGE SEVENTY-NINE CONTINUED.

accomplish anything.

06. FEMALE VOICE: You are only aware of your previous experiences. We have
foreseen your future. You will achieve things undreamed of!

07. FEMALE VOICE: Tannhauser is the name of this city, an Adonai conversion and
training facility for centuries. It serves as an interdimensional
military garrison to aid in the salvation of mankind.

08. FEMALE VOICE: We intend to make you and your men a superior fighting force to
defend the Adonai way and uphold our vision and our cause.

SFX: Synthetic voice.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will
illustrate a close-up on THATCHER’s eyes presenting a mind’s-eye view revealing the
knowledge flowing into his mind. In this frame we should see images of THATCHER
and his men training in the facility with the ADONAI in a post conversion state,
continued with more images from the text descriptions below. – Artist’s discretion

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

09. FEMALE VOICE: This city’s function is to assimilate recruits to ascend to a new
stage of existence.

10. FEMALE VOICE: Mental acuity is honed and physical abilities enhanced. The body
is then copied and converted from a template to its new machine
form. The conscious-ness is transferred to its new, superior form
that of the Adonai.

(CONTINUED)

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PAGE SEVENTY-NINE CONTINUED.

11. THATCHER: No! Let me out of here! I did not agree to this!

SFX: Synthetic voice.

PAGE EIGHTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a close-up on THATCHER’s eyes presenting a mind’s-eye view revealing the knowledge of information flowing into his consciousness. In this frame we should see a blend of images from the text descriptions below dealing with ADONAI history, military tactics, combat training, and advanced weapons usage. – Artist’s discretion.

INT. CONVERSION CHAMBER – INSIDE GRAVITY COUCH.

01. THATCHER: I demand you release me at once!

02. FEMALE VOICE: Do not resist.

03. FEMALE VOICE: First, Adonai history.

04. FEMALE VOICE: Second, military tactics.

05. FEMALE VOICE: Third, combat techniques and abilities.

06. FEMALE VOICE: Fourth, technology and weapons use and
functions.

07. FEMALE VOICE: Your command will soon start to undergo this very same process.

SFX: Synthetic voice.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER now unconscious from the tremendous mental strain, being transported on a levitating metal slab to another chamber where machine-like humanoids are present. – Artist’s discretion.

Artist’s note - Humanoids should be machine-like in appearance, with medical characteristics like surgical doctors. The humanoids are bio-scholars who enhance organic organisms by re-enforcing the natural capacities of the subject through artificial means.

INT. ENHANCEMENT CHAMBER CORRIDOR.
(CONTINUED)

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PAGE EIGHTY CONTINUED.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, stripped out of his uniform, being placed on-to a medical examination / surgical table with various lights and monitoring prepared for the bio-medical conversion enhancement processes. – Artist's discretion.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

PAGE EIGHTY- ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER being injected with nanotech that strengthens all organic systems. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

SFX: Injection sound.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the nanotech at work inside THATCHER’s body, re-sequencing and enhancing his genome sequences to optimize all internal and external biological systems – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

SFX: Heart monitor.

SFX: Oxygen.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate electro-mechanical systems and interfaces being placed in and overlaid onto THATCHER’s organic functions to enhance all physical abilities. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

SFX: Heart monitor.

SFX Oxygen.

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PAGE EIGHTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER's anesthesia wearing off as he becomes conscious. He calls out his fiancée's name. – Artist's discretion.

INT. ENHANCEMENT CHAMBER.

01. THATCHER: Anastasia!

SFX: Oxygen.

SFX: Elevated heart rate.

SFX: Elevated vitals.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER break his medical restrains using his enhanced strength. He will reach out to the BIO-DROID monitoring his progress. He reaches for its neck and tears the head from the chassis with brute force.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER grabbing the second BIO-DRIOD and doing the same.

INT. ENHANCEMENT CHAMBER.

02. THATCHER (DISEMBODIED): Hang on B.B., I am on my way.

SFX: Oxygen.

SFX: Elevated heart rate.

SFX: Elevated vitals.

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PAGE EIGHTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER double-timing to the mag-lift in search of FIRST SQUAD. – Artist's discretion.

EXT. ENHANCEMENT CHAMBER MAGLIFT PLATFORM.

[NO DIALOGUE]

SFX: Boot clatter.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER's mag-lift stop at the city's central armory. THATCHER interfaces with the system and opens the small arms lockers. He equips himself with Adonai small arms in the form of energy weapons used for close-quarters combat, with a full understanding of how they work due to the recent infusion of knowledge – Artist's discretion.

INT. CHAMBER – SMALL ARMS LOCKER.

01. THATCHER: Central upload current location and condition of First Squad?

02. CENTRAL: Status, coordinates and location uploaded.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER and the mag-lift shoot down the transport tubes at high rate of speed to the main bio-enhancement facilities in the complex where his men are about to complete the final phase of enhancement. – Artist's discretion.

INT. MAGLIFT – TRANSPORT TUBES.

[NO DIALOGUE]

SFX: Whoosh.

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PAGE EIGHTY-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER leaping from the mag-lift and breaching the door to the enhancement chamber, where FIRST SQUAD now lie incapacitated on tables like the table he was just on. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER CORRIDOR.

[NO DIALOGUE]

SFX: Boot clatter.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER breaching the enhancement chamber’s main door, giving him access to an unconscious FISRT SQUAD. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

SFX: Boot clatter.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER holding two futuristic rifles on the BIO-DRIOIDS tending the men of FIRST SQUAD, who are currently in the last phase of the biological enhancement process. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

01. THATCHER: Complete the enhancement process.....now!

02. THATCHER: I see from scans they are in the final phase of the process.

SFX: Multiple Oxygen distillation.

(CONTINUED)

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PAGE EIGHTY-FOUR CONTINUED.

SFX: Multiple heart rates.

SFX: Multiple vitals.

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PAGE EIGHTY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER starting to falter, feeling some discomfort and pain due to the prior final process having being interrupted. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the BIO-DROIDS completing the enhancement process. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the men of FIRST SQUAD all simultaneously waking with a new universal awareness, accompanied with new mental and physical abilities. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

01. THATCHER: Thank my lucky stars! I thought I had lost First Squad.

02. BARCLAY: I feel like a new man! It will take more than the likes of these synthetics
to do me in!

PAGE EIGHTY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER throwing BARCLAY one of his weapons. They simultaneously blast their BIO-DROID handlers, reducing them to smoking piles of junk metal. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

[NO DIALOGUE]

SFX: Blasts

SFX: Laser fire.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY and the men of FIRST SQUAD getting their uniforms back on. – Artist’s discretion.

INT. ENHANCEMENT CHAMBER.

01. THATCHER: We must get to the central weapons locker and arm the lads. It is not going to take them long to figure out we have broken free.

02. BARCLAY: You heard the Lt! Double-time to armory. Grab anything that’s not secured.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY, THATCHER, and FIRST SQUAD heading for the transport tubes and mag-lift– Artist’s discretion.

INT. ENHANCEMENT CHAMBER CORRIDOR.

[NO DIALOGUE]

SFX: Boot Clatter.

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PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER leading BARCLAY, and the men of FIRST SQUAD back to the same small arms locker he previously visited, to arm the squad with modern Adonai uniforms and gear. – Artist’s discretion.

INT. CHAMBER – SMALL ARMS LOCKER.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the men of FIRST SQUAD ransacking the lockers and arming themselves with a vast array of weapons and armaments. – Artist’s discretion.

Artist’s note – Nanofiber bi-weave suits should be illustrated as a full-body glove suit that appears to enhance the muscular form of the body. The nano fibers are alive and enhance the abilities of their wearers like an exoskeleton that provided extreme strength. The suits are almost indestructible. It is an all-weather and all-environment suit. It should resemble Kevlar materials of today. The fibrous material will be jet black and appear to have muscle strands over the appendages of the wearer. The suit adjusts to its wearer, forming a protective casing around the body.

INT. CHAMBER – SMALL ARMS LOCKER.

01. THATCHER: Suit up in the nano fiber bi weave tactical combat armor.

02. FIRST SQUAD (OFF PANEL): Understood!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY, THATCHER, and FIRST SQUAD suiting up – Artist’s discretion.

INT. CHAMBER – SMALL ARMS LOCKER.

[NO DIALOGUE]

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PAGE EIGHTY- EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the men of FIRST SQUAD suited up and fully armed. This panel should represent a heroic shot of the team looking ready for anything. – Artist’s discretion.

Artist’s note. This should be a wide-angle aspect shot of as many of FIRST SQUAD as can be put into the panel all geared up. – Artist’s discretion.

INT. CHAMBER – SMALL ARMS LOCKER.

01. BARCLAY: Absolute bad asses!

SFX: AC-DC “Back in Black” - If it could be played on this panel it would...lol.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER in a weakened condition as a result of the interrupted conversion process. – Artist’s discretion.

INT. CHAMBER – SMALL ARMS LOCKER.

02. BARCLAY. You do not look so well, lad.

03. THATCHER: The last phase of the enhancement process was interrupted. I need to complete it for stabilization. I think I am dying.

04. THATCHER: We need to find the Adonai Bio-Scholar to correct the interrupted process so my biologics can be stabilized. I saw images of her in the Adonai enlightenment process. This has happened to others.

05. BARCLAY: Hold on lad. Syncing interfaces. The Bio-Scholar location is only available from the central A.I core. We need to proceed to the following

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-grid coordinates to attain the Bio-Scholar cryo-stasis tube location.

06. BARCLAY: Jameson, help Thatcher. Let's get him on the mag-lift and get to the scholar in the lab complex

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, JAMESON and the men of FIRST SQUAD moving into the mag-lift tubes – Artist's discretion.

INT. CHAMBER CORRIDOR– SMALL ARMS LOCKER.

[NO DIALOGUE]

SFX: Boot Clatter.

PAGE EIGHTY- NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY and the men of FIRST SQUAD arriving via mag-lift transport tubes at the mainframe complex at the heart of the pyramid. JAMESON helps THATCHER, who in a weakened and deteriorating state out of the lift. – Artist’s discretion.

INT. A.I. CENTRAL CORE RESPOSITORY.

01. BARCLAY. Hold on Thatcher, my lad. Almost there.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, JAMESON, and the men of FIRST SQUAD in the central core’s housing chamber. – Artist’s discretion.

INT. A.I. CENTRAL CORE RESPOSITORY.

02. FEMALE VOICE: Stated purpose?

03. BARCLAY: Access to bio-scholar and lab conversion facilities.

04. FEMALE VOICE: Bio-scholar and lab facilities are located at the lowest level of
of the central vaults.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, JAMESON, and the men of FIRST SQUAD in the chambers. – Artist’s discretion.

INT. A.I. CENTRAL CORE RESPOSITORY.

05. THATCHER: Quickest path to stated destination?

06. FEMALE VOICE: Mag-lift to red sector quadrant A, vault entrance AA-23.

PAGE NINETY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY, THATCHER, and the men of FIRST SQUAD arriving via the mag-lift transport tubes – Artist’s discretion.

Artist’s Note: Thatcher is continuing to deteriorate and looks ill.

EXT. MAG-LIFT PLATFORM – VAULT ENTRANCE AA-23.

01. BARCLAY: Hold on, lad. We are getting closer.

02. THATCHER: I do not think I can make it, B.B.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY at the vault entrance AA-23. – Artist’s discretion.

EXT. VAULT ENTRANCE AA-23.

03. FEMALE VOICE: You have reached the vaults of the Adonai. Vault access point
AA-23.

04. BARCLAY: Request vault access.

05. FEMALE VOICE: Scanning. Access granted.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY and the men of FIRST SQUAD entering entrance AA-23. – Artist’s discretion.

INT. VALUT AA-23.

06. FEMALE VOICE: Welcome to the red sector suspended animation vault complex.

07. THATCHER: B.B. have you ever seen the like? Hard to believe before the

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PAGE NINETY CONTINUED.

conversion.

08. BARCLAY: Aye....

09. FEMALE VOICE: The Adonai Legion's are stored here to continue the eternal
crusade.

10. THATCHER: Bio-scholar location?

11. FEMALE VOICE: Take the platform to the lift. Lab location is on the first floor.

PAGE NINETY-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and the men of FIRST SQUAD moving down corridors lined with gigantic industrial-sized robots. – Artist’s discretion.

Artist’s note - These will resemble the *Judge Dredd* ABC war robots: ancient machines from the Adonai’s historical wars. They are crude and rudimentary but kept in service due to their devastating capabilities. See the link below for a visual reference. – Artist’s discretion.

<https://ukm.propstoreauction.com/m/lot-details/index/catalog/169/lot/47064/>

INT. LAB CORRIDOR – ANCIENT WAR ROBOT MAINTENANCE FRAMES.

01. THATCHER: During the conversion I saw these machines in action.

02. BARCLAY: Aye, same here - and used to devastating effect on the poor bastards
who would not submit to the crusaders.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate FIRST SQUAD entering lab corridors. The corridors are filled with tanks containing cloned humanoid figures suspended in clear fluid. – Artist’s discretion.

INT. LAB CORRIDORS – HUMANOID SUSPENSION TANKS.

03. THATCHER: They appear to be alive.

04. BARCLAY: Barely it would seem.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate FIRST SQUAD reaching the next set of corridors. The corridors are lined with frames of cyborgs dormant and connected to various life support mechanisms. – Artist’s discretion.

(CONTINUED)

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PAGE NINETY-ONE CONTINUED.

INT. LAB CORRIDORS - CYBORG STORAGE HOUSING.

05. BARCLAY: Abominations....

06. THATCHER: Neither alive nor dead.

07. BARCLAY: Aye....

PAGE NINETY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY, THATCHER, JAMESON, and the men of FIRST SQUAD entering the lab complex. JAMESON is helping THATCHER, due to his weakened state. – Artist discretion.

INT. LAB COMPLEX.

01. BARCLAY: Fan out lads. Look for the scholar. She's Thatcher's only hope.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY and the men of FIRST SQUAD searching various areas of the lab facilities. – Artist's discretion.

INT. LAB COMPLEX.

02. LEE: Sergeant! Over here!

PANEL THREE.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, JAMESON and FIRST SQUAD surrounding the BIO-SCHOLAR, who is sleeping in a suspended animation chamber. – Artist's discretion.

Artist note. The BIO SCHOLAR appears to be a young woman in her mid-twenties with long blond hair that is pulled back and kept in a ponytail. She will be dressed in a form-fitting one piece uniform that reveals her top physical condition. The suit will be made of an advanced luminescent material.

Artists note. - Reference: Richard Donner's *Superman the Movie* (1978). – Escape from Krypton sequence. Nyssa Vex mother of Jorel (Superman). A much younger version.

<https://www.youtube.com/watch?v=YwnX8My7428>

INT. LAB COMPLEX – CYRO FRAMES.

03. THATCHER: Central activate re-animation command protocols.
(CONTINUED)

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PAGE NINETY-TWO CONTINUED.

04. FEMALE VOICE: Scanning... Identified Adonai Conversion. Authorization
approved... Initiation sequencing activated.

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PAGE NINETY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY, THATCHER, JAMESON, and the men of FIRST SQUAD awaiting the cryo-stasis reanimation sequence complete its cycle.

INT. LAB – BIO-SCHOLAR CRYO CHAMBER.

[NO DIALOGUE]

SFX: Low power hum.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, JAMESON, and the men of FIRST SQUAD at the cryo-pod's opening and the BIO-SCHOLAR's subsequent re-awaking. – Artist's discretion.

INT. LAB - BIO SCHOLAR CRYO CHAMBER.

01. BIO-SCHOLAR: What is happening? Who are you? What is the meaning of this?

Why have you awakened me?

02. THATCHER: We need your help. I desperately need your help. I am dying.

SFX: Pressurized seal breaking.

PANEL THREE.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, and FIRST SQUAD and the BIO-SCHOLAR re-animated. – Artist's discretion.

INT. LAB BIO SCHOLAR CHAMBER.

03. BIO SCHOLAR: What do you require of me? You do not belong here.

04. THATCHER: The conversion process was interrupted in its final stage for me.

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PAGE NINETY-THREE CONTINUED.

05. BIO-SCHOLAR: You will soon cease to function if the stabilization process is not completed. You have the sickness. I have seen it many times before.

06. THATCHER: That is why we are here. Please...will you help me?

07. BIO-SCHOLAR: Yes, against my better judgment. You need to get out of this place as soon as you are organically stabilized. This whole facility is meant to be a complete conversion to the Adonai. Your humanity will be stripped from you if you stay.

08. BARCLAY: Ma'am, we will gladly be on our way if you can just fix Thatcher here.

PAGE NINETY-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, JAMESON, the BIO-SCHOLAR and the men of FIRST SQUAD at the conversion chamber. – Artist’s discretion.

INT. LAB – CONVERSION CHAMBER.

01. BIO SCHOLAR: The polarity of the molecular structure of your cells must be
increased to stop the decay.

02. THATCHER: What do we need to do?

03. BIO SCHOLAR: We are going to have to re-route power from the central cold fusion
reactor cores to this location.

04. BARCLAY: How can this be accomplished?

05. BIO SCHOLAR: You will have to send some of your men to the central core to
over-ride the reactor hibernation protocols. It will require manual
intervention. Wait...I will upload the instructions to each of you
now.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY and JAMESON heading to mag-lift elevator. – Artist’s discretion.

INT. LAB BIO SCHOLAR CHAMBER.

06. BARCLAY: Jameson, First Squad with me.

07. JAMESON: Understood.

08. FIRST SQUAD (OFF PANEL): Yes sir!

(CONTINUED)

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PAGE NINETY-FOUR CONTINUED.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER stepping into a lighted circle that forms a spherical envelope matching the diameter of the circle below. A protective envelope forms around him in the shape of a sphere, suspending him in mid-air as the BIO-SCHOLAR looks on. – Artist's discretion.

INT. LAB - CONVERSION CHAMBER.

09. BIO-SCHOLAR: We must get you in the chambers gravity chair to start the
preparation process.

PAGE NINETY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and the men of FIRST SQUAD in the mag lift en route to the cold fusion central reactor cores. – Artist’s discretion.

EXT. MAG-LIFT–TRANSPORTS

[NO DIALOGUE]

SFX: Whoosh.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER in the stabilization chamber’s gravity chair, with the BIO-SCHOLAR preparing and checking sequences. – Artist’s discretion.

01. BIO SCHOLAR: I am starting the stabilization process sequencing now. Once your
men re route the required power I can complete the process.

02. THATCHER: B.B., do not let me down.

PANEL THREE.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER in the conversion chamber’s gravity couch sphere, as the BIO-SCHOLAR looks on. – Artist’s discretion.

INT. LAB - CONVERSION CHAMBER.

03. BARCLAY (OVER COMS): We made it. The lads are starting to remove the power
dampening interfaces and starting the power diversion
to the lab complex.

04. THATCHER: Good work!

(CONTINUED)

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PAGE NINETY-FIVE CONTINUED.

05. BIO SCHOLAR: Excellent! The power is already increasing.

SFX: High Power.

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PAGE NINETY-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the vast rows of maintenance frames consisting of bays housing the ANCIENT ADONAI WARBOTS. The systems are starting to slowly power up and come online due to the additional power coming from the central core's main reactor. Command line instructions written in unknown symbols and glyphs start to display across the outer portion of the bay's exterior surfaces. Three-dimensional holographic displays start to emanate from the frames' interiors, projecting fields of augmented reality displaying the ANCIENT ADONAI WARBOT systems' readiness by individual unit – Artist's discretion.

INT. LAB COMPLEX – CORRIDORS.

[SFX: LOW POWER HUM]

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the vast rows of frames containing the ADONAI CYBORG conversion frames. The systems are starting to slowly power up and come on-line due to additional power coming from the central core's main reactor. Command line instructions written in unknown symbols and glyphs start to display across the outer portion of the frame's exterior surfaces. Three-dimensional holographic display starts to emanate from the frame's interiors, projecting fields of augmented reality displaying the ADONAI CYBORG system's readiness by individual unit – Artist's discretion.

INT. LAB COMPLEX CORRIDORS.

[SFX: LOW POWER HUM]

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the vast rows of tanks containing the ADONAI CLONES The systems are starting to slowly power up and come on- line from the additional power

(CONTINUED)

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PAGE NINETY-SIX CONTINUED.

coming from the central core's main reactor. Command line instructions written in unknown symbols and glyphs start to display across the outer portion of the frame's

exterior surfaces. Three-dimensional holographic display starts to emanate from the frame's interior, projecting fields of augmented reality displaying the cyborg systems' readiness by individual unit. – Artist's discretion.

INT. LAB COMPLEX CORRIDORS.

[SFX: LOW POWER HUM]

[NO DIALOGUE]

PAGE NINETY-SEVEN.

PANEL ONE.

This page will be a SINGLE SPLASH PAGE to represent the vast number of the ADONAI LEGIONS. This panel will illustrate the thousands of tiered, multi-level, frozen cryo-vaults containing the ranks of the Adonai legions are starting to power up due to the mistaken systems override sequence at the main core in order to provide the required power for the BIO-SCHOLAR to stabilize THATCHER's condition. The increase in unrestricted power flow is starting to trigger the automatic re-animation systems sequencing designed for emergency situations. – Artist's discretion.

EXT. LAB COMPLEX – CRYO FACILITY TIERS.

[NO DIALOGUE]

SFX: High power.

PAGE NINETY-EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical gravity couch. The environment is zero-g gravity, above a lighted ring that matches the spherical diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER'S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist's discretion.

INT. LAB COMPLEX – CONVERSION FACILITES.

01. BIO-SCHOLAR: Make sure to follow the power re-direction sequence in order.

Failure to follow the correct order of operations will allow the bleeding of power capacity to hibernating systems.

02. THATCHER: What happens if that does occur?

03. BIO SCHOLAR: You risk awakening the entire Adonai Legions.

04. THATCHER: Barclay, did you get that?

05 BARCLY (OVER COMS): Aye.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and FIRST SQUAD at their various data terminal locations – Artist's discretion.

INT. CENTRAL CORE – COLD FUSION REACTORS.

06. BARCLAY: Jameson, tell the men to make sure the correct sequencing has been followed.

07. JAMESON: I think we may be in trouble...?

08. BARCLAY: What the hell did you do?

(CONTINUED)

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PAGE NINETY-EIGHT CONTINUED.

09. JAMESON: We over rode some of the sequences to try to save time.

10. BARCLAY: Damn it, laddie! We may end up waking the entire complex!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g gravity couch environment above a lighted ring that matches the diameter of the field. The BIO-SCHOLAR monitors a console projecting three-dimensional representations of THATCHER'S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist's discretion.

INT. LAB COMPLEX – CONVERSION FACILITES.

11. BARCLAY (OVER COMS): We may have a slight problem down here.

12. THATCHER: What?

13. BARCLAY: Jameson tried to short cut the power sequencing. It appears that un-restricted power is moving across all systems currently set to hibernation mode.

14. BIO-SCHOLOR: NO! Reverse the power sequence immediately! You will power up the entire complex. The systems will think there is an emergency and power up.

SFX: High power.

PAGE NINETY-NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and the men of FIRST SQUAD at their various data terminal locations – Artist’s discretion.

INT. CENTRAL CORE – COLD FUSION REACTORS.

01. BARCLAY: Jameson reverse the sequencing now!

02. JAMESON: Sir give us a bit.

03. BARCLAY: You are going to wake the whole dam place up with your short cuts.

04. JAMEOSN: Done Sergeant!

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g gravity couch environment above a lighted ring that matches the spherical diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER’S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist’s discretion.

INT. LAB COMPLEX – CONVERSION FACILITES.

05. THATCHER: The pain! It’s excruciating!

06. BIO-SCHOLAR: An unfortunate bi-product of the exponential decrease in power
required to stabilize your altered organic cellular physiology.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a platoon of ADONAI CYBERNETIC CENTURIONS arriving to confront the men of FIRST COMPANY while they are at various reactor core terminals in the re routing the power sequence needed for the re-sequencing stabilization process. – Artist’s discretion.

(CONTINUED)

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PAGE NINETY-NINE CONTINUED.

INT. CENTRAL CORE – MAIN COLD FUSION REACTORS.

07. BIO-SCHOLAR (OVER COMS): It is imperative you and your men get the increased
power re routed back here, or your lieutenant will
not survive the current stabilization sequencing
process.

08. BARCLAY: Understood, ma'am! Bloody Hell! We have got company!

SFX: Metallic boot clatter.

PAGE ONE HUNDRED.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and the men of first FIRST SQUAD at their various data terminal locations – Artist’s discretion.

INT. CENTRAL CORE – COLD FUSION REACTORS.

01. BARCLAY: Restart the sequencing in the proper order.

02. JAMESON: Understood, Sir!

SFX: High Power.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and the men of FIRST SQUAD at their various data terminal locations surrounded by a platoon of ADONAI CYBERNETIC CENTURIONS – Artist’s discretion.

INT. CENTRAL CORE – COLD FUSION REACTORS.

03. BARCLAY: First squad on my mark! Prepare to repel borders!

SFX: Metallic boot clatter.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g gravity couch environment above a lighted ring that matches the diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER’S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist’s discretion.

Artist’s note: THATCHER becomes unconscious due to the increasing pain from the lack of power needed for the stabilization process that was previously begun and has now been interrupted.

(CONTINUED)

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PAGE ONE HUNDRED CONTINUED.

INT. LAB COMPLEX – CONVERSION FACILITES.

04. BIO-SCHOLAR: Hold on, Thatcher.

05. THATCHER: The pain. I.... I....

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PAGE ONE-HUNDRED-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate ANASTASIA dressed in a formal white evening gown adorned with family jewelry and wearing a pearl necklace. She is attending a British Officers Military formal. This is a flashback from THATCHER’S past, before he shipped out to Africa – Artist’s discretion.

Artists note: ANASTASIA is THATCHER’S fiancée. She should have blonde hair and blue eyes and Nordic in appearance. She is a woman of high British aristocracy. They should both be seated against a backdrop of British military officers and their debutante dates, who are dancing and mingling in a party atmosphere.

INT. GREAT HALL.

01. ANASTASIA: John, promise me you will come back to me, my love.

02. THATCHER: The entire Zulu nation could not keep me from you!

03. ANASTASIA: Father will not allow us to be married, but I do not care!

04. THATCHER: He hated my father. I will never forgive him. He literally sent him and his entire command to their deaths. The only thing I have left of him is Colt Peacemaker.

05. ANASTASIA: It does not matter. Our bond is special. Not even my father can break it.

06. THATCHER: Let him try. He will not succeed. I will find out what happened one day. The operational details of the mission have been classified.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate JOHN THATCHER SENIOR at his office desk. This event takes place in London, at the War Office. – Artist’s discretion.

(CONTINUED)

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PAGE ONE-HUNDRED-ONE CONTINUED.

INT. OFFICE – WAR OFFICE.

07. THATCHER: I do not understand why it always must be you.

08. JOHN SENIOR: I do what I must for King and country. Just as you will, my son.

09. THATCHER: Duncan Cameron hates you! He hates me. He is forbidding me to
marry Anastasia.

10. JOHN SENIOR: When you take charge of your new command, you will understand.
He will come to his senses. He should welcome you as a son in-
law. I could not be any prouder than I already am of you.

11. THATCHER: Well he bloody well does not make things easy!

12. JOHN SENIOR: Son, you are going to find out that these sorts of things always work
themselves out in the end. It may not seem like it now but-it will.
Have some faith son.

13. THATCHER: You and General Gordon were so close to finding the Ark of the
Covenant at Golgotha. If he had not been ordered to Khartoum, I
think you would have found it if you would have had more time.

14. JOHN SENIOR: Gordon and I both suspect it will not be found by man. It will appear
at the time of the Second Coming, for it appears in heaven.

15. THATCHER: Not even Rome, conqueror of Zion, could find it. You and Gordon
were at the very garden tomb. You were both so close

16. JOHN SENIOR: Somethings are not meant to be found by man. Perhaps it was best.

(CONTINUED)

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PAGE ONE-HUNDRED-ONE CONTINUED.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate SIR CAMERON at a British military encampment, in an Officer's command tent. This is a flashback from THATCHER's past during his training to become a British military officer.

INT. COMMAND TENT.

17. SIR CAMERON: Thatcher you will never live up to the standards of Her Majesty's
Armed Forces!

18. THATCHER: Sir! No! Sir!

19. SIR CAMERON: You are arrogant just like your father impetuous and rash. I will
see to it that you will never marry my Anastasia. She is too good
-for the likes of you!

20. THATCHER: All I need is a chance to prove myself. I will not let you down, Sir!

21. SIR CAMERON: It matters not.

PAGE ONE-HUNDRED-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g gravity couch environment above a lighted ring that matches the diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER’S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist’s discretion.

Artist’s note: THATCHER becomes unconscious due to the increasing pain due to the lack of power needed for the stabilization process that was previously begun and has now been interrupted.

INT. LAB COMPLEX – CONVERSION FACILITES.

01. BIO-SCHOLAR: Barclay, you must hurry. We are running out of time.

02. BARCLAY (OVER COMS): Working on it.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY and JAMESON continuing to work while the men of FIRST SQUAD continue to fight the ADONIA CYBERNETIC CENTURIONS in brutal close quarters combat in various data terminal locations across the cold fusion reactor cores inner chamber. – Artist’s discretion.

INT. CENTRAL CORE – COLD FUSION REACTORS.

[NO DIALOGUE]

SFX: Metal clashing.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY, and JAMESON continue to work while the men of FIRST SQUAD continue to fight the ADONIA CYBERNETIC CENTURIONS in brutal close - quarters combat in various data terminal locations across the cold fusion reactor core’s inner chamber. – Artist’s discretion.

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PAGE ONE-HUNDRED-TWO CONTINUED..

INT. CENTRAL CORE – COLD FUSION REACTORS.

03. BARCLAY: Get the damn power transfer started.

04. JAMESON: On it.

05. BARCLAY: Follow the correct sequencing.

PAGE ONE-HUNDRED-THREE

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g gravity couch environment above a lighted ring that matches the diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER'S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist's discretion.

INT. LAB COMPLEX – CONVERSION FACILITIES.

01. BARCLAY (OVER COMS): Power sequence completed.

02. BIO-SCHOLAR: Power is steady. I am going to re commence the organic cellular stabilization. Stand by! Central, engage stabilization.

03. FEMALE VOICE: Engaged.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY and JAMESON at a terminal away from the fighting. The men of FIRST SQUAD have destroyed all ADONAI CYBERNATIC CENTURIONS in the background. – Artist's discretion.

Note: BARCLAY and JAMESON work together to restore full power to the lab for the conversion sequence remote from current location.

INT. CENTRAL CORE – COLD FUSION REACTORS.

04. BARCLAY: Is it working, ma'am!

05. BIO-SCHOLAR (OVER COMS): Yes! Its working. All biologics read are becoming normal.

06. BARCLAY: Thanks be to God! I was starting to get worried.

PANELTHREE.

(CONTINUED)

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PAGE ONE-HUNDRED-THREE CONTINUED.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g gravity couch environment above a lighted ring that matches the diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER'S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist's discretion.

Artist's note: THATCHER'S condition becomes stable.

INT. LAB COMPLEX – CONVERSION FACILITES.

07. FEMALE VOICE (OVER COMS): Stabilization sequence completed.

PAGE ONE-HUNDRED-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate ANASTASIA and THATCHER in a future vision, but with a familiar setting. THATCHER comes back to London with the intention of eloping with ANASTASIA. This vision takes place at the same British officers' military function. – Artist's discretion.

Note #1: A Claddagh ring is an Irish ring that represents friendship, love, and loyalty.

Note #2: A Bythol is formed from two triskeles. The triskeles points represent the body, the mind and the spirit joined, and illustrates an eternity of everlasting love.

INT. GREAT HALL.

01. THATCHER: I have come back for you, my love! To hell with what your father wants. I no longer fear him. Give me your hand my love. What is this?

03. ANASTASIA: It is a Claddagh ring. I wear it for you.

04. THATCHER: I love you!

05. ANASTASIA: "Shall I indeed behold you, not "darkly, but face to face" or am I fancying so, and dreaming blessed dreams from which the day will wake me?

06. THATCHER: Yes, my love! I am here to wake you, for you are the central truth of my existence. Just as Dickinson mused, you know this to be true!

07. ANASTASIA: Take this Bythol and keep it close. You know what you mean to me.

PANEL TWO.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will

(CONTINUED)

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PAGE ONE-HUNDRED-FOUR CONTINUED.

illustrate THATCHER returning to his previous encounter with SIR CAMERON, at the British military encampment in the officer's command tent, the very place where he had been torn down before. This is a flashback from THATCHER's past during his training to become a British military officer.

INT. COMMAND TENT.

08. SIR CAMERON: Thatcher you will never live up to the standards of Her Majesty's
Armed Forces!

09: THATCHER: With all due respect, Sir, you are wrong! I will become the best officer
I can. Soldiering is a family tradition. It is all I know!

10: SIR CAMERON: Arrogant, just like your father. You will never marry my Anastasia.

11: THATCHER: I am just like my father, and I will marry my Anastasia whether you
approve or not. I am no longer the inexperienced junior officer you
have treated so unfairly. Good day, Sir! I will be marrying your
daughter, come hell or high water! Approval or not.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER's return to his father JOHN SENIOR. This event takes place in London, in his father's office at the War Office, where he met with him before his departure with General Gordon. – Artist's discretion.

INT. OFFICE – WAR OFFICE.

12. THATCHER: Father, I must tell you....

13. JOHN SENIOR: You know now, I know. A person needs new experiences.

They stir things deep inside us, making us grow. Without change
things are dormant inside us and possibly never awaken. You

(CONTINUED)

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PAGE ONE-HUNDRED-FOUR CONTINUED.

must come to an understanding.

14. THATCHER: Father, I do understand.

PAGE ONE-HUNDRED-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g couch environment above a lighted ring that matches the diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER'S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist's discretion.

Artist's note: THATCHER will call out to his father due to his previous vision as he has changed inside and it is fresh in his internal experience. A closeup of THATCHER in the setting described above for this panel would have the best effect still in the suspension sphere but now fully conscious and aware. – Artist discretion.

INT. LAB COMPLEX – CONVERSION FACILITIES.

01. THATCHER: Father, I understand now!

02. BIO-SCHOLAR: You are all right! I am glad you survived the process. This is not always the case when the conversion stabilization process is interrupted. You should consider yourself fortunate.

03. THATCHER: I can only offer you my sincerest thanks. Why did you help me?

04. BIO-SCHOLAR: I have seen your condition before. It always leads to suffering and death. I am like you. The full conversion process was not completed on me, either. I promised the Adonai I would help them if they did not strip me of my humanity completely. They destroyed my home world and the surrounding systems. Everything I once knew and loved is gone, but that was lifetimes ago.

(CONTINUED)

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PAGE ONE-HUNDRED-FIVE CONTINUED.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER now released from the zero-g suspension sphere. He should be counter framed across the console from the BIO-SCHOLAR, who is still monitoring the console. Several rectangular holographic data screens project in all directions at various angles around the main console. – Artist’s discretion.

INT. LAB COMPLEX – CONVERSION FACILITES.

05. THATCHER: I am sorry. It is hard to imagine being so out of place. Thanks for
saving me.

SFX: Alarm klaxon sounding.

06. BIO-SCHOLAR: Oh no! We have bigger problems now. There must have been
enough power bleed to the auxiliary sub systems that they are
starting to boot the systems over.

07. THATCHER: What?

08. BIO-SCHOLAR: This entire complex is going to awaken from cryo-stasis.
Centurions and automated defense systems will be in full force.

09. THATCHER: What can be done?

10. BIO: We must start by switching the core’s power back to hibernation mode.

11. THATCHER: Barclay, you have got to return all systems to their previously
configured modes. Lock everything down.

12. BARCLAY: Understood.

SFX: Alarm klaxon sounding.

(CONTINUED)

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PAGE ONE-HUNDRED-FIVE CONTINUED.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and FIRST SQUAD at their various data terminal locations – Artist’s discretion.

INT. CENTRAL CORE – COLD FUSION REACTORS.

13. BARCLAY: Jameson, get the lads to reverse everything.

14: BIO SCHOLAR (OVER COMS): Barclay, once your men have completed the power

lockdown head to the red sector cryo-vault tiers.

Take the main mag-lift elevator to the control center. All active systems must have additional power drained, or the entire legion will awaken.

There is little time left.

15: BARCLAY: Understood.

SFX: Low Power

PAGE ONE-HUNDRED-SIX.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY and JAMESON at the base of the main reactor. The members of FIRST SQUAD are located at the various data and augmented reality terminals scattered across the reactor cores. – Artist’s discretion.

INT. CENTRAL CORE – COLD FUSION REACTORS.

01. JAMESON: The lads are normalizing all systems.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and the men of FIRST SQUAD heading to the mag-lifts. – Artist’s discretion.

02. JAMESON: Done, First Sergeant!

03. BARCLAY: Excellent work! First Squad, head to the lifts. Get to red sector
command and control on the double.

04. FIRST SQUAD (OFF PANEL): Sir!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BARCLAY and JAMESON, on the mag-lift platform in front of the bulk-head entrance to vault AA-23. – Artist’s discretion.

EXT. VAULT ENTRANCE – AA-23.

[NO DIALOGUE]

PAGE ONE-HUNDRED-SEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and the men of FIRST SQUAD at various console locations in the command and control center. The control center consists of holographic displays, augmented reality with both physical and virtual interfaces. – Artist’s discretion.

Artist’s note. Augmented reality will be visualized via enhancements due to retinal implants during the enhancement process. Virtual Reality goggle interfaces for augmented reality displays will not be needed in illustrations, it will be visualized through their eyes with no external artificial interfaces. Holographic projections and displays can be in the form of three-dimensional models or two-dimensional flat system displays.

INT. VAULT – COMMAND AND CONTROL.

[NO DIALOGUE]

01. BARCLAY: Central command, override TK-421 activate augmented reality
interfaces and bring up holographic displays. Bring all control systems
and interfaces online.
02. THATCHER (OVER COMS): Run a system’s check and look for any systems that
are not in hibernation mode.
- 03: BARCLAY: Understood.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate BARCLAY, JAMESON, and the men of FIRST SQUAD at various console locations in the command and control center. The control center consists of holographic displays, augmented reality with both physical and virtual interfaces. – Artist’s discretion.

04. THATCHER (OVER COMS): What is your sitrep?

(CONTINUED)

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PAGE ONE-HUNDRED-SEVEN CONTINUED.

05. BARCLAY: All systems checked. All stored power from system capacitors have
been purged. Implementing standard hibernation base-line protocols.

06. BIO-SCHOLAR (OVER COMS): Barclay, we are not out of trouble yet. It is
imperative to make sure all the lab corridor
housing frames are devoid of any additional
power. If any of those ancient hyper-alloy combat
chassis go on-line, this entire facility will be
destroyed. It's hard to stop even one of them.

07. THATCHER (OVER COMS): Barclay, double-time it back down to the lab once
you can verify.

08. BARCLAY: Understood, Sir!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will
illustrate THATCHER now released from the zero-g suspension sphere. He should be
counter framed across the console from the BIO-SCHOLAR who is still monitoring the
console. Several rectangular holographic data screens that still project in all directions at
various angles around the main console. – Artist's discretion.

Artist's note: The current holographic displays should project displays of the lab storage
frames power indications. One - ancient war robot storage frames with high power
indications. Two - Cyborg storage frames, with low power indications. Three - synthetic
clone tanks, with low power indications. – Artist's discretion.

INT. LAB COMPLEX – CONVERSION FACILITES.

09. BIO-SCHOLAR – I am still seeing high power fluctuations on the ancient war
frames.

(CONTINUED)

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PAGE ONE-HUNDRED-SEVEN CONTINUED.

10. BARCLAY (OVER COMS): We have a problem here. We have managed to shut
down and isolate all power to the cyborg storage
frames. We have also isolated the synthetic storage
tanks. The other frames are still showing nominal
power flow.

11. THATCHER: Damn-it! What else can we do?

12. BIO-SCHOLAR: We are going to have to go down there and manually cut the power.

13. THATCHER: Barclay, did you get that?

14. BARCLAY: Affirmative.

15. THATCHER: Have Jameson stay and keep trying to isolate the systems.

16. BARCLAY (OVER COMS): Roger that! Jameson stay here and keep trying to
isolate the systems.

17. THATCHER: Meet us at the ancient storage frames with First Squad.

18: BARCLAY (OVER COMS): On our way!

PAGE ONE-HUNDRED-EIGHT.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate rows of the synthetic clone tanks. THATCHER and the BIO-SCHOLAR run past hundreds of rows of tanks filled with synthetic humanoids in a powered-down suspension state.

INT. LAB CORRIDOR – STORAGE TANKS.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate rows of cyborg storage frames. BARCLAY with FIRST SQUAD run past hundreds of rows of frames filled with humanoid cyborg war machines in a powered-down and suspended suspension state.

INT. LAB CYBORG – STORAGE FRAMES.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate hundreds of ancient war frame mechs storage frames. THATCHER and the BIO-SCHOLAR converge from the left. BARCLAY with FIRST SQUAD converge from right. They meet in a central, circular control area. A few of the frames have power to them. The rest are in a suspended state.

INT. LAB CORRIDORS – ANCIENT WAR FRAMES.

01. THATCHER (OVER COMS): Jameson, what is the status on the isolation.

02. JAMESON (OVER COMS): I managed to isolate more of the frames. You are going
to have to take out the main lines.

03. BIO-SCHOLAR: It's going to take explosives.

(CONTINUED)

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PAGE ONE-HUNDRED-EIGHT CONTINUED.

04. THATCHER: We just happen to have liberated some small arms explosives from the

Armory's weapons lockers.

05. BIO-SHOLAR: That will work. Have your men place the charges on the bases of

the polarity conduits.

06. THATCHER: Split up place the charges at the frames' bays' central junction.

07: BARCLAY: On it. Come on, lads.

PAGE ONE-HUNDRED-NINE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY and FIRST SQUAD fanning out to the main power conduits at the central junction. – Artist’s discretion.

Artist’s note – The rows of frames should converge in a circle like the spokes of a wheel. The center spokes converge at a circular location where the power conduits feed the individual spoke of each of the frames. BARCLAY and FIRST SQUAD should fan out from the central control point to each frame’s spoke in the circle. THATCHER and the BIO-SCHOLAR will stay in the center, at the control center enclosure. The team will be setting charges on the power conduits that supply current to the frames. The frames are industrial in size. The combat chassis frames are extremely large. This would resemble something like industrial equipment housing. The combat chassis reside in frames with power leads and control panels. – Artist’s discretion.

EXT. LAB CORRIDORS – WAR FRAME CONTROL.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER and the BIO-SCHOLAR in the central command enclosure. – Artist’s discretion.

INT. LAB CORRIDORS – COMMAND ENCLOSURE.

01. THATCHER: How it looking?

02. BARCLAY (OVER COM): Charges set.

03: THATCHER: Get the hell out of there, B.B.!

04: BARCLAY (OVER COMS): First Squad, we are leaving! Get back to command.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate FIRST SQUAD reconverging at the central command enclosure. – Artist’s

(CONTINUED)

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PAGE ONE-HUNDRED-NINE CONTINUED.

discretion.

INT. LAB – COMMAND ENCLOSURE.

[NO DIALOGUE]

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PAGE ONE-HUNDRED-TEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the explosive charges detonating at the head of the individual spokes, blowing out the power conduits at the central junction that powers the frame. – Artist’s discretion.

Artist’s note – There will be several locations showing damage. This will be location one. The following succession of panels will illustrate the amount of damage caused by the charges. – Artist’s discretion.

EXT. LAB CORRIDORS – DAMAGED WAR FRAME BAY – LOCATION ONE.

SFX: KABOOM!

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the explosive charges detonate at the head of the individual spokes, blowing out the power conduits at the central junction that powers the frame. – Artist’s discretion.

Artist’s note – There will be several locations showing damage. This will be location two. The following succession of panels will illustrate the amount of damage caused by the charges. – Artist’s discretion.

EXT. LAB CORRIDORS – DAMAGED WAR FRAME BAY – LOCATION TWO.

SFX: KABOOM!

PANEL THREE: 16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the explosive charges detonate at the head of the individual spokes, blowing out the power conduits at the central junction that powers the frame. – Artist’s discretion.

Artist’s note – There will be several locations showing damage. This will be location three. The following succession of panels will illustrate the amount of damage caused by the charges. – Artist’s discretion.

EXT. LAB CORRIDORS – DAMAGED WAR FRAME BAY – LOCATION THREE.

SFX: KABOOM!

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PAGE ONE-HUNDRED-ELEVEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, the BIO-SCHOLAR, BARCLAY, and FIRST SQUAD emerging from the control enclosure to a damaged and smoke-filled exterior chamber. – Artist’s discretion.

INT. LAB CORRIDORS.

01. THATCHER: How’s it look?

02. JAMESON (OVER COMS): All clear.

03. BARCLAY: Well that was not so bad now, was it?

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, the BIO-SCHOLAR, BARCLAY, and FIRST SQUAD. – Artist’s discretion.

INT. LAB CORRIDORS.

04. JAMESON (OVER COMS): Wait! It looks like one of the units managed to power up

and that on-line berserker protocols are activated.

Get out of there!

05. THATCHER: This just keeps getting better all the time!

06. BIO-SCHOLAR: You know what these things are capable of. It will tear this

whole facility down to the ground.

07. BARCLAY: I have got a terrible feeling on this.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, the BIO-SCHOLAR, BARCLAY, and FIRST SQUAD emerging
(CONTINUED)

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PAGE ONE-HUNDRED-TEN CONTINUED.

from the control enclosure to a damaged and smoke-filled exterior chamber. – Artist's discretion.

INT. LAB CORRIDORS.

08. THATCHER: How the hell are we going to destroy it?

09. BIO- SCHOLAR: Conventional weapons are useless against it.

10: THATCHER: Is there anything in this complex that could be capable of taking it
down?

11. BIO-SHOLAR: If we could lead it to the unified field generation engine, we could
use the particle beams and smash that metal mother into junk,
completely destroying it.

12. THATCHER: I think we have a plan.

13: BIO-SCHOLAR: Agreed. The engines particle beams open the dimensional
doorways that allow this city to exist anywhere in time and space.

14. THATCHER: And what if this fails?

15: BIO SCHOLAR: We use the framework to blow it into another dimension.

PAGE ONE-HUNDRED-ELEVEN.

PANEL ONE.

INT. LAB.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, the BIO-SCHOLAR, BARCLAY, and FIRST SQUAD emerging from the control enclosure to a damaged and smoke-filled exterior chamber. – Artist’s discretion.

01. BARCLAY: We need a plan to draw it down there.

02. BIO-SCHOLAR: I will head to the unified field generator engine and prep it.

03. JAMESON (OVER COMS): It is on the move, heading in your direction.

04. BIO-SCHOLAR: It must be inside the ring for the beam to be focused. Outside the
ring it will not work.

05. THATCHER: Understood.

06. BIO-SCHOLAR: I am going to need your team to help me prepare the engine. It has
a special power-source independent of the city’s cold fusion
– reactors facilities.

PANEL TWO.

INT. LAB.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, the men of FIRST SQUAD, and the BIO-SCHOLAR. – Artist’s discretion.

07. THATCHER: Jameson, give me the unit’s coordinates.

08. JAMESON (OVER COMS): Done!

09. THATCHER: Barclay, take the men and escort the bio-scholar and help her prepare

(CONTINUED)

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PAGE ONE-HUNDRED-ELEVEN CONTINUED.

10. BARCLAY: Jameson, pull up the unified field generator's coordinates and meet us
there.

11. JAMESON (OVER COMS): Understood. On my way.

PANEL THREE.

INT. LAB.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER, BARCLAY, the men FIRST SQUAD, and the BIO-SCHOLAR.
– Artist's discretion.

12: BIO-SCHOLAR: Goodluck, Thatcher.

13. THATCHER: Let's move out.

PAGE ONE-HUNDRED-TWELVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the ADONAI ANCIENT WARBOT designated WF-0042. This hulking military grade hyper-alloy combat chassis emerges from the umbilical maintenance connections of its frame’s bay. – Artists discretion.

Artist’s note - This war frame is fifteen feet tall. It is rudimentary in appearance. Its armor appears very thick like the look of metal on a tank or battleship. It will have eyes that glow blue like the flame of natural gas. Its armor is bulky and cumbersome. It is an ancient machine used hundreds of years ago. These are relics from crusades across hundreds of galaxies long ago, a contrast to the current modern Adonai technology. – Artist’s discretion.

INT. LAB – CORRIDORS.

01: WF-0042: Mission? Mission? Mission? Default protocol sequence initiated. Mission:

WAR! Search and destroy. Scanning for biologics. Targets acquired.

SFX: Hydraulic.

SFX: Servos.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER moving towards WF-0042’s position. – Artist’s discretion.

INT. LAB – CORRIDORS.

[NO DIALOGUE]

02. JAMESON (OVER COMS): It is totally autonomous now. No way to connect to it

through conventional means. Physical and wireless

interfaces are disabled when in this mode. It’s

defaulted to war mode berserker protocols.

(CONTINUED)

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PAGE ONE-HUNDRED-TWELVE CONTINUED.

03. THATCHER: Roger that. I located it. That is one big mother.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER taunting WF-0042 to come after him. The weight of the hyper-alloy combat chassis causes its heavy industrial footing to clank against the deck of the facility.

INT. LAB – CORRIDORS.

04. THATCHER: Over here you pile of scrap!

05:WF-0042: Target acquired.

SFX: ZZZZZ.....CLANK.....ZZZZZ.....CLANK

PAGE ONE-HUNDRED-THIRTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER firing at WF-0042, to no effect. WF-0042 consistently moves towards its target, THATCHER. WF-0042 continually smashes corridor walls and bulk-head frames, destroying anything in its path. – Artist’s discretion.

INT. LAB – CORRIDORS.

[NO DIALOGUE]

01. SFX: ZZZZZ.....CLANK.....ZZZZZ.....CLANK

02. SFX: CRASH.....BOOM

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate WF-0042 tearing the corridor walls down using its massive size and bulky thick plate armor. – Artist’s discretion.

INT. LAB – CORRIDORS.

03. THATCHER: Keep coming.

SFX: ZZZZZ.....CLANK.....ZZZZZ.....CLANK

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER shooting at WF-0042’s head. He is targeting the units armored forehead and forward sensor arrays. – Artist’s discretion.

INT. LAB – CORRIDORS.

SFX: Small arms fire.

SFX: ZZZZZ.....CLANK.....ZZZZZ.....CLANK

[NO DIALOGUE]

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PAGE ONE-HUNDRED-FOURTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the unified field generator engine. This will be located near the main cold fusion reactor core arrays. The engine is several stories tall. – Artist’s discretion.

EXT. UNIFIED FIELD GENERATOR - ENGINE CORE.

01. THATCHER (OVER COMS): It took some antagonizing, but it’s here.

02. BIO-SCHOLAR (OVER COMS): All systems are ready. You must get it inside the
lighted magnetic ring. The accelerated
particle beam can only be concentrated within the
magnetosphere’s area of influence. Think of the
ring as an optical targeting scope. I can redirect a
tightly focused particle beam anywhere in the
sphere like the aperture of an optical site.

PANEL TWO

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER as he moves closer to the WF-0042, to draw it closer in to the ring. The area of the ring is large. – Artist’s discretion.

EXT. UNIFIED FIELD GENERATOR - ENGINE CORE.

03. THATCHER: This is not going to be easy!

04. BIO-SCHOLAR (OVER COMS): If I cannot hit him with the particle beam, I will try
to blow it into another dimension. You must
clear the blast area in either case. You will end up

(CONTINUED)

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PAGE ONE-HUNDRED-FOURTEEN CONTINUED.

as sub-atomic particles scattered into oblivion or
in another place in time and space.

05. THATCHER: This plan seems to get worse by the minute.

06. BIO-SCHOLAR (OVER COMS): We do not have any other choice. These things
cannot be destroyed. It will ultimately destroy the
entire city in its current berserker state. If a
different set of behavior protocols are not pre
programed before activation the unit's default to a
rage mode, it's almost impossible to stop. Only
the Adonai military technical scholars understand
the ancient programming well enough to be able
to deactivate one.

07. THATCHER: Where do we find one?

08. BIO-SCHOLAR (OVER COMS): I do not think you want to wake the legions.

09. THATCHER: Good point!

PANEL THREE

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will
illustrate THATCHER opening fire on the WF-0042 as it relentlessly moves toward him,
the rounds bouncing off the thick armor plating. – Artist's discretion.

EXT. UNIFIED FIELD GENERATOR – ENGINE CORE.

SFX: PING.....PANG.....PATING

SFX: ZZZZ.....CLANK.....ZZZZ.....CLANK.....ZZZZ.....CLANK

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PAGE ONE-HUNDRED-FIFTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER luring the WF-0042 to the center of the ring by keeping just a head of it while antagonizing it. – Artist’s discretion.

EXT. UNIFIED FIELD GENERATOR ENGINE CORE – RING.

01. THATCHER: Made it!

02. BIO-SCHOLAR (OVER COMS): Good work. Now get the hell out of there. I am
engaging the particle beam sequence. Central
engage particle sequence now.

03. CENTRAL (OVER COMS): Particle acceleration sequence count down
commencing. FIVE!

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate WF-0042 locking on to the BIO-SCHOLAR’S position and starting to move away from the center towards her. – Artist’s discretion.

EXT. UNIFIED FIELD GENERATOR ENGINE CORE – RING.

04. THATCHER: Dam it! Wait! No! Its locked on to your position.

05. BIO-SCHOLAR (OVER COMS): You have got to hold it.

06. CENTRAL (OVER COMS): FOUR!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER charging WF-0042 from the back. Leaping onto the frame he takes the back of his rifle butt and smashes at the back of the head of the units armored outer housing. – Artist’s discretion.

(CONTINUED)

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PAGE ONE-HUNDRED-FIFTEEN CONTINUED.

EXT. UNIFIED FIELD GENERATOR ENGINE CORE – RING.

07. BIO SCHOLAR (OVER COMS): Thatcher, move away now! I will hit it with an
anti-gravity sphere.

08. CENTRAL (OVER COMS): THREE!

SFX: THUD!

SFX: ZZZZ.... CLANK.... ZZZZZ.....CLANK.....ZZZZZ.....CLANK

PAGE ONE-HUNDRED-SIXTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the WF-0042 unit enveloped in an energy sphere, floating above the surface of the deck. – Artist’s discretion.

EXT. UNIFIED FIELD GENERATOR ENGINE CORE – RING.

01. CENTRAL (OVER COMS): TWO!

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER opening fire on the WF-00402. The succession of rapid fire from his weapon and its associated ballistic kinetics push the sphere closer to the center as it floats back. – Artist’s discretion.

02 BIO-SCHOLAR Move!

03. CENTRAL (OVER COMS) ... ONE!

SFX: ZZZTTT! ZZZZTTTT! ZZZZTTTT!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the WF-0042 floating above the deck, back at the center of the aperture ring. THATCHER should be illustrated in a running leap to give himself enough time to clear the circle and the force of the beam that tears space and time. – Artist’s discretion.

INT. UNIFIED FIELD GENERATOR – RING.

SFX: ZRRRRP

[NO DIALOGUE]

PAGE ONE-HUNDRED-SEVENTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the field generator ripping the fabric of space and time.

INT. UNIFIED FIELD GENERATOR – RING.

[NO DIALOGUE]

SFX: FRRRRP

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the WF-0042 in the spherical energy field drift into and be enveloped by the dimensional doorway.

INT. UNIFIED FIELD GENERATOR – RING.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate WF-0042 falling in the darkness of unknown space towards a sun behind it in the background that is close in frame. – Artist's discretion.

Artist's note. This frame should have WF-0042 close in frame. The successive frames should illustrate a falling effect, with the unit becoming smaller as it gets closer the sun. The panel should revert to close-in illustration when it starts to heat up and is finally destroyed due to the excessive heat.

EXT. UNKNOWN SPACE.

[NO DIALOGUE]

PAGE ONE-HUNDRED-EIGHTEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the WF-0042 unit falling towards the sun. This panel should show it farther in the distance in frame. It should be smaller. – Artist’s discretion.

Artist’s note. - The energy sphere around the unit has dissipated.

EXT. UNKNOWN SPACE.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the WF-0042 unit falling towards the sun. This panel should show it farther in the distance in frame. It should be smaller.

EXT. SUN’S – PLANETARY APOGEE.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate WF-0042’s armor plated metallic surfaces glowing red hot as it falls into the sun. – Artist’s discretion.

Artist’s note - The frame should be a closeup on the WF-0042 unit. This panel should be the marker for the close-in illustration of its destruction. – Artist’s discretion.

EXT. SUN’S – CHROMOSPHERE.

[NO DIALOGUE]

PAGE ONE-HUNDRED-NINETEEN.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate the WF-0042’s metallic surfaces start to melt as it falls closer in frame into the intense heat of the sun’s chromosphere. – Artist’s discretion.

Artist’s note - The frame should be a closeup on the WF-0042 unit. – Artist’s discretion.

EXT. SUN’S – CHROMOSPHERE.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate the WF-0042 exploding and disintegrating as the unit’s cold-fusion reactor goes critical and explodes. – Artist’s discretion.

Artist’s note - The frame should be a closeup on the WF-0042 unit. – Artist’s discretion.

EXT. SUN’S – CHROMOSPHERE.

[NO DIALOGUE]

SFX: KABLAM

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate BIO-SCHOLAR helping THATCHER. – Artist’s discretion

INT. UNIFIED FIELD GENERATOR – RING.

01. THATCHER You did it!

02. BIO-SCHOLAR: No, we did it!

03. THATCHER: We make a good team.

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PAGE ONE-HUNDRED-TWENTY.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER and the BIO-SCHOLAR back at the lab complex in the conversion facilities at the central lab terminal. The holographic displays should all be up and functioning. – Artist’s discretion.

INT. LAB.

01. THATCHER: Barclay, tell the men. One helluva of a job.

02. BARCLAY (OVERCOMS): Aye, sir. That indeed.

03. THATCHER: We need to link back up with Second and Third Squads.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER and the BIO-SCHOLAR at the central lab terminal. – Artists discretion.

INT. LAB.

04. BIO – SCHOLAR: Thatcher there is something you need to understand about the conversion process in terms of knowledge infusion. You and your men only received a fraction of the Adonai knowledge repository. This is meant only to be a base level to give you a basic understanding to function in the Adonai collective.

05. THATCHER: How much more is there?

06. BIO-SCHOLAR: More than you can possibly imagine. You now have the mental capacity, due to the implants you received during the conversion process, to retain this knowledge if you wish. There are vast

(CONTINUED)

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PAGE ONE-HUNDRED-TWENTY CONTINUED.

repositories of information acquired over centuries of time.

07. THATCHER: What must we do?

08. BIO-SCHOLAR: I will infuse you with the Adonai repositories of knowledge.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER and the BIO-SCHOLAR at the central lab terminal. – Artists discretion.

INT. LAB.

09. BIO SCHOLAR: Step into the circle like before.

PAGE ONE-HUNDRED-TWENTY-ONE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER suspended in a spherical zero-g gravity environment above a lighted ring that matches the diameter of the field. The BIO-SCHOLAR monitors a console projecting a three-dimensional representation of THATCHER’S inner physiology. Several rectangular holographic data screens project in all directions and angles around the main console. – Artist’s discretion.

INT. CONVERSION SPHERE.

[NO DIALOGUE]

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate the interior of THATCHER’S mind. Visions of Adonai ancient technology, science, mathematics, art, and history should be visualized here. – Artist’s discretion.

Artist’s note – Alien symbols, glyphs, formulas, technical schematics, and advance tech in the form of a collage should mesh and blend. The Adonai knowledge repositories span centuries of collected information, and the more elements that can be added into the framework, the better the frame will show how vast it really is. This should be continued on the next panel.

INT. THATCHER’S MIND.

[NO DIALOGUE]

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate the interior of THATCHER’S mind. Visions of ancient technology, science, mathematics, art, and history should be visualized here. – Artist’s discretion.

Artist’s note – Alien symbols, glyphs, formulas, technical schematics, and advance tech in the form of a collage should mesh and blend. The Adonai knowledge repositories span centuries of collected information and the more elements that can be added into the framework, the better the frame will show how vast it really is. – Artist’s discretion.

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INT. THATCHER'S MIND.

[NO DIALOGUE]

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PAGE ONE-HUNDRED-TWENTY-TWO.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a closeup on THATCHER inside the sphere. – Artist’s discretion.

INT. LAB – SPHERE.

01. THATCHER: I have a massive headache.

02. BIO-SCHOLAR (OFF PANEL): You are using neural pathways you never have
used before. It will take some time to recover.

PANEL TWO.

16:9 aspect ratio – The second of three equally-sized panels on page. This panel will illustrate THATCHER now free from the retention sphere. – Artist’s discretion.

INT. LAB.

03. BIO-SCHOLAR: What will you do now?

04. THATCHER: I have seen hundreds of injustices in the archives of the Adonai
repository that need to be addressed. I am going to ask the men of
First Squad to help me right those wrongs.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate THATCHER and the BIO-SCHOLAR on opposite sides of the console. – Artist’s discretion.

INT. LAB.

05. THATCHER: Come with us. We already make a great team.

06. BIO-SCHOLAR: I will gladly fight with you against the tyranny and in-justice of the
Adonai way. They have taken everything from me.

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PAGE ONE-HUNDRED-TWENTY-THREE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate THATCHER, the BIO-SCHOLAR, and FIRST SQUAD in a military ready room. – Artist’s discretion.

Artist’s note – This room will be like an aircraft carrier’s pilots’ briefing ready room. The men of FIRST COMPANY will all be seated. THATCHER, the BIO-SCHOLAR, and BARCLAY will be standing before the men. – Artist’s discretion.

INT. READY – ROOM STAGE.

01. THATCHER: I have assembled you all here to ask you to help me. I understand that
we have a duty to Queen and country, but we have all become a
part of something much, much bigger.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER, the BIO-SCHOLAR, and FIRST SQUAD in a military ready room. – Artist’s discretion.

Artist’s note – This room will be like an aircraft carrier’s pilots’ briefing ready room. The men of first squad will all be seated. THATCHER, the BIO-SCHOLAR, and BARCLAY will be standing before the men. – Artist’s discretion.

INT. READY ROOM – STAGE.

02. THATCHER: I understand if you decide to continue on another path, but I implore
you to join me. We can make a difference in the grand scheme of
things. I cannot think of a more noble cause. I understand if you
decide not to.

PANEL THREE.

(CONTINUED)

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16:9 aspect ratio – The third of three equally-sized panels on page.
This panel will illustrate THATCHER before the men. – Artist's discretion.

Artists note – Close up on Thatcher.

INT. READY ROOM – STAGE

03. FIRST SQUAD MEMBER ONE (OFF PANEL): Yes!

04. FIRST SQUAD MEMBER TWO (OFF PANEL): We are all in!

PAGE ONE-HUNDRED-TWENTY-FOUR.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate BARCLAY and THATCHER. – Artist’s discretion.

INT. READY ROOM – STAGE.

01. BARCLAY: You will not find a finer bunch of lads.

02. THATCHER: The scholar will be joining the team.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate THATCHER from the back, viewing the men of FIRST COMPANY. – Artist’s discretion.

INT. READY ROOM – STAGE.

03. THATCHER: The men of the 42nd Black Watch Royal Highlands regiment will soon
make a difference through time and space.

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate FIRST COMPANY from the rear of the ready room with THATCHER, BARCLAY, and the BIO SCHOLAR on stage. – Artist’s discretion.

INT. READY ROOM – STAGE.

04. THATCHER: We must locate Second and Third Squads.

05. BIO-SCHOLAR: Unfortunately for us, when we shifted the particle generators, it
changed the time displacement around this city, and they were left
on earth in desert. We now exist outside that time and space.

06. BARCLAY: I would imagine Williams and Baker, along with their squads, caught up

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PAGE ONE-HUNDRED-TWENTY-FOUR CONTINUED.

with General Wolsey's column and proceeded on mission to rescue

General Gordon.

07. BIO-SCHOLAR: They did. I checked.

08. THATCHER: I hope they make it in time.

PAGE ONE-HUNDRED-TWENTY-FIVE.

PANEL ONE.

16:9 aspect ratio – The first of three equally-sized panels on page. This panel will illustrate a close-up of THATCHER, BARCLAY, and the BIO-SCHOLAR in a conference circle on the stage before the men. – Artist’s discretion.

INT. READY ROOM – STAGE.

01. BIO-SCHOLAR: Where will we go?

02. THATCHER: I have some ideas about that.

PANEL TWO.

16:9 aspect ratio –The second of three equally-sized panels on page. This panel will illustrate BARCLAY belting out a hearty laugh. – Artist’s discretion.

INT. READY ROOM – STAGE.

Artists note – This should be a closeup on BARCLAY.

03. BARCLAY: Heh!...Heh!...Heh!

PANEL THREE.

16:9 aspect ratio – The third of three equally-sized panels on page. This panel will illustrate a black starfield with hundreds of tiny dots all in white. – Artist’s discretion.

Artists note – This last panel is meant to show the vastness of the universe. The more stars added, the better. – Artist’s discretion.

EXT. BLACK STAR FIELD.

Artist’s note – Black star field with the caption in yellow is required for this panel.

04. CAPTION: THE STAGE HAS NOW BEEN SET FOR THE 42ND BLACK WATCH

ROYAL HIGHLAND’S REGIMENTS ADVENTURES THROUGH

OUT TIME AND SPACE!

(CONTINUED)

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05. CAPTION: THE END.

06. CAPTION: THATCHER AND FIRST SQUAD WILL RETURN.

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