

UNIVERSITY OF CENTRAL OKLAHOMA
JOE C. JACKSON OF GRADUATE STUDIES
Edmond, Oklahoma

FRANK

A THESIS
SUBMITTED TO THE GRADUATE FACULTY
In partial fulfillment of the requirements for the degree of

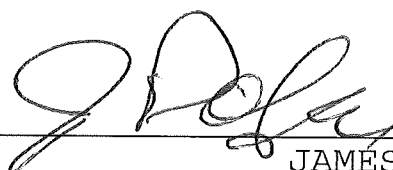
MASTER OF ARTS IN ENGLISH

By
HOLLY K. FIPPS
PADEN, OKLAHOMA
2012

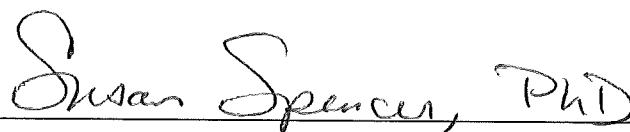
FRANK

A THESIS
APPROVED FOR THE DEPARTMENT OF ENGLISH


April 26, 2012

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Thesis Summary

My graphic novel script, *Frank*, is a variety of genres. It is a fantasy that involves traveling between worlds, varying differences in time, and supernatural characters. The character Lilith is a vampire which furthers the fantasy elements while also blending it with horror. Of course since Emily, a teenage girl, is the main character it could be labeled as young adult literature. *Frank* is also a comedy. It was necessary to add comedic elements to the story or else the subject matter of hell would have been too serious. There is a slight romance forming between Emily and Frank, but it is a minor subplot when compared to Frank becoming the anti-Christ and Father's uncertain intentions with Emily.

There is a wide array of creative works by other authors that are similar to *Frank*. C.S. Lewis's *Chronicles of Narnia* for instance. Like the Pevensie children discover in Lewis's Narnian world, in my work the character Emily discovers time passes differently in the mansion in hell. Libba Bray's *A Great and Terrible Beauty* along with Clive Barker's *Abarat* are similar in that their female protagonists are thrown into fantastical worlds where people look to them for leadership. This is likewise similar to my character Emily since Frank and some of the other characters are fascinated by her presence.

Kaori Yuki's series *Angel Sanctuary* was highly influential since it also deals with fallen angels and hell. Her art style is purposely over the top with gore and dramatically drawn characters. Yana Toboso's *Black Butler (Kuroshitsuji)* is useful because the mansion of the main protagonist, Earl Ciel Phantomhive who lives in Victorian era London, contains similar styles of furniture and artwork in his mansion as in the setting of my story.

I created *Frank* as a graphic novel script for my thesis project because there are so few female graphic novelists, and those that are well-known primarily make biographical works rather than writing for mere entertainment like their male counterparts.

I referred to the official D.C. Comic style for the format of the work. My biggest challenge was making my panel descriptions clear enough so that when I get an artist they can create the images that I intended. There are also technical aspects such as color notes and planning panel layouts, a lot of time went into following a consistent format that will help the artists later on.

To help conceptualize the panel layouts, especially when trying to determine if one panel contained too much detail for one scene, I would sketch out what I had planned in my mind to see if it was possible. This was a great aid. There were some instances, like when my character Emily is first running through the mansion, that I realized I needed to make some of the panels wider to show movement; or like when Father is about to make his first grand entrance of the story, I arranged symmetrical panels showing various characters scared of his arrival.

Frank is the first graphic novel script to be submitted to the University of Central Oklahoma for a thesis project. I think this reflects how comics are becoming more accepted in our society. I believe that being a female writer and submitting this first graphic novel script at this university reflects how females are becoming more active in the comic industry.

ABSTRACT OF THESIS
University of Central Oklahoma
Edmond, Oklahoma

NAME: HOLLY KRISTINE FIPPS

TITLE OF THESIS: FRANK

DIRECTOR OF THESIS: JAMES DOLPH, M.F.A.

PAGES: 169

ABSTRACT:

Frank is a graphic novel script written in the official D.C. Comic format. The setting starts in Shawnee, Oklahoma. There a teenage girl named Emily is kidnapped by Lilith (the first vampire ever created) and Frank (the anti-Christ in training). They take Emily with them back to a mansion in Hell. There Emily meets servants who wait on Father (the Devil) and the other important occupants. Ren, Father's personal maid, notices Frank's mannerisms resemble her deceased son's and she becomes obsessed with finding out where her son's soul is. Frank is only a few weeks old and made from pieces of other people that already existed because Father cannot create something from nothing. Frank's intelligence is rapidly growing and he becomes condescending and mean to Emily because she is constantly trying to find a way to get home instead of being content living with him. Father convinces Emily to sign a contract with him that states he will not harm her if she agrees to go home after an allotted amount of time. She is not welcome in Hell because her soul already belongs to God. While trapped in the mansion Emily becomes friends with C.C. (the fallen angel Belial) and Ren. Throughout the story the origin of Father, Lilith, and C.C.'s relationship is revealed; their meddling is what lead Lilith to getting kicked out of the Garden of Eden. Lilith is lonely inside the mansion so she attacks Emily to try to turn her into vampire also. But her plan backfires because Emily's blood is tainted since she already belongs to God. After the attack, Emily is bed ridden for a short while she heals. During this time Emily relies on Frank for protection and they grow closer together. Frank invites Emily to a ball being held in his honor. Emily grudgingly agrees to attend. At the celebration Emily leads Frank outside so they can speak alone. Her contract ends

that night and she tries to persuade Frank to return to Shawnee with her. When she tells him Father is using him and Lilith is a monster, Frank is offended because he views them as his parents. At exactly midnight Emily is ushered to Father's study by C.C. Once in his office, Father sends Emily home. She appears back in the park from which she was kidnapped. She walks to her home and is greeted by her parents who had up till then assumed she was dead. Though she is happy to see her parents, she cannot rest until she checks on her sister Darla. She goes up to her bedroom and kisses her little sister goodnight before she breaks down and cries. Meanwhile in Hell, Father encourages Frank's hatred for Emily. Father sends Frank up to earth with C.C. There Frank is supposed to continue training and cultivate his hatred for the human race. Back in Hell, Ren then confronts Father about him not letting her see her son again like the contract she had signed with him stated. Father reveals that Frank does have her son's soul, but he is making sure she never gets to speak to him again.

FRANK
Holly Fipps
04/26/2012

COMIC REFERENCE:

- ◆ *Angel Sanctuary* by Kaori Yuki
- ◆ *Godchild* by Kaori Yuki
- ◆ *Black Butler* by Yana Toboso
- ◆ *Coraline* by Neil Gaiman

CAST of CHARACTERS

1) FRANK: A teenage boy who was created only three weeks prior to when the story begins. He was made by Father. He will continue to mature at an accelerated rate and he is supposed to one day fulfill the role of anti-Christ on earth. Frank is ignorant of the fact he was made for self-destruction, not to be loved and part of a family. He views Lilith and Father as his parents.

2) EMILY: The protagonist of the story. She quickly becomes the catalyst in Father's plan to make Frank the anti-Christ. She's a mouthy teenager, and though she is always fighting with her sister Darla, she is fighting to get home to her. Emily strikes up a deal with Father to ensure her safe return.

3) LILITH: The first woman ever created; Adam's first intended wife. She has been carrying on a love affair with "Father" for centuries. She left Adam and the promise of eternal life so she could spend eternity with Father instead. Their relationship is not well defined. They are constantly at odds with each other. Lilith is a vain character who loves indulging in high fashion. As said in myths, she is the world's first vampire. No one ever sees her eat food. She is always carrying around a goblet filled with red liquid.

4) C.C. (BELIAL): A fallen angel with the power of shape-shifting. He is fascinated with dark children's stories. His favorite form to take is that of Lewis Carroll's Cheshire Cat, C.C. for short. He is known as a troublemaker in the mansion. He is most likely the instigator that got the group of angels thrown out of Heaven. Since he is a smart-alecky individual, he is taken with Emily's quick wit and snarky comments back at him.

5) FATHER: The fallen angel Lucifer who goes by the nickname "Father." He has a God complex and is trying to take over the world. He created Frank out of malice toward mankind. He enjoys drinking, smoking, and can view chaos in the world by simply closing his eyes. He is handsome and looks like a normal man. He is always wearing a black tailored suit.

6) JOHN: A butler working in the mansion. The other servants are not sure what he did wrong on earth to deserve an eternity of servitude.

7) REN: A maid working in Hell's mansion. She lived on earth and enjoyed spending time with her son. But, after her depressed son Luke commits suicide, she makes a deal with Father in an attempt to see her son again. Father promises she will but she will owe him an eternity if servitude. Ren is angry because she has yet to see Luke as promised. Ren follows Father closely since she is his personal servant. He enjoys making her wait on him.

8) MARGARITE: A woman of few words because she is not alive. She is a life-size doll that functions as a maid. The other workers do not know she is not a real person. Her strange behavior is constantly the center of gossip.

9) DARLA: Emily's six-year-old sister that is spoiled. She is Frank's original target to kidnap, but he quickly changes his mind once he sees the beautiful, older Emily.

THE SETTINGS

A COLOR NOTE: The story should begin in gray and beige tones while the setting is in Oklahoma. Once in the underworld, I want the story to be done in black and white. I think it will add to the Gothic feel and will make the details of the mansion and the Victorian clothing more alluring.

1) SHAWNEE, OKLAHOMA:

The opening of the story takes place in modern day Shawnee, Oklahoma, but in the town's old downtown portion. It gives an old nostalgic feel of a picturesque small town which contrasts well with the introduction of the dark characters of the story.

2) HELL'S MANSION:

The main part of the story takes place inside an elaborately decorated mansion in the underworld. It is not a place of fire and brimstone like most would imagine. It is dark, cold and mainly lit with candles. The outdoor area around the mansion is a mock view of the earth. It is mechanical, even the animals are comprised of machinery parts. Father had the gardens made for the homesick Lilith who didn't get to spend much time in the Garden of Eden. This faux world also serves as a place to get Frank used to the way the world above looks. The inside of the mansion is covered in tapestries, antique wallpaper, and ancient artwork. The lighting consists of chandeliers, candles and fireplaces. The layout is labyrinthine. Each person has his or her own bed chamber (except the servants who are confined to the basements when not working). The overall atmosphere here is lonely. Few people are ever seen walking about, and the servants must stay hidden until needed.

PAGE ONE.

No panels. No Dialogue. Quote the following on this page:

"In another moment down went Alice after it, never once considering how in the world she was to get out again."

-Lewis Carroll, *Alice's Adventures in Wonderland*

PAGE TWO.

NOTE: This entire page contains a faded landscape view of the old brick street of downtown Shawnee, Oklahoma. The panels on the page will be placed over the top of this faded image.

PANEL ONE.

Close-up of two pairs of shoes as a couple walks down the sidewalk, but you can't see the rest of them. The sidewalk is faded brick. One pair of shoes is a man's; it's black and looks like from a different time period. The other pair is a woman's black boots with heels; also look antique. The edge of her long black lacey dress is flowing around her shoes as she walks.

[NO DIALOGUE]

PANEL TWO.

Shows a back view of the couple walking. On the left is the back of a young man's head. He has on a long black dress coat with a white dress shirt collar sticking up. To his right is a woman wearing a black mourning dress from the Victorian period. She is holding a matching black parasol. Her hair is red and is hanging down to her waist.

[NO DIALOGUE]

PANEL THREE.

An old beat up pick up truck is driving down the brick road. People are milling about in the background going about their normal everyday routines. They are all dressed in modern clothing.

[NO DIALOGUE]

PAGE THREE & FOUR.

Full double page spread. View of Lilith (the woman) and Frank (the young man) walking on the sidewalk in full view. Driving down the street is still the beat up truck. The driver is a man wearing a flannel long sleeved shirt and a trucker's cap. He is staring out his driver's side window with his mouth open, shocked to see the oddly dressed couple walking down the sidewalk. There are people standing on the opposite side of the street. They are staring at the odd looking pair as well. Frank and Lilith do not notice, nor do they care. They keep walking.

[NO DIALOGUE]

PAGE FIVE.

PANEL ONE.

Up-close view of Frank. From just below his shoulders to the top of his head. He's smiling and obviously excited about something.

1. FRANK: Which type should we get?

PANEL TWO.

Frank rubs his chin in thought.

2. FRANK: What kind does Father prefer?

PANEL THREE.

Frank's gaze looks like he's having a daydream.

3. FRANK: I bet our tastes are the same...

PANEL FOUR:

Lilith looks annoyed. She gives a hateful sideways glare at Frank.

4. LILITH: He has none. He enjoys them all.

PANEL FIVE:

Wide view of the sidewalk. Lilith and Frank are continuing their conversation. An elderly woman using a walker is walking behind them with some difficulty. Lilith is glancing backward toward the old woman.

5. LILITH: None of this lot for sure. Something younger? Let's head to a different part of town.

PANEL SIX.

Frank shrugs his shoulders.

6. FRANK: If you think it'd help..

PAGE SIX.

This page shows Lilith and Frank walking across town and the introduction of two new characters: Emily and Darla.

PANEL ONE.

Lilith and Frank are walking across town. Show them crossing over some railroad tracks. The sun should be high above them since they are facing east.

[NO DIALOGUE]

PANEL TWO.

Frank and Lilith walk in front of a large wooden sign that reads "Welcome to Shawnee Park." Swings are off in the distance. A few benches are scattered in the background. Darla (a small girl with pigtails and a pink dress) and a small boy are playing together in a sandbox.

[NO DIALOGUE]

PANEL THREE.

Darla is kicking over the sand castle the boy had built. He is crying, Darla is laughing, and Emily (wearing blue jeans, a rock t-shirt, and long black hair) has her hands on each side of her head in surprise.

[NO DIALOGUE]

PANEL FOUR.

Emily grabs Darla's arm and pulls her out of the sandbox. Darla looks angry and Emily is still upset.

1. EMILY: Darla, you brat, what did you do that for?

PANEL FIVE.

Darla has her hands on her hips and is sticking out her tongue.

2. DARLA: Because I wanted to! Don't touch me!

PAGE SEVEN.

PANEL ONE.

The view shows the edge of Lilith's shoulder, like we are looking from her point of view, and she is looking at Emily and Darla. Lilith and Frank's shadows overcast the two girls ominously.

1. LILITH: Which do you want, Frank? I think the smallest one. She's travel size.

PANEL TWO.

Emily and Darla quit arguing and look at Frank and Lilith.

2. EMILY: Who are you?

3. DARLA: They look stupid.

PANEL THREE.

Lilith and Frank look at each other, exchanging annoyed glances.

[NO DIALOGUE]

PANEL FOUR.

Lilith rests her hand on Darla's head.

[NO DIALOGUE]

PANEL FIVE.

Show Lilith's hand still on Darla's head but now the girl's body is limp and unconscious.

[NO DIALOGUE]

PANEL SIX.

Show Frank's head tilted to one side as he watches with interest.

[NO DIALOGUE]

PANEL SEVEN.

Emily is so horrified she has fallen to her knees by her sister. Her mouth is open in shock.

[NO DIALOGUE]

PAGE EIGHT.

PANEL ONE.

Darla is still lying on the ground unconscious. Emily is looking up at Frank and Lilith. Frank grabs Emily's arm.

1. LILITH: If you want to save her, you will have to come with us.

PANEL TWO.

Emily's hand is outstretched toward her sister.

2. EMILY: Darla!

PANEL THREE.

This should be a large panel that is the same size and shape as panel four. Show Frank, Lilith, Darla and Emily all in this panel.

[NO DIALOGUE]

PANEL FOUR.

This is the same as the previous panel except none of the characters are in it. There was no bright flash or anything. They just disappeared.

[NO DIALOGUE]

PAGE NINE.

PANEL ONE.

This panel should take up the top half of the page. Emily is lying on her back in an unfamiliar place. Have a black and white marble tile floor pattern underneath her. Show from her chest upward. Her eyes are half open since she is gaining consciousness. The room is dimly lit so all of the details of the room around her are unclear.

[NO DIALOGUE]

PANEL TWO.

This panel takes up the bottom half of page eight. C.C. (a cat) is resting on Emily's stomach. He has a crooked smile and is moving his tail slowly back and forth in the air.

1. C.C.: Welcome to the nightmare.

PAGE TEN.

PANEL ONE.

Small panel shot showing Emily unconscious still lying on the tiled floor.

[NO DIALOGUE]

PANEL TWO.

Emily's eyes open and she sees C.C. sitting on her chest.

[NO DIALOGUE]

PANEL THREE.

Emily throws C.C. across the room.

[NO DIALOGUE]

PANEL FOUR.

Frank's head is slightly tilted to the side in puzzlement. He looks confused.

1. FRANK: Lilith, what is she doing?

PANEL FIVE:

Lilith looks bored by the whole scene. She is taking off a pair of black lace gloves.

2. LILITH: Throwing a tantrum. First thing you should learn about teenage girls. They throw fits when they don't get their way.

PANEL SIX:

Lilith hands her gloves to John the butler. John is wearing a traditional butler uniform.

[NO DIALOGUE]

PANEL SEVEN.

Frank's head is still tilted quizzically while he studies Emily starting to sit up on the tile floor. Dozens of candles in the background are the only source of light.

[NO DIALOGUE]

[CONTINUED]

PAGE TEN CONTINUED.

PANEL EIGHT.

In one quick movement, Emily is hurtling herself forward as she tries to run away.

[NO DIALOGUE]

PAGE ELEVEN.

PANEL ONE.

Show backs of Frank and Lilith as they watch Emily sprinting down a dark hallway decorated with ornate drapery.

1. FRANK: Where is she going?
2. LILITH: Don't know. John. C.C., go after her.

PANEL TWO.

Small panel close-up of C.C. He smiles and raises his bottom in the air like he's getting read to pounce.

3. C.C.: With pleasure.

PANEL THREE.

Small panel adjacent to the second panel on the page. Show a close-up of John. He looks put out by Lilith's order.

4. JOHN: Must I?

PANEL FOUR.

Show Emily sprinting down the hallway looking back at everyone else. Her face reveals how terrified she is.

[NO DIALOGUE]

PANEL FIVE.

This panel takes up one third of the page. Emily bursts into a large dining room. At least a dozen servants are in the room setting the table, laying out trays of food. They do not look up at Emily when she enters the room. Instead they keep working.

[NO DIALOGUE]

PAGE TWELVE.

PANEL ONE.

Shows John running down a different hallway. He calls out to Frank.

1. JOHN: I saw her heading toward the dining room. I'll go the back way and try to intercept her.

PANEL TWO.

Frank is running down the hallway that Emily had.

2. FRANK: Wow! Girls are fast. Maybe she's just really hungry..

PANEL THREE.

Emily bumps into Ren, one of the female servants who's putting down the place-setting at the head of the table.

3. REN: Oh! You're the new miss. Can I help you?

PANEL FOUR.

Emily talks to Ren. Ren points to another exit of the room.

4. EMILY: Is there another door? Another way out of here?

PANEL FIVE.

Shows a small door that the servants use as an entrance to the dining area while working. The workers are moving in and out of the door.

[NO DIALOGUE]

PANEL SIX.

Emily tries to run past the long dining table toward the door.

[NO DIALOGUE]

PANEL SEVEN.

Emily trips over C.C. who is hiding on the floor. Show Emily's body flying over him while she screams out.

5. EMILY: Aaaaahhahhhh!

[CONTINUE]

PAGE TWELVE CONTINUED.

PANEL EIGHT

Frank bursts into the room from the same door Emily originally entered. He is standing in the doorway. With his left hand holding the swinging door wide open.

6. FRANK: (out of breath) Did you get her?

PANEL NINE.

In a long panel at the bottom of page eight show Emily crashing into a servant holding a pie and another servant holding a large bowl of salad. Make sure to show Emily's wide eyed face and the stunned looks on the servants' faces.

[NO DIALOGUE]

PAGE THIRTEEN.

PANEL ONE.

Have the word CRASH written in large letters surrounded by bits of salad and pie.

[NO DIALOGUE]

PANEL TWO.

Emily and the two servant girls are sprawled on the floor covered in food. All of the other servants are staring at them.

[NO DIALOGUE]

PANEL THREE.

John is wiping the sweat from his forehead and looks relieved the chase is done with. Lilith is leaning against John and is smiling.

1. LILITH: Good. They caught the brat.

PANEL FOUR.

Random servants are scolding Emily.

2. SERVANT ONE: Stupid girl!

3. SERVANT TWO: I think you mean stupid cat!

4. SERVANT THREE: Ladies, shush! She's our new guest.

PANEL FIVE.

Margarite, a maid who has superhuman strength, is able to lift Emily off the ground one handed. Emily is stunned and speechless.

[NO DIALOGUE]

PAGE FOURTEEN.

PANELS ONE, TWO, THREE & FOUR

These four panels are arranged symmetrically. In the center of the page where all of these panels meet should be a large speech bubble of Father's voice.

1. FATHER (OFF-PANEL): What's that racket!

PAGES FIFTEEN & SIXTEEN.

Full double-page spread. Father is standing in the main doorway in the shadows of the hallway. He looks like a handsome man in a nice suite; no physical indication he's the Devil. Everyone in the room is quiet and staring at him. I want the reader to be able to feel the strong fear and respect that everyone in the dining room has for him.

PAGE SEVENTEEN.

PANEL ONE.

Father points at Emily.

1. FATHER: You. You're a guest so behave like one. Continue like this and we'll just do away with you.

PANEL TWO.

Father points at Lilith.

2. FATHER: Meet me in my study. Now.

PANEL THREE.

Father looks at Frank.

3. FATHER: She's your guest. Show her to her room before dinner.

PANEL FOUR.

Father leaves the room and everyone starts speaking in low tones.

4. SERVANT 1: Great. Now what will we serve for dessert?

5. SERVANT 2: How did he hear? I thought he was in his study?

6. SERVANT 3: The girl should have to clean this up.

PANEL FIVE.

Emily is standing still, stunned. Frank tries to comfort her.

4. EMILY: He said do away with. Are you going to kill me?

5. FRANK: Don't worry he won't. Not if I tell him not to.

6. EMILY: Are you going to hurt me?

7. FRANK: No. By the way, it's physically impossible to leave without Father or Lilith's help so quit trying.

[CONTINUED]

PAGE SEVENTEEN CONTINUED.

PANEL SIX.

Frank puts his arm around Emily's shoulder. She tries to back away from him.

8. FRANK: It's okay. I'm taking you to your room. No one will bother you there.

PANEL SEVEN.

Emily slaps Frank across the face.

9. EMILY: Don't touch me! What did you do to my sister? Is she okay?

PANEL EIGHT.

Frank looks hurt Emily would treat him that harshly. He puts his hand up to his cheek.

10. FRANK: She's fine. We didn't hurt her. We just said that to get you to come along. You didn't have to hit me. I was trying to help.

11. FRANK: John, show her to her room. I think we're done here.

PAGE EIGHTEEN.

PANEL ONE.

Emily is sitting on the floor in the dark. Her face is being illuminated by candles. She has her knees bent upward and hugged tight against her chest. John is wearing his pajamas and standing nearby with a small candle. The words TEN HOURS LATER appear in large text underneath the panel.

1. JOHN: Miss. MISS! It's midnight. Perhaps it is time you let me show you to bed.

2. EMILY: I can't rest. I need to find Darla. I need to go home.

3. JOHN: There really is no need to roam about. The Young Master told the truth when he said you cannot leave without help.

PANEL TWO.

John kneels down by Emily.

3. JOHN: Follow me. As long as you stay in your bedroom, and don't let anyone in, you will be safe there.

PANEL THREE.

Emily enters the bedroom. John is holding the door open for her. The room is large with a king size bed. Antique furniture and ornate molding decorate the room.

4. JOHN: Do as Frank says. He's the most sincere of the lot. You'd be better off if you apologize for slapping him first thing in the morning.

5. EMILY: Can you tell me how to get home?

6. JOHN: No. But be good to him. He won't let anyone hurt you.

[CONTINUED]

PAGE EIGHTEEN CONTINUED.

PANEL FOUR.

John opens a wardrobe in the room.

6. JOHN: Frank made sure you would have everything you need brought in. This room was decorated for you.

7. JOHN: He insisted it all the necessities so you'd feel at home. He insisted on it.

PANEL FIVE.

Up-close of Emily's face.

7. EMILY: Who's Frank?

8. JOHN (OFF-PANEL): The young master. The young man you slapped.

PANEL SIX.

John is back by the door, ready to leave.

9. JOHN: Do you need anything else?

PANEL SEVEN.

Emily is still in disbelief of her situation and doesn't answer.

10. JOHN: (OFF-PANEL) Good night, Miss.

PANEL EIGHT.

Emily sits down on her bed.

11. EMILY: Emily. My name's Emily.

PAGE NINETEEN.

PANEL ONE.

Emily is lying awake in bed. The words THREE HOURS LATER are at the bottom of the panel.

1. EMILY: This is ridiculous. I can't sleep. I've got to keep looking.

PANEL TWO.

Emily puts on some slippers left for her by her bed.

[NO DIALOGUE]

PANEL THREE.

Emily opens her bedroom door.

[NO DIALOGUE]

PANEL FOUR.

Show an up close view of Emily's terrified face with wide eyes.

[NO DIALOGUE]

PANEL FIVE.

The dark silhouette of Father is standing out in the hallway opposite her bedroom door. He is leaning against the wall. Only the lit end of his cigarette is visible.

2. FATHER: Hello, Emily. Glad you could join me.

PANEL SIX.

Show a side view of the scene that includes both Father and Emily.

3. EMILY: What do you want? How do you know my name?

4. FATHER: I know everything. Do as I say and I will let you go home. Want to make a deal?

5. EMILY: I don't believe you.

6. FATHER: What does that matter?

[CONTINUED]

PAGE NINETEEN CONTINUED.

PANEL SEVEN.

Emily is still standing in the doorway. Father now has his right arm resting up high against the door frame and is leaning toward Emily. He is blowing smoke in her face.

7. FATHER: I know you, Emily. You're an honest person. If you do this one dishonest favor for me, I will make sure you make it home.

PANEL EIGHT.

Emily looks skeptical.

8. EMILY: Are you a pervert?

9. FATHER: Not for you. Do what I say first and I will make sure you get home.

10. EMILY: Deal.

PAGE TWENTY.

PANEL ONE.

Father smiles and shakes her hand.

1. FATHER: Goodnight, Emily.
2. EMILY: Wait! What's your name?
3. FATHER: So far Father is the one most used here. But, I'll let you choose if you figure it out.
4. EMILY: Figure what out?

PANEL TWO.

View of Father's back as he is walking away.

5. EMILY (OFF-PANEL): Wait! You didn't say what you wanted me to do.
6. FATHER: Later. We will discuss it later.

PANEL THREE.

Father walks away without answering and Emily notices C.C. sitting on a small decorative table in the hallway.

5. C.C.: Your door is still open. Is that an invitation to let me in?
6. EMILY: No. It's not. 'Night.

PANEL FOUR.

C.C. prances down the hallway and is walking by Father.

7. C.C.: Smart girl. John must have warned her about how to stay safe at night while she's here.
8. FATHER: I saw that. I noticed she wouldn't even leave the doorway. Oh well. She's cooperating on her own.

PANEL FIVE.

C.C. and Father are continuing to walk down the hallway.

9. C.C.: Hey, Boss? I noticed you promised to take her back home. Do you have any intention of doing so?

[CONTINUED]

PAGE TWENTY CONTINUED.

PANEL SIX.

C.C. is looking up at Father as they walk. They're both laughing together.

10. FATHER: For once. But what she has coming is worse enough.

11. C.C.: Silly girl. Doesn't she know not to make a deal with the Devil?

PAGE TWENTY-ONE.

PANEL ONE.

John and Ren are awake in the servants' quarters doing paperwork. Father and C.C.'s laughs are echoing to where even the servants can hear.

1. JOHN: Sounds like someone's having a good time.
2. REN: Wicked things. Make sure the door is bolted shut.

PANEL TWO.

Show John placing a large board in some brackets to bolt the door shut for the night.

[NO DIALOGUE]

PAGE TWENTY-THREE.

PANEL ONE.

Emily is lying in an odd position on her bed. The bed sheets are twisted and wrapped in odd ways suggesting a restless night's sleep.

[NO DIALOGUE]

PANEL TWO.

Emily is stumbling out of bed and rubbing her tired eyes.

[NO DIALOGUE]

PANEL THREE.

Emily grips her hair and screams out in frustration because she remembers where she is.

1. EMILY: Aaargh!

PANEL FOUR.

Ren and Margarite are standing in the hallway by Emily's bedroom door. They look bored. Emily's scream is written again in this panel.

2. EMILY: Aaargh!

PANEL FIVE.

Ren is knocking on Emily's bedroom door. Margarite is standing to the side still looking bored.

3. REN: Miss, please open the door! It's still locked.

PANEL SIX.

Emily partially opens the door, just enough to see who is in the hallway talking to her.

4. EMILY: Do I have to?

5. REN: Yes, or Father will beat us both. Now let us in!

PANEL SEVEN.

Emily is holding the bedroom door open, motioning for the two women to come in.

[NO DIALOGUE]

PAGE TWENTY-FOUR.

PANEL ONE.

Emily stands by the bed, leaning against one of the tall bed posts. Margarite is in the background opening the drapes while Ren is standing in the right side of the panel, opening a large wooden wardrobe. The wardrobe has a dark finish on it and is covered all over in intricate carvings.

1. REN: Father demanded you be in his study at precisely ten o'clock.

PANEL TWO.

Show close-up of Ren and some of the pieces of clothing she's looking through in the wardrobe.

2. REN: But he also gave the order not to wake you...always adding something to make things difficult.

PANEL THREE.

Ren is facing Emily. She is holding up two dresses, one in each hand. One is lacey and the other more plain, but with a high white collar.

3. REN: Which dress? Hurry. Don't have all day.

PANEL FOUR.

Emily is still leaning against the bedpost with her arms crossed.

4. EMILY: Neither. I only wear dresses on Sunday morning for church.

PANEL FIVE.

Ren has an odd smile on her face like she knows something Emily does not.

5. REN: Yes, well, with that logic no one here would ever see you in a dress. Now pick one.

PANEL SIX.

Close-up of Emily's face trying to look firm on her resolution.

6. EMILY: I said no.

[CONTINUED]

PAGE TWENTY-FOUR CONTINUED.

PANEL SEVEN.

Margarite is standing uncomfortably close behind Emily and has one hand tightly gripping one of Emily's shoulders.

7. REN: [OFF PANEL] Margarite. Change her clothes for her.

PANEL EIGHT.

C.C. is sitting in hallway staring at Emily's bedroom door. He is gleefully smiling. This should be a long wide panel. Have words such as "CRASH" and "RIP" scattered in the panel to reference the struggle inside the bedroom.

8. C.C.: Making the puppet dance already I see.

PAGE TWENTY-FIVE.

PANEL ONE.

Emily is lying on the bed. Her hair is disheveled and she is panting for air. The fight with Margarite physically exhausted her. She is now wearing the plainer dress with the high collar.

[NO DIALOGUE]

PANEL TWO.

Ren is pretending to look bored, inspecting her fingernails. She is sitting in a wooden chair that is cushioned; looks like it's from the eighteenth century. Margarite is standing dutifully beside her with her hands neatly clasped in front of her.

1. REN: Now, you see if you resist us, you will be fighting a losing battle. In the future, do as we say.

PANEL THREE.

Same view of Emily lying on the bed as in panel one.

2. REN: [OFF PANEL] Agreed?

3. EMILY: Just take me to the study.

PANEL FOUR.

Close up of Ren's face. She looks smug knowing they have beaten the girl down in one day.

[NO DIALOGUE]

PANEL FIVE.

Father is in a chair behind a large wooden desk in his study. His eyes are closed. He is reclining and his feet are propped up on his desk. His face is deep in concentration.

[NO DIALOGUE]

PAGE TWENTY-SIX.

No panels. One page shot. The edges of this page are blurred. The artwork has some pale color to it. It's night time. Lilith is standing naked (though you can't see anything) and chest deep in water. Moonlight is reflected in the water around her. A naked man is asleep on the embankment behind her. Since it's dark and he's in the background nothing can be seen of him either. Lilith's back is toward the sleeping man. She is looking forward at Father, whom we cannot see. This scene is from his memory; blur the edges of the panel to indicate this.

[NO DIALOGUE]

PAGE TWENTY-SEVEN.

PANEL ONE.

The sounds "KNOCK KNOCK" should appear on this panel. Father's eyes are now open and he looks annoyed at having been ripped away from his pleasant memory.

[NO DIALOGUE]

PANEL TWO.

Father takes his feet off the desk and sits up straighter.

1. FATHER: Yes!

PANEL THREE.

Ren is standing in the doorway. Her head is bent downward and she is staring at the floor in front of her. She is scared to look Father in the eye.

2. REN: Sir, we brought the girl like you asked.

PANEL FOUR.

Father throws Ren a hateful look.

3. FATHER: Then send her in and get out of my sight you stupid cow!

PANEL FIVE.

Ren slings Emily into the room. Emily's face looks frightened.

[NO DIALOGUE]

PANEL SIX.

Emily turns to look behind her. Ren has already shut the door.

4. FATHER: [OFF PANEL] Welcome to your temporary home.

PANEL SEVEN.

Father is pointing to a leather chair in front of his desk. His face is expressionless. He speaks in a firm tone.

5. FATHER: Sit.

[CONTINUED]

PAGE TWENTY-SEVEN CONTINUED.

PANEL EIGHT.

Emily is sitting in the chair he pointed to, but she is looking around the room instead of at Father.

6. EMILY: Is this ridiculous dress necessary?

PANEL NINE.

Father is holding a gold ink pen and is using it to point downward at a piece of paper on his desk. The paper is the only item on his desk.

7. FATHER: Yes. Appearances are important. In fact, I've often found that pleasing appearances are half the battle.

PAGE TWENTY-EIGHT.

PANEL ONE.

Father is still pointing to the paper on his desk.

1. FATHER: It's time to discuss our deal to get you home. This is our contract.

PANEL TWO.

Emily leans forward to look at the document.

2. EMILY: Hahaha! Let's make sure you're not trying to steal my soul or anything.

PANEL THREE.

Emily looks up at Father who is stern looking.

3. EMILY: This contract actually says you have no right to my soul. Seriously? You think this is real?

PANEL FOUR.

Father doesn't say anything. He looks indifferent.

[NO DIALOGUE]

PANEL FIVE.

Emily and Father are staring at each other. Show this panel from a side view so Father is on the left side of the panel, Emily is on the right, and the desk serves as a divider between the two of them.

3. EMILY: Sorry. Just trying to lighten the mood.

PANEL SIX.

Father points to a line at the bottom of the contract where Emily is suppose to sign her name.

4. FATHER: I have no interest in you. This document says that.

PANEL SEVEN.

Father is continuing to speak to Emily.

5. FATHER: Sign this and I promise to never darken your doorstep. It also guarantees you will never set foot in this place again.

PAGE TWENTY-NINE.

PANEL ONE.

Emily looks skeptical.

1. EMILY: I sign this and you agree to leave me alone forever. You will have me safely returned home, and I will never have to come back here again?

2. FATHER: [OFF PANEL] Yes.

PANEL TWO.

Side view again of Father, the desk, and Emily. Emily's hand is outstretched and she is taking the pen from Father's hand.

3. EMILY: Deal.

4. FATHER: You can stay only three months.

5. EMILY: Pft! Not a problem. Wait. What if I don't sign?

PANEL THREE.

Father is leaning forward in his chair with a sadistic grin.

6. FATHER: If you don't, I will personally torture you until you die a slow painful death. Your parents will be given your body bit by bit.

PANEL FOUR.

Emily looks frightened. Her eyes are wide and she reaches for the pen once more.

7. EMILY: Pen! I'll sign.

PANEL FIVE.

Close-up of the contract as Emily is finishing signing her name.

[NO DIALOGUE]

[CONTINUED]

PAGE TWENTY-NINE CONTINUED.

PANEL SIX.

Father is looking out the large window behind his desk.

8. FATHER: Goodbye, Emily. I look forward to the day when you're out of my home forever.

PANEL SEVEN.

Emily is walking towards the door to leave.

9. EMILY: The feeling's mutual you freakin' psycho!

PAGE THIRTY.

PANEL ONE.

C.C. is in the study. He is lounging in front of the fireplace.

1. C.C.: Hey, Boss?
2. FATHER: [OFF PANEL] Yes, C.C.?
3. C.C.: The other day you promised to return her home safely.

PANEL TWO.

Father is still looking out the window.

4. C.C.: [OFF PANEL] If Lilith gets hold of her wouldn't that make the contract void?

PANEL THREE.

Father is standing by a small table next to the fireplace. He is pouring some liquid from a decanter into a glass.

5. FATHER: If I had included such an impossible promise and she was at risk then yes. But it's not an issue.

PANEL FOUR.

C.C. has jumped up onto the arm of one of the chairs sitting in front of the fireplace.

6. C.C.: Well, I know there must be more to it than what you told her.
7. FATHER: Of course.

PANEL FIVE.

Father is sitting in the chair with C.C. on its arm. He is holding the drink in his right hand.

8. FATHER: That was the first time I ever wrote a self binding contract which I promised not to try to harm someone's soul.

[CONTINUED]

PAGE THIRTY CONTINUED.

PANEL SIX.

C.C.'s face looks excited.

9. C.C.: That is news. But how will you ever win her over?

PANEL SEVEN.

Father looks straight ahead.

10. FATHER: I won't. Besides she's already been bought. Her soul is spoken for.

PAGE THIRTY-ONE.

PANEL ONE.

C.C. Stands up. The fur on his back looks prickly.

1. C.C.: Then what's she doing here! And what just happened!
This changes everything!

PANEL TWO.

Father is calmly taking a drink. C.C. is waiting for a reply.

[NO DIALOGUE]

PANEL THREE.

Father sets his drink on the nearby end table.

2. FATHER: My plan to destroy the earth was just set in motion.
The chaos of the world was started by a man, a woman, and serpent.
So shall it end.

PANEL FOUR.

C.C. is lying calmly on the chair and is looking at Father
admiringly.

3. C.C.: Bitter much?

PANEL FIVE.

Father is staring down into his drinking glass.

4. FATHER: You have no idea.

PAGE THIRTY-TWO.

PANEL ONE.

Emily is walking down an unfamiliar hallway in the mansion. She is just wandering around.

1. FRANK: [OFF PANEL] There you are! I had a feeling you'd come this way after speaking to Father.

PANEL TWO.

Emily sighs and looks annoyed. Frank is excitedly pulling on her hand.

2. EMILY: What do you want?

3. FRANK: Come do my lessons with me.

PANEL THREE.

Emily pulls her hand away.

4. EMILY: First of all, you're not five so quit acting like it.

PANEL FOUR.

Frank's confused by what she meant so he just stares at her.

[NO DIALOGUE]

PANEL FIVE.

Emily gestures no with her hands.

5. EMILY: No way am I doing your work for you!

6. FRANK: You're funny.

PANEL SIX.

Emily walks down the hallway in front of Frank.

7. FRANK: You look really pretty in that dress.

8. EMILY: Shut up.

PANEL SEVEN.

Emily is still walking in front of Frank and doesn't look back at him when she talks to him.

1. EMILY: [sighs] So what do you want to do?

PAGE THIRTY-THREE.

PANEL ONE.

Frank hurries to catch up with Emily.

4. FRANK: Let's start with the maids. They should be taking their break right now.

5. EMILY: Lead the way.

PANEL TWO.

CAPTION below panel reads, "Maids' Quarters." Ren, Margarite and a few others maid are sitting around a small circular wooden table. Some are eating, others are just drinking coffee.

6. REN: I don't care what he says. Lilith will get annoyed with her and Father will kick her out within the week.

PANEL THREE.

Show close up of a different maid the reader does not know. Show the maids laughing.

7. MAID 1: She can't be that bad. I bet she stays away from Lilith. I know I wouldn't choose to be around her!

PANEL FOUR.

Show another maid up close.

8. MAID 2: I don't get it. Why didn't Father just kick her out if he doesn't like her?

9. REN: He must have a reason.

PANEL FIVE.

Different view of the maids.

10. MAID 1: I bet Frank will get bored of her too.

11. REN: You sound like you're hoping he does.

12. MAID 1: Of course I do. I already have enough work without being a babysitter too. Not all of us are favored by Father.

[CONTINUE]

PAGE THIRTY-THREE CONTINUED.

PANEL SIX.

Up close of Ren angry.

13. REN: You think I enjoy being the only one he uses?

14. MAID 1: You don't let anyone else help.

15. REN: Because he specifically said not to!

PANEL SEVEN.

Show Maid 1 again.

16. MAID 1: Well I'm glad he asks for you. He makes me nervous.

17. REN: Yeah. Me too.

PAGE THIRTY-FOUR.

PANEL ONE.

Show maids looking at the door. The words KNOCK KNOCK should appear somewhere on this panel.

1. REN: Probably just John. COME IN!

PANEL TWO.

Same viewpoint as panel one but now the door is open and Frank and Emily are visible.

2. FRANK: Hi. Everyone this is Emily.

PANEL THREE.

Show the maids. All of them have straight faces and don't look too enthusiastic.

[NO DIALOGUE]

PANEL FOUR.

Show Emily and Frank in the doorway again. Emily leans over toward Frank to whisper to him.

3. EMILY: Frank, this is really awkward.

PANEL FIVE.

Show the maids' table again. Maid 2 is standing up and the others are sitting.

4. MAID 2: Break time's over ladies. Get back to work.

PANEL SIX.

All of the other maids, except Ren, are standing up now too and clearing their dishes.

[NO DIALOGUE]

PANEL SEVEN.

Ren is sitting at the table by herself and is sipping on coffee.

[NO DIALOGUE]

[CONTINUE]

PAGE THIRTY-FOUR CONTINUED.

PANEL EIGHT.

Emily sits down at the table.

5. EMILY: Weren't you one of the maids in my room earlier?

6. REN: You know it's me. Sorry about the rough wakeup call.

PAGE THIRTY-FIVE.

PANEL ONE.

Frank sits down with Emily and Ren.

1. EMILY: Are you scared of going against Father?

2. REN: Of course, but everyone should fear him.

PANEL TWO.

Close up of Frank.

3. FRANK: Father isn't scary. I don't know why you all keep saying that.

4. REN: It must be easier when he loves you.

5. FRANK: He must like you or he wouldn't ask for you specifically.

6. REN: Pfft! Torture me is more like it.

PANEL THREE.

Show Emily. She looks confused.

7. EMILY: You didn't apply for this job?

PANEL FOUR.

Frank and Ren exchange meaningful glances.

8. REN: It's more like he recruits people.

9. FRANK: He told me people choose to be here.

10. REN: Well...not exactly.

PANEL FIVE.

The three of them are still sitting at the table.

11. EMILY: Well what then is it?

12. REN: Father views it as a business transaction. Sort of like he made with you. It's just others stay here much longer.

[CONTINUE]

PAGE THIRTY-FIVE CONTINUED.

PANEL SIX.

Still all sitting at table. Frank gestures toward Emily.

13. FRANK: All of the staff here serve Me, Father, Lilith, C.C. and now you.

14. EMILY: I don't want that.

15. FRANK: You really don't have a choice.

PANEL SEVEN.

Ren is laughing.

16. REN: Just do what I tell you to because it will be Father's orders. Other than that, I'll leave you alone.

17. EMILY: And I'm guessing do the same for you?

18 REN: Precisely.

PAGE THIRTY-SIX.

PANEL ONE.

Frank tugs on his left ear absentmindedly.

1. FRANK: We should go. I knew you would be seeing Emily a lot so I wanted to introduce you two.

PANEL TWO.

Ren's eyebrows are furrowed. She looks deep in thought.

2. REN: Yeah, sure. It was nice meeting you.

PANEL THREE.

Frank and Emily are walking through the door, and Ren is staring after them.

[NO DIALOGUE]

PANEL FOUR.

Ren is staring at the doorway even after they are gone.

[NO DIALOGUE]

PANEL FIVE.

Ren closes her eyes. A single tear is starting to run down her face.

3. REN: [whispers] It can't be.

PANEL SIX.

John is standing by Ren. Her eyes are open and she looks startled to see him.

4. JOHN: Can't be what?

5. REN: Oh God, you scared me.

PANEL SEVEN.

John has a hand on Ren's shoulder.

6. JOHN: What's wrong?

7. REN: Frank reminds me of Luke. Their mannerisms...Frank used to tug on his ear too. But it can't be...right?

[CONTINUED]

PAGE THIRTY-SIX CONTINUED.

PANEL EIGHT.

John hugs Ren to comfort her.

8. JOHN: Impossible. You said he was saved. Don't give it another thought. Your mind is playing tricks. Don't torture yourself.

PAGE THIRTY-SEVEN.

PANEL ONE.

Ren gently pushes John away.

1. REN: I love him and miss him. But of course I don't want him to be *here*.

2. JOHN: Then why torture yourself. I know it's hard, but let it go.

PANEL TWO.

Show John and Ren still talking but from a different angle.

3. REN: I know. But I sometimes I wonder if I was a good enough mother to get him there.

PANEL THREE.

John is walking away and back toward the door.

4. JOHN: You know it's not what you did that matters. Quit trying to scare yourself, and get back to work.

PANEL FOUR.

Ren stands up and clears the dirty dishes from the table.

5. REN: I'll see you later, John.

6. JOHN: Same time as usual?

7. REN: Yep.

PANEL FIVE.

John is no longer in the room. C. C., who hasn't been visible till now, is following Ren to the sink.

8. C. C.: But, if it were him, what would you do?

9. REN: Get away from me beast.

PANEL SIX.

Ren is walking through the doorway, leaving the room, and C. C. is sitting on the floor in the background with a wicked grin on his face.

[NO DIALOGUE]

PAGE THIRTY-EIGHT.

PANEL ONE.

This is a large panel so it takes up the top 30% or so of the page. Lilith is playing a large harp. She is in a circular shaped room lit by dozens of candles. There are no windows in this room, though deep red drapes are hanging from the high ceiling in various paces. The floor is a black marble. The walls are made of wooden panels with a dark cherry finish. Frank and Emily are standing in the open hallway that leads into the room.

1. EMILY: She's amazing.
2. FRANK: She's perfect at everything.

PANEL TWO.

Close up of Lilith playing the harp. Show her elegant slender fingers hovering over the strings. Somehow indicate music being played with sound effects.

[NO Dialogue]

PANEL THREE.

Lilith has finished playing. Frank and Emily are walking across the room toward her.

3. FRANK: [claps] That was great. Impressed Emily.
4. LILITH: Thank you, I guess. I play only for myself.

PANEL FOUR.

Frank and Emily are now standing by Lilith. Lilith has her eyes narrowed at Frank.

5. FRANK: That's not true. You enjoy playing for Father.

PANEL FIVE.

Lilith forces a smile and looks at Emily.

6. LILITH: How are you liking your new home?
7. EMILY: This isn't my home.

PAGE THIRTY-NINE.

PANEL ONE.

Lilith takes hold of one of Emily's hands.

1. LILITH: That's right, Darling. Don't let a man force you where you don't want to be.

PANEL TWO.

Lilith leads Emily away from Frank. He stands still looking confused.

2. FRANK: Where are you going?

LILITH: To my room. Go finish your lessons, Frank.

PANEL THREE.

Lilith leads Emily down a dark hallway with minimal light from candles. The walls are lined with large oil paintings. Most look like what the Pre-Raphaelites would have made.

3. EMILY: Why are we going to your room?

4. LILITH: We can't really talk out here can we? You never know who might be listening.

PANEL FOUR.

Emily and Lilith are nearing the end of the hallway.

5. EMILY: Is it normal to be spied on here?

6. LILITH: It's normal everywhere. You probably are back at your home even and don't know it yet.

PANEL FIVE.

Lilith has her hand on a golden doorknob adorned with diamonds. It is a double door made of dark wood and also has intricate carvings decorating it.

7. LILITH: Welcome to my world, Emily.

PANEL SIX.

The door is open. Emily is standing in the doorway with her mouth open in awe. Lilith is standing beside her with a smile on her face.

8. LILITH: I knew you'd like it.

PAGE FORTY.**PANEL ONE.**

This is the only panel on this page; a single shot. Show a large bedroom that is circular in shape like the room Lilith had been playing her harp in. Lilith's room is at the top of a tower so that's why it is circular. There is a large four poster bed decorated with floral carvings. Lacy throw pillows are on the bed. There is a lit fireplace with a couple of high backed armchairs in front of it. A large wardrobe is in one corner of the room with the doors open. Various high fashion dresses from different time periods are visible. There is a large chandelier hanging from the ceiling in the center of the room. In the back left side of the room, is a large bay window. The drapes are drawn back and sunlight is pouring in that area of the room. There are lots of cushions by the window to sit on. It looks very comfortable.

PAGE FORTY-ONE.

PANEL ONE.

Emily is running across the room towards the window. Lilith is still in the doorway looking pleased.

1. EMILY: You have a view of outside!

PANEL TWO.

Closer up shot of Lilith standing by a dresser and vanity mirror. Her reflection isn't showing, but make it subtle. Lilith should be looking at Emily who isn't in the panel. Lilith is taking off her earrings. Make sure there is no sunlight visible in this part of the room. Just candles are lighting this area.

2. LILITH: The best view this place has. I enjoy looking at the garden below. I can be sentimental at times.

PANEL THREE.

This is a large panel that takes up about a third of the page. Show back of Emily's head looking and the garden she's looking at below. She is hopeful once more that she can escape. Exotic looking flowers, a few trees, and shrubs are in the garden.

3. EMILY: Can I go outside?

4. LILITH: Yes, whenever you want. But not right now. Let's talk first.

PANEL FOUR.

Lilith is standing beside the bed and is watching Emily. Lilith is careful not to step out of the shadows. She stops right at the line of visible sunshine.

5. EMILY: Will you show me how to go out there?

6. LILITH: No, I can't. But I will have Frank show you.

[CONTINUE]

PAGE FORTY-ONE CONTINUED.

PANEL FIVE.

Emily is now looking back at Lilith disappointed. Lilith is still standing by her bed. She has her arms around one of the posts.

7. LILITH: Do me a favor? Would you close the drapes?

8. EMILY: Fine. But don't forget to tell Frank.

9. Lilith: Don't worry. I won't.

PAGE FORTY-TWO.

PANEL ONE.

Lilith is sitting on the bed and is indicating Emily should sit by her.

1. LILITH: Why don't you come over here where you'll be more comfortable.
2. EMILY: What did you want to talk to me about?

PANEL TWO.

Emily sits down a ways from Lilith on the bed. She has an uneasy feeling.

3. LILITH: I know you aren't supposed to be here long. Yes?
4. EMILY: Right.
5. LILITH: Are you anxious to get home?

PANEL THREE.

Lilith scoots a little closer to Emily on the bed.

6. EMILY: Of course. You left my sister in the dirt. I need to go home and see if she is okay.
7. LILITH: You are concerned about your sister?

PANEL FOUR.

Lilith gets even closer to Emily. They are now right by each other.

8. EMILY: Of course. She's my sister. I love her. How could you just leave her there?
9. LILITH: Easy. She was annoying me.

PANEL FIVE.

Emily shifts her body more to the side so she's facing Lilith more directly.

10. EMILY: How dare you, she could be dead!
11. LILITH: I wouldn't worry about her. The world isn't that terrible of a place. Believe me, we've tried.

[CONTINUE]

PAGE FORTY-TWO CONTINUED.

PANEL SIX.

Emily has her hands in fists in her lap trying to stay calm. She is too scared of what Lilith might do to her to physically fight her.

12. LILITH. Aren't you tired of being responsible for her? Isn't that your parents' job? Pay more attention to yourself.

13. EMILY: I'm not turning my back on my family like that.

PANEL SEVEN.

Lilith leans back with her arms stretched out behind her. She is looking at Emily.

14. LILITH: It's hard to find such loyalty. I often grow bored here. There aren't any other women to speak to. Well, besides the help of course, but they're so beneath me.

PANEL EIGHT.

Emily looks shocked by such a hateful remark. Lilith is grinning.

15. EMILY: That's awful.

16. LILITH: You wouldn't think so if you heard the things they say about me.

PAGE FORTY-THREE.

PANEL ONE.

Emily stands up to leave the room.

1. EMILY: That's no excuse.
2. LILITH: Are you kinder than they are?

PANEL TWO.

Emily is walking towards the door of the bedroom and Lilith is standing by the bed.

3. EMILY: I don't compare myself to others. But, I don't talk about people behind their backs.
4. LILITH: That's what I thought.

PANEL THREE.

Emily has her hand on the doorknob. Lilith is standing right behind her, breathing down her neck.

5. EMILY: How'd you get over here so quickly?
6. LILITH: I get lonely here, Emily. There is no one for me to talk to. There's no one I can truly trust.

PANEL FOUR.

Emily looks back over her shoulder toward Lilith.

7. LILITH: You are going to stay with me. Forever.

PANEL FIVE.

This is a larger panel that should take up the rest of the page. Lilith is biting into Emily's neck. Emily's eyes are wide in shock. Lilith has one hand tilting Emily's head out of the way, and the other hand is gripping Emily's shoulder.

[NO DIALOGUE]

PAGE FORTY-FOUR.

PANEL ONE.

Lilith is throwing Emily across the room. Emily is being flung away towards the fireplace. Lilith is screaming out in pain and her hand is clutching toward the door.

1. LILITH: Ahhhrrrg! STUPID GIRL! WHAT HAVE YOU DONE?

PANEL TWO.

Emily's clutching at her throat trying to stop the bleeding. She is now lying on the floor in front of the fireplace.

[NO DIALOGUE]

PANEL THREE.

Lilith is slumped near her bedroom door. Her eyes are solid black with no pupil.

2. FATHER: [off panel] Lilith. Do I have permission to enter your room?

3. LILITH: Yes. Please help me.

PANEL FOUR.

Father opens the door and looks at Lilith on the floor and Emily by the fireplace.

4. FATHER: I told you not to touch her!

5. LILITH: Why didn't you tell me she had tainted blood?

PANEL FIVE.

Father is carrying Lilith towards her bed.

6. FATHER: I know that. I of all people already know that. That's why I told you to stay away from her!

PANEL SIX.

Father is laying Lilith on the bed.

7. LILITH: Her blood is tainted. She already belongs to HIM. Why didn't you warn me?

8. FATHER: I told you not go near her. You should have listened.

[CONTINUE]

PAGE FOURTY-FOUR CONTINUED.

PANEL SEVEN.

John and Ren are coming through the doorway.

9. REN: We heard the scream. Came as quick as we could-

PANEL EIGHT.

Father is unbuttoning the collar of his shirt.

10. FATHER: Ren, take Emily to her room. Get Margarite on the way and have her help you stop the bleeding. I don't think she had a chance to get too deep a bite into her.

PAGE FORTY-FIVE.

PANEL ONE.

Father is lying down on the bed beside Lilith.

1. FATHER: John, help me hold her down. She needs some of my blood if she's going to heal.
2. JOHN: Sir, are you sure?

PANEL TWO.

Close-up shot of Father lifting Lilith's head to his exposed neck.

3. FATHER: I've done this once before to save her. I'm sure it'll work again.
4. JOHN: 'Kay. I'm ready.

PANEL THREE.

Ren is carrying Emily out of the room. Emily's eyes are slits just barely opened. She looks rough, like she's barely conscious.

5. FATHER: [off panel] Lilith, I know we said we wouldn't do this again, but I need you to bite down.

PANEL FOUR.

This panel is what Emily is seeing. The edges of the panel are not even visible and there is no border. The rest of the panel is blurry. All Emily can see is Father and Lilith on the bed together and John has his arms around Lilith.

[NO DIALOGUE]

PANEL FIVE.

This panel is a close-up of Emily with her eyes closed. Blood is dripping down her neck and her body appears lifeless.

[NO DIALOGUE]

PAGE FORTY-SIX.

No panels on this page. Quote the following:

"That's why I made dolls that looked exactly like each person, placed their bones in it, and used their hair, too. So that person's spirit will reside within the doll, which is a human-shaped coffin."

-Kaori Yuki, *Godchild Vol. 1*

PAGE FORTY-SEVEN.

PANEL ONE.

A dark panel with only a small candle light by a king size bed. This is Father's bedroom. Show this scene from a far away shot. Most of the scene is pitch black and hard to see. Father is on the bed lying on his back. There is a chair by the bed and nightstand. In the chair is C. C. in his traditional cat form.

[NO DIALOGUE]

PANEL TWO.

Midway-shot of Father lying down. It's easier to see it's him in this panel than the one before. Father is fully clothed in the outfit he had on when he let Lilith drink his blood. Be sure to show some blood around the collar of his white shirt. The blood is the only red item in this panel. The rest is still black and white. Father is so physically exhausted he is on top of the bedding; the bed is not turned down. He is still lying on his back.

1. C. C.: [off panel] Hey, Boss. I thought you said never again.

PANEL THREE.

C. C. is now in angel form for the first time in this story. Since it is so dark in the bedroom, it is difficult to see much detail of what his angelic form looks like, but we recognize his eyes which do resemble a cat's still. The features of his face that are outlined in the candlelight show that he is concerned for Father.

2. C. C.: Don't act like you're sleeping. You never sleep.

PANEL FOUR.

Close-up of Father's face. He looks tired and weary in the candle light. His eyes are half open. He is still lying in the same position.

3. FATHER: Shut up, C.C. I'm resting. This is only the second time since I came into existence that I've rested. I've earned it.

[CONTINUE]

PAGE FORTY-SEVEN CONTINUED.

PANEL FIVE.

Midway shot of Father and C.C. C.C. still in his angel form is leaning over the bed from the chair. He has one of his nonchalant smiles on his face.

4. FATHER: If I hadn't given her *my* blood she would've died.

5. C. C.: So? All she does is mope about now anyway. She's more trouble than she's worth.

PANEL SIX.

Father has rolled over onto his stomach. His head is turned towards the chair so he is facing C.C.

6. FATHER: She is here because of me. I want her here. I won't let her escape so easily.

7. C.C.: She could be your downfall. She drinks a little bit too much and...ha ha ha...so falls our dark knight.

PANEL SEVEN.

Close up of C.C.'s face. First time reader gets a good look of what C.C. looks like. Since he is leaning over to talk to Father his face is better lit by the candle on the nightstand. He is still grinning.

8. C.C.: You should have let her die. You told her the girl was off limits and she didn't listen. While she has your blood she is momentarily your equal. Big mistake.

PANEL EIGHT.

Another midway shot of Father and C.C. talking. C.C. is now leaning back in the chair like he has no personal interest in the matter. Father's eyes are completely closed now.

9. FATHER: C.C.

10. C.C.: Yes?

11. FATHER: Go to hell.

12. C.C.: Gladly.

[CONTINUE]

PAGE FORTY-SEVEN CONTINUED.

PANEL NINE.

C.C. is in cat form. He is halfway across the room and heading toward the door to leave. A long shadow of his angelic form is following him.

[NO DIALOGUE]

PAGE FORTY-EIGHT.

PANEL ONE.

A far off shot of Emily's bedroom. Ren is bandaging Emily's neck. Frank is on the left side of the panel pacing in front of the fireplace.

[NO DIALOGUE]

PANEL TWO.

Close-up of Emily on the bed and Ren perched on the edge of the bed while she works. Ren is wearing a pair of thick rimmed glasses because she is farsighted. There is a small black handbag placed by Ren. Her medical tools are kept inside of it. Emily has one of her hands on Ren's right wrist.

1. EMILY: Wh-what happened? What did she do!

2. REN: I think you know. But don't worry. You can't be affected by it. That's why it hurt her.

PANEL THREE.

This panel is shown from Emily's viewpoint. Frank is leaning over her too. The worry on his face is evident.

3. FRANK: Is she going to be okay?

4. REN: Like I just told her, she's fine. Just needs rest.

PANEL FOUR.

Midway shot of Frank, Emily and Ren from across the room. Frank nervously tugs on his ear since it's his bad habit.

5. EMILY: How long was I out for?

6. REN: Close to a couple of hours. I had to get the bleeding to stop, clean the wound so there's not an infection, and make sure there weren't any new changes to your...physical appearance.

[CONTINUE]

PAGE FORTY-EIGHT CONTINUED.

PANEL FIVE.

Emily sits up in bed while Ren is finishing up with the bandages. She can now reach the backside of Emily's neck easier.

7. REN: Good. Stay up like that. Makes my job easier.

8. EMILY: Frank. Would you do me a favor tomorrow?

PANEL SIX.

Midway shot of Frank and Emily talking. Ren is blurry and to the back side of the panel still working.

9. FRANK: Yes. What is it?

10. EMILY: Tomorrow will you take me outside? I could see a garden from Lilith's bedroom window.

PANEL SEVEN.

Frank is smiling at Emily.

11. FRANK: Absolutely. As long as you feel up to it.

12. EMILY: Would you stay with me tonight? What if she comes looking for me?

PANEL EIGHT.

Emily grabs Frank by both his wrists. She is scared to be alone in her room.

13. EMILY: Promise me you won't leave me here alone.

14. FRANK: If you insist on it I'll stay. But she can't come in here. Not unless you tell her she can.

PAGE FORTY-NINE.

PANEL ONE.

Faraway shot looking down a hallway toward a door. Ren is standing in this odd shaped hallway. Her knuckles are against the door since she is knocking. The closer to the door at the end, the more narrow the hallway becomes. At the end is a large wooden door that is painted red. The door is rectangular in shape but is curved at the top so that it resembles a tear drop. There is a large black handle on the door with matching black brackets. The sound "knock knock" or something similar should be somewhere on this panel since Ren is knocking. At the top of this panel is a caption that reads: A FEW HOURS LATER...

1. C.C.: [off panel] Who is it?

PANEL TWO.

Ren is angry and yelling at C.C. who is inside the room.

2. REN: You know who it is, now open the dang door!

PANEL THREE.

C.C. is in his angel form lying on the floor in front of the lit fireplace. He has a few books stacked beside him. One particularly thick volume is open in front of him as he is reading from it. He is smiling.

3. C.C.: I'm afraid you'll have to wait. I'm not decent. [in an aside to himself: I'm not scared of any jabberwocky]

PANEL FOUR.

Ren is still standing by the red door in the hallway. Her arms are crossed in frustration. Ren is muttering to herself in a low voice (use different lettering to reflect this).

4. REN: Flea-ridden miserable wretch...I can't believe I'm even standing here.

[CONTINUE]

PAGE FORTY-NINE CONTINUED.

PANEL FIVE.

The door is open and C.C. in cat form is standing in the doorway. He is lazily licking one of his paws.

5. C.C.: So sorry I kept you waiting, dear. I looked inappropriate for guests.

6. REN: Just shut up and let me in.

PANEL SIX.

Ren is walking to one of the chairs beside the fireplace. C.C. is following close behind her. The books are no longer lying on the floor. He moved them and changed his appearance before letting Ren in.

7. REN: You should know why I'm here.

8. C.C.: Yes.

PANEL SEVEN.

Ren sits in the chair and C.C. sits in the one opposite her.

8. REN: What makes you think he's my son?

9. C.C.: Because you think he is. You're your son's mother; you should know.

PANEL EIGHT.

Close-up of Ren's face. She is conflicted. She wants to see her son again, but she does not want him to be in this place.

10. REN: How would it even be possible?

11. C.C.: [off panel] I think it's best I start with a story.

PAGE FIFTY.

PANEL ONE.

Father is walking with wide eyes in on open field that is bright from the sun. He is in wonder since this is the first time he has ever seen earth. C.C. will be telling the story. Anytime he or Ren make a statement during this sequence of storytelling when they are not visible in the panel, their words should be in caption boxes.

1. C.C.: There was a jealous son. His father just had two more children and he loved them more than he...

PANEL TWO.

Father is climbing a tree at the edge of the field.

2. C.C.: The son had to see these new favorite children with his own eyes. How could they be more loved when he must be superior to them in every way?

PANEL THREE.

Adam and Eve are walking underneath some trees. Adam is standing on the left and Eve is standing on the right. Father is sitting on a branch high above them as he watches.

3. C.C.: Once the jealous son saw the new male child he laughed. He was proud to see he was more handsome than this being who did not possess a heavenly light as he did. He would have to tell his father there must be a mistake. He was truly better in every way.

PANEL FOUR.

This is a wide panel. This panel is showing Ren and C.C. in the bedroom once more in front of the fireplace while discussing the story. Ren is sitting on the left side of the panel, the fireplace is in the center and C.C. is sitting on the right.

4. C.C.: Then it happened.

5. REN: What happened? Don't stop there.

6. C.C.: It's so horrible.

[CONTINUE]

PAGE FIFTY CONTINUED.

PANEL FIVE.

Split panel diagonally. Close-up of Father in the left half looking awestruck. Lilith is in the right half of the panel.

1. C.C.: He saw *her*...for the first time.
2. REN: Her who?
3. C.C.: Lilith. The beloved father's daughter.

PANEL SIX.

Close-up of Ren looking perplexed. She and C.C. are still sitting in the same chair though they have naturally shifted around some while speaking.

4. REN: Is she really his sister then?
5. C.C.: No. Absolutely not. It was made very clear by their father that they were two different species. They did not contain the same kind of blood.

PANEL SEVEN.

Lilith and Adam look happy together as they talk to one another during their stroll through the woods.

6. REN: What did he do?

PAGE FIFTY-ONE.

PANEL ONE.

Father is sitting up in a tree trying to get a better look at Lilith. This is a different scene. Father has gone back another day to watch Lilith. Adam is not in sight. Lilith is playing in a clearing with some wildflowers.

1. C.C.: That idiot started stalking her. He was so obsessed he began following her everywhere. She was strong willed and often walked around alone without the man for whom she was made.

PANEL TWO.

Ren has one of her hands in a loose fist and it is pressed against her mouth. The corner of her lips that are visible expose a hint of a smile.

2. REN: Father had a crush on Lilith?

3. C.C.: Yes. It ended up being a dark time for every living thing. It was I who suggested he talk to her.

PANEL THREE.

Lilith and Father are walking through a field of tall grass and flowers. Lilith is pointing excitedly at some of the plants, looking like a child pointing out her favorites.

4. C.C.: Lilith did not rely on Adam for anything. Father was drawn to her independence. He noticed she was a vibrant being who contained free spirit like his own.

PANEL FOUR.

This panel is the same picture Father envisioned of Lilith earlier in the story while he was alone in his study. Lilith is standing in a lake under moonlight.

5. C.C.: They knew it would be best if they hid their relationship from their God and Adam.

6. REN: Adam didn't suspect anything?

7. C.C.: How could he? He did not know anyone else was around.

[CONTINUE]

PAGE FIFTY-ONE CONTINUED.

PANEL FIVE.

Father and Lilith are standing in the lake waist deep kissing each other.

8. C.C.: But their Creator could see all. He knew one of his heavenly children was corrupting earth's first woman. He wouldn't have it.

PANEL SIX.

Lilith lying unconscious in a field of wildflowers. The bright red is the only color that is visible. The rest is in black and white as usual. Father looks horrified as he is supporting her head with his hands.

9. C.C.: She refused to serve Adam. She said she would rather be dead. But her creator would not kill her. He loved her too much. He allowed Father to find her in the field. She was no longer connected to the earth so her body was growing weak from lack of sustenance.

PANEL SEVEN.

Close-up of C.C. in his true form. He seems lost in his story. Ren can be seen in the background with her mouth open in shock. She had never seen him in this form before.

10. C.C.: Boss came to me for help. He couldn't get Lilith to wake up. She was dying. We brought her to this dark place, as far away from the earth as we could get.

PANEL EIGHT.

Father is holding part of his arm over Lilith's mouth. Bright red blood is dripping from his arm and pooling on Lilith's lips.

11. C.C.: The earth was slowly killing her so that's why we fled. But there was nothing here for a human to eat. Angels don't consume food. Our bodies have no need for it.

PANEL NINE.

Close-up of C.C.'s face while speaking. His mouth is open, but his eyes are shut as he remembers the painful details.

12. C.C.: There was nothing we could think of that would provide sustenance for her, except our blood. He had her drink his blood. That's when the curse started.

PAGE FIFTY-TWO.

PANEL ONE.

Same scene as in last panel of page fifty-two except Lilith is conscious and now hugging Father.

1. C.C.: He gave up his light to keep her alive. It turned her into the perverse creature that she is today. She is the closest thing to a creation that Father has ever made.

PANEL TWO.

C.C. is in cat form and staring into the fire in the fireplace. Ren is looking deep in thought.

2. REN: That's a somewhat sad story. But what's that got to do with me and my son?

PANEL THREE.

C.C. is looking at Ren and grinning wickedly.

3. C.C.: Father cannot create something from nothing. He has to take things that already exist and modify or reassemble them.

PANEL FOUR.

Ren is standing up. She has a wide range of emotions going through her. She is both hopeful and fearful that Frank is her son.

4. REN: He wasn't suppose to be here. If he went to heaven he wouldn't be here right?

5. C.C.: Are you sure he was on the list?

PANEL FIVE.

Ren is angry and yelling at C.C.

6. REN: Stop it! STOP IT! You don't know. You're a horrible monster who doesn't know what he's talking about.

7. C.C.: Hahaha! You humans sure are fun. So gullible!

[CONTINUE]

PAGE FIFTY-TWO CONTINUED.

PANEL SIX.

Ren is in the right side of the panel running down the hallway from C.C.'s room. The red door to the room is left open. C.C.'s laugh should be shown in this panel.

[No DIALOGUE]

PANEL SEVEN.

C.C. is standing in the doorway to his room looking pleased with himself.

8. C.C.: It's fun to plant a seed of doubt.

PAGE FIFTY-THREE.

PANEL ONE.

Frank is standing by Emily's bed. She is still recuperating from Lilith's bite, but she looks much better. Frank is holding a thick blue book in his hands.

1. FRANK: Good news. I just talked to C.C. and he let me borrow one of the books from his private collection. Grimms Fairytales. He said it'd be a good night story.

PANEL TWO.

REN is coming in through Emily's bedroom doorway with some blankets. They are stacked high in front of her face so she doesn't see Frank in the room.

2. REN: Here are the blankets for a pallet. When will the young master be here?

PANEL THREE.

Ren is spreading the blankets out on a rug in the floor. She doesn't look up from her work.

3. EMILY: [off panel] Frank's right here.

PANEL FOUR.

Emily is sitting up in bed and Frank is sitting in the chair by her. They look a little confused by Ren's strong reaction.

4. EMILY: Are you okay?

PANEL FIVE.

Ren is standing in place. She isn't sure how to behave and is fidgeting with her apron. This is her first time seeing Frank since C.C.'s story and explanation.

5. REN: I'm fine. Just startled. Young Master, if you need anything just let me know. Is this enough blankets? I could check on one of the lower floors for more-

6. FATHER: [off panel] Ren. Where have you been?

[CONTINUE]

PAGE FIFTY-THREE CONTINUED.

PANEL SIX.

Father is standing in Emily's doorway. He is leaning against the frame. The light in the hallway at his back makes the front of him look shadowed.

7. FATHER: C.C. told me you spent a good part of the evening with him. Now you're in Emily's room.

PANEL SEVEN.

Ren hasn't moved from the same spot. She clumsily points to what she's doing and gives a feeble attempt at an explanation.

8. REN: I'm helping Frank. He needed blankets and-

PANEL EIGHT.

Father is in the doorway but turning to leave. He talks to Ren over his shoulder.

9. FATHER: You're my servant, not his. Follow me to the study.

PAGE FIFTY-FOUR.

PANEL ONE.

Frank opens up the book he's been holding. Emily is lying down on her side so she's facing Frank.

1. EMILY: That was weird. Do you think she's in trouble?

2. FRANK: I don't know, but she knows she is suppose to stay close by in case he calls her.

PANEL TWO.

Emily is playing with some tassels on her pillow. Frank is still sitting in the chair beside her.

3. EMILY: Does she like it here? She doesn't look happy.

4. FRANK: I don't think it matters. She's a servant.

5. EMILY: That's awful!

6. FRANK: No it's not. It's a fact.

PANEL THREE.

Emily is sitting up in bed looking outraged.

7. EMILY: What a cruel thing to say. I thought you were better than that.

8. FRANK: And I thought you were smarter than that. Look, you're getting upset over nothing.

PANEL FOUR.

Emily's arms are crossed.

9. EMILY: On second thought, I don't think I want you here. I'd rather be attacked by Lilith again.

10. FRANK: Look, I'm sorry. Calm down.

[CONTINUE]

PAGE FIFTY-FOUR CONTINUED.

PANEL FIVE.

Frank has the book shut in his hands. Emily still looks mad.

11. FRANK: This was a bad idea. You've had a long day and need to rest. I will see you in the morning. You still want to go outside?

12. EMILY: Fine. Are you sure Lilith can't come in?

PANEL SIX.

Frank is standing by Emily's bed. He is handing her a red envelope.

13. FRANK: She can't come in unless you tell her she can. Plus, my mother isn't some monster, okay? How do you know she isn't sorry about this whole mess. Here. This is for you.

PANEL SEVEN.

Frank is shutting the door behind him. Include some sound in the panel to show he is slamming the door shut.

[NO DIALOGUE]

PANEL EIGHT.

The red envelope is laying on Emily's lap and she is reading the invitation she took out of it. Emily talks to herself.

14. EMILY: A ball for Frank's birthday and his welcome party to Father's family. Great. We're fighting and his blood sucking mother will undoubtedly be there.

PANEL NINE.

Emily is leaning toward the nightstand by her bed and blows out the candle on top of it.

[NO DIALOGUE]

PAGE FIFTY-FIVE.

PANEL ONE.

Show back of Ren. Ren is standing in front of Father's desk and is facing Father. The reader can see Father standing behind the desk facing us.

1. REN: You wanted to see me?

2. FATHER: Not particularly. But you are here as my servant. You should always be nearby waiting to see if I need anything.

PANEL TWO.

Ren is halfway turned away from Father. She is trying to leave the room.

3. REN: If you don't need me then I will leave you alone.

4. FATHER: C.C. told me you two had a nice long conversation today in his room. What was it about?

PANEL THREE.

Ren is nervous and staring at her shoes. Father is sitting in the chair behind his desk.

5. REN: Not that interesting. He was just telling me one of his stories. You know he rambles nonsense.

6. FATHER: Is that all?

PANEL FOUR.

Father leans back in his chair and looks bored. Ren is staring at her shoes once more.

7. REN: Yes, Sir.

8. FATHER: That's all then. Go to your room. Nowhere else. If you're not working you should wait there till I need you.

9. REN: Yes, Sir.

[CONTINUE]

PAGE FIFTY-FIVE CONTINUED.

PANEL FIVE.

Ren is walking through the door and about has it closed. The reader can see C.C. was hiding behind it.

10. C.C.: She lied to you.

PANEL SIX.

Close-up of Father's face. He is lighting a cigarette and the light is illuminating his face.

11. FATHER: Yes. And I've lied to her. I guess we're even for now. Besides it was time she grew a spine. They're more fun that way.

PANEL SEVEN.

Father is leaning back and smoking and C.C. is sitting on top of his desk.

12. C.C.: Are you ever going to tell her?

13. FATHER: Someday. Till then say whatever you want because she will never fully believe you. It will make it more enjoyable for me later.

PAGE FIFTY-SIX.

PANEL ONE.

C.C. lies down on the desk and is lazily swishing his tail back and forth.

1. C.C.: You do realize your lover is waiting outside your door.

2. FATHER: She's trying to collect her thoughts. Leave her be.

PANEL TWO.

C.C. is now on his back and is pawing at a moth flying slightly above him. The moth is attracted to a candle lit on Father's desk.

3. C.C.: Want me to show her in? Or are you scared to be alone with her? Hahah! I wonder if she knows she could throw you against a wall right now.

PANEL THREE.

Father is staring coolly at C. C. [who's off panel] with no emotion. The cigarette is hanging out of his mouth.

[NO DIALOGUE]

PANEL FOUR.

C.C. is standing on the edge of Father's desk and is facing the door. He looks back over his shoulder to speak to Father.

4. C.C.: I can tell when I'm not wanted.

PANEL SIX.

C. C. is squeezing through the doorway past Lilith. She looks embarrassed: she was caught standing outside Father's study door.

5. C.C.: I think swapping blood means you're on speaking terms with him. Quit hiding out here.

[CONTINUE]

PAGE FIFTY-SIX CONTINUED.

PANEL SEVEN.

Lilith is standing in front of Father's desk. Father still looks emotionless while he's smoking his cigarette.

6. LILITH: I didn't get a chance to say thank you. I know you've said before never again. You didn't have to, but you did, so thanks.

PANEL EIGHT.

Father smothers out his cigarette in a dish on his desk. Smoke is coming out through his nostrils.

7. FATHER: I shouldn't have. You did not listen to me. I rarely give you rules and one of the few times I do you completely ignore me.

PAGE FIFTY-SEVEN.

PANEL ONE.

Close-up of Lilith's face. She looks horrified.

1. LILITH: You would let me die just because I did something you said not to?
2. FATHER: I think you'd be happier if you were no longer here.

PANEL TWO.

Wide panel of Father on the right side of the panel leaning in his chair, Father's desk is a divider in the middle, and Lilith has her arms crossed and looks outraged.

3. LILITH: I stand by my decision. It is not up to you to decide my fate. How dare you!
4. FATHER: You aren't some free-will being. I OWN YOU. Never forget that.

PANEL THREE.

Midway shot of Lilith. Her arms are no longer crossed. She is sitting down in one of the chairs in front of the desk. Her head is hanging in her hands.

5. LILITH: Why do you always do this? You push me away any time we have an opportunity to be closer.

PANEL FOUR.

Father is still sitting down. His head is resting on his palm, his elbow is leaning on the desk. He's trying to look bored.

6. FATHER: You are only here because you are not welcome anywhere else.

PANEL FIVE.

Lilith shakes her head and is looking down at her hands.

7. LILITH: You don't mean that. I know you don't mean that.

[CONTINUE]

PAGE FIFTY-SEVEN CONTINUED.

PANEL SIX.

Father is standing with his back to Lilith. He is looking out at the night sky through the large windows behind his desk.

8. FATHER: You amuse me. That's why I don't kick you out. You do serve some purpose. Speaking of which, the night of the ball I will come get you from your room at eight o'clock. I will not wait for you.

PANEL SEVEN.

Lilith is looking at Father's back. Tears are in her eyes.

9. LILITH: And I guess you want me in the traditional red dress?

PANEL EIGHT.

Father does not turn around to face Lilith.

10. FATHER: Of course. You look best in red.

PAGE FIFTY-EIGHT.

PANEL ONE.

Frank is knocking on Emily's bedroom door. It's the next morning. Show the sound of him knocking in this panel.

1. FRANK: Hey, Emily, it's Frank. Are you still in bed?

PANEL TWO.

Emily has opened the door, but hasn't motioned for Frank to come in yet. Her hair is a mess and it's obvious she did not sleep well.

2. EMILY: I guess I overslept. Ren didn't wake me up like she normally does.

PANEL THREE.

Frank has his hands in his pockets and Emily still hasn't invited him in.

3. FRANK: I'm sorry about last night.

4. EMILY: Fine. Are you still going to take me outside?

PANEL FOUR.

Frank smiles, believing they are no longer fighting. Emily's demeanor has softened some.

5. FRANK: Sure, if you feel up to it. Are you better today?

6. EMILY: I feel fine. Wait here. I'll go get dressed.

PANEL FIVE.

Frank is leaning against the wall in the hallway. Emily's door is shut. She is in her room getting ready. Show sounds that indicate her busy doing things in her room.

[NO DIALOGUE]

PANEL SIX.

Emily is back in the hallway by Frank and looks excited.

7. EMILY: Let's go!

8. FRANK: Any particular place? The garden? The river?

[CONTINUE]

PAGE FIFTY-EIGHT CONTINUED.

PANEL SEVEN.

FRANK is standing in front of twenty foot tall double doors. He is opening them and sunlight is streaming in the room. There are black and white tiles on the floor. Not much else can be seen of the room.

9. EMILY: Where are we? What room is this?

10. FRANK: We are below the servants' quarters even. It's hard to find if you don't know where to look.

PANEL EIGHT.

Close-up of Emily in awe. Frank is standing behind her looking pleased.

11. EMILY: It's so beautiful!

12. FRANK: It should be. Father made it.

PAGE FIFTY-NINE.

This is a full page shot. To the left are open fields and a forest can be seen at a distance behind them. Straight ahead is a patio area and steps that lead down to a well manicured lawn. To the right is a tall hedge with wrought iron gates as an entrance to the garden; the same garden Emily could see beneath Lilith's window.

[NO DIALOGUE]

PAGE SIXTY.

PANEL ONE.

She stepped out into the sunlight and starts walking towards the fields. Franks follows her.

1. FRANK: You like it?

2. EMILY: It's amazing.

PANEL TWO.

Emily is running now towards the woods behind the field.

3. FRANK: Wait! You shouldn't go out there by yourself.

PANEL THREE.

Emily sprints between the trees. Frank is now nowhere in sight. She is desperate to get home to see if her sister, Darla, is all right.

4. EMILY: I'm coming home, Darla.

PANEL FOUR.

Emily is hurtled backwards. She has run into an invisible wall of some kind and cannot go any further.

5. EMILY: Aarrgh! What the-

PANEL FIVE.

Emily looks panicked. She is holding still, not sure how she should react. No other being is visible in this panel besides Emily.

6. UNIDENTIFIED VOICE #1: Hello, Little Girl.

7. EMILY: Who's there?

PANEL SIX.

Emily is picking up a large stick off of the ground while looking around her. Use different lettering to reflect the different creatures speaking to Emily.

8. UNIDENTIFIED VOICE #1: Just me and some friends. Are you alone, Little Girl?

[CONTINUE]

PAGE SIXTY CONTINUED.

PANEL SEVEN.

Emily has the stick raised over her head like a person does before swinging a baseball bat.

9. UNIDENTIFIED VOICE #2: She looks alone. Are you lonely, Little Girl? Are you scared?

10. UNIDENTIFIED VOICE #3: She doesn't look scared. Why else would she come to the end of the world. Maybe she's fearless...doesn't fear death. I like her.

PAGE SIXTY-ONE.

PANEL ONE.

Close-up of Emily's face and neck. She is shivering and has goose bumps all over.

1. EMILY: Where are you?
2. UNIDENTIFIED VOICE #1: Beside you.

PANEL TWO.

Emily's back is flat against the invisible wall.

3. UNIDENTIFIED VOICE #2: She's against the barrier now. I think she's scared. Or else she wouldn't look so tasty.

PANEL THREE.

Emily is staring in front of her where she can see large hoof prints of some sort forming in the dirt.

4. EMILY: I'm warning you. I will fight back.
5. UNIDENTIFIED VOICE #3: I should hope so, Little Girl. That's how we prefer it.

PANEL FOUR.

Emily looks relieved.

6. FRANK: [off panel] EMILY! Emily!

PANEL FIVE.

Emily catches a glimpse of one of the demonic creatures.

7. EMILY: I'm over here! I'm here, Frank!

PANEL SIX.

Wide-shot panel. Frank is running toward Emily. Emily is holding her position against the wall.

8. UNIDENTIFIED VOICE #1: Smell his scent. He has the Master's mark. Retreat.
9. UNIDENTIFIED VOICE #2: Think of me often, Little Girl.
10. UNIDENTIFIED VOICE #3: You would have been tasty...

[CONTINUE]

PAGE SIXTY-ONE CONTINUED.

PANEL SEVEN.

Frank catches up to Emily and looks upset with her.

11. FRANK: What were you doing? You don't know your way around here. You lost so much blood yesterday! What were you thinking?

12. EMILY: I thought the run would do me good, okay? I'm sorry. Did you hear the voices?

PANEL EIGHT.

Frank is standing by Emily and looks less cross, happy to see she's okay. Emily looks confused.

13. FRANK: No. I believe you, but they don't speak to me. Father would kill them if they did. Their job is to roam the outskirts of the world and destroy anyone who is trying to escape. Which all seems so silly since leaving here is impossible.

PANEL NINE.

Emily grins. She thinks she has a good argument.

14. EMILY: Oh yeah, then why bother?

15. FRANK: It amuses Father to see them tortured before killed. They're nothing but cowards running away, right?

PAGE SIXTY-TWO.

PANEL ONE.

Emily is in her room reading a copy of Grimms' Fairytales. Her bedroom door is open and C.C. is waiting in the hallway.

1. C.C.: Hi. How's it going?
2. EMILY: I suppose you want to come in.

PANEL TWO.

C.C. is smiling as usual. He has a specific topic on his mind.

3. C.C.: Is that an invitation?
4. EMILY: [off panel] Fine. Come in.

PANEL THREE.

C.C. is lying on the bed by Emily. His paw is on the corner of the book she's reading.

5. C.C.: This is one of my favorites, you know.
6. EMILY: Makes sense with your tastes.

PANEL FOUR.

C.C. is lying on his back and playing in the sheets like a normal cat would do.

7. C.C.: You are very kind. I heard you had an interesting day today. Would you care to tell me about it?
8. EMILY: Not particularly.

PANEL FIVE.

Emily puts the book down. C.C. is standing near her shoulder.

9. C.C.: Oh come on. Humor me. Rumor has it the voices spoke to you.
10. EMILY: Yes. I'd rather not think about it.

[CONTINUE]

PAGE SIXTY TWO-CONTINUED.

PANEL SIX.

Emily has the book picked up again and is reading it once more.
C.C. looks annoyed.

11. C.C.: They only speak to those they intend to eat. So why are you still here?

12. EMILY: Frank came along. They said something about him having the mark of the master.

PANEL SEVEN.

C.C. is leaping off Emily's bed and smiling, knowing now she will ask questions.

13. C.C.: Well, that makes sense.

14. EMILY: Wait!

PANEL EIGHT.

Emily is standing by the bed. The book is limp in one hand.

15. C.C.: Yes. What is it?

16. EMILY: How does that make sense?

PAGE SIXTY-THREE.

PANEL ONE.

C.C. is sitting on the floor on one side of the panel and Emily is still standing by her bed on the other side.

1. C.C.: They meant Frank has the mark of the beast.
2. EMILY: I don't understand.

PANEL TWO.

Close-up of C.C. looking satisfied with her response.

3. C.C.: Your ignorance amazes me.
4. EMILY: That's not fair. I don't know what's going on here!

PANEL THREE.

C.C. is standing in Emily's doorway about to leave her room.

5. C.C.: Obviously. Frank is not just a child. Father isn't a father in the traditional sense. Frank was created by Father to carry out a purpose. Think.

PANEL FOUR.

Emily's eyes are closed as she's deep in thought.

6. EMILY: Wait...mark of the beast. Are you suggesting what I think you are?

PANEL FIVE.

C.C.'s shoulders are raised like he's shrugging.

7. C.C.: You tell me. I only present facts. I will see you later, Emily. You are coming to the ball tonight, right? Father can't wait to show off his newest creation, Frank. Hahaha.

PANEL SIX.

Emily looks outraged.

8. EMILY: Don't joke about such things. Frank isn't evil. He saved me today!
9. C.C.: Believe what you will. I cannot stop you.

[CONTINUE]

PAGE SIXTY-THREE CONTINUED.

PANEL SEVEN.

C.C. is walking out of the room and Emily is hurtling the book at him.

10. C.C.: Be sure to wear a plunging neckline to the party. Show Lilith what she missed.

11. EMILY: Get out!

PAGE SIXTY-FOUR.

PANEL ONE.

Father is in his bedroom getting dressed for the ball. Ren is helping him put on his jacket. C.C. is sitting on the floor in front of the full length mirror. He is in cat form, but the back of his angelic form is reflected in the mirror.

1. FATHER: It's been a while since I've had a good reason to dress up.

2. C.C.: Mmh. Yes. Vain people do look for reasons to show off.

PANEL TWO.

Father is annoyed but tries to act like C. C. doesn't bother him. Father is fidgeting with the cuffs of his sleeves.

3. FATHER: Why aren't you getting ready?

4. C.C.: I have no intention of attending.

PANEL THREE.

Ren takes a few steps back to look at Father's outfit. C.C. is using his paw to stifle a yawn and Father is admiring himself in the mirror.

5. FATHER: Fine by me. But we're not having another one of these till the war is over.

6. C.C.: I think I'm going to stay in my room and read.

PANEL FOUR.

Father leans down toward C.C. C.C. is staring up at Father's face.

7. FATHER: C.C., look at me. I don't want you interfering with any of tonight's plans. Do you understand me?

8. C.C.: Yes, Boss.

[CONTINUE]

PAGE SIXTY-FOUR CONTINUED.

PANEL FIVE.

Ren is halfway bowing down and is staring down nervously at her shoes.

9. REN: I'm finished, Sir. Should I help Frank get-

10. FATHER: No. John is helping him. I want you to help Lilith prepare instead. When you are finished take some dinner to your room and stay there till tomorrow morning.

PANEL SIX.

Ren is leaving the room.

[NO DIALOGUE]

PANEL SEVEN.

Close-up of C.C. looking compassionate for once.

11. C.C.: Were you not too hard on her? She just wants to see him since she thinks it's her son. What harm can that do?

12. FATHER: I said no. I have my reasons.

PANEL EIGHT.

Father is walking across the room toward his bed and C.C. is following behind him.

13. C.C.: Did you and Lilith work things out after I left?

PAGE SIXTY-FIVE.

PANEL ONE.

Father is sitting on the edge of his bed and is reaching into one of his breast pockets, pulling out a cigarette case and lighter.

1. FATHER: I told her she would be ready by eight tonight. It wasn't an option.

2. C.C.: Makes sense. I mean what grown woman wouldn't want a jerk telling her what to do?

PANEL TWO.

Father has a cigarette in his mouth. One hand has the lighter lit and the other is cupping it around the cigarette to protect the flame from any drafts.

3. FATHER: She's not happy here. She needs to admit it.

4. C.C.: Did she say she's not happy here?

PANEL FOUR.

Father is lying down with his back on the bed and his feet still on the floor.

5. FATHER: She doesn't need to. I can tell. When she looks at me she thinks of *him*. I never should have built her that garden. It reminds her of her real home.

PANEL FIVE.

C.C. stretches out on the bed beside Father.

6. C.C.: You can't say she isn't happy if she hasn't given you a reason to believe so.

7. FATHER: I know so.

PANEL SIX.

Father scratches his chin while in thought. C.C.'s front paws are crossed and he's using them as a pillow.

8. FATHER: I could send her away, but I won't. I won't let her leave. She's mine.

9. C.C.: There's my boss.

[CONTINUE]

PAGE SIXTY-FIVE CONTINUED.

PANEL SEVEN.

Father turns his head toward C.C. C.C.'s head is tilted toward Father's direction.

10. FATHER: Do you think she would ever rebel?

11. C.C.: Anything is possible. You've taught me that.

PANEL EIGHT.

Father is blowing smoke rings into the air.

12. FATHER: A Conundrum. Do I force her to leave before she rebels, or do I keep her here and wear down her pride so she never thinks of rebelling?

13. C.C.: Are you deciding tonight?

PAGE SIXTY-SIX.

***COLOR NOTE:** Throughout the rest of the story, Emily's dress is green.

PANEL ONE.

Margarite is lacing up the back of Emily's dress. This is a long panel that shows the full length of Emily's dress which is made of an emerald green satiny material. This is the only time in the book a color besides red is shown. Emily is looking in a mirror while Margarite is doing up the back. The front of the dress is visible in the mirror so the reader can see the bead work and many layers. Emily displays shock at how pretty she looks. Her hair and makeup are already done too. Emily's neck is still bandaged where Lilith had bitten her.

[NO DIALOGUE]

PANEL TWO.

Margarite is walking across the room without saying a word. Emily keeps looking in the mirror.

[NO DIALOGUE]

PANEL THREE.

C.C. is standing in the doorway Margarite had left open. Emily now has her back to the mirror trying to see how the back side of the dress fits.

1. C.C.: Stunning. May I have a word?
2. EMILY: Sure, C.C. Come on in.

PANEL FOUR.

Emily sits on the edge of her bed.

3. C.C.: Do you know what day today is?
4. EMILY: Well, yeah. I'm wearing this dress aren't I?

[CONTINUE]

PAGE SIXTY-SIX CONTINUED.

PANEL FIVE.

C.C. sits on the edge of the bed beside her. He is smiling as usual.

5. C.C.: At midnight tonight here, it will have been three months you've been here by earth's time. Are your bags packed? All goodbyes said?

PANEL SIX.

Close-up of Emily's face. She looks hesitant.

[NO DIALOGUE]

PAGE SIXTY-SEVEN.

PANEL ONE.

C.C. looks serious for once. Emily seems frozen.

1. C.C.: Did you hear me, Emily?

2. EMILY: Don't. C.C., don't get my hopes up like that. It's not fair.

PANEL TWO.

C.C. is now sitting on Emily's lap.

3. C.C.: This isn't one of my games. After the ball tonight Father will send you home as your contract states.

PANEL THREE.

Emily is crying in relief.

4. EMILY: I finally get to see my family again.

5. C.C.: Yes. But are they the only people you care about?

PANEL THREE.

C.C. is now lying on his back and looking up at Emily.

6. EMILY: What?

7. C.C.: Surely you've noticed how fond Frank is of you. And how wicked Father is. Not to mention Lilith. Do you honestly think he'll be happy here?

PANEL FOUR.

Emily is shaking her head.

8. EMILY: No one could truly be happy in this place.

9. C.C.: You don't know how Father is using Frank and you can already see the hurt that will come.

PANEL FIVE.

Midway shot. C.C. is stretching on Emily's lap and pretending to be bored in the conversation. Emily seems concerned about Frank.

10. EMILY: What do you mean? Using Frank how?

[CONTINUE]

PAGE SIXTY-SEVEN CONTINUED.

PANEL SIX.

C.C. is walking across the bed now and playing with a tassel hanging off the end of a pillow.

11. C.C.: Even Frank's name is a symbol of cruelty. Father isn't a father in a traditional sense. He isn't human as I'm sure you've figured out by now.

PANEL SEVEN.

Emily looks scared and is hugging a pillow to her chest.

12. EMILY: What are you saying? What is he, then?

PAGE SIXTY-EIGHT.

PANEL ONE.

Make this panel larger than the others on this page for a dramatic effect. C.C. has his eyes closed and looks like he's frustrated.

1. C.C.: You are a smart girl, Emily. He is the most ancient of evils. The creator of wickedness. I shouldn't have to tell you his name any more than I should have to tell you what kind of creature Lilith is.

PANEL TWO.

Emily looks terrified like she realizes the company she's been in.

2. EMILY: What's he going to do to Frank?

PANEL THREE.

Medium shot that shows both Emily and C.C. sitting on the bed. She is still holding the pillow and C.C. is playing with the same tassel.

3. C.C.: As I said Frank's name is mean of them. To name him after a mad scientist and his disfigured assembled creature! They started calling him Frank as an inside joke and it just stuck.

PANEL FOUR.

Emily has her hand over her mouth in disgust. C.C. looks pleased to have her react this way. C.C. is no longer pretending to play and is sitting close by Emily.

4. C.C.: You think that's horrible? Frank is like a lamb for slaughter. Father created him to send to earth during the next great world war. He is going to use him to wipe out mankind in the end after false promises of peace.

PANEL FIVE.

Emily is shaking her head in disbelief.

5. EMILY: No. NO! You're lying. How could you know any of that!

6. C.C.: Who do you think I am?

PAGE SIXTY-NINE.

PANEL ONE.

Emily looks at C.C. with skepticism.

1. EMILY: I thought you were just a stupid cat.

PANEL TWO.

C.C. is now in angel form and Emily looks like she couldn't move if she wanted to.

2. C.C.: Hi, I'm Belial. It's nice to meet you finally, Emily.

PANEL THREE.

Emily is standing several feet away from Belial and is hiding behind one of the bed posts. Belial (C.C.) is back in cat form.

[NO DIALOGUE]

PANEL FOUR.

Close-up of Emily's scared face.

3. EMILY: Don't come near me. Are you...a *fallen* angel?

PANEL FIVE.

C.C. in cat form cleaning his face with his paws.

4. C.C.: First of all, I was on your lap a moment ago, remember? And yes I am if you choose to use such a nasty phrase.

PANEL SIX.

C.C. looks serious now that he's done messing with Emily's mind.

5. EMILY: Why are you showing me now?

6. C.C.: So you know what I am telling you about Frank is possible and the truth.

[CONTINUE]

PAGE SIXTY-NINE CONTINUED.

PANEL SEVEN.

Emily is standing closer to C.C. but is still hesitant about sitting down beside him.

7. EMILY: Why are you telling me all this horrible stuff will happen to Frank?

8. C.C.: Because it doesn't have to be this way. Persuade him to go home with you. Run away together. Frank now has the power to leave here whenever he wants.

PANEL EIGHT.

Emily sits down on the side of the bed once more.

9. C.C.: If you do leave with Frank, Father can't stop you. He agreed to make sure you are home by that time. He also promised to never darken your doorstep.

PAGE SEVENTY.

PANEL ONE.

Emily and C.C. are still on the bed.

1. EMILY: Why are you telling me all this? I thought you were Father's closest friend.

2. C.C.: There are no friends here. My reasons are my own, but what I'm telling you is the truth.

PANEL TWO.

Emily is looking off in the distance at nothing in particular. She is deep in thought.

3. EMILY: How much of this does Frank know?

4. C.C.: None of it. He has no other relationships with parents and children to compare his to. He doesn't know his future either.

PANEL THREE.

Emily looks at a clock hanging above the fireplace. Loud chimes from the clock can be heard. Include sound effects in the panel.

5. EMILY: What time is it? Do I have to time to speak to him before the ball starts?

6. C.C.: It has already begun.

PANEL FOUR.

Emily looks at C.C. like she's hopeful.

7. EMILY: But I'm sure he'll be the one to escort me. When he gets here we can tell him together.

8. C.C.: No. He isn't coming. That's why I'm here. I'm to show you the way instead.

PANEL FIVE.

Emily is standing and flattening the wrinkles out of her dress.

9. EMILY: Let's not put this off then. Ready?

[CONTINUE]

PAGE SEVENTY CONTINUED.

PANEL SIX.

C.C. is walking in front of Emily as they head toward her bedroom door to leave.

10. C.C.: It's taking place in a large dance room you haven't seen yet. There is a pair of red doors at the back of the room. They lead to one of the gardens outside.

PANEL SEVEN:

Emily is nodding her head. She is taking the matter seriously and so is C.C. for once. They are walking down a hallway.

11. C.C.: Get Frank to follow you through those doors. You should be alone there. That's when you break the news to him. Get him to go back home with you.

PANEL EIGHT.

Emily and C.C. are standing in a large open archway that leads into the room where the ball is taking place.

12. C.C.: I can't be near you when any of this happens. In fact I'm going back to my room for the night. Good luck.

13. EMILY: Thank you, C.C. There is at least one friend here.

PAGE SEVENTY-ONE & SEVENTY-TWO.

This is a double page spread. There should be a lot of attention to detail. Emily should seem small and insignificant with what is happening. Her emerald green dress is easy to spot. Emily is cautious and is still standing in the archway where C.C. left her. She is surrounded by hundreds of people she's never seen before at the mansion. At the back of the room is the pair of red doors C.C. told her about (and they are red in the artwork). To Emily's left is a grand stairway with no one on it.

PAGE SEVENTY-THREE.

There are no panels on this page. Quote the following:

"I'm not so arrogant as to boast irresponsibly that I can save anyone."

-Yana Toboso, *Black Butler Vol. VIII*

PAGE SEVENTY-FOUR.

PANEL ONE.

Mid-shot of Emily looking around nervously while others are mingling around her. Emily is muttering to herself. Change the lettering to reflect this.

1. EMILY: Oh God help me. What have I gotten into?

PANEL TWO.

Close-up of Emily's face. Her eyes are covered by a pair of hands of someone standing behind her.

2. FRANK: I thought you had chickened out.

3. EMILY: Frank!

PANEL THREE.

Frank is hugging Emily.

4. FRANK: Glad you made it. I thought maybe you were still mad at me. You almost missed the grand entrance. Look.

PANEL FOUR.

This is a wide panel. Frank is pointing to the top of the staircase where Father in a nice suit and Lilith in an elegant red dress are standing. Everyone else in the room is looking at the couple too.

5. FATHER: Welcome.

PANEL FIVE.

Everyone goes back to chatting with one another. Emily is shocked. She thought Father would introduce Frank.

6. EMILY: Isn't this your party? Why aren't you up there?

7. FRANK: Father said that comes at the end of the night. Just after midnight.

PANEL SIX.

Father and Lilith are now at the bottom of the stairs and are talking to the guests closest to them. Indicate party noise.

[NO DIALOGUE]

[CONTINUE]

PAGE SEVENTY-FOUR CONTINUED.

PANEL SEVEN.

Frank is smiling at Emily who looks panicked. This is the first time she's seen Lilith since she attacked her.

1. FRANK: Relax. Don't worry. Lilith isn't mad at you any more.
2. EMILY: How could she be mad at me? She's the one that- Never mind. Can we go outside for a bit?

PAGE SEVENTY-FIVE.

PANEL ONE.

Emily has hold of Frank's hand and is leading him toward the red double doors.

[NO DIALOGUE]

PANEL TWO.

Emily is opening one of the red doors. She is trying to smile at Frank.

1. EMILY: It's a very important night for you. I would like to see you alone for a minute before I have to share you.

PANEL FOUR.

Emily and Frank are standing on a small stone patio with steps leading down into a garden.

2. FRANK: What did you want to say?

3. EMILY: C.C. told me tonight my time is up here. I get to go back home.

PANEL FIVE.

Frank looks upset.

4. FRANK: Get to, but don't have to. Don't you like it here? Stay with me Emily. I've done everything to make you happy.

5. EMILY: I have to go home. I want to be with my family. I want to know if Darla is okay.

PANEL SIX.

Frank takes a few steps back so there's more distance between him and Emily.

6. FRANK: I've given you anything you could want here and you still would rather go back up there. To that brat of a child no less.

7. EMILY: She's my SISTER. I love her!

[CONTINUE]

PAGE SEVENTY-FIVE CONTINUED.

PANEL SEVEN.

Emily has her hands pressed together and is looking down at them awkwardly.

8. FRANK: I thought you were starting to care for me. Wanting to walk outside with me. Even asking me to stay the night in your bedroom. Was all of that an act?

PANEL EIGHT.

Emily has tears in her eyes.

9. EMILY: Of course I wasn't pretending. I do care. That's why I want you to come with me.

PAGE SEVETY-SIX.

PANEL ONE.

Frank tugs on his ear nervously.

1. FRANK: You want me to go with you. To earth. With dirty humans and screaming children. Leave Father and Lilith behind.

PANEL TWO.

Emily's mouth is open in shock.

2. EMILY: Is that not what you are asking of me? To give up my family?

3. FRANK: That's different. My family is likeable and superior in every way.

PANEL THREE.

Emily is angry and is trying to force a grin.

4. EMILY: Superior? They mock you every day. They named you after a scientist who created a monster made of random bits. That's all you are. Random parts. Father isn't a real father.

PANEL FOUR.

Frank's head is tilted downward and most of his face is shadowed.

5. FRANK: How dare you address me in such a manner and spread such lies. Get out of my sight.

PANEL FIVE.

Frank has his back to Emily since he is walking away, but she won't give up, trying to warn him though she is angry at him.

6. EMILY: He's going to have you killed for some war. He made you to die for a false cause. If you stay here you will never have a future. Father does not love you. You are a puppet. At least come to earth and try to have a real life.

[CONTINUE]

PAGE SEVENTY-SIX CONTINUED.

PANEL SIX.

Frank stops walking and glances over his shoulder at Emily.

7. FRANK: Get out of my sight. Let Lilith suck you dry. Let the prowling spirits in the outer regions devour you. I no longer care.

PANEL SEVEN.

Show Emily full-length with the garden behind her. She is ashamed she lashed out in anger and feels responsible for Frank choosing to stay.

[NO DIALOGUE]

PANEL EIGHT.

Emily sits down on the steps. She has her head between her hands and is trying to decide where to stay during the party so that she doesn't see Frank or Lilith or Father.

[NO DIALOGUE]

PAGE SEVENTY-SEVEN.

PANEL ONE.

The red doors are opening. A woman is giggling. Show this sound effect in the panel.

1. LILITH: Sneaking outside during your own party.
2. FATHER: You can't expect me to stay in there all night.

PANEL TWO.

Emily sprints off the stairs to hide.

[NO DIALOGUE]

PANEL THREE.

Father kissing Lilith on the patio. Emily is hiding in some bushes in the garden.

[NO DIALOGUE]

PANEL FOUR.

Father looks serious but Lilith is still giggly.

3. FATHER: You seem to be happiest after you've had my blood.

PANEL FIVE.

Lilith looks startled and is snapped back to reality.

4. LILITH: I'm happiest when you spend time with me.

PANEL SIX.

Father has one hand on each of Lilith's elbows. He is holding her at arm's length.

5. FATHER: You look healthier afterwards, I mean. You have some color to your cheeks.

6. LILITH: I feel alive when I'm with you.

[CONTINUE]

PAGE SEVENTY-SEVEN CONTINUED.

PANEL SEVEN.

Lilith looks sad knowing she just said the wrong thing.

7. LILITH: I feel more vibrant when I'm with you. It doesn't matter whether I'm technically alive or not. You know?

PANEL EIGHT.

Father has his hands off Lilith now. His arms are crossed. His body language is colder.

8. FATHER: You regret what I've made you. I can feel it.

9. LILITH: That's not true.

PAGE SEVENTY-EIGHT.

PANEL ONE.

Father is leaning against the stone wall of the mansion with one foot propped against it. He has a cigarette hanging limply out of his mouth while he digs for a lighter out of his pocket. Lilith is still standing in the same spot

1. LILITH: If that's how I felt I would've told you so. Don't put words in my mouth.

PANEL TWO.

Father is guarding a small flame from his lighter with his cupped hands while he is lighting his cigarette. Lilith is standing several feet away with her hands on her hips.

2. LILITH: Well, say something. I know you want to say something. Are you telling me all of this because you want to get rid of me?

PANEL THREE.

Smoke is coming out of Father's mouth while he's speaking.

3. FATHER: You are most content after you've had my blood. It's the closest sensation you will ever have to being human. You resent not having that feeling all the time.

PANEL FOUR.

Lilith is angry and has her fists balled up in rage.

4. LILITH: That's not true! I don't want to be human. Yes, your blood tastes amazing, but that's because I love you.

PANEL FIVE.

Father stands idly smoking his cigarette.

[NO DIALOGUE]

PANEL SIX.

Lilith is crying. She is sad, frustrated and angry all at once.

5. LILITH: Are you too much of a coward to say it back to me?

[CONTINUE]

PAGE SEVENTY-EIGHT CONTINUED.

PANEL SEVEN.

Close-up of Father. He is looking down at the lighted end of his cigarette that he's holding to his side.

6. FATHER: Are you done?

PAGE SEVENTY-NINE.

PANEL ONE.

Father is smothering out the cigarette beneath his shoe.

1. FATHER: You are nothing more than a miserable abomination. You are a parasite that has plagued me since I first saw you.

PANEL TWO.

Lilith is crying and looks like she is in agony.

2. LILITH: Stop it!

PANEL THREE.

Father has taken a couple of steps toward her.

3. FATHER: I pity you. How could I ever love something so foul?

PANEL FOUR.

Lilith is now collapsed on the ground in grief. Father is standing right by her.

4. LILITH: NO!

5. FATHER: Know this. I will never share my blood with you again. I don't care if you are about to cease to exist, I will let you wither away.

PANEL FIVE.

Father's shadow is obscuring Lilith from view as he towers over her.

6. FATHER: You can return to earth. The garden no longer exists. You are free to roam as long as you continue to feed.

7. LILITH: I refuse.

[CONTINUE]

PAGE SEVENTY-NINE CONTINUED.

PANEL SIX.

Father kneels down beside her and is forcing an evil smile to show contempt.

8. FATHER: If you stay here, I never want to lay eyes on you again. You are to keep to the shadows. You are not to inconvenience me in any way.

PANEL SEVEN.

Lilith looks Father in the eye.

9. LILITH: Then you should have left me there to die.

PANEL EIGHT.

Father is walking toward the red doors to return to the ball. He speaks to himself. Change the lettering to indicate this.

10. FATHER: I knew that's how you really felt.

PAGE EIGHTY.

PANEL ONE.

Emily is in the bushes spying on the crying Lilith. She heard most of their arguing and was stunned. But, she is still smart enough to keep her distance from Lilith. She doesn't want her to know she's there. Lilith is sobbing. Use some sound effects to show this.

[NO DIALOGUE]

PANEL TWO.

Close-up of Emily. Her eyes are wide in terror. A hand of someone standing behind her is covering her mouth so she can't scream.

1. JOHN: Don't scream. We can't let her see us.

PANEL THREE.

John has Emily's hand and is leading her further away into the garden away from Lilith.

[NO DIALOGUE]

PANEL FOUR.

They stop by a stone bench.

2. EMILY: I've seen you before.

3. JOHN: I'm one of the few butlers in the mansion. Father prefers female company.

PANEL FIVE.

They are sitting down on the stone bench.

4. EMILY: What are you doing out here?

5. JOHN: Looking for you. I knew Frank would want you at the party. I saw the two of you sneak out, but then he came back in by himself.

PANEL SIX.

They are still sitting on the bench together.

6. EMILY: What do you want?

[CONTINUE]

PAGE EIGHTY CONTINUED.

PANEL SEVEN.

John looks anxious and desperate to talk to Emily.

7. JOHN: I wanted to warn you about Frank. I know you care for him. But don't.

PANEL EIGHT.

Emily is shaking her head in disbelief.

8. EMILY: I can't just not care about someone I know. How can you be so cold?

PAGE EIGHTY-ONE.

PANEL ONE.

Show both John and Emily still sitting on the bench.

1. JOHN: He's not human.

2. EMILY: C.C. told me he was assembled by Father.

3. JOHN: It's much worse than that.

PANEL TWO.

Close-up of John's terrified face.

4. JOHN: He was made for a specific purpose. He's the beast we have been warned about. He's the...it's too terrible to say.

PANEL THREE.

John looks more hopeful.

5. JOHN: There is a small leather black book hidden under your pillow. I placed it there after you left for the party. I have the page marked that explains it-

PANEL FOUR.

An unknown soldier has a cloth over John's mouth to knock him out. There is a whole slew of soldiers standing around Emily and John.

5. EMILY: John!

PANEL FIVE.

This is a wide panel shot. Emily is standing up outraged. Before she could do anything to help, the soldiers dragged John off a foggy path in the garden. She is staring down the path they used to abduct him.

[NO DIALOGUE]

PANEL SIX.

Emily is scared. Someone from behind has grabbed one of her arms roughly.

6. EMILY: AAhh!

[CONTINUE]

PAGE EIGHTY-ONE CONTINUED.

PANEL SEVEN.

Frank is the one holding Emily's arm. He looks stern.

7. FRANK: You're still out here! You are my guest tonight, Emily. I don't care how much we loathe each other, you will stand by me.

PANEL EIGHT.

Emily still is focused on John. And is wildly motioning down the path he was carried. Frank is pulling her back up the stairs toward the doors.

8. EMILY: Did you see what they did to John!

9. FRANK: Shut up. I won't let you make a fool of me.

PAGE EIGHTY-TWO.

PANEL ONE.

Emily is in her bedroom. Her back is against her bedroom door. Her eyes are winced closed and she is breathing heavy. The caption above this panel should read: 11:59 P.M.

1. EMILY: Almost over...

PANEL TWO.

Emily is running towards her bed.

[NO DIALOGUE]

PANEL THREE.

Emily is pulling the black leather book out from under her pillow.

2. EMILY: What was so important you'd die for it?

PANEL FOUR.

Emily is holding the book in her hands but looks startled because she hears a loud thud. Include sound effects.

[NO DIALOGUE]

PANEL FIVE.

Emily's bedroom door has been flung open and C.C. is standing in the doorway.

3. C.C.: It's time. Father sent me to fetch you. Come along.

PANEL SIX.

Emily is hugging the black book to her chest as C.C. is walking beside her down the hallway.

4. C.C.: I believe that's my book. No worries though. Keep it. Let Father see. I could use a laugh.

PANEL SEVEN.

C.C. sits to the right of a wooden door. It's the door to Father's study. C.C. is smiling.

5. C.C.: Goodbye Emily. With any luck, I will never see you again. For which we will both be glad.

[CONTINUE]

PAGE EIGHTY-TWO CONTINUED.

PANEL EIGHT.

Emily watches C.C. walking casually down the hallway with his tail swishing back and forth.

[NO DIALOGUE]

PAGE EIGHTY-THREE.

PANEL ONE.

Emily is shocked to see the door to Father's study is now wide open. But Father couldn't have opened it himself since he is sitting behind his desk. Use motion lines in the artwork to show the door opening.

1. FATHER: I will not wait for you all night. Does your hesitation mean you're wanting to stay?

PANEL TWO.

Emily is taking long strides towards Father's desk.

2. EMILY: No, it does not. We had a deal. Send me back.

PANEL THREE.

Close-up of Father sitting happily behind his desk. He is glad this whole arrangement is coming to an end.

3. FATHER: Fine. We do have a contract after all. Consider the dress a gift. As for that disgusting book, please do take it. It is not welcome in my home.

PANEL FOUR.

Side view of Father on the left side of the panel, Father's desk in the center of the panel, and Emily standing on the right side of the panel.

4. EMILY: All right. What do I have to do to get-

PANEL FIVE.

This panel takes up the rest of the page. Emily is standing in the playground where Frank and Lilith first kidnapped her. It is late at night and no one is around. Emily is smiling, relieved to be so close to home.

PAGE EIGHTY-FOUR.

PANEL ONE.

C.C. is sitting in of the armchairs in front of the fireplace in Father's study. He is in angel form and is dressed in normal clothing. He is wearing a plain white t-shirt with the sleeves rolled up and a pair of jeans. His legs are crossed. He is barefoot and his facial expression is depressed looking.

1. C.C.: This is where it ends for us? Late at night in your study. Sent away like a bad child you're ashamed of.

PANEL TWO.

Father is standing in front of the windows in his study. He is observing the fake world he has created. The low moonlight helps set an ominous mood.

2. FATHER: You knew this was the plan. You're my servant. You're way too familiar with me. You should address me with more respect.

PANEL THREE.

C.C. is staring into the fire. His face looks forlorn.

3. C.C.: Mechanical creatures, ravenous spirits running wild, artificial moonlight. You couldn't even create a real world.

PANEL FOUR.

This is a wide pane showing all of Father's study and both characters. Father has turned to face C.C. who is still staring at the fire.

4. FATHER: It didn't have to be real. Just close enough to keep Lilith from getting homesick so she leaves me alone. Plus Frank won't be as shocked when he has to live above.

5. C.C.: No. I guess he won't be.

[CONTINUE]

PAGE EIGHTY-FOUR CONTINUED.

PANEL FIVE.

Father is sitting down in the chair behind his desk. His eyes are closed. He is rubbing his temples like he has a headache.

6. FATHER: Why are you sulking? You do realize we're winning right now? Things are going our way.

PANEL SIX.

C.C. has his tongue sticking out like a disgusted child.

7. C.C.: You've never appreciated me. You act like I'm just some underling when all your brilliant ideas are suggestions I've made.

PAGE EIGHTY-FIVE.

PANEL ONE.

Father's eyes are open and he's looking at C.C.

1. FATHER: Don't be stupid. If I didn't value you, you wouldn't be here. I'm asking a favor. Quit being melodramatic. You won't even be up there that long.

PANEL TWO.

Close-up of C.C.'s face. He has one skeptical eyebrow raised.

2. C.C.: Even a moment is too long. I despise humans. You know that.

PANEL THREE.

Father is standing behind the other armchair in front of the fireplace. He is leaning against the back of it resting his weight against his elbows.

3. FATHER: Does this mean you're refusing to help me?

PANEL FOUR.

C.C. has his arms crossed and he is staring off to the side pretending to look at something else to show he's angry at Father.

4. C.C. [sighs] Of course I will do it. I'm already dressed for the part.

PANEL FIVE.

Father is gesturing one hand at C.C.'s clothes. He looks skeptical.

5. FATHER: I've chosen you to escort Frank to earth for his debut, and you've chosen that, that ratty old t-shirt?

PANEL SIX.

C.C. has both hands pulling down on the bottom hem of his shirt so he can inspect the garment.

6. C.C. What's wrong with it? This is my favorite shirt.

[CONTINUE]

PAGE EIGHTY-FIVE CONTINUED.

PANEL SEVEN.

Father is sitting down in the armchair he had been leaning against.

7. FATHER: Where's that nice suit I gave you?

PANEL EIGHT.

C.C. stares straight at Father since he is not afraid of him.

8. C.C.: It's this outfit or nothing.

PAGE EIGHTY-SIX.

PANEL ONE.

Father has his elbow propped up on the arm of his chair and his head is resting on his knuckles.

1. FATHER: Fine. Let's review.

PANEL TWO.

C.C. looks more relaxed and less upset.

2. C.C.: Take Frank to the designated location. Teach him about human politics while fueling his growing hatred for mankind and Emily. Fine. Got it.

PANEL THREE.

Show both Father and C.C. in this panel.

3. FATHER: I will talk to him about Emily. I'll try to make her a sore spot to discuss with him. This will add to his dislike toward humans.

4. C.C.: Fine. I get it already.

PANEL FOUR.

Show both C.C. and Father looking solemn for a moment.

5. C.C.: But won't it be hard for you to watch your son hurting emotionally?

PANEL FIVE.

C.C. and Father are still looking serious like they're debating the matter.

[NO DIALOGUE]

PANEL SIX.

Father and C.C. are laughing hysterically. Show this laughter in the panel.

[NO DIALOGUE]

[CONTINUE]

PAGE EIGHTY-SIX CONTINUED.

PANEL SEVEN.

C.C. stands up from his chair.

6. C.C.: I'll go get him. You wanted to talk to him before we leave tonight, right?

PANEL EIGHT.

Father is still smiling.

7. FATHER: Yeah. Go get him and send him in. I guess I better try to look sad for him before he gets here.

PAGE EIGHTY-SEVEN

A COLOR NOTE* The following panels take place in Oklahoma so they're no longer in black and white, but are in color.

PANEL ONE.

A heavysset man with a mustache is sitting on a couch in an ordinary looking living room. His thin wife is sitting beside him.

1. MAN: Today is exactly three months since she went missing. Do you realize that?

2. WOMAN: Yes. Darla keeps asking me if I think she will get to come home.

PANEL TWO.

The woman has tears in her eyes.

3. WOMAN: How do you explain to a child that her sister may never come home again?

PANEL THREE.

Emily (still wearing the green dress) is coming into the house through the front door. On the left side of the panel is a staircase that leads up to the second level of the house. In the center of the panel is Emily facing forward (facing inside the home) and on the right side of the panel is a doorway. Through the doorway is the living room. The reader can see the back of the heads of the man and woman sitting on the couch.

[NO DIALOGUE]

PANEL FOUR.

Man and Woman on couch. Emily is small in the background behind them. Man and woman are both crying.

4. MAN: To think that she could be badly hurt or dead. Left in a ditch or in the woods. She deserves so much better than that.

[CONTINUE]

PAGE EIGHTY-SEVEN CONTINUED.

PANEL FIVE.

This is larger panel that takes up the rest of the page to emphasize this moment.

Show a full length view of Emily in her dress standing in the entry way. Her parents are looking back over their shoulders at her. Their expressions show how stunned they are.

5. EMILY: Mom! Dad! I'm home!

PAGE EIGHTY-EIGHT.

PANEL ONE.

Emily's father (the man with the mustache) is hugging her. The other (the thin woman) looks like she's still in shock but is standing by them.

1. MAN: My little girl!
2. WOMAN: Thank God!
3. EMILY: Where's Darla? Is she okay?

PANEL TWO.

Emily's mother has Emily's face in her hands.

4. WOMAN: She's fine. She said there were strange people in the park. She said she thought they took you away.

PANEL THREE.

The father's hands are on Emily's shoulders. He is really looking her over like he can't believe it. Emily is nodding her head at her mother.

5. MAN: What happened?
6. WOMAN: They did. They did take me. But they let me go. Darla's really okay?

PANEL FOUR.

Her parents are both still crying and hugging her.

7. EMILY: I'm so glad to be home.

PANEL FIVE.

Emily is wiping the tears from her eyes with her hands.

8. EMILY: Where is she? Is she in her room?

PANEL SIX.

Emily is still standing in the entry way with her parents.

9. WOMAN: Yes, she's upstairs.

[CONTINUE]

PAGE EIGHTY-EIGHT CONTINUED.

PANEL SEVEN.

Emily is running up the stairs.

10. EMILY: I have to see her!

PANEL EIGHT.

The man is walking back towards the living room.

11. MAN: I'll call the police. They'll probably need a statement.

12. WOMAN: Emily, be careful! You'll trip in that dress!

PAGE EIGHTY-NINE.

PANEL ONE.

Emily is in a doorway peeking into a dark room.

[NO DIALOGUE]

PANEL TWO.

Emily is standing in the dark room beside a small bed. Emily is crying and looking down at sleeping Darla, who's gripping a stuffed animal.

[NO DIALOGUE]

PANEL THREE.

Emily leans down over Darla and kisses her forehead.

[NO DIALOGUE]

PANEL FOUR.

Emily is standing again by the door and is looking back at Darla who is still sleeping. Emily is smiling though there are tears again in her eyes.

[NO DIALOGUE]

PANEL FIVE.

Emily is standing with her back against the closed door. She is in the hallway. She has one hand over her mouth and she is sobbing.

[NO DIALOGUE]

PANEL SIX.

Emily is sliding down the door in relief and exhaustion.

[NO DIALOGUE]

PANEL SEVEN.

Emily is collapsed on the floor in front of the door. Still weeping.

[NO DIALOGUE]

PAGE NINETY.

There are no panels on this page. Only the following quotation should appear on this page.

"The Lord is far from the wicked
But he hears the prayer of the
Righteous."

-Proverbs 15:29

PAGE NINETY-ONE.

***COLOR NOTE-**Any panel that is in the underworld is still depicted in black and white. The only color shown is red, unless stated otherwise.

PANEL ONE.

Frank is standing in the doorway of Father's study. He looks like he too has been sulking.

1. FRANK: C.C. said you wanted to speak to me.

PANEL TWO.

Father is still sitting in front of the fireplace from when he was speaking to C.C. He is motioning for Frank to sit in the empty chair across from him.

2. FATHER: We should talk about these last few days.

PANEL THREE.

Frank with his arms crossed is walking across the room toward Father.

3. FRANK: I'm tired. Is it necessary we talk tonight?

PANEL FOUR.

Father is drinking some red liquid out of a glass.

4. FATHER: I believe it is, or else I wouldn't have called for you.

PANEL FIVE.

Frank reluctantly sits down by Father.

5. FRANK: I'm not a small child. I don't need you mothering me.

PANEL SIX.

Father sets his drink down on a small table nearby.

6. FATHER: I am aware of that. I thought we could speak man to man.

[CONTINUE]

PAGE NINTEY-ONE CONTINUED.

PANEL SEVEN.

Father has an unlit cigarette hanging out of his mouth and is digging in his jacket pocket for a lighter.

7. FRANK: Can I have one of those?

8. FATHER: Yeah, sure. Never knew you'd care to try.

PANEL EIGHT.

Father is lighting a cigarette hanging out of Frank's mouth.

[NO DIALOGUE]

PAGE NINETY-TWO.

PANEL ONE.

Frank is blowing out smoke. The habit seems to come naturally to him.

1. FRANK: You sent her back already?

PANEL TWO.

Wider panel that shows both Frank and Father sitting in the arm chairs in front of the fire. They're both sitting in a similar fashion. It's obvious Frank has learned to mock his body language.

2. FATHER: Yes. I had a contract with her. Couldn't keep her here forever. What? She didn't even have the decency to come tell you goodbye first?

PANEL THREE.

Frank's face looks disgusted when talking about Emily.

3. FRANK: No, not that I care. Tonight she revealed her true nature. She's a horrid person.

PANEL FOUR.

Father is smoking his cigarette and holding his red wine glass in the other. He looks content.

4. FATHER: How so?

PANEL FIVE.

Frank's nose is snarled up.

5. FRANK: She had the audacity to accuse you of being a horrible father. Said you didn't care about me. Said you're using me, and what's worse, claimed I am a monster you created. That even my name is a joke to you.

[CONTINUE]

PAGE NINETY-TWO CONTINUED.

PANEL SIX.

Father is staring into the fire. He is trying to not look shocked by Frank's explanation.

6. FATHER: Doesn't surprise me. Women have been nasty creatures since they were first created. Always put their own happiness above their man's. Animals. All of them.

[NO DIALOGUE]

PANEL SEVEN.

Frank is staring at Father.

7. FATHER: Don't worry. None of what she said is true. She's just a vile woman. She'd say anything to keep you to herself. I bet she even tried to get you to go back home with her.

PANEL EIGHT.

Frank is nodding his head. He is holding onto his cigarette in his left hand and is inspecting it.

8. FRANK: That she did. I hope she never makes it home.

PAGE NINETY-THREE.

PANEL ONE.

Father is smiling and flicking his cigarette butt into the fireplace.

1. FATHER: She has already made it there. I am sorry about that. There was nothing I could do to prevent her from it.

PANEL TWO.

Frank looks disappointed.

2. FRANK: That is a pity. I wonder if all people are as rotten as she is.

PANEL THREE.

Father is grinning and shaking his head.

3. FATHER: No, Frank. They are much worse. That's why we live here away from them. But I can control their tragedies and what not. It's amazing how weak we can make men.

PANEL FOUR.

Frank looks intrigued.

4. FRANK: You speak of the humans all the time like they're an infestation.

PANEL FIVE.

Father looks inquisitively at Frank.

5. FATHER: That's because they are. And that's why I've made it my personal life's work to eradicate them from this world. I was hoping you could see them for what vile things they really are.

PANEL SIX.

Frank flings his cigarette butt into the fire as well.

6. FRANK: I can see that now. I wish there were a way I could help you.

[CONTINUE]

PAGE NINETY-THREE CONTINUED.

PANEL SEVEN.

Father is positively beaming.

7. FATHER: I'm glad you said that because there is a way. Would you be willing to go up *there*?

PANEL EIGHT.

Frank looks disappointed.

8. FRANK: Why would I want to go up there when I also hate humans?

PAGE NINETY-FOUR.

PANEL ONE.

Wide panel showing both Frank and Father sitting in front of the fireplace.

1. FATHER: Because I can't. Go up there and with my commands you and I can cause utter chaos. When you're finished you can rule down here with me.

PANEL TWO.

Frank leans forward. It's obvious he's really considering this offer.

2. FRANK: Would I have to stay there long?

PANEL THREE.

Father stands up and gestures for Frank to do the same.

3. FATHER: No. It'll go by fast. I will send C.C. with you to be your servant. It'll make the work much easier.

PANEL FOUR.

Frank looks annoyed.

4. FRANK: C.C.? He would never listen to me. It'd be better if I left him.

PANEL FIVE.

Frank is now standing by Father. Father puts one hand on Frank's shoulder.

5. FATHER: No, I guarantee it will be easy to control him. Just use his real name.

PANEL SIX.

Frank looks skeptical.

6. FRANK: His real name? He isn't really called C.C.?

7. FATHER: It's just some stupid nickname he prefers. His true name is *Belial*. Only use this knowledge sparingly. If you're angry and say it he will be in agony.

[CONTINUE]

PAGE NINETY-FOUR CONTINUED.

PANEL SEVEN.

Father hugs Frank.

8. FATHER: Good luck my son. Don't tell him you know his name.

9. FATHER: [saying to himself so depict it in smaller or different letters] And the idiot already told Emily.

PANEL EIGHT.

Father is walking Frank toward the door.

10. FRANK: What was that?

10. FATHER: Nothing. C.C. is in his room waiting for you. Leave immediately. Arrangements have already been made. I knew you wouldn't disappointment. Leave tonight and I will see you again soon.

PANEL NINE.

Father has shut the door behind Frank and is smiling wickedly.

11. FATHER: Goodbye, *Frank*.

PAGE NINETY-FIVE.

PANEL ONE.

Emily is in her bedroom in Shawnee, Oklahoma. She is looking in a mirror while brushing her wet hair. She has taken a shower and is wearing a t-shirt and some pajama bottoms. In the reflection of the mirror, the reader can see the green dress thrown on her bed behind her. The little black book John gave her is lying on top of it.

[NO DIALOGUE]

PANEL TWO.

Close-up in the mirror of the little black book laying behind her.

[NO DIALOGUE]

PANEL THREE.

Wide panel of Emily on one side of the room turned now towards the bed and staring at the book.

[NO DIALOGUE]

PANEL FOUR.

Emily sits down on her bed and now has the book in her hands. She looks nervous.

PANEL FIVE.

Emily has the book open so a red bookmark is sticking out of it.

[NO DIALOGUE]

PANEL SIX.

Emily reads aloud from some highlighted text.

1. EMILY: "1 JOHN 4:3 No spirit is from God which does not acknowledge Jesus. This is the spirit of antichrist; you have been warned that it was to come, and now here it is, in the world already!"

[CONTINUE]

PAGE NINETY-FIVE CONTINUED.

PANEL SEVEN.

Emily's eyebrows are furrowed and she is now holding the book sideways.

2. EMILY: He wrote something in the margins...

[CONTINUE]

PANEL EIGHT.

Emily reads the handwriting out loud.

3. EMILY: [softly spoken] Frank.

PANEL NINE.

Emily looks scared and stares off into space.

PAGE NINETY-SIX.

PANEL ONE.

Father is drinking coffee Ren has brought him. She is standing patiently in front of his desk waiting to be dismissed.

1. FATHER: That's all. Go dust and clean in my room. Once finished there ask the others what John was doing each day. You will temporarily fill in his work for him.

PANEL TWO.

Ren looks sad.

2. REN: Went to my room immediately last night like you ordered. When I woke up this morning John could not be found. Is he no longer with us?

PANEL THREE.

Father half smiles at her.

3. FATHER: That's right. He's *no longer with us*. Neither is Emily. Neither is Frank. Mind your own business.

PANEL FOUR.

Ren is horrified. Her mouth is open in shock. She looks like she is about to faint.

4. REN: Frank's no longer here? What happened? Is he dead? I didn't get to tell him-

PANEL FIVE.

Ren stares down at her shoes. She's angry at herself for what she was about to say. Father looks pleased.

5. FATHER: What was that, Ren? You had something to tell him?

PANEL SIX.

Ren looks like she's about to hyperventilate.

6. REN: I just thought...they had the same mannerisms at least. And you, you did promise I would get to see Luke again. You promised to let me be with my son! Tell me that's not him!

[CONTINUE]

PAGE NINETY-SIX CONTINUED.

PANEL SEVEN.

Father stands up behind his desk.

7. FATHER: Ren just this once, in your pathetic little existence, I will not lie to you or skew the truth in any way. Frank does have the soul of your deceased son.

PANEL EIGHT.

Ren is lying on the floor, the news too terrible and great to hear.

8. REN: When will he be here? I want to see him!

PAGE NINETY-SEVEN.

PANEL ONE.

Father has walked around the desk and is now standing by Ren.

1. REN: How? How did you even get hold of him? Is this what happens when someone commits suicide? He was sick. He was even on pills for it. It's not fair he'd be here!

PANEL TWO.

Father kneels down by Ren. He is delighted to see her in such pain.

2. FATHER: You're right. It wouldn't be fair. Those that are mentally sick or commit suicide don't go to hell. There is no unpardonable sin. But...

PANEL THREE.

Father leans over and speaks softly in Ren's ear.

3. FATHER: Your son was, let's say, unaffiliated with either side. That's an automatic default to be sent here.

PANEL FOUR.

Ren is crying and looking at Father for help.

4. REN: You said you wouldn't lie to me. He told me he was saved. He wouldn't be HERE!

PANEL FIVE.

Father kisses Ren's cheek. He is taking sick pleasure in making her miserable.

5. FATHER: He may have said it, but he didn't really mean it. I personally don't see what's so hard to understand about that. But your kind still keeps getting sent here and they always act like it's a shock.

PANEL SIX.

Ren looks angry now.

6. REN: You killed him off and didn't even let me say goodbye! The contract said-

[CONTINUE]

PAGE NINETY-SEVEN CONTINUED.

PANEL SEVEN.

Father is standing once more and lighting a cigarette.

7. FATHER: Don't quote the contract to me. I'm the one that wrote it. I said you could see him once more. Not converse with him or touch him. I was more than fair. I let you see him enough to actually figure out that he was your son.

PAGE NINETY-EIGHT.

PANEL ONE.

Father is blowing smoke out of his nostrils. Ren is still on the floor.

1. FATHER: The truth is, Ren, I should thank you. I never would have noticed little insignificant Luke's soul if it hadn't been for you.

PANEL TWO.

Ren is shaking her head, not wanting it to be true.

2. FATHER: Oh, no, it's true. Be sure and give yourself credit. It was your begging for help, saying you were even willing to sell your soul to see him again, that grabbed my attention.

PANEL THREE.

Father is still standing there just to torment Ren.

3. FATHER: A kid as great as your son pretending to be for the other side, but living a secret life and getting sent here? He was the perfect candidate.

PANEL FOUR.

Father is kneeling down once more by Ren.

4. FATHER: Don't worry. I haven't killed him yet. I'm going to wait and let the world do that.

PANEL FIVE.

Father is walking around his desk.

5. FATHER: In the meantime, you belong to me. You will continue to serve until the end of time. I will watch you labor away each day, and will be amused to know you had been so close to your son but too big a coward to tell him while you had the chance.

PANEL SIX.

Father is standing in front on the windows behind his desk. He is gleefully looking at the fake world he has created outside. He has his back to Ren.

6. FATHER: Get up. I believe I told you your chores for the rest of the day.

PAGE NINETY-NINE.

***COLOR NOTE:** Frank and C.C. are on Earth so all the panels should be in color.

PANEL ONE.

Frank and C.C. are walking down a sidewalk. It's night out and they're relying on street lights to see where they're going. We are not sure what town they have chosen to arrive in. Frank is dressed in a nice suit, C.C. is still wearing his white t-shirt, jeans, and has refused to wear shoes.

1. FRANK: Did he say where to stay the first night?
2. C.C.: No.

PANEL TWO.

Frank and C.C. are still walking side by side down the sidewalk.

3. FRANK: Did he say what it is we are supposed to start doing tomorrow morning?
4. C.C.: Yes.

PANEL THREE.

Frank is annoyed and has stopped walking. He is turned toward C.C. and is frustrated.

5. FRANK: Are you not going to tell me?
6. C.C.: Exactly. Boss said I wasn't allowed to tell you. He said if this came to say "you're his son. Don't worry. He will provide for you." So stop bugging me and keep walking.

PANEL FOUR.

Frank and C.C. are walking again side by side.

7. FRANK: Did you want to come with me on this errand?
8. C.C. No. Did you want me to come here with you?
9. FRANK: No.
10. C.C.: Fair enough.

[CONTINUE]

PAGE NINETY-NINE CONTINUED.

PANEL FIVE.

Frank and C.C. continue walking down the sidewalk without a particular goal in mind.

THE END.

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