

## THE DARKNESS

Issue two

(Plot 2.0)

PAGE 1

### Panel 1 (small)

Establish a neat middle-class home in a quiet neighborhood. "Oh c'mon, how was **that** pass interference?"

### Panel 2 (big)

Move inside where we find **Jenny** in the kitchen as her mom prepares lunch. The home has an open floorplan so in the background, we can see her dad sitting on the living room couch watching a football game with his son in-law. Jenny's sister is there in the kitchen as well holding her two-year-old daughter in her arms. Jenny is smiling and "booping" her laughing niece on the nose. This is Jenny's adoptive family and unlike Jackie's, they are very loving.

Jenny's mom comments on how good Jenny is with kids and that she wouldn't mind another grandchild. Jennys heard this many times before and says that between work and school she doesn't have time to even *find* a boyfriend let alone have kids. The doorbell rings and Jenny's mom calls out to her husband in the other room. "Honey, can you get that please?"

### Panel 3

Cut to outside as the Jenny's dad opens the front door. (Note that although he's only in his fifties, he uses a cane to walk.) In the foreground we see part of a silhouetted figure standing there. Dad is **not** happy to see who it is. "I got it, The Giants are breaking my heart anyw--"

### Panel 4

Reverse the angle and reveal a tired-looking Jackie in his trademark black suit and white shirt. "Hello Mr. Peterson, can I speak to Jenny please?" "Who is it dear?" "It's Jackie, here to see Jenny."

### Panel 5

Reverse the angle again as Dad continues to stare at the off-panel Jackie. "You aren't welcome here Jackie." Jenny comes up behind her father and lovingly touches his arm. "It's okay dad."

(Continued)

PAGE 1  
(Continued)

Panel 6

Similar shot to panel #3 with part of Jackie in silhouette in the foreground as Jenny looks at him. Her arms are crossed and her expression is flat. Jenny's dad walks away in the background but is looking back over his shoulder disapprovingly at Jackie. "Your roommate said you'd be here."  
"You look like hell Jackie, what do you want?" "I need to talk to you about something."

Panel 7

Move to a side angle two shot of them standing and looking at each other. Jenny still has her arms crossed. "Okay..."

Panel 1

“...But you have to go somewhere with me first.” Establish the burned-out ruins of the orphanage where Jackie and Jenny grew up (see issue #1 for reference). Even though it’s mostly destroyed, there’s enough of the charred and blackened structure to recognize where we are. The property is very overgrown with shrubs and tall grass but the broken fence with the name plaque is still visible in the foreground. Note that we **don’t** see Jackie and Jenny in the shot.

Panel 2

In the back where the play area used to be, Jenny places some flowers on the ground near some of the rusted playground equipment that can still be seen among the weeds and tall grass. Jenny mentions that she comes by here whenever she can. Jackie says he hasn’t been here since he left.

Panel 3

Move to a two shot as Jenny and Jackie stand side-by-side. Jenny looks off panel and starts to reminisce about when she and Jackie were kids. “Remember when we used to draw superheroes over there by the bench?”

Panel 4

Pull in tighter as Jenny brushes her hair back from the side of her face revealing a burn scar that runs from just in front of her ear down her neck and disappears under her shirt/jacket (it will be revealed later that the burn scar covers her shoulder and most of her back). Jackie is in the background looking at her. Jenny mentions how amazing it was that even though she was badly burned in the fire and needed expensive medical treatments, the Peterson family adopted her as one of their own and took care of her.

Panel 5

Reverse the angle with Jackie now in the foreground and Jenny in the background. As Jenny continues to talk, Jackie gets distracted by something he sees off panel.

Panel 1 (small, inset)

Close up of Jackie as his eyes grow wide.

Panel 2 (Big)

POV of what Jackie sees; Ghostly images of children playing and frolicking on the broken swings, teeter-totters and slides. Even more horrifying, is that the entire area is covered with **black snakes and giant worms** that crawl and writhe over the ground and the walls of what's left of the ruined, burned-out orphanage. It's like everything Jackie is seeing is made of **creeping Darkness**. He hears the voices of the Darkness in his head. "Beware the light, Jackieeee."

Panel 3 (small, inset)

Focus on Jackie snapping out of his hallucination as off-panel Jenny asks him if he's even listening. "Jackie? Hello? Have you even heard a word I've said?"

Panel 4

Switch the view to behind Jackie and Jenny. Jenny looks at Jackie as he pinches the bridge of his nose, trying to clear his head. In the background we can see that the black snakes are gone and everything looks completely normal again. Jackie feels really uneasy and wants to leave.

Panel 1

Jackie and Jenny walk along a typical New York City street. There are cars and people around, but it's not quite as congested as one of the main traffic routes. Jenny asks why Jackie never came to visit her in the orphanage after Franchetti took him away. Jackie says that his Uncle wouldn't let him. He comments that it's nice Jenny was adopted by such a wonderful and loving family. Jenny obviously has unresolved feelings about Jackie and who he's become. "Yeah, I guess **your** "family" is a bit...different."

Panel 2

Pull into a two shot as they continue walking. Jackie is obviously stung by Jenny's dig. Jenny still has strong feelings for him and apologizes for being snarky. We learn a little bit more about their current relationship and the fact that Jenny's adoptive father is an ex-cop who isn't happy about the fact Jenny knows Jackie at all. (Mr. Peterson was wounded in an altercation with some mobsters and is very familiar with the Franchetti family.)

Panel 3

Pull back as Jackie and Jenny continue to walk and talk. On the street we can see **three black vans** slowly following close behind them (see issue #1 for van reference).

Panel 4

Cut to inside the lead van. There are two men sitting in front dressed in dark suits and ties. Both are wearing special glasses with clear lenses but the driver has his pair on his head and not yet pulled down (the lenses are **clear** and will be colored purple). The driver is speaking on the phone.

Panel 5

Cut to a semi-low angle of **Sonatine** on the phone riding in the back of a limousine. He's holding the phone in his gloved **right** hand and looking down at **left** hand which **doesn't** have a glove on it. His hand is in the foreground of the shot and he's looking down at us/his palm. Note that we only see the **back** of his hand and that his face is being up-lit like he's looking down at something bright in his palm. Sonatine tells his men to armor-up and get ready. "Keep me updated..."

Panel 6

"...I'm headed back to home base." Cut to outside and establish that the limousine is driving toward the UNITED NATIONS BUILDING.

Panel 1

Jackie and Jenny continue to walk and talk. Jackie is trying to open up but is still engaging in small talk trying to avoid being completely honest and vulnerable. He really wants to tell Jenny what's happening but he doesn't know where to begin. (The small talk here will reveal a little more character/backstory.)

Panel 4

Move the angle so the vans are in the foreground of the shot as they follow Jackie and Jenny who are walking in the background. Since this is New York, a car passes the lead van and flips it off for going too slow.

Panel 3

Cut to a two shot. Jenny can see that Jackie is struggling and tries to help him in what she *thinks* he wants to tell her. For the first time, Jenny asks Jackie a very pointed question about his family life. "Exactly what **do** you do for your uncle, Jackie?"

Panel 4

Focus on Jackie in the foreground with Jenny looking at him. He finally musters up the courage to open up to someone for the first time ever, even if his next words could destroy any hope of a relationship with Jenny.

Panel 5

Close on Jackie as he suddenly pauses. Again his eyes grow wide at something he sees off panel.

Panel 1 (Big full-page image. The other panels are inset)

Establish what Jackie sees; the city around him has turned into a hellscape of crawling evil. Like at the orphanage, huge snakes and maggots made of **darkness** cover all the buildings and pretty much everything else. All the surfaces, cars, even people seem to move as if made of awful, slithering things. Most startling of all is the large **black sun** in the sky. Jackie is again hearing the voices of The Darkness in his head. "Get out of the llllight Jackieeee."

Panel 2 (small, inset)

Close on wide-eyed Jackie becoming more concerned as he looks around.

Panel 3 (inset)

A worm-infested vendor sells dead, black flowers at a street-side shop covered in black slime as a bus covered in giant black worms moves past maggot-covered pedestrians. The nearby traffic light, street signs and sidewalks are also made of evil black darkness.

Panel 4 (small, inset)

Close on Jackie as he becomes more distressed. Off-panel Jenny asks if he's okay. The voices in Jackie's head persist and torment him. "Embrace ussss Jackieeee. Embrace **darknessss**."

Panel 5 (inset)

Focus on Jenny but now her face is made of slithering black worms and maggots.

Panel 6 (inset)

Focus on Jackie putting his hands to his ears trying desperately to wish the nightmare voices and visions gone. "No!"

Panel 1

Jenny's hands come into frame and grab Jackie by the shoulders. He looks over at the off-panel Jenny. "Jackie, look at me. It's okay, everything's okay."

Panel 2

Pull back as we reveal Jenny and Jackie standing amid the people walking by. Everything is back to normal as if the horrible visions never existed. Jenny still holds Jackie's shoulders as he looks around and sees that everything is indeed okay.

Panel 3

Move the camera around with Jackie and Jenny in the foreground. Jackie is now looking at Jenny. **In the background, we can clearly see the parked black vans.**

Panel 4

Cut inside the van we saw on page #15. This shot is **behind** the two drivers and pulled back so we see more of the van's interior. The driver has turned around towards us and pulls his glasses down over his eyes. We now see several other men dressed in dark suits and ties sitting across from each other in the back of the van. They are armed with various assault rifles and sit on bench seats that line the sides (military style like what you might see in a transport vehicle). Like the two men up front, they wear those special purple lensed glasses. The driver addresses them. "Alright, listen up. The boss wants us ready. Check your weapons and your ammo. I want jacketed hollow points. **Dark** rounds only. And glasses on, we want to see what we're shooting a--"



Panel 1 (Big)

Cut to outside the van as a heavy **UNSEEN** object lands so hard on its roof, that it caves it in. The impact causes the windshield and front door windows to shatter outward. Civilians on the street are shocked and some are even knocked over by the impact.

Panel 2

Focus on a surprised Jackie and Jenny as they turn to look at what's causing the off-panel noise. Note that **Jenny** is in the foreground of the shot.

Panel 3

Cut back to the van. Focus near the front as driver's side door is ripped off by something we **DON'T** see. The terrified driver inside watches the door fly off its hinges.

Panel 4

Pull back as the driver is yanked out of the van and seems to be suspended upside down in the air like he's held up by some **invisible** rope that's been tied to his leg. Have a few shocked civilians on the street looking on in disbelief.

Panel 5

Cut back to Jackie and Jenny. We move in just a bit closer as they grow more shocked. (We will be slowly zooming in on Jackie each time we cut back to him and Jenny.)

Panel 1 (Big)

Pull back to establish the whole scene. The screaming driver is now floating about 7 or 8 feet above the roof of the crushed van. **Note that he's now floating in a HORIZONTAL position.** In the shot we can see one of the other vans being crushed in the side as if punched by some super strong **invisible** being.

Panel 2

Several men holding assault rifles and dressed in dark suits are flooding out of the open back doors of the van that was crunched in the side. They are shooting all around at things **we can't see**. Civilians are running for their lives not knowing what's going on. **In the background we can see the other van with the man floating sideways above it.** **Show the small figures of Jackie and Jenny in the background about twenty or so yards away.**

Panel 3 (small)

Cut back to Jackie and Jenny looking at us at the off-panel action. We are closer now as the focus moves more to Jackie. Jenny is confused and absolutely terrified by what she sees. She can't understand how the van could simply crush itself and why that man is "floating" in mid-air.

Panel 4

Focus on the screaming, floating man again.

Panel 5 (Big)

Suddenly, and horrifyingly, the floating man is torn in half like "Bishop the android" at the end of ALIENS.

Panel 6

Cut back to Jackie and Jenny looking at the off-panel horror. We focus mostly on Jackie now and have moved closer to the point where we only see half of Jenny's face. She presses her hands to her mouth trying to suppress a scream. "Oh my God! What just happened to him?" Jackie is wide-eyed and confused. "You can't **see** that?"

(Full page splash)

On the roof of the crushed van stands THE ANGELUS in all her winged, terrifying glory. In one hand she holds the bloody torso of the man she just ripped in half, and in the other she holds his legs. Behind her, the skies are filled with dozens of her warriors. She smiles and glares at us with eyes that burn. "Hello Jackie, what a pleasure it is to see you again. Especially on such a lovely, ***sunny*** day."

**Note: Depending on who's perspective we're viewing the action from (Jackie vs normal people etc.) the Angelus and her warriors will be either VISIBLE or INVISIBLE to the reader. I'll always mention when they are invisible to the reader.**

Panel 1

People run in panic from gunfire and the sight of Sonatine's men being sliced apart by **invisible forces.**

Panel 2

Wide-eyed Jackie is in the foreground of the shot looking at the off-panel action and pulls his gun out of its shoulder holster. Jenny is behind him. Jenny is of course shocked by what's going on and even more shocked that Jackie carries a gun. Note that people can be seen running past them in the background.

Panel 3 (big)

Jackie pulls Jenny by the hand as they start running towards us. Behind them, swooping in low to attack, is a sword-wielding Angelus warrior (**we can SEE the warriors in this shot**). Jackie is firing back at the winged creature but the bullets have no effect. In the background, we see can even more warriors fly in to join the mayhem on the street. There are bodies (both Sonatine's men as well as civilians) and wrecked vehicles everywhere. Note that what's left of Sonatine's men are still fighting.

Panel 4

Jackie in the foreground of the shot spies the **entrance to the subway** across the street. He remembers what Sonatine said to him in issue #1; "Find yourself a dark spot to hide in." There are panicked people running around in the shot as well. **Note that these are "typical" NYC type sidewalk subway entrances that are common all around the city.**

Panel 1 (big)

High angle looking down at the street. In the foreground is a big shot of **The Angelus** flying above the scene below (**we CAN SEE The Angelus and her warriors**). She's pointing with her spear down at Jackie and Jenny who are now almost to the subway entrance. There are lots of warriors swooping down after them like the flying monkey's from The Wizard Of Oz. "Don't let them get underground!"

Panel 2 (inset)

Cut to the subway stairwell. Jackie shoves people aside as he and Jenny run down the stairs in a desperate attempt to get to the station and out of the glaring sunlight.

Panel 3 (inset)

With Jenny in tow, Jackie has reached the bottom of the stairs and pushes his way past commuters and onto the subway station platform. **Note that this is a graffiti covered, old-school train station that's run-down and not very big and bright.**

Panel 4 (inset, small)

Close on Jenny as she turns towards us to see why people are screaming behind her.

## PAGES 13-14

(Double page spread)

**Note that this double page spread will be three horizontal rows stretching across both pages with the middle row/panel being the biggest.**

Panel 1 (top row across both pages)

Jenny's P.O.V of people on the stairway getting hacked and chopped by something she **can't** see (**the warriors are INVISIBLE in this panel**). To sell the illusion that an invisible force is moving down the stairs towards the station platform, let's show a progression of injuries to the people getting attacked. In other words, those higher up the stairway, are already hacked and laying dead while those that are near the bottom of the stairs and closest to us, are in the *process* of getting hacked and killed by things the reader can't see.

Panel 2 (inset into panel 3)

Focus on a wide-eyed Jackie. We can see a horrified Jenny behind him.

Panel 3 (big, middle row across both pages)

Let's show the whole crazy scene in this shot! Jackie and Jenny are in the foreground looking at all the mayhem happening as the warriors slice their way towards them. (**Note that since we're now seeing what Jackie sees, the warriors are VISIBLE to the reader.**) People are running and getting tossed around as about a dozen warriors hack their way down the stairs and flood onto the train platform. (Make sure that there are enough people around to have a bit of a buffer between the warriors and our two heroes.)

Panel 4 (bottom row)

Jackie comically thrusts out his hand like he's Harry Potter trying to cast a spell or something. Jenny is behind him looking at him like he's crazy. "Um...demons, I summon thee! Shit."

Panel 5 (bottom row)

Reverse the angle with Jackie's outstretched hand in the foreground aiming at the mostly silhouetted mayhem in the background. Jackie keeps trying but he's clueless and keeps uttering new "magic" words. "Kazam! Jackie, you idiot."

(Continued)

PAGES 13-14

(Continued)

Panel 6 (bottom row)

Focus on Jackie as he looks up and off panel like he just realized something. Note that he's holding his gun up so we can see it in the shot. "Wait a minute..."

Panel 7 (bottom row)

Focus on Jackie as he starts shooting up at us. He's firing quickly so show multiple spent cartridges ejecting from his gun. Jackie's just figured something out about The Darkness.

Panel 8 (bottom row)

Cut to the bullets shattering several overhead lights.

Panel 9 (bottom row)

Jackie is in the foreground and is still shooting off panel (we don't see the gun, just that his arm is still raised). Half of Jackie's face is now covered with his metal mask as he begins to armor up. A perplexed Jenny is looking at him in the background. "Jackie, what are you—"

PAGES 15-16

(Double page spread)

Panel 1 (across both pages)

Jackie fully armors-up as the darkness forms around him (see issue #1 for reference). He pushes a terrified Jenny behind him as Serpents and Darklings leap out of the dark aura and charge at the Angelus warriors.

Panel 2 (big, across both pages)

The Darkness monsters and the warriors tear and stab at each other in brutal and bloody fashion. Darkness monsters are being sliced in half and warriors are being bitten to death. Note that there are human bodies strewn about and commuters running in panic at what they are seeing. **Note that the Angelus and her warriors have SILVER BLOOD.**

Panel 3 (small)

Focus on Zack grabbing a warrior by the face. His hand sizzles and burns at the contact. He looks over his shoulder and calls out to off-panel Jackie that it's still too bright down here and they're not gonna last long against these guys if he doesn't do something about it.

Panel 4

Focus on Jackie fighting a warrior as black tendrils shoot upward from the spikes on the back of his armor.

Panel 5

Focus on the spiked tendrils shattering a bunch more lights in an effort to make it darker.

Panel 6 (small)

Focus on a horrified Jenny backed against a wall and looking at the off-panel action. Little bits of Darkness flesh and blood splatter her as well as the wall.

Panel 7

Something we **can't** see grabs Jenny's upper arm (**we DON'T see the warrior in this shot**). She's looking at where her sleeve is getting squeezed (like the invisible man is grabbing her) but she can't see anything and is absolutely terrified.

Panel 8 (small)

Focus on Jackie turning to look as he hears Jenny screaming off-panel.



Panel 1

Jackie sees that an Angelus warrior has grabbed Jenny by the arm and is pulling her away. "I have the woman!" **The warrior is VISIBLE.**

Panel 2 (big)

Jackie swipes down with his spiked fingers and chops the warriors arm off!

Panel 3

Suddenly a bloody sword thrusts out of Jackie's abdomen as another warrior stabs him through the back.

Panel 4

Jackie falls near Jenny in the foreground as Zack and some darkness serpents maul the warrior in the background.

Panel 5 (small)

Zack looks over his shoulder. "Dark places make excellent band-aids, boss. Subway tunnels are pretty dark. Just sayin.'"

Panel 6

Focus on Jackie holding the bleeding wound in his abdomen. "I need you to buy us some time...I **can** ask you to do that, right?"

Panel 7 (small)

Close on Zack covered in the **SILVER** blood of the Angelus warriors. He just smiles.

Panel 1 (big)

Jackie and Jenny are in the foreground as Zack and the Darkness monsters continue to fight in the background. Jackie's looking at Jenny who is still backed against the wall and terrified.

Panel 2

Focus on Jackie holding out his armored, bloody hand to us and the off-panel Jenny. **Note that although he's still armored up, his mask is almost completely gone as he wants Jenny to see his face and know that it's indeed him and not some monster.** "Yeah, I don't know either...but we gotta go."

Panel 3 (small)

Close on Jenny. She's torn but there is **trust** in her eyes.

Panel 4 (small)

Close on their hands as Jenny puts hers in Jackie's.

Panel 5

Establish Jackie and Jenny walking quickly along the train tracks in the dark tunnel. They are silhouetted against the flashing lights of the ongoing battle in the distance behind them. Jackie is wounded so he should be a little slumped over and Jenny is trying to help him along. Jenny: Are you okay? Jackie: "Getting better. Can I borrow your phone a minute."

Panel 1

Cut to an establishing shot of the United Nations Building in New York. Note that it's still daytime. SFX: BRRRINNNG BRRRINNNG "Hello?"

Panel 2

Cut to a shot of Sonatine on his cell phone. He's standing in his office with his back to us and is silhouetted against the window.

Panel 3

Cut to Jackie talking on the phone to Sonatine. A concerned Jenny looks at him. We can still see the blood on Jackie's armor but he's **no longer slumped over in pain** (being in the dark tunnel is starting to heal him, just like Zack said). Jackie asks Sonatine if he can protect Jenny. He warns Sonatine not to fuck around because they both know he can kick ass now.

Panel 4

Cut back to a side close up of Sonatine on phone looking out his window. He has a slight smile on his face as he talks. Sonatine assures Jackie that he can keep Jenny in a place where The Angelus will never reach her. (Make sure the angle is such that we see the side of his face with the serpent birthmark.)

Panel 5

Cut to a low angle on the tracks with the small figures of Jackie and Jenny in the distance walking down the dark subway tunnel. We'll end this scene with some ominous last words.

Panel 1 (inset)

Establish the Chrysler building in NYC. It's still daylight. There is a slashing SFX that comes from the very top floors near the spire.

Panel 2 (small, inset)

**SILVER BLOOD** spurts from the neck of the severed head of an Angelus warrior as it hits a glossy marble floor.

Panel 3 (big)

Establish a large open space that is the palatial "home" of **The Angelus** that's in the secret upper floors of the building and is hidden from humans. Imagine an immense **ART DECO** atrium with fifty-foot ceilings inside the upper section of the Chrysler building. We can see the arched design of the exterior repeated here on the inside walls, complete with the iconic triangular windows. **(There really was a secret area at the top of the Chrysler building that few people saw. We're going to remove the multiple floors and make the space much more open, tall and fantastical.)**

There should be art deco inspired angel sculptures/designs on pillars and walls etc. as well as what looks like an elaborate **throne**. (I'll send some photo reference for inspiration and to give an idea of the vibe.)

In the center of the great room stands **The Angelus** holding her bloody sword. The headless warrior is falling to the marble floor. He is the last in a line of about half a dozen decapitated warriors already executed and sprawled on the ground. General Krakus stands at attention nearby. (This is an establishing shot to show off the space so the figures should be relatively small.) There are several attendants standing nearby dressed in clothing inspired by ancient Greek Gods.

Panel 4 (big)

We get a nice, big shot of The Angelus as she strides across the marble floor. She's followed closely by General Krakus. The Angelus hands her bloody sword to her squire, a beautiful woman dressed in a Grecian two-piece gown. Several other non-warrior men and women clean up the mess behind and drag the headless bodies away.

**Note that part of the conversation during this scene will have The Angelus talking about how failure is never rewarded and that General Krakus would do well to remember that. She also muses that Jackie seems somehow different than previous wielders of The Darkness. She can't quite put her finger on it but he's proving to be unpredictable and that makes him dangerous.**

Panel 1 (inset)

The Angelus and General Krakus step through an opening and are greeted by the bright sunshine outside. Their clothes billow dramatically in the strong breeze.

Panel 2 (big, whole page)

Reverse the angle so that we are behind The Angelus. Establish that she now stands on one of the Chrysler Building's iconic art deco gargoyles. General Krakus stands a respectful few paces behind her but not on the gargoyle (that perch is reserved for The Angelus). The city stretches out below them and fills the background with dramatic wonder. Angelus warriors circle above keeping constant vigil.

Panel 3 (inset)

Reverse the angle again so that we are now facing The Angelus and General Krakus. The Angelus is in the foreground. She wants confirmation from Krakus that all of the warriors' bodies were recovered from the fight in the subway tunnel. The reader will get information about how when an Angelus being dies and the light fades from them, they become visible to humans. That is something that must not happen.

General Krakus seeds a little foreshadowing here as to where he stands by stating that if the Angelus would allow the humans to see her, they would crumble in fear and she could rule over them (this will come into play in a big way later). The Angelus says something to the effect of there is no ruling of anything as long as the Darkness has a wielder.

Panel 4 (big, inset)

Pull in tight on the Angelus, eyes alight with hatred. She reveals that Jenny was the actual target of the attack and that once she has her, The Darkness will be destroyed once-and-for-all.

