SERIAL TWINS

<u>Rising</u>

Comic Book Format

Ву

Rutger Oosterhoff

PAGE 1 - PANELS: 6

PANEL 1

<u>CAPTION:</u> SAWPIT, COLORADO

PRESCOTS' Basement, NIGHT

Wide shot down the basement stairs. JAKE, 49, balding, warm smile and KAREN, blond hair, angelic face, descend the metal stairs. Identical 4-year-old twins MEGAN, black hair, hazel eyes, and KATHRYN follow hesitantly, clutching their teddy bears. The harsh, dim light casts long shadows across their faces.

Their footsteps make the chain link fences rattle. Prisoners, in various states of despair, cower in their cages. Some cry out.

On the floor, caked with filth, stands a large meat grinder; a few meters beside it stands a table with dog cans on it.

JAKE Megan, Kathryn, it's time

you two learn how to rid society of its lowlifes.

PANEL 2

Medium shot. Karen sits on a stool next to a meat grinder, her face lit by a chilling grin. A dog food can labeled "JAKE'S CHOW" sits on the table beside her.

PANEL 3

Two shot of the identical twins. Megan and Kathryn's wide, terrified eyes stare at Karen. Megan hugs her teddy bear tighter, Kathryn starts to cry silently.

MEGAN What's happening?

KATHRYN Mommy...? Sniff-sniff

PANEL 4

Close-up. Karen's manic grin stretches as she turns the crank with ease.

Human flesh noodles slide out of the grinder into the can. Blood stains her hands.

KAREN Dogs just love the taste of

human flesh.

1 CONTINUED: 1

PANEL 5

Medium shot. Jake stands over a workbench with a human leg. With precise strokes, he marks four sections on the flesh using a thick black marker.

JAKE Precision, girls. Always measure before you cut.

PANEL 6

Close-up. A table saw roars to life beside him, kicking up sparks.

SFX:

VRRRRRRRMMM!

PAGE 2 - PANELS: 4

PANEL 1

Wide shot. Teenage girl huddles in the corner of a cage. Her skeletal hands clutch a rosary tightly.

PANEL 2

Medium shot. Karen leans toward her, holding a spoonful of human meat, her smile growing wider.

KAREN

Hungry yet?

PANEL 3

Close-up. The girl trembles, shaking her head "no" violently. Tears streak her dirt-covered cheeks, and her lips are chapped.

KAREN

You deserve what's coming because you're a dirty sinner.

PANEL 4

Wide shot of the twins. Megan and Kathryn stare at the girl in shock. The teddy bear slips from Kathryn's hand and lands in a small puddle of blood.

JAKE

(OFF-PANEL)
Don't look away, girls.
This is your legacy.

PAGE 3 - PANELS: 1

PANEL 1

<u>CAPTION:</u> AUSTIN ALLEY. SAME TIME.

SPLASH PAGE of ALLEY. A HOMELESS MAN wrapped in grimy newspapers, sleeping, against a pile of garbage awakens to wicked CACKLES, GLASS BOTTLES being KICKED, TRASH CANS KNOCKED OVER by FOUR punks walking into the alley.

Their shadows loom large over the homeless man. The PUNK LEADER is in front, smirking, while the others follow behind, menacingly.

PAGE 4 - PANELS: 5

PANEL 1

Medium shot. They surround him towering.

HOMELESS Please don't hurt me.

MAN

PANEL 2

Close-up of the Punk Leader craning his neck toward the homeless man, his grin growing.

PUNK LEADER We wouldn't do that. Right

boys?

They all snicker.

PANEL 3

Close-up. The homeless man, head bowed, asks nervously:

HOMELESS What do you want?

MAN

PANEL 4

Medium shot. The punk leader holds out some coins.

PUNK LEADER To help. Want some change?

PANEL 5

Close-up. The homeless man cowers his head, barely nods.

PAGE 5 - PANELS: 6

PANEL 1

Wide shot of the Punk Leader tossing coins down the alley. The coins bounce and roll into the distance.

PUNK LEADER You can have that old man.

If, you can get to it.

PANEL 2

Medium shot. The man inches down the alley, gets kicked in the rib, clutches his side.

PANEL 3

Wide shot of the punks kicking and punching him as he curls into a defensive ball.

HOMELESS Please... stop

MAN

PANEL 4

Medium close-up of the Punk Leader, leaning down toward the homeless man. His grin sadistic.

PUNK LEADER What did you say?

CAPTION: Female voice with

authority.

FEMALE (O.S.)

VOICE He said leave him alone.

PANEL 5

Close-up of punk leader.

PUNK LEADER Who the hell is that?!

PANEL 6

Medium shot. A BOTTLE SHATTERS behind them; the punks react spooked, except the leader.

PUNK LEADER So that's it?! You're not

going to show us your

face?! Scared?!

PAGE 6 - PANELS: 6

PANEL 1

Wide shot of punks, and the man. The Punk leader spits at the ground

PUNK LEADER Thought so. Not so tough

now!

His voice bounces off the brick walls as...

PANEL 2

... the man lurches away to get his change. --> Megan's POV

PANEL 3

Playful:

PUNK LEADER Where do you think you're

going?

PANEL 4

Close-up of the homeless man's terrified face. He's whispering, trembling.

HOMELESS It's gone.

MAN

PANEL 5

Medium shot of coins falling from above, spinning and rolling to a stop on the ground.

FEMALE (OFF-PANEL)
VOICE You dropped you change.

PANEL 6

Close-up of the Punk Leader, startled. He looks around, his confidence wavering.

PAGE 7 - PANELS: 8

PANEL 1

Wide shot. A shadowed figure leaps from above, delivering a brass knuckle punch that knocks the Punk Leader out cold.

PANEL 2

Medium shot of the remaining three punks, TURNING around in fear. Their fists are up, but they're visibly shaken.

PUNK 1

Were'd she go?

PANEL 3

Action shot (wide). The Vigilante jump-kicks one of the punks, sending him flying backward into trash cans.

PANEL 4

Medium shot. She turns to the remaining punks, wearing a black ninja GI with a gavel logo. Small teddy bear clicked to her belt. Her face is masked. Threatening.

PANEL 5

Medium shot. One of the punks sprints off into the main streets, leaving the alley and his buddies behind.

PANEL 6

Medium shot. The remaining punk strikes at the female with haymakers. She dodges with ease.

PANEL 7

Wide shot. Catching his fist with her left hand, and delivers a right jab to his face.

PANEL 8

Wide shot. The female rummages through the punk leader's pockets, taking out wads of cash while the man watches, shocked and relieved.

PAGE 8 - PANELS: 6

PANEL 1

Wide shot. She walks over to the man -- he shudders.

FEMALE I'm not going to hurt you.

She extends some cash to him, his trembling hand accepts.

PANEL 2

Medium close-up. The female pulls out a can of BLACK SPRAY-PAINT from a holster strapped to her left leg.

PANEL 3

Close-up homeless man, standing:

HOMELESS These bullies have been terrorizing us for months.

PANEL 4

Wide shot -- sudden reveal:

Bullies lying on the ground,

stencilled "GUILTY" on their foreheads.

FEMALE (OFF-PANEL)

... Not anymore!

PANEL 5

Medium shot. She walks toward the main street.

FEMALE (OVER HER SHOULDER)

These guys aren't

bullies... they're pussies.

PANEL 6

Close-up of the man smiling thinly.

PAGE 9 - PANELS: 6

PANEL 1

Wide shot of he last punk walking briskly down the main street, his collar up, looking over his shoulder...

A METAL BALL RATTLES back and forth, CLINK, CLINK,

PANEL 2

Close-up

He turns, FREEZES...

to see...

PANEL 3

... the Female Vigilante standing in the shadows at the end of the street. Her silhouette is menacing.

PANEL 4

Medium shot. He's scared stiff seeing her eyes scowling through the mask.

LAST PUNK I'm sorry. I'll change, I

swear.

FEMALE (OFF-PANEL)

Good... Kick!

PANEL 5

Medium shot. Takking out cash and a cell phone out of the punks pockets.

PANEL 6

Medium shot of the Vigilante tossing the cell phone into a trash barrel.

CAPTION: DIFFERENT FEMALE VOICE.

FEMALE (OFF-PANEL)

VOICE We better go!

PAGE 10 - PANELS: 1

PANEL 1

<u>CAPTION:</u> APARTMENT, NIGHT.

SPLASH PAGE of the IDENTICAL TWINS MEGAN,23, bleach-blond hair, and KATHRYN PRESCOT, black hair, disrobing their ninja GI. They pull off their masks, revealing frizzy, sweaty hair.

They unbuckle their belts and peel back the sweaty black fabric. Their muscular physiques are scarred from past fights.

PAGE 11 - PANELS: 5

PANEL 1

Medium shot of Kathryn reaching into her belt to remove a wad of cash. Megan hands over her share of the loot.

MEGAN I shower first.

KATHRYN (IMPATIENT)

I had to run the farthest to catch the last punk.

MEGAN I had to beat up three all

by myself.

KATHRYN Fine.

PANEL 2

Wide Shot. In sports bra and panties, Megan walks to the bathroom.

PANEL 3

Medium shot. Kathryn, also in her sports bra and panties, sits at the table. She counts the crumpled bills, neatly stacking them into organized piles.

SFX:

SHHHH (Shower Running)

PANEL 4

Close-up of Kathryn slumping her shoulders in disappointment, staring blankly at the money.

PANEL 5 - WIDE

CAPTION: LATER.

Wide shot. The twins, hair wrapped in towels and bowls of rice in their laps, watch the local news when they see a report on their crusade.

NEWS HEADLINE: The Gavel, Friend or foe?

PAGE 12 - PANELS: 6

PANEL 1

Wide shot of male anchor, RON HOONER, an elderly man with a prominent mustache, is visible on the screen. (Dialog besides drawing, no text balloon here for entire dialog block.)

HOONER For months now, here in the

> great city of Austin, Texas, criminals have been found guilty by a vigilante

dubbed "The Gavel."

Suspected muggers, rapists, and thugs have been spray-

painted with the word "Guilty" and left incapacitated by the unknown rescuer.

PANEL 2

INSERT - NEWS HIGHLIGHTS: Various mugshots over the months of criminals arrested with the "Guilty" spray-paint.

PANEL 3

His face has a serious expression:

HOONER It's believed that until

> recently The Gavel hadn't taken a single innocent

life.

PANEL 4

INSERT - PHOTO: Jameson Graham on the beach, smiling with family.

PANEL 5 - (HALF PAGE)

His expression even more serious.

HOONER But this evening on the

University of Texas college campus, a young student named Jameson Graham,

twenty years old, was found strangled. So what do you

think? Has The Gavel

snapped and gone from judge to executioner? Courage or Cruelty? Tune in nightly to

stay updated. Goodnight,

and be safe, Austin.

(CONTINUED)

14.

12 CONTINUED:

PANEL 6

Wide shot, slightly different angle, of Megan and Kathryn staring at the TV. Megan looks horrified; Kathryn appears neutral, almost resigned.

MEGAN

What-the-fuck?!

PAGE 13 - PANELS: 5

PANEL 1

<u>CAPTION:</u> UNIVERSITY OF TEXAS SCHOOL

OF LAW, MARCH 1, 2011.

Wide shot of the University of Texas campus. Students walk along paths, books in hand, while the iconic campus tower looms in the background. The vibrant greenery of spring surrounds the scene. Birdsong in the distance.

PANEL 2

Medium shot of Megan and Kathryn walking through the campus. Kathryn carries a backpack, looking casual. Megan, in a tight top and denim jeans, carries a book bag over her shoulder. A group of boys whistle and catcall as she passes.

KATHRYN Show off.

MEGAN Not my fault.

PANEL 3

Close-up of HOWARD (20), a nerdy but handsome guy in glasses, walking nearby.

PANEL 4

Medium shot of Megan notices him and smirking.

MEGAN Hey you!

PANEL 5

Medium shot of Howard stopping, surprised. He points to himself nervously.

HOWARD Me?

PAGE 14 - PANELS: 5

PANEL 1

Medium shot Megan

MEGAN Yeah you, where's the

enrollment office?

PANEL 2

Medium shot of Howard, nervous but eager...

HOWARD It's... uh, next to the

cafeteria. In building B.

PANEL 3

... stepping forward, offering to guide them. Medium shot.

HOWARD (NERVOUS)

I can show you-

KATHRYN (INTERRUPTING)

No, we got it from here.

PANEL 4

Close-up of Howard's face as the hope drains.

PANEL 5

Wide shot of Megan and Kathryn walking away. Megan glances back at Howard, smirking slightly.

MEGAN Cute, though.

PAGE 15 - PANELS: 6

PANEL 1

Wide shot of the interior of the university gymnasium. Students use treadmills, lift weights, and practice yoga. A corner is blocked off with yellow police tape.

PANEL 2

Medium shot of Megan and Kathryn sitting on a bench near the police-taped shower area. They inconspicuously observe their surroundings.

KATHRYN No that we're official

longhorns, what do you

MEGAN Maybe we could sneak in

later? Snoop around.

PANEL 3

Medium shot of Kathryn, serious.

KATHRYN I'd rather we do it now. If

we see an opportunity.

(SEARCHING)
Why would someone try to

frame us?

PANEL 4

Close-up of Megan shrugging, casual but thoughtful.

MEGAN They think we're bad guys

too. Or jealous we can do

what they can't.

PANEL 5

Wide shot of Megan noticing Howard being taunted by a group of jocks near a punching bag. He has his gym gear on, scrawny, no muscle.

KATHRYN What time is it?

MEGAN Time for an opportunity.

PANEL 6

Medium shot of the jocks circling Howard.

PAGE 16 - PANELS: 6

PANEL 1 - MEDIUM

Medium shot. Their leader, JOCK #1 shoves him into the punching bag, which swings back and hits him. THUD!

JOCK #1 Damn, even the bag's

punking you!

PANEL 2

Medium shot of Megan HUSLING over, approaching the group, smirking.

MEGAN (O.S.)

Let me show you how it's

done!

PANEL 3

Close-up of Jock #1 turning to Megan, grinning smugly.

JOCK #1 What's up beautiful? You

look like you workout.

Squats

PANEL 4

Wide shot of all jocks turning and see Megan stand in front of jock #1.

PANEL 5

Medium shot of Jock #1 reaching to grope her butt.

PANEL 6

Close-up of Megan who jabs Jock #1 in the ribs swiftly with her thumb, near his heart, four different places.

MEGAN That's four pressure

points. He's got two minutes before his lungs

give out.

PAGE 17 - PANELS: 6

PANEL 1

Medium shot of Jock #1 gasping, clutching his chest as his friends panic.

JOCK #2 (MUTTERING)

Dude! You okay!...

PANEL 2

Medium shot of Megan who winks at Howard; he backs away from the confrontation...

PANEL 3

Wide shot of Megan standing in front of the punching bag, hitting it with a THUNDEROUS strike.

MEGAN ... He's not okay, dudes.

Couple more minutes, he's

going to die.

PANEL 4

Close-up JOCK #3.

JOCK #3 What the hell!

PANEL 5

Close-up of Megan.

MEGAN (TO HOWARD)

Come on, Howard. Your turn.

PANEL 6

Close-up of Howard, confused and hesitant.

HOWARD What?

MEGAN Hit him!

PAGE 18 - PANELS: 7

PANEL 1

Medium shot of Howard weakly punching Jock #1, who is helpless and still gasping.

PANEL 2

Close-up of Jock #2 holding up his hands, pleading.

JOCK #2 We're sorry! Stop!

PANEL 3

Close-up of Megan poking Jock #1's ribs again, releasing the pressure. HISS. Air rushes back into his lungs.

MEGAN No more messing with

Howard. Got it?

PANEL 4

Wide shot of the jocks dragging Jock #1 away as Megan and Howard watch.

JOCK #2 Come on man. Let's go.

PANEL 5

Wide shot of Megan turning back to Howard, who is standing awkwardly, holding his bag.

HOWARD Thanks.

MEGAN No problem. Those guys

bother you a lot?

HOWARD All the time.

MEGAN Not anymore.

PANEL 6

CAPTION: MEN'S SHOWER STALLS.

Medium shot of Kathryn sneaking into the taped-off shower area, glancing around cautiously

KATHRYN (TO HERSELF)

Nothing out of place. But

no struggle either...

(CONTINUED)

18 CONTINUED: 21.

PANEL 7

Medium shot of Kathryn kneeling by the stall where Jameson was killed, studying the floor and walls.

KATHRYN (TO HERSELF)

The stall's too clean. Whoever killed him, he

trusted.

PAGE 19 - PANELS: 5

PANEL 1

CAPTION: BACK TO

Howard, looking at a wall clock in the gym. Megan stands nearby, holding a towel. Wide shot

HOWARD Thanks. I got to go.

MEGAN Aren't you going to finish

your workout?

PANEL 2

Close-up. Howard looks at the broken machine, frustrated.

HOWARD No. The only machine I know

how to use is broken...

PANEL 3

Medium shot of both characters. Megan leans casually against the machine, curious.

HAMILL ... And without Jameson

monitoring me, it doesn't feel safe. Plus, I'm late

for class.

MEGAN Which class?

HOWARD Criminology & Religion.

That's where I met him.

PANEL 4

Close-up. Megan's expression softens as she tilts her head slightly.

MEGAN Was he your friend?

PANEL 5

Medium shot. Howard slings his bag over his shoulder, sentimental.

HOWARD (SENTIMENTAL)

Yeah, he was.

PAGE 20 - PANELS: 5

PANEL 1

FLASHBACK panel - wide - in **muted tones**. **J**ameson, a large and muscular figure, helps a skinny younger Howard with a machine.

HOWARD (OFF-PANEL)

So he showed me how to use some of the machines, and we had plans to hit the

punching bag.

PANEL 2

Close-up. Megan smiles warmly, touched by Howard's story.

MEGAN I could train you.

PANEL 3

Medium shot of both characters. Howard checks the clock, smiling.

HOWARD Sure. But can we hit

punching bags instead of

bullies?

MEGAN Deal..

PANEL 4

Medium shot of both characters.

MEGAN I don't mean to be naive

about the obvious but are there any seats in the

class left?

HOWARD A couple

PANEL 5

Two shot Megan and Howard.

MEGAN Where do we find the

teacher?

HOWARD Not sure. Mr. Hamill

Doesn't have an office 'cause he's an adjunct instructor, but his phone

number is in the syllabus... Bye.

PAGE 21 - PANELS: 7

PANEL 1

Wide shot of the gym. Megan's POV: Howard dashes out of the gym with a grin on his face. Megan watches him leave, slightly smitten. (Megan's POV.)

PANEL 2

Medium shot of Megan. Kathryn appears behind Megan, startling her slightly.

KATHRYN Staying out of trouble?

MEGAN <u>Never</u>. What did you find?

PANEL 3

Close-up. Kathryn leans closer, whispering confidentially.

KATHRYN Nothing. But I did notice

something.

PANEL 4

FLASHBACK panel with Kathryn's narration. The stall Jameson was murdered in is shown, eerily clean and intact.

KATHRYN (OFF-PANEL)

The stall he was murdered in looked normal. No signs of a struggle. No cameras either. Good place to kill

someone.

PANEL 5

Medium shot of Megan and Kathryn. The two ponder together, serious.

KATHRYN Which leads me to believe

whoever killed Jameson... it was someone he knew. It

wasn't a surprise.

MEGAN That makes sense.

PANEL 6

Close-up of Megan, thinking aloud. Megan's face is thoughtful.

MEGAN Word around the campfire (CONTINUED)

here is he lifted weights. If attacked, he clearly could have handled himself.

25. 21 CONTINUED:

PANEL 7

Close-up. Kathryn narrows her eyes in speculation.

KATHRYN Or was out-muscled? More than one guy maybe?

PAGE 22 - PANELS: 6

PANEL 1

Medium shot of both sisters.

Megan shakes her head firmly.

MEGAN No.

KATHRYN No

MEGAN Someone he trusted.

PANEL 2

A male gym employee places a "Do Not Use" sign on a machine.

PANEL 3

Medium shot of Megan approaching the employee, confident.

MEGAN Hey! I was going to use

that machine, what

happened?

GYM Cable broke.

EMPLOYEE

PANEL 4

Close-up of Megan, slyly smiling while she glances over her shoulder at Kathryn.

MEGAN: You have your fingerprint

kit?

KATHRYN (OFF-PANEL)

Never leave home without

it.

PANEL 5

Medium shot. The employee walking away

PANEL 6

Medium shot of Kathryn pulling out (1) the kit. -> Kathryn pulls a small brush and powder from her bag, discreet.

PAGE 23 - PANELS: 6

PANEL 1

Close-up of Kathryn's hands. Kathryn carefully dusts the cable. A faint fingerprint becomes visible.

PANEL 2

Medium shot of Megan flirting with the employee. Megan leans toward the employee, playfully flipping her hair. He fixes his shirt, slicks his hair back, welcoming.

PANEL 3

Three stage shot of (1) Kathryn slyly pulling out the brush and lead powder. (2) Dusting the coated cable, and a fingerprint shows. (3) Lifts it with tape and (4) tucks it securely into the kit.(1->2->3->4)

PANEL 4

<u>CAPTION:</u> CAMPUS GROUNDS, MOMENTS

LATER.

Megan and Kathryn leisurely walk amongst the busy students, trafficking from classes, restless.

KATHRYN What made you believe

fingerprints were on the

cable?

KATHRYN What made you believe

fingerprints were on the

cable?

MEGAN That guy who offered to

show us the enrollment office was friends with Jameson...small world...

PANEL 5

Medium shot: Kathryn raises an eyebrow, smirking.

KATHRYN (TEASING)

You and that nerd becoming

something?

PANEL 6

Close-up of Megan's annoyed expression.

MEGAN His name is Howard. And he

could be a good lead.

PAGE 24 - PANELS: 4

PANEL 1

Wide shot: They step around a group of students sitting on the grass.

MEGAN I think we should enroll in

the criminology class, fast. I smell something

rotten here

PANEL 2

Medium shot of Kathryn teasingly nudging Megan.

KATHRYN You <u>do</u> like him!

PANEL 3

Megan rolls her eyes, annoyed.

MEGAN Shut Up!

PANEL 4

The camera lingers behind the sisters as they walk away, blending into the crowd.

PAGE 25 - PANELS: 7

PANEL 1

<u>CAPTION:</u> THAT NIGHT.

The twin's apartment.

Megan twists the knob of a POLICE SCANNER (till it CLICKS OFF). Kathryn examines a fingerprint under a light.

MEGAN So wat's the plan?

PANEL 2

Kathryn sets the fingerprint down, looking thoughtful.

KATHRYN We're not a police station

with records. So, I thought we'd lift fingerprints from the classroom and see where

they match up.

PANEL 3

Megan yawns, leaning back.

MEGAN How are we going to do

that?

PANEL 4

Close-up of Kathryn holding up a pencil.

KATHRYN Easy. Every student uses

pencils or pens, right?

PANEL 5

Megan raises an eyebrow, intrigued.

MEGAN Right

PANEL 6

Kathryn smirks, pulling a small fingerprinting kit out of a drawer.

KATHRYN Then, we're just going to

have to borrow theirs

during class long enough to

pull a print.

(CONTINUED)

30. 25 CONTINUED:

PANEL 7

Megan leans forward, grinning mischievously.

MEGAN I like it.

PAGE 26 - PANELS: 7

PANEL 1

Large windows let sunlight pour in. Students take their seats. The twins enter and sit in the back.

PANEL 2

Close-up of a photo of Jameson on an easel.

PANEL 3

Mr. Hamill enters. Stern expression, rosary visible around his neck.

PANEL 4

The room fills with overlapping ringtone sounds as students turn off phones.

PANEL 5

With a stern look Mt. Hamill hands a blank sheet to a student in the front row.

HAMILL

Somebody's been signing absent friends into class. Let's not do that.

PANEL 6

Close-up of Megan scanning the room, looking for Howard.

PANEL 7

Mr. Hamill hands the photo of Jameson to the student at the opposite end of the first row.

HAMILL

I thought I'd pass this around and everyone could sign it for Jameson's family.

PAGE 27 - PANELS: 7

PANEL 1

CAPTION: THE FIRST DAY OF CRIMINAL

JUSTICE 305.

Mr. Hamill writing "VIGILANTISM" on the board in large, bold letters

PANEL 2

Close-up of Mr. Hamill turning to face the class, scanning the room with a calm, authoritative gaze.

HAMILL Hello.

PANEL 3

Medium shot of the students turning their heads toward the twins sitting at the back. Megan sits upright, while Kathryn leans back casually.

HAMILL Do I need my glasses

checked? I'm almost seeing

double.

PANEL 4

The class laughs softly. Megan and Kathryn exchange a look.

HAMILL Auditing

SFX:

PANEL 5

Megan raises her eyebrows slightly, her tone defiant.

MEGAN (MILDLY

BELLIGERENT)

Is that okay?

PANEL 6

Hamill smirks, his hands resting on his desk.

HAMILL Students usually get

consent from the instructor

before they sign up to

audit a class.

(CONTINUED)

33. 27 CONTINUED: 27

PANEL 7

Close-up of Hamill, smirking as he gestures to them with a slight shrug.

Clearly, the Assistant Dean HAMILL

was swayed by a pair of pretty faces.

PAGE 28 - PANELS: 7

PANEL 1

Close-up of Kathryn frowning, her eyes sharp as she responds.

KATHRYN That's sexist!

PANEL 2

Hamill leans back, gesturing to the board behind him.

HAMILL Prove me wrong. Tell me

what that word on the board

means to you.

PANEL 3

Wide shot of the classroom, students turning to look at the twins. Megan leans forward slightly, narrowing her eyes.

MEGAN Who do you want to go

first?

PANEL 4

Hamill sits down behind his desk, leaning back in his chair with an amused grin.

HAMILL Whoever was born first.

PANEL 5

The class chuckles quietly. Close-up of Kathryn smiling faintly, ready to speak.

KATHRYN A vigilante to me, means—

PANEL 6

Megan cuts Kathryn off, her voice sharper.

MEGAN (AGITATED)

Someone who can do what the

cops can't.

PANEL 7

Hamill sits up straight, his smile fading. He stares directly at Megan.

HAMILL Care to explain, Ms...?

PAGE 29 - PANELS: 7

PANEL 1

Close-up of Megan, her expression firm.

MEGAN Aileen.

PANEL 2

Medium shot of Hamill pacing slowly in front of the board, his hands clasped behind his back.

HAMILL Aileen. How can a vigilante

do what law enforcement

cannot?

PANEL 3

Wide shot of the classroom. Megan sits forward, speaking confidently, while Kathryn discreetly pulls out her notebook, starting to sketch.

MEGAN Easy. When a normal citizen

takes the law into their

own hands.

PANEL 4

Close-up of Megan, her voice firm as she continues.

MEGAN Primarily because the law

hasn't served justice.

PANEL 5

Medium shot. Hamill stops pacing, his attention now fully on Megan.

HAMILL That depends on that

citizen's version of

justice.

PANEL 6

Medium shot of a student passing a photo toward Kathryn. She shakes her head subtly, gesturing for them to keep passing it along.

PANEL 7

Close-up of Megan (her tone matter-of-fact) ...

(CONTINUED)

29 CONTINUED: 29

MEGAN

There's only one version. Break the law, you get punished.

PAGE 30 - PANELS: 7

PANEL 1 - MEDIUM

Medium shot of Hamill, agitated.

HAMILL You're right, that is

viqilantism... at its

worst.

PANEL 2

Close-up of Hamill, his tone turning sharper. (tone=lettering)

HAMILL Some idealistic <u>idiot</u> who

thinks they can do what a

trained officer or detective can do.

PANEL 3

Medium shot of Hamill addressing the class, gesturing broadly with one hand.

HAMILL Only to come up short

because their mind is too cluttered with vengeance and not real justice.

PANEL 4

Close-up of Megan, her tone challenging.

MEGAN What's real justice to you?

PANEL 5

Medium shot. Hamill pauses, puts his hands in his pockets, looks down briefly, gathers his thoughts.

PANEL 6

Medium shit. A student at the back row places the signed photo of Jameson back on the easel.

PANEL 7

Close-up. Hamill looks up, his expression sardonic.

HAMILL You must watch the news.

The Gavel. Friend or Foe?

PAGE 31 - PANELS: 7

PANEL 1

Medium shot of Megan shrugging nonchalantly.

MEGAN Don't know. Never met the

guy.

PANEL 2

Close-up of Hamill, raising an eyebrow skeptically.

HAMILL That's a cop-out.

PANEL 3

Medium shot of Megan leaning back slightly, convidant, her tone growing bolder.

MEGAN You think The Gavel is

bending the laws just for

fun?

PANEL 4

Medium shot. Hamill gestures to the signed photo of Jameson, his frustration visible.

HAMILL Bend? Try broken. Many

laws. Including murder.

PANEL 5

Close-up of Megan, her voice cold.

MEGAN I don't believe that.

PANEL 6

Close-up. Hamill rubs his forehead, sighing.

HAMILL Tell me, Aileen. What are

you and your quiet sister

doing here?

PANEL 7

Medium shot. Megan glares at him, packing her notebook into her bag.

MEGAN I'm expecting less by the

minute.

PAGE 32 - PANELS: 8

PANEL 1

Wide shot of Megan and Kathryn standing, leaving the classroom. The entire class watches in stunned silence.

PANEL 2

Close-up of Megan as she walks, her expression set in determination.

PANEL 3

Close-up of Kathryn, smirking faintly as she glances back at the class.

PANEL 4

The door SLAMS shut behind them, leaving Hamill staring at the empty doorway.

PANEL 5

Wide shot of Megan and Kathryn walking side by side down a dimly lit hallway, the conversation casual but their expressions focused.

KATHRYN Do you think you could have

been a little more

abrasive?

PANEL 6

Close-up of Megan rolling her eyes, her tone dismissive.

I didn't like him. MEGAN

PANEL 7

Medium shot of Kathryn smirking as she waves a piece of paper in front of Megan's face.

Oh really. I didn't notice. KATHRYN

PANEL 8

Close-up of Megan snatching the paper from Kathryn, staring at it intently. The text on the paper reads "Sign-In Sheet."

How'd you get this?

MEGAN

PAGE 33 - PANELS: 8

PANEL 1

Medium shot of Kathryn walking confidently, shrugging nonchalantly.

KATHRYN He was so focused on you,

he didn't notice when I slipped it under my

notebook.

PANEL 2

Close-up of Megan smirking as she examines the sign-in sheet.

MEGAN Nice. Did you have time to

sketch everyone?

PANEL 3

Medium shot of Kathryn pulling a small sketchbook halfway out of her bag.

KATHRYN More or less. But now that

we have the sign-in sheet, we can look up the names on the student HUB to match them to their faces.

PANEL 4

Over-the-shoulder shot (medium) of Megan, her gaze fixed upward toward the ceiling where security cameras are visible, all angled toward the building's exterior doors.

MEGAN (SOTTO)

But we still need their

fingerprints.

PANEL 5

Medium shot of Kathryn tilting her head, casually holding up the sign-in sheet.

KATHRYN : We have them right here,

on the sign-in sheet.

PANEL 6

MEGAN

Close-up of Megan smirking slightly, her tone sharper.

They'll show up a lot better on that glossy

photo.

(CONTINUED)

41. 33

33 CONTINUED:

PANEL 7

Low-angle shot (medium) of Megan kneeling down, rummaging through her bag to reveal a lock-picking set.

MEGAN What time is the last class

out, tonight?

PANEL 8

Close-up of Kathryn flipping through a folder, her expression calm and methodical.

KATHRYN Looks like the last class

is Forensics, in room 112. Everyone is out of here by

9 p.m.

PAGE 34 - PANELS: 8

PANEL 1

Medium shot of Megan tugging a pair of nitrile gloves from her bag and stuffing them into her bra, her expression focused.

MEGAN Trade bags with me

PANEL 2

Wide shot of Megan transferring Kathryn's books into her own bag, handing Kathryn her now-empty backpack.

MEGAN I'll catch up with you at

home.

PANEL 3

Close-up of Kathryn, raising an eyebrow curiously.

KATHRYN What are you thinking?

PANEL 4

Close-up of Megan, slinging the empty bag over her shoulder with a determined look.

MEGAN Every person in the room

touched that photo of

Jameson. I'm going to steal

it.

PANEL 5

Exterior shot of Building B at night. The glow of interior lights spills faintly into the dark campus.

PANEL 6

Interior, close-up of Megan crouched behind a shelf in a supply closet, checking her watch. It reads "20:40."

MEGAN (SOTTO)

Time to go...

PANEL 7

Medium shot of Megan cracking the closet door open just enough to peek outside. The hallway is empty.

(CONTINUED)

43. 34 CONTINUED: 34

PANEL 8

Wide shot of Megan sliding out of the closet, closing the door silently behind her, the dimly lit hallway stretching ahead.

PAGE 35 - PANELS: 7

PANEL 1

Medium shot of Megan moving down the hall, her movements deliberate and quiet. She pauses outside room 112, listening at the door.

PANEL 2

Close-up of her ear pressed against the door, faint muffled voices heard from the ongoing lecture inside.

PANEL 3

Wide shot of Megan continuing down the hall past several doors, pausing outside Mr. Hamill's classroom.

PANEL 4

Close-up of Megan testing the door handle. It's locked.

PANEL 5

Medium shot of Megan pulling out her lock-picking kit, working quickly and expertly to unlock the door.

PANEL 6

Close-up of the lock clicking open.

PANEL 7

Medium shot of Megan slipping inside the dark classroom, closing the door silently behind her.

PAGE 36 - PANELS: 8

PANEL 1

Wide shot of Megan standing still near the door, letting her eyes adjust to the darkness, scanning for any signs of danger.

PANEL 2

Close-up of Megan crouched by the easel, carefully grabbing the signed photo of Jameson by its corners.

PANEL 3

Medium shot of Megan sliding the photo into her empty backpack, zipping it closed.

PANEL 4

Close-up of Megan's face, tense as she listens for any sounds outside the room.

PANEL 5

Wide shot of Megan returning to the door, cracking it open slightly to peer into the hallway.

PANEL 6

Over-the-shoulder shot of Megan watching as the door to the Forensics classroom opens. Students begin filing out.

PANEL 7

Medium shot of Megan slipping out of Hamill's room and silently closing the door behind her.

PANEL 8

Wide shot of Megan blending into the crowd of students exiting Forensics, moving unnoticed among them.

PAGE 37 - PANELS: 8

PANEL 1

Medium shot of Kathryn sitting at the table, her laptop open with the Student HUB displayed on the screen. A student's profile photo is visible.

KATHRYN (MUMBLING)

Copy... and paste!

PANEL 2

Over-the-shoulder shot of Kathryn sifting through her sketches, matching one to the photo on the screen.

PANEL 3

Close-up of Kathryn writing the student's name on the sketch, her handwriting neat and precise.

PANEL 4

Medium shot of Kathryn typing the name onto the digital photo, then saving it into a folder labeled "SUSPECTS."

PANEL 5

Wide shot of Kathryn startled by the sound of the door opening. Megan enters, looking tired but confident.

KATHRYN It's about time!

PANEL 6

Medium shot of Megan setting the photo of Jameson on the table and reaching for Kathryn's fingerprint kit.

MEGAN I took the long way home.

You know, like Samuel

taught us.

PANEL 7

Close-up of Kathryn raising an eyebrow, annoyed.

KATHRYN I don't suppose you thought

to grab something for dinner on your way home?

(CONTINUED)

47. 37 CONTINUED: 37

PANEL 8

Medium shot of Megan glancing up while inspecting the fingerprint

You know I don't have any money. We spent it all on those classes. MEGAN

PAGE 38 - PANELS: 8

PANEL 1

Wide shot of Kathryn slamming her hands on the table, frustration written on her face.

KATHRYN Yeah, well, it's wasted

money if you're going to pick a fight with every

instructor!

PANEL 2

Close-up of Megan, her face hardening as she leans forward slightly.

MEGAN This is the life we wanted,

remember?

PANEL 3

Medium shot of Kathryn standing, her voice rising in anger.

KATHRYN Bullshit! This is the life

you want! I actually want an education. Do you ever

consider that?

PANEL 4

Close-up of Megan, her jaw tightening, silent but visibly angry.

PANEL 5

Wide shot of Kathryn gesturing emphatically, her tone sharp.

KATHRYN We're not feral animals,

Megan. Why can't you see

that?

PANEL 6

Medium shot of Megan spinning around to face Kathryn, her expression fierce.

MEGAN You know what I see? What I

saw in that classroom today? Us in front of the whole orphanage again, humiliated, abused.

(CONTINUED)

49. 38 CONTINUED:

PANEL 7

Close-up of Kathryn, her face falling as the memory hits her. She hangs her head, sick at heart.

PANEL 8

Wide shot of Megan grabbing her leather jacket and slamming the door shut behind her.

PAGE 39 - PANELS: 8

PANEL 1

Wide shot of Kathryn throwing herself onto the couch, curling up in a ball, and burying her face in a pillow.

PANEL 2

Close-up of the wall. Faint yelling can be heard through it.

PANEL 3

Medium shot of Kathryn sitting up abruptly, her expression shifting from sadness to concern.

PANEL 4

Close-up of Kathryn pressing her ear to the wall, listening intently. The faint sound of a little boy CRYING is heard.

PANEL 5

Wide shot of Kathryn standing, grabbing a butterfly knife from her duffel bag, and tucking it into her waistband.

PANEL 6

Two stage shot (wide) of (1) Kathryn marching to the neighbor's door in the dimly lit hallway.(2) BANGING on the DOOR.

PANEL 7

Medium shot of the neighbor's door cracking open, revealing a mother with a bruised eye peering out nervously.

MOTHER Yes?

PANEL 8

Close-up of Kathryn looking at the mother with empathy, her tone soft.

KATHRYN Are you okay?

PAGE 40 - PANELS: 8

PANEL 1

Medium shot of the mother trying to close the door, but Kathryn wedges her foot in the frame.

MOTHER I'm fine.

PANEL 2

Close-up of Kathryn's foot jammed in the door frame as she speaks firmly.

KATHRYN What are you doing?

PANEL 3

Wide shot of Kathryn pushing her way into the apartment, her determination evident.

MOTHER Excuse me! You need to

leave.

PANEL 4

Medium shot of Kathryn glancing around the room, her focus on locating the source of the crying.

PANEL 5

Close-up of Kathryn hearing the sound of running water behind a closed bathroom door.

PANEL 6

Wide shot of Kathryn bolting toward the bathroom door, her movements swift and purposeful.

PANEL 7

Close-up of Kathryn kicking the door open, the door frame splintering from the force.

PANEL 8

Medium shot of Kathryn pulling out her butterfly knife, flipping it open with a practiced motion.

PAGE 41 - PANELS: 7

PANEL 1

Wide shot of Kathryn dragging the blade across the shower curtain, slicing it cleanly. The curtain drops to the floor.

PANEL 2

Medium shot of a naked husband standing in the bathtub, dumbfounded with water streaming down his face.

HUSBAND Who the hell are you?!

PANEL 3

Close-up of Kathryn punching the husband square in the jaw. His head snaps to the side.

PANEL 4

Wide shot of the husband slumping unconscious in the bathtub.

PANEL 5

Medium shot of the mother standing in shock, her hands trembling as she speaks.

MOTHER You can't do that!

PANEL 6

Close-up of Kathryn turning to the mother, her expression calm but firm.

KATHRYN And neither can he.

PANEL 7

Close-up of Kathryn gently caressing the mother's bruised eye.

KATHRYN Make sure they arrest him

this time. That is, if you're tired of protecting

him.

PAGE 42 - PANELS: 6

PANEL 1

Medium shot of the mother breaking down, sobbing as Kathryn turns to leave.

PANEL 2

Wide shot of Kathryn standing in the neighbor's kitchen, spotting the little boy hiding under the table. His wide eyes peek out as he clutches a stuffed animal.

PANEL 3

Close-up of the wall behind the table, a splattered BIRTHDAY CAKE smeared on it. Cake frosting drips onto the carpet.

PANEL 4

Medium shot of Kathryn crouching to meet the boy's gaze, her expression soft but pained.

KATHRYN

Sorry, kid. Life isn't always like this...

PANEL 5

FLASHBACK

Wide shot of the Prescot villa's dining room, adorned with red balloons and streamers. A young Kathryn and Megan, 8 years old, sit at a large table with two BIRTHDAY CAKES in front of them.

JAKE/KAREN

(0.S.)

HAPPY EIGHTH BIRTHDAY!

PANEL 6

Close-up of the twins smiling and inhaling deeply, ready to blow out the candles.

PAGE 43 - PANELS: 5

PANEL 1

Wide shot of the front door BURSTING open. BOOM! SWAT officers flood in, their rifles raised, shouting commands.

PANEL 2

Medium shot of the twins frozen in fear as two SWAT officers grab them by the arms.

PANEL 3

Close-up of Jake and Karen being slammed against the wall and cuffed. Despite the chaos, they offer reassuring smiles to their daughters.

PANEL 4

Wide shot of the parents being escorted outside in handcuffs. Through the villa's large front window, the terrified twins watch from the arms of SWAT officers.

PANEL 5

Medium shot of the twins being loaded into a police van. The door slides shut with a resounding thud.

PAGE 44 - PANELS: 6

PANEL 1

Wide exterior shot of an aged orphanage set against the backdrop of the sprawling Colorado mountains. A squad car pulls up to the wrought iron gate.

<u>CAPTION:</u> SIX MONTHS LATER.

PANEL 2

Medium shot of Sister Lindsay, 60, standing outside the orphanage. Her white, stringy hair blows slightly in the wind. She watches the approaching car with a calculated smile.

PANEL 3

Close-up of a police officer with a cleft palate stepping out of the car and opening the back door for the twins. The girls hesitate, frightened.

POLICE Ma'am, here are the Prescot twins. Take good care of

them.

PANEL 4

Medium shot of Sister Lindsay reaching for the twins' hands, her expression warm but unnerving.

PANEL 5

Wide shot of Father Miller, a thin and weary priest, holding up a camera as the officer, Sister Lindsay, and the twins pose for a photo. The officer's hand rests stiffly on one twin's shoulder.

SISTER Officer, why don't you join us? It is a special day, after all.

PANEL 6

Close-up of the camera's flash going off as Father Miller takes the photo.

PAGE 45 - PANELS: 6

PANEL 1

Interior shot of Sister Lindsay's chamber, the twins sitting nervously across from her. Sister Lindsay smiles, her hands clasped tightly around her rosary.

SISTER I personally requested to

LINDSAY rescue you girls.

PANEL 2

Close-up of Sister Lindsay's face, her smile fading as her expression turns somber and sinister.

SISTER You remind me of my

LINDSAY daughter.

PANEL 3

Medium shot of the twins exchanging a worried glance, their fear growing.

PANEL 4

Close-up of Sister Lindsay gripping her rosary tighter, her knuckles whitening as her face contorts slightly.

SISTER I know what's best.

LINDSAY

PANEL 5

Wide shot of Sister Lindsay rising from her chair, towering over the twins, who shrink back into their seats.

PANEL 6

Medium shot of the twins being led out of the chamber by a nun, their expressions blank but clearly unsettled.

PAGE 46 - PANELS: 4

PANEL 1

Nighttime shot of the orphanage dormitory. The twins are in their bottom bunk, whispering quietly as the other girls sleep.

PANEL 2

Medium shot of a large female bully standing at the foot of the bunk, pointing at Kathryn's shoes.

FEMALE I want your shoes.

BULLY

PANEL 3

Close-up of Kathryn clutching her shoes protectively.

KATHRYN No.

PANEL 4

Medium shot of the bully grabbing Kathryn and trying to yank the shoes off her feet.

PAGE 47 - PANELS: 4

PANEL 1 - WIDE

Wide shot of Megan kicking the bully in the head from the top bunk, knocking her back.

PANEL 2 - MEDIUM

Medium shot of Megan jumping down, standing protectively in front of Kathryn.

MEGAN Don't ever touch my sister!

PANEL 3 - WIDE

Wide shot of the defeated bully walking away, throwing a parting threat over her shoulder.

FEMALE Just wait! Sister Lindsay
BULLY is going to whip you like a

horse!

PANEL 4 - SMALL - CLIFF-HANGER

Close-up of the twins lying in their bunk, their eyes wide open in the darkness, afraid.

PAGE 48 - PANELS: 7

PANEL 1

Wide shot of the orphanage yard at night. Torches cast flickering light across the terrified faces of the orphans. Sister Lindsay stands at the front, a sinister silhouette against the flames.

<u>CAPTION:</u> A WEEK LATER.

PANEL 2

Close-up of Sister Lindsay's face, twisted in fervent conviction as she speaks to the assembled children.

SISTER The sins your parents
LINDSAY committed will haunt you
children forever. Pain is
the only way to release the

demon.

PANEL 3

Medium shot of a nun opening a trunk and pulling out a leather whip. The children visibly flinch.

PANEL 4 - WIDE

Wide shot of the orphans parting like a wave as Sister Lindsay points at Megan and Kathryn in the back. The twins' shoulders sag as they step forward, heads bowed.

PANEL 5

Close-up of Kathryn's trembling hands reaching for the hem of her shirt, lifting it to expose her back. Megan stands beside her, stone-faced, already prepared.

PANEL 6

Medium shot of Sister Lindsay raising the whip high, her face alight with sadistic glee. The torchlight gleams off the leather.

PANEL 7

Close-up of the whip snapping against Kathryn's back. CRACK! Her body jerks forward in pain, her face contorted as tears spill over.

PAGE 49 - PANELS: 6

PANEL 1

Medium shot of Megan grabbing Kathryn as she collapses.

PANEL 2

Wide shot of leading her away. In the background, the next set of children step forward reluctantly.

PANEL 3

Interior shot of the orphanage dormitory, dimly lit by a single bulb. Megan sits on the bottom bunk, gently lifting Kathryn's shirt to reveal fresh lash marks. A damp cloth is in her hand.

PANEL 4

Close-up of Megan dabbing a wound, her expression a mix of anger and sorrow. Kathryn winces from the sting.

PANEL 5

Medium shot of Kathryn sitting up, turning slightly to look at Megan.

KATHRYN Let me do you.

PANEL 6

Close-up of Megan shaking her head firmly.

MEGAN No. It can wait. Go to sleep.

PAGE 50 - PANELS: 7

PANEL 1

Wide shot of Megan tucking Kathryn under the covers, holding her close as Kathryn drifts off, her breathing calming.

PANEL 2

Medium shot of Megan sitting on the edge of the bunk, her gaze fixed on the door as the other orphans quietly file into the dormitory, their faces streaked with tears.

PANEL 3

Medium over-the-shoukder shot of Megan watching the female bully limp to her bunk, her back raw from fresh lashes. Megan's eyes narrow slightly.

PANEL 4

Medium shot of Megan slipping away from Kathryn, who sleeps soundly, and walking over to the female bully with the damp cloth in her hand.

PANEL 5

Close-up of Megan kneeling beside the female bully, gently dabbing at her wounds. The bully winces but doesn't move away.

PANEL 6

Medium shot of the bully glancing down at Megan, her face softening despite the pain.

FEMALE I'm sorry.
BULLY

PANEL 7

Close-up of Megan looking up at the bully, her expression unreadable but calm.

PAGE 51 - PANELS: 8

PANEL 1

Wide shot of the bustling streets of downtown Austin at night. Megan walks briskly, weaving effortlessly through the festive crowd. Bright neon signs and party goers create a chaotic, vibrant atmosphere.

PANEL 2

Medium shot of Megan stopping at a crosswalk, the red light glaring above her. Around her, drunken revelers laugh and shout, oblivious to her presence.

PANEL 3

High-angle shot from across the street, focused on the second-floor outdoor bar. A gathering of people celebrates, cheering loudly as a pair of red balloons drift into the air.

PANEL 4

Close-up of Megan's face, staring at the balloons as they rise higher and higher. Her expression is distant, almost haunted.

PANEL 5

Medium shot of a drunk bar hopper bumping into Megan as the light turns green, jolting her from her thoughts. She stumbles slightly.

MEGAN OOF!

PANEL 6

Wide shot of Megan crossing the street, lost in the shuffle of the intoxicated crowd.

PANEL 7 - MEDIUM

Medium shot of a female motorcyclist on the side of the street, struggling to kick-start her Kawasaki bike. Megan approaches.

PANEL 8

Close-up of Megan kneeling next to the bike, tweaking the gears with practiced ease.

MEGAN I know a trick.

PAGE 52 - PANELS: 7

PANEL 1

Medium shot of Megan revving the throttle and giving the bike a hard kick. The engine roars to life.

PANEL 2 - SMALL

Close-up of the female motorcyclist, her face lighting up with gratitude as she takes the bike back from Megan.

FEMALE Thanks! You learn that from

M.CYCLIST Harley-Davidson?

PANEL 3

Medium shot of Megan walking away, throwing a peace sign over her shoulder.

MEGAN Self-taught.

PANEL 4

Wide shot of a Catholic Church at night. Midnight mass has just let out. Faithful parishioners filter out of the building, warmly greeted by a nun and a priest standing at the entrance.

PANEL 5

Across the street, Megan sits at a bus stop. She gazes upward at the treetops, her face pensive.

PANEL 6

Close-up of the red balloons from earlier, now trapped in the branches above the church. Megan stares at them, lost in thought.

PANEL 7

Medium shot of Megan's face turning grim as she shifts her gaze toward the churchgoers. Her expression is dark, her thoughts clearly elsewhere.

PAGE 53 - PANELS: 7

PANEL 1

FLASHBACK: Inside the orphanage cathedral. A wide shot shows teenage Megan and Kathryn sweeping between the pews. The winter sun streams through stained-glass windows, casting a reddish glow over the space.

PANEL 2

Medium shot of Kathryn pulling a piece of chocolate from her pocket and handing it to Megan, cautious not to be seen.

KATHRYN (WHISPERING)

Happy birthday, sis.

PANEL 3

Close-up of Megan taking the chocolate, a small, rare smile appearing.

MEGAN Sneaky devil.

PANEL 4

Wide shot through the stained-glass window. Megan notices a plume of smoke rising in the distant forest. She pauses, curious, staring at it.

PANEL 5

Interior shot of Sister Lindsay's chamber. The twins sit stiffly across from an older, decrepit Sister Lindsay, who grips a ruler tightly, her face.

SISTER Have you girls had your

LINDSAY period yet?

PANEL 6

Close-up of the twins, clearly uncomfortable, avoiding eye contact. Kathryn bites her lip, and Megan scowls slightly.

PANEL 7

Medium shot of Sister Lindsay leaning forward, her voice dripping with menace.

SISTER Do I have to look for

LINDSAY myself?

PAGE 54 - PANELS: 7

PANEL 1

Wide shot of Sister Lindsay calling toward the door, her voice loud and sharp.

SISTER Father Miller!

LINDSAY

PANEL 2

Medium shot. The door creaks open. Father Miller enters, his expression unsettling gentle as he places his hands on the twins' shoulders. The girls stiffen, their unease palpable.

PANEL 3

Close-up of Father Miller, smiling faintly, his tone soft but sinister.

FATHER God has sent me to save you

MILLER girls and your rotting

souls.

PANEL 4

Medium shot of Father Miller leaning closer, his hands beginning to roam inappropriately. Kathryn hangs her head, tears forming, while Megan glares at him with barely contained rage.

PANEL 5

Wide shot of Sister Lindsay watching from behind her desk, her expression smug and satisfied.

SISTER Happy birthday, girls.

LINDSAY

PANEL 6

Close-up of Megan's fist clenching tightly, her knuckles white.

PANEL 7

Medium shot of Father Miller, sitting in a chair in front of the twins, handing a tiny Bible to Kathryn.

FATHER Kathryn, you recite.

MILLER

PAGE 55 - PANELS: 8

PANEL 1

Close-up of Father Miller's face as he pauses, his eyes narrowing as he turns to Megan.

FATHER

No. Megan, you recite.

MILLER

PANEL 2

Medium shot of Megan opening the Bible to the bookmarked page. Her hands shake slightly, but her expression remains cold and focused.

PANEL 3

Close-up of the Bible in Megan's hands, the words of Psalms 32:8 visible on the page.

MEGAN

(OFF-PANEL)
I will instruct you and
teach you in the way you
should go; I will counsel
you with my loving eye on
you."

PANEL 4

Close-up of Father Miller's hand on Kathryn's inner thigh. Kathryn's face is just visible, a tear streaking down her cheek.

PANEL 5

Extreme close-up of Father Miller licking the tear from Kathryn's face, his eyes shut in twisted pleasure.

PANEL 6

Medium shot of Megan's hand snapping out and grabbing the rosary around Father Miller's neck. The beads snap and scatter across the floor.

PANEL 7

Close-up of Megan's face, pure fury...

PANEL 8

... as she drives the metal cross into Father Miller's eye. Blood spurts. (CONTINUED)

55 CONTINUED: 55

FATHER You bitch!

MILLER

PAGE 56 - PANELS: 7

PANEL 1

Wide shot of Father Miller falling backward, his body twitching. Kathryn, trembling, raises the Bible above her head and slams it down onto the cross, driving it deeper.

PANEL 2

The door bursts open. Sister Lindsay storms in, her ruler whirling through the air. Her expression is a mix of rage and shock.

SISTER Dear Lord! What have you LINDSAY done, you filthy little

whores?!

PANEL 3

Medium shot of Sister Lindsay striking Kathryn across the face with the ruler. Kathryn crumples to the ground.

PANEL 4

Close-up of Megan charging at Sister Lindsay, teeth bared in a snarl. Sister Lindsay catches her by the wrist, twisting Megan's arm behind her back.

MEGAN Argh!

PANEL 5

Close-up of Sister Lindsay's twisted face as she hisses through clenched teeth, holding Megan in place.

SISTER Isaiah 48:22... LINDSAY

PANEL 6

FLASHBACK panel: Karen offers a chunk of meat to a teenage girl wearing a rosary. The scene is **grainy and dreamlike**.

PANEL 7

BACK TO PRESENT

Sister Lindsay presses a knife under Megan's chin, her eyes wild.

SISTER ... There is no peace for the daughters of the wicked," says the Lord.

PAGE 57 - PANELS: 6

PANEL 1

Medium shot of Kathryn springing up behind Sister Lindsay, wrapping the rosary wire around her throat.

PANEL 2

Close-up of Kathryn's bloodied palms pulling the rosary wire tight, her teeth gritted as Sister Lindsay's face turns red.

PANEL 3

Extreme close-up of Sister Lindsay's wide, panicked eyes, freezing as the life drains from her.

PANEL 4

Medium shot of Sister Lindsay's lifeless body slumping to the floor. The rosary wire recoils from Kathryn's hands.

PANEL 5

Close-up of Kathryn sobbing, her hands trembling as Megan snaps her fingers in front of her face.

MEGAN

Now's not the time. We're getting out of here. All of us.

PANEL 6

Wide shot of Megan grabbing Kathryn's hand and pulling her out of the room. They leave Sister Lindsay's body behind.

PAGE 58 - PANELS: 7

PANEL 1

Medium shot of Megan and Kathryn running down the orphanage hallway, their footsteps echoing loudly.

PANEL 2

Wide shot of the twins skidding to a stop outside the kitchen door...

PANEL 3

... Megan peeks inside to make sure it's empty. Interior shot of the empty kitchen. Pots and pans hang from racks, and a large rucksack sits on the counter.

PANEL 4

Medium shot of Megan whispering to Kathryn as they step inside.

MEGAN Let's grab a rucksack and

some food. We're going to

need it.

PANEL 5

Close-up of Kathryn rifling through a pantry, grabbing nonperishable food items.

KATHRYN What about getting some

outdoor clothes from the

storage room?

PANEL 6

Medium shot of Megan, slinging the rucksack over her shoulder, nodding toward the door.

MEGAN Yes, that too.

PANEL 7

Wide shot of the twins leaving the kitchen, their figures small against the looming, shadowy hallway.

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PANEL 1

Wide shot of the orphanage's giant wooden doors swinging open. Bundled-up orphans spill out, carrying jackets, blankets, and personal belongings.

PANEL 2

Medium shot of the orphans pushing open the snow-covered gate wrapped in dead vines. Their faces are a mix of fear and determination.

PANEL 3

Wide shot of the orphans fleeing down the dirt pathway lined with eerie, leafless trees. Snow crunches beneath their feet.

PANEL 4

Medium shot of elderly nuns on bicycles chasing after the orphans, shouting angrily.

NUNS

Get back here, you little heathens!

PANEL 5

Close-up of Megan and Kathryn slipping into the forest, unnoticed in the chaos. Their movements are quick and deliberate.

PANEL 6

Wide shot of the twins disappearing into the dense, snow-covered trees, their path illuminated by faint moonlight.

PANEL 7

Close-up of Megan's determined face as she leads the way, her breath visible in the cold air.

PANEL 8

Close-up of Kathryn, glancing back toward the orphanage with a mix of relief and fear before following Megan deeper into the forest.