**PAGE 1 PANEL 1**

Street view of three buildings, a CONVEINENT STORE on the right sits at the street corner, a BAR is in the middle, and a RESTARAUNT is on the left. The bar is a no fritz, local joint. The neighborhood is on the worse part of town. It is late night/early morning, last call has been announced.

**PAGE 1 PANEL 2**

Close on the bar entrance, two drunk FEMALES exit the building. Both are dressed provocatively.

GIRL 1 (KARA) – Are we going to eat or what?

GIRL 2 (NANCY) – I’m broke, cheap ass dudes in there tonight, I was buying all of my own drinks.

**PAGE 1 PANEL 3**

Tight on the women.

KARA - When will you learn that you can’t depend on a man? I’ll buy your breakfast but that means you’re my bitch.

NANCY – Ha, keep dreaming. It would take a lot more than breakfast for that to happen. Enjoy your food, my Metro card is still good. I’ll catch the next train home.

**PAGE 1 PANEL 4**

Close on Kara, her mouth is open, she moves her tongue up and down in a licking motion.

KARA – You don’t know what you’re passing up.

NANCY (OFF PANEL) – I’ll try and use my imagination. Good night, be safe.

**PAGE 1 PANEL 5**

Shot is of Nancy at the top of subway entrance. Stairs lead down into the darkened turnstile entrance.

NANCY – Do they purposely build these things to look so creepy?

**PAGE 2 PANEL 1**

Shot is of Nancy now at the base of the stairs near the turnstile. We see the back of a HOODED PERSON at the top of the stairs.

**PAGE 2 PANEL 2**

Close on Nancy’s hand sliding her Metro card through the reader. A green light shines granting her access into the subway.

NANCY - Go figure, Metrocard, you have been the most reliable thing for me tonight.

**PAGE 2 PANEL 3**

Close on the hand of the Hooded Person as they swipe a Metrocard. The hand has a tattoo on the back of it. The tattoo is of a clock face with the hands at “100 seconds to midnight” just like the Doomsday clock. (reference - <https://harris.uchicago.edu/files/styles/square/public/doomsdayclock_black_2mins_regmark.jpg?itok=WKlfLpXC> ) The image here should be the same as on the hand.

**PAGE 2 PANEL 4**

Close on Nancy, who has turned around as she had that feeling of someone behind her. She has a concerned look on her face.

NANCY - Is someone there?

**TITLE CREDITS – “The Beginning of the End”**

**Writer – Mark Fenton**

**Art – Thomas Tenney**

**PAGE 3 PANEL 1**

**CAPTION – DAY ONE**

Two OFFICERS drive in a undercover patrol car. The passenger is an thin African American male in a cheap, food-stained suit (Tasker). The driver, an average build Caucasian in a slightly nicer suit (Cartwright). He has one hand on the wheel and a cigarette in the other.

TASKER – Almost Halloween. You’re kids still dress up?

CARTWRIGHT – How long have we been partners?

TASKER – To long…

CARTWRIGHT – Exactly, Molly is a Freshman in college and Lucas graduates high school this year. So, your guess is as good as mine, if they still dress up.

**PAGE 3 PANEL 2**

Close on Tasker. Somber look on his face.

TASKER - You read the file?

**PAGE 3 PANEL 3**

Close on Cartwright, cigarette in mouth.

CARTWRIGHT – Yeah, you concocting some bullshit conspiracy theories already?

**PAGE 3 PANEL 4**

Close on Tasker with a grin on his face.

TASKER - Always.

**PAGE 4 SPLASH**

**CAPTION – SUBWAY TERMINAL**

**TITLE -**

Full page shot of Nancy strung up in a crucified pose. There is an owl head mask covering her head. There is a pool of blood on the ground at her feet. Her clothes are torn, and she has cuts all over her body, a piece of paper is stuck to her chest. The area has been police taped off.

**PAGE 5 PANEL 1**

Cartwright and Tasker stand with a uniformed officer at the top of the subway stairs. The officer holds a folder and Cartwright has a cigarette in his hand.

OFFICER – This one isn’t for the weak of heart, that’s for sure. Looks like its straight out of a God damn horror movie. World is full of sickos, that’s for damn sure.

TASKER – You don’t think it was done with a purpose?

CARTWRIGHT – Here we go. Just point us towards the body.

**PAGE 5 PANEL 2**

Tasker leans in towards Cartwright as they walk down the stairs. Cartwright wears cowboy boots.

TASKER – I’m just saying, if you kill someone, you generally don’t want the body to be immediately found. From the description this was meant to be a spectacle or a signal to someone or something.

CARTWRIGHT – Or, someone watched to many episodes of Creepshow and wanted to show that they are the “ultimate” fan.

TASKER – Man, you need to get out and see the world for what it is.

**PAGE 5 PANEL 3**

The three cops stand at the turnstile subway entrance at the base of the stairs.

CARTWRIGHT – Cameras catch anything?

OFFICER - They would have, except someone put tape over the lenses.

TASKER – Still thinking super fan?

**PAGE 5 PANEL 4**

Tasker and Cartwright have moved into the subway station and stand near Nancy’s hanging body.

CARTWRIGHT – Whoa, they went overboard with the theatrics on this one.

TASKER – I don’t think its theatrics. I bet this all has meaning.

**PAGE 6 PANEL 1**

Close on Cartwright pointing towards the owl mask.

TASKER – Let’s get the mask off of her.

**PAGE 6 PANEL 2**

Close on Nancy’s face. The mask has been lifted and is being held above her head. Her eyes have been removed and there are blood stains from the sockets down her face.

CARTWRIGHT (OFF PANEL) – JESUS….

**PAGE 6 PANEL 3**

Tight on a young patrol cop, he is about to barf from what he has seen.

YOUNG COP – Oh man, is that real?? Tell me that isn’t real.. Oh God.

**PAGE 6 PANEL 4**

Shot is of Cartwright’s cowboy boots. The young cop has barfed on Cartwright’s boots.

YOUNG COP (OFFPANEL) – HURGH I’m sorry Boss.

CARTWRIGHT (OFFPANE) – Why did I even get out of bed today? You owe me a pair of Justins, Rookie.

**PAGE 6 PANEL 5**

Tasker reaches over and pulls the note off from Nancy’s body.

TASKER – Looks like the killer wants to tell us something.

**PAGE 7 SPLASH PAGE**

This page is made up entirely of an image of the note that Tasker grabbed. It’s written like a ransom note with mismatch letters and blacked out areas.

When I looked into her eyes, I saw nothing. When I asked her what she saw, she said evil. I took her eyes so that she would see no evil again.

**PAGE 8 PANEL 1**

Tasker stands holding the letter, Cartwright is next to him shaking puke from his boot.

TASKER – You remember the Eyeball Killer down in Texas?

CARTWRIGHT – You thinking copycat?

TASKER – Nah, he killed prostitutes and there is the owl mask. Why leave it unless it has some significance.

**PAGE 8 PANEL 2**

Tight on Cartwright.

CARTWRIGHT – Run her prints and let me know when you get a hit. Talk to the local businesses, maybe we get lucky and find out where she was coming from. Bag that mask and get it to forensics.

**PAGE 8 PANEL 3**

Cartwright and Tasker stand in the subway, there is still a pile of barf at Cartwright’s feet. Tasker still holds the note.

TASKER – You know this won’t be the only one, right?

CARTWRIGHT – It better be, I only have one pair of boots.

**PAGE 8 PANEL 4**

Shot is of the letter now in a sealed clear evidence baggie.

TASKER (OFF PANEL) – Nah, this is just the beginning. Nobody puts this much performance into a one-time event. Now it’s a race, how many more before we catch them?

CARTWRIGHT - A man of my stature hates races.

**PAGE 9 PANEL 1**

Cartwright drives with Tasker riding shotgun.

CARTWRIGHT – You enjoyed yourself back there, didn’t you?

TASKER – How so?

CARTWRIGHT – Your story about this being the FIRST. Now all those cops are going to go home and tell their friends and families that there is a serial killer on the loose.

TASKER – And they will be right.

**PAGE 9 PANEL 2**

Close on Cartwright, still driving.

CARTWRIGHT – CUT THE SHIT. We’ve been partners long enough that I know how you are with your conspiracy shit.

**PAGE 9 PANEL 3**

Close on Tasker looking out of the car window,

TASKER – Serial Killers are about the show, you know this. If someone wanted that girl dead, they would have just shot or stabbed her. The sooner you admit to yourself what we are dealing with the better this case will go.

**PAGE 9 PANEL 4**

Back to Cartwright. He has one hand on the wheel and a cigarette in the other.

CARTWRIGHT – Lets agree to disagree on this one, ok?

**PAGE 10 PANEL 1**

**CAPTION – DAY TWO**

Club goers dance in a night club. Everyone is drinking and dancing, having a good time.

**PAGE 10 PANEL 2**

A silhouetted, hooded man walks through the crowded dance floor. We gain see the Doomsday Clock tattoo on the back of his hand. Dancers look pissed and upset that this person is just walking through them.

**PAGE 10 PANEL 3**

Shot is similar to panel 1, club goers are back to having a good time.

**PAGE 11 PANEL 1**

**CAPTION –** Police Headquarters

Tasker and Cartwright on each side of their desk, facing each other. Coffee cups, files, and and ashtray on cartwright’s side cover the table.

TASKER - You sleep last night?

CARTWRIGHT – What?

TASKER – Did you sleep ok? You saw some traumatic stuff yesterday.

CARTWRIGHT – You need to stop. Have we heard from Forensics yet?

**PAGE 11 PANEL 2**

Close on Tasker.

TASKER - Nothing. No prints on the letter, mask, nothing. Still waiting on the victim’s prints to come back. Hopefully they come in before we get another victim.

**PAGE 11 PANEL 3**

Close on Cartwright.

CARTWRIGHT – This again? You are so hell bent on this being a serial killer, why? I get it, the killer put on a show, but that doesn’t mean there are more murders coming from them.

**PAGE 12 PANEL 1**

Back at the night club. View is looking down on the dance floor from a balcony above. We are seeing things from a person’s perspective.

**PAGE 12 PANEL 2**

Shot is from behind a man looking down on the dance floor (we saw things from his view last panel) He is average build, dressed casually, and has a beer in his hand.

MAN – So many women, so little time. Which one of you ladies will be the lucky one tonight?

VOICE OVER FROM BEHIND - You view these women as nothing more than sheep. You will never value your own life until you learn to value that of others.

**PAGE 12 PANEL 3**

Close on the side of the side of the man’s head, a knife slices his ear off. Blood sprays out of the fresh wound. We see the Doomsday Clock tattoo on the hand holding the knife.

MAN - AAAAAAAAAAHHHHHHHHHHH

**PAGE 12 PANEL 4**

Close on the knife slicing open the man’s neck, again we see the tattoo on the hand with the knife. Blood pours from the fresh cut.

VOICE OVER FROM BEHIND – Be glad I didn’t take your manhood.

**PAGE 12 PANEL 5**

Close on the knife taking off the other ear. Now the head is a complete bloody mess.

**PAGE 12 PANEL 6**

The Doomsday Clock tattooed hand slides a folded piece of paper into the victim’s pocket.

**PAGE 13 PANEL 1**

A COCKTAIL WAITRESS (Caucasian, very attractive, showing lots of skin) stands holding a drink tray with bottles of beer on it. She stands far enough from the deceased man that she can’t tell what has happened. It is also shadowy near him.

WAITRESS – You Doing ok, Hon? Need another beer?

**PAGE 13 PANEL 2**

Close on the Waitress’s face, she has an inquisitive look on it.

WAITRESS - HELLO??

**PAGE 13 PANEL 3**

Closer view of the back of the dead guy from the Waitress’s view. She can see everything clearly now.

WAITRESS (OFF PANEL) – AAAAAAAAAAAHHHHHHHH!!!!

**PAGE 13 PANEL 4**

The tray falls to the floor, the bottles of beer shatter. The Waitress has turned and runs away.

SFX – (glass breaking sound)

**PAGE 14 PANEL 1**

**CAPTION – DAY THREE**

Shot is of a hand holding a cellphone, the screen faces the reader. Cartwright has received a text about the most recent killing.

TEXT MESSAGE ON PHONE - Looks like another one by your guy. Missing body parts, note left, same M.O. sending address over now.

**PAGE 14 PANEL 2**

Same shot now with Cartwright’s text response.

CARTWRIGHT’S RESPONSE – Send the address and you had better make damn sure that it’s the same killer. I’m not going to be running to every murder scene in this shitty city.

**PAGE 14 PANEL 3**

Cartwright stands holding his cellphone and looking at Tasker. Tasker has a slight grin on his face as he knows what is coming.

TASKER – Another one already?

CARTWRIGHT – Shut up.

**PAGE 15 PANEL 1**

CAPTION – ELSEWHERE IN THE CITY

A CITY BUS drives through a crowded city. There is a rainy, dark and gloomy look/feel.

**PAGE 15 PANEL 2**

The bus has reached a stop and the door has opened, a man in a hoody (his face covered by the hood and shadows) exits the bus. He holds a bag in his hand (we can only see that it’s a small lunch size bag. It is see-through but, we can’t see what is in it, yet.

**PAGE 15 PANEL 3**

Close on the hand and bag. We can now see that the ears he cut off are in the bag. There is blood inside of it as well. Again, we see the Doomsday Clock tattoo on the back of the hand.

**PAGE 15 PANEL 4**

Hooded man walks down the sidewalk passing a MOM and CHILD. Child is focused on the bag.

CHILD – Mmmmommyy, that man has someone’s ears….

MOM – I’m going to let him take yours if you don’t behave. They are probably fake, c’mon before we miss our bus.

**PAGE 16 PANEL 1**

Shot is close on the second victim. He sits dead with no ears and a slit throat, covered in blood. He faces the reader.

**PAGE 16 PANEL 2**

Same shot now with Tasker leaning in to look at where one of the dead man’s ears used to be.

TASKER – Took them clean off. It was the eyes with the first one and now ears, maybe tongue next? You know, hear no evil, see no evil, speak no evil.

**PAGE 16 PANEL 3**

Tasker stands facing the reader, the dead guy sits slightly back to his left also facing the reader.

TASKER – You find a note on this guy?

**PAGE 16 PANEL 4**

A UNIFORMED OFFICER hands Tasker a letter in a plastic evidence bag.

UNIFORMED OFFICER – Not sure how you knew, but yeah. It was stuffed into his pocket.

TASKER – I “knew” because we have a serial killer.

**PAGE 16 PANEL 5**

Cartwright stands with his hands up in the stop motion. Tasker stands next to him holding the bagged letter in his hand.

CARTWRIGHT – EVERYBODY JUST SLOW DOWN. We will work this case just like any other HOMICIDE.

TASKER – Man, you can’t see the forest through the trees. Read this.

**PAGE 17 SPLASH PAGE**

Full page splash of the letter in the evidence bag. This one is also written in the mismatched cut out letters.

He stalked the women like a wolf preying on sheep. I tried to explain the error of his ways, but he wouldn’t listen. So, I took his ears.

**PAGE 18 PANEL 1**

Close on Cartwright a cigarette hangs from his lips as the smoke wraps around his face.

CARTWRIGHT – So now he is some kinda vigilante? A women’s right activist?

**PAGE 18 PANEL 2**

Tasker stands still holding the letter. Cartwright is beside him, they face the reader with the dead man in the chair facing away from them.

TASKER – No, he is a methodical killer. He is picking his targets, probably watches them for some time before making his move. I can’t see a pattern yet, though. One man, one woman with nothing apparently in common.

**PAGE 18 PANEL 3**

**CAPTION – WE NEED TO FIND HIM NOW.**

Close on the face of the dead man.

**PAGE 19 PANEL 1**

**CAPTION – IN ANOTHER PART OF THE CITY**

Shot is from behind the hooded killer, the room is dark. He sits at a laptop computer, we see the tattooed hand on the keyboard. We can’t make out anything on the screen yet.

**PAGE 19 PANEL 2**

Close on the computer screen. Two images pop up in what looks like a Zoom call. The images are of men wearing hooded jackets to hide their faces similar to our killer.

KILLER (OFF PANEL) – How goes the mission for you my brothers? Have you found any believers in your areas?

**PAGE 19 PANEL 3**

Close on one of the Zoom panels on the screen. The person’s face is shadowed by the hood.

SHADOWED PERSON – The search continues here, my brother. Many non-believers, many sheep unprepared for the striking of the Doomsday clock.

**PAGE 19 PANEL 4**

Close on our killer. He is now standing, facing the readers. The computer can be seen behind him. We still can’t see his face, but his hands are up and holding the sides of his hood, about to pull it back.

KILLER – Ever onward, my brothers. Our work will move the hands of the Doomsday clock until it strikes, welcoming us into a new age.

**PAGE 20 SPLASH PAGE**

Close on the Killer. He stands with his hood now pulled down. We see the eyes and ears he took behind him, each in a jar on a shoulder high shelf. The Killer has shoulder length dark hair and a full beard.

KILLER – Ever onward……

**END ISSUE 1**