

PAGE ONE

1.1 - Widescreen panel. We see a close-up of a puddle and in this puddle is the reflection of the city. For this type of world we're creating, I'm thinking a division between the two types of worlds. One is the upper class, which is much more modernized, cyberpunk stuff. The lower class, the slums, is a bit more dirty, more steampunk. In this reflection, let's focus on the slums.

1.2 - Same as above, except now a foot strikes the puddle, generating ripples in the image of the city (I could probably handle the ripples in Photoshop, so we'll discuss some options).

1.3 - Shot of the runner, one of the generators (I'm toying with the idea of calling them machina, so for the purposes of this script that's what I'll refer to the generators as, but we'll discuss whether or not it sticks). He looks over his shoulder and in the background we can see three silhouettes following him. This panel should be about the combined size of the previous two.

MACHINA

Gotta keep going...

1.4 - Fills up the remainder of the page. The machina turns his attention back in the direction he's running and he sees something shocking. He should be facing the reader as he stumbles.

MACHINA

Oh no... No, no, no...

PAGE TWO

2.1 - Splash page. The machina is lying on his ass after having stumbled. Now he faces a machina much larger than him, maybe eight feet tall or so. Standard big, robot type mecha. Maybe have a human face stretched over the head, but I'll leave the design up to you.

MACHINA

Please... Don't kill me...

CREDITS:

MACHINA NATION
Part I of V

Percival Constantine
Script, Letters & Colors

Drew Swift
Pencils & Inks

Created by Drew Swift and Percival Constantine

PAGE THREE

3.1 - Widescreen shot of the three silhouettes from the first page coming into view. The one in the center is Deuc, our antagonist. Not sure exactly what he should look like, but I'm thinking for his head, he should have some sort of device. It's hard to explain, so I'll do the best to explain it in person.

DEUC
Think you could run from us,
little machina?

3.2 - Deuc and his two thugs are standing in the foreground, their backs to the reader. Maybe visualize the camera as being set up between Deuc and one of the thugs with the machina and the mecha standing in the background as the machina turns to address Deuc.

MACHINA
Look, I dunno who you are, but we
can work something out, can't we?

3.3 - Shot from over the machina's shoulder as he looks at Deuc. Deuc should seem bored.

MACHINA
I mean--

DEUC
--That's not an option, friend.

3.4 - Close-up on Deuc's arm.

DEUC
(off-panel)
You see, you have something my
compatriots and I need.

3.5 - Same as above except now the arm shifts into a weapon of some sort. I'm thinking a shotgun, but we'll discuss that.

DEUC
(off-panel)
And we mean to **obtain** it.

3.6 - Low-angle shot. Deuc is pointing the gun at the reader.

DEUC
I'm sure you can understand.

PAGE FOUR

4.1 - High-angle shot of the machina looking down the barrel of the gun.

MACHINA
Please, just tell me what it is,
and I'll give it to you.

4.2 - Deuc sighs as the machina continues to plead for his life.

MACHINA
(off-panel)
I mean, what is it? Money? I don't
have a lot, but I'll give you
whatever I **do** have.

4.3 - Shot from over Deuc's shoulder looking at the machina.

MACHINA
I'll give you everything I own,
just--

DEUC
Stop.

DEUC
Just... Stop.

4.4 - Deuc presses the barrel against the machina's forehead.

DEUC

You have no idea how much I **hate**
begging. You're a machina--

4.5 - Shot of Deuc firing the gun.

DEUC
--Have the stones to die with some
dignity.

SFX
BOOM!

PAGE FIVE

5.1 - Shot of Krystal, the protagonist. It's a close-up on her eyes as they open wide in shock.

5.2 - Bird's-eye view of Krystal waking up in her bed.

KRYSTAL
(caption)
What was **that?**

5.3 - She slides her legs over the side of the bed, throwing the sheet off her.

KRYSTAL
(caption)
Weird dream.

5.4 - Medium shot of Krystal from the shoulder up as she stands in the shower, the water pouring over her face, her eyes closed.

KRYSTAL
(caption)
What's even **more** weird is that I
should be beat.

KRYSTAL
(caption)
I was tossing and turning all
night.

5.5 - Krystal wipes her hand over a fogged mirror, revealing her reflection.

KRYSTAL
(caption)

But I feel strangely **energized**.

KRYSTAL

(caption)

It's like I've been given a massive jolt of caffeine.

PAGE SIX

6.1 - She walks out of the bathroom with a towel draped over her body. She uses another towel to dry her hair.

KRYSTAL

(caption)

The shower was kind of unnecessary.

KRYSTAL

(caption)

Thanks to my little friends, I don't need to bathe.

KRYSTAL

(caption)

But I still like to do it.

6.2 - Shot of the towel dropping to the ground.

6.3 - Krystal's entire body should be seen in this panel. The nanomachines begin to take over, covering her entire body.

KRYSTAL

(caption)

There are days when I **hate** these things. But I have to admit--

6.4 - Same as above, except the nanomachines are retreating from her body and she's completely dressed.

KRYSTAL

(caption)

--they make getting ready in the morning a **lot** easier

PAGE SEVEN

7.1 - A train moves through the slums of the city.

KRYSTAL

(caption)

After the war, machina were deemed second-class citizens.

7.2 - Krystal is standing inside the train. We can see her reflection in the window and outside the window, we get a closer view of more of the slums.

KRYSTAL

(caption)

The humans felt **we** were the ones responsible for all the strife.

7.3 - Widescreen panel of Krystal standing in the train, holding one of the straps. Around her should be other machina of various designs.

KRYSTAL

(caption)

As a result, we have to live **outside** the center of Mekha.

7.4 - Shot from outside the train. Krystal can be seen through the window at a stop. On the platform, a woman is holding her crying child.

KRYSTAL

(caption)

As hard as life is after the war--

7.5 - Similar to the previous panel, except now we're looking at a flashback from the war. In this shot, a child is crying while its mother lays bleeding to death, maybe have some of the machina parts torn off. Krystal is dressed in a medic uniform, approaching the scene.

KRYSTAL

(caption)

--it's the memories that are even **harder**.

PAGE EIGHT

8.1 - Shot again from inside the train.

INTERCOM

Your attention, please. We are now approaching Mekha.

KRYSTAL

(caption)

One thing can be said about Mekha-

-

8.2 - Large panel, fills the remainder of the page. We can see the city in full view as the train approaches a tower in the center. This is the upper class city, much more modernized and sleek in contrast to the dirt and grime and rust of the slums.

KRYSTAL

(caption)

--the approach is *breathtaking*.

PAGE NINE

9.1 - A guy with a beard stands outside a shop with a Starbucks-esque sign. I'll explain a bit more about this, but one thing I'm thinking of is instead of just drinking coffee or energy drinks, caffeine is distributed through cartridges called caff jolts. The bearded guy is Mathes, Krystal's partner.

9.2 - Mathes looks up as Krystal approaches.

MATHES

Took you long enough. I thought you only lived a few blocks away?

KRYSTAL

I do, but a girl's gotta get ready. Think I can make myself look this good by just snapping my fingers?

9.3 - Mathes holds up a caff jolt.

MATHES

Women. Caff jolt?

9.4 - Krystal holds up her hand.

KRYSTAL

No thanks, I had one before I left.

9.5 - Mathes approaches a car parked nearby with Krystal following.

MATHES

Bad news, we've gotta head to
Edge. Machina case.

KRYSTAL

(caption)

Edge is the area where the machina
reside. Where **I** reside.

KRYSTAL

(caption)

Only Mathes doesn't know what I
really **am**.

PAGE TEN

10.1 - They both climb inside Mathes' car.

KRYSTAL

(caption)

Machina are **prohibited** from taking
civic service positions and there
are tests to **ensure** they can't.

KRYSTAL

(caption)

To become a forensics
investigator, I had to obtain a
way of **beating** the test.

10.2 - The car pulls away from the curb. Maybe a hover
vehicle that elevates a few feet off the ground, but I'm
not sure. We'll discuss this.

MATHES

Why does the department even **care**
about machina cases? Just let the
freaks kill themselves, that's
what **I** say.

KRYSTAL

Could we **not** talk about this?

MATHES

Christ Krystal, don't tell me
you're one of those damn machina
huggers.

KRYSTAL

No.

10.3 - Krystal looks out the window, avoiding Mathes' gaze.

KRYSTAL

Talking about machina just makes me uneasy, that's all.

MATHES

You never really **told** me what you were up to during the war.

10.4 - Medium shot from outside the car, Krystal visible through the window.

KRYSTAL

And I don't plan on it. The war wasn't a happy memory, so I'd rather **not** relive it, okay?

10.5 - Close-up on Mathes.

MATHES

Geez, sorry I asked...

PAGE ELEVEN

11.1 - Bird's eye view of the car entering the slums, pulling up to an area blocked off by holograms that read POLICE LINE DO NOT CROSS. Several cops are milling about the area as well.

11.2 - Mathes and Krystal get out of the car, one of the officers notices them.

MATHES

Who's in charge here?

OFFICER

Detective Kinner, sir.

11.3 - Shot of Kinner kneeling over the body of the machina from the beginning of the book. Mathes and Krystal approach from behind.

MATHES

Kinner?

KINNER

That's me.

11.4 - Kinner stands upright to meet the pair.

MATHES

I'm Mathes, this is Krystal. What can you tell us?

KINNER

Victim was found early this morning. Massive head wound, as you can see.

11.5 - Close up on the machina's head, half of it blown off. What remains has exposed wires and is sparking.

KINNER

(off-panel)

There's still some juice left in him, but not much. When he was found, the energy output was like a beacon.

PAGE TWELVE

12.1 - Shot from the POV of the fallen machina. Krystal leans in, examining it as Mathes and Kinner talk.

MATHES

Any leads?

KINNER

You kidding? Machina won't talk to **us**. If not for the light show, it would've gone unreported.

12.2 - They both look down at Krystal.

MATHES

You find anything, Doc?

KRYSTAL

Looks like he took a shotgun blast to the head, but I really won't know anything for sure until I get him in the lab.

12.3 - Krystal rises and faces Kinner and Mathes.

MATHES

Why bother with the lab? Guy was shot in the face, seems open-and-shut to me.

KRYSTAL

The power core should've ceased operation immediately after the central CPU was destroyed.

12.4 - Shot from over the shoulders of Mathes and Kinner, focus on Krystal.

KRYSTAL

And since Detective Kinner here said the victim gave off a surge of energy, that means there's something **more** going on.

PAGE THIRTEEN

13.1 - Shot from the floor looking up at a row of track lighting on the ceiling.

13.2 - Shot from the track lighting, looking down at the machina's body. Krystal stands near it wearing glasses, and she pulls on some rubber gloves.

KRYSTAL

Case #52236, Investigator #323.

KRYSTAL

Machina victim, approximate age of twenty-six. Time of death, presumed to be two a.m.

13.3 - Krystal lifts the machina's head and examines the wound.

KRYSTAL

Cause of death, shotgun shell to the head. Blast removed the upper left quadrant.

KRYSTAL

Shell type appears to be magnesium.

13.4 - Close-up on a tray nearby. Krystal picks up a device from it, a laser scalpel.

13.5 - Krystal holds up the scalpel and a red laser beam emits from the tip.

KRYSTAL
Making the first incision.

13.6 - Close-up on the scalpel cutting into the machina's chasis.

PAGE FOURTEEN

14.1 - The chasis opens up, revealing a power core in the center, connected by wires and tissue. The core is still glowing.

KRYSTAL
What the--?

14.2 - Krystal removes her glasses.

14.3 - Tighter shot on her eyes as they begin to change, shifting from natural to more mechanical.

14.4 - Extreme close-up on one of her eyes. It's completely technological with a glowing red pupil.

14.5 - Shot from the POV of her mechanical eye. Crosshairs appear on the power core with a digital readout. I could probably handle all of this in lettering and coloring. One of the things on display reads CORE ACTIVE and a power bar that's quickly depleting.

PAGE FIFTEEN

15.1 - Krystal holds up a digital recorder. A light on it glows red.

KRYSTAL
Central core appears to remain
active, ten hours after
expiration.

15.2 - She gently lays her hand on the core. Nanomachines begin to appear on her hand.

15.3 - The nanomachines move off her hand, beginning to surround the core.

15.4 - Low-angle shot of Krystal's head.

KRYSTAL
Why are you still working...?

15.5 - Krystal's head turns to the side in shock, her eyes shifting to normal.

MATHES
(off-panel)
Hey Krys!

15.6 - Close-up on Krystal pulling her hand from the core, the nanos still on her hand.

PAGE SIXTEEN

16.1 - Krystal holds her hand behind her back as Mathes enters the scene.

MATHES
Find anything?

KRYSTAL
No, not yet.

16.2 - Close-up on Krystal's hand behind her back, the nanomachines still retreating, burrowing into her skin.

KRYSTAL
(off-panel)
It was a magnesium shell, but it doesn't explain why the core's still active.

16.3 - Mathes approaches closer, looking at the body. Krystal turns away from him, so she can still keep her arm out of sight.

MATHES
Is it dangerous?

KRYSTAL
No, the core's stable. In fact, the power is draining from it.

16.4 - In this shot, Krystal is in the foreground, on the right-hand side of the panel with her back to the reader. We can see her arm still held behind her back. The nanomachines have now retreated, but the rapid retreat has cause some bruises to appear on her arm. Mathes is in the background on the left-hand side, looking at Krystal. He's shaking a caff jolt cartridge.

MATHES

Any idea why the core's still active?

KRYSTAL

None. It's highly unusual.

16.5 - Mathes presses the cartridge against his neck.

KRYSTAL

Caff jolt?

MATHES

Guess I don't have as much energy as I used to.

PAGE SEVENTEEN

17.1 - Mathes puts the empty cartridge in his pocket and looks back at the body.

KRYSTAL

There *is* something interesting about this, though.

MATHES

What's that?

17.2 - Krystal holds her hand over the core.

KRYSTAL

Put your hand over the core like this.

17.3 - Mathes cautiously does the same as she does.

MATHES

Like this?

KRYSTAL

That's right.

KRYSTAL
Do you feel that?

17.4 - Close-up on Mathes' face, a look of slight confusion on his features.

MATHES
My hand... It's tingling...?

KRYSTAL
(off-panel)
Exactly.

17.5 - She removes her hand.

KRYSTAL
The energy isn't just draining from his core, it's escaping into the ether.

MATHES
Escaping?

KRYSTAL
It's being drawn to something.

PAGE EIGHTEEN

18.1 - Mathes pulls his hand away, holding his wrist and flexing his fingers to try and get rid of the feeling.

MATHES
So where's it going?

KRYSTAL
(caption)
Into me.

18.2 - Krystal turned away from Mathes.

KRYSTAL
I'm not sure, yet. I need to run some more tests.

MATHES
Make it quick.

KRYSTAL
What's the rush?

18.3 - Close-up on Mathes.

MATHES

That's what I came to tell you.
Seems the department had a few
other machina corpses, similar to
this one. They wanna know what the
story is, and they wanna know
soon.

18.4 - Mathes turns away from Krystal.

MATHES

I'm gonna head out.

18.5 - He gets to the door then turns back towards her.

MATHES

Oh, one more thing. The
department's worried that some
officers may have gotten machina
enhancements. There's gonna be a
screening.

18.6 - Krystal looks down.

MATHES

(off-panel)

But nothing we gotta worry about.

PAGE NINETEEN

19.1 - The train pulls into a stop in the slums.

KRYSTAL

(caption)

Another screening?

19.2 - Krystal descends the steps of the station.

KRYSTAL

(caption)

Why? Why are they doing this to
us?

19.3 - She looks to the side, watching machina children
digging through the trash.

KRYSTAL

(caption)
We shouldn't have to **live** like
this.

19.4 - Shot from over her shoulder as she looks down a
darkened alley.

KRYSTAL
(caption)
And I'm taking a **big** risk.

PAGE TWENTY

20.1 - As Krystal walks into the alley, the nanomachines
begin to overtake her body, forming into the shape of a
cloak.

20.2 - The nanos retreat, leaving her covered in a dark
cloak concealing her face.

KRYSTAL
(caption)
That machina... His energy was
flowing into me, somehow.

20.3 - She approaches a small building with some unique
architecture. A man stands outside smoking and looks at her
warily.

GUARD
What do you want?

KRYSTAL
I'm here to see Ecks.

GUARD
Maybe he don't wanna see you.

20.4 - Krystal gets right in the guard's face.

KRYSTAL
I don't care. I'm a paying
customer and I'm in need of his
services.

20.5 - The guard turns his head as Ecks calls from off-
panel.

ECKS

(off-panel)
Who's there?

KRYSTAL
Krystal.

ECKS
(off-panel)
Let 'er in.

20.6 - The guard moves away from the door.

GUARD
No hard feelings.

KRYSTAL
Whatever.

PAGE TWENTY-ONE

21.1 - Ecks sits on a stool beside what resembles a dentist's chair.

ECKS
Hello there, my love. What can I
do for you today?

KRYSTAL
I need some modifications.

21.2 - Ecks motions for her to sit in the chair. She lowers her hood.

ECKS
Of course, of course. But what
kind?

21.3 - Krystal sits in the chair as Ecks moves behind her.

KRYSTAL
There's a machina screening I need
to get through.

ECKS
So a nano-suppressant?

KRYSTAL
That'll do.

21.4 - These three panels will be small, square close-ups, all right next to the other. Close-up on Ecks' back. Something begins to burrow through the skin there.

21.5 - A thin, mechanical arm begins to emerge.

21.6 - More of the arm is show in this panel.

21.7 - Widescreen panel at the bottom of the page, several mechanical arms extended from Ecks' back, examining Krystal.

ECKS

Let's see what we can do for you.

PAGE TWENTY-TWO

22.1 - Krystal sits up from the chair, lifting her hood. Ecks has his back to her, wiping his mechanical arms.

ECKS

Pleasure as always, Krys.

KRYSTAL

The usual amount?

ECKS

Yup. Just use the scanner on the wall.

22.2 - Close-up of Krystal holding her hand above a scanner by the door.

SCANNER

Transaction complete.

22.3 - Shot of Krystal in the doorway. Ecks is behind her in the background.

ECKS

By the way, I've got a new procedure. Complete machina removal.

KRYSTAL

Really?

ECKS

The procedure is expensive,
though.

22.4 - Krystal walks into the corridor in the background.
Ecks watches her leave. In the corner of the panel we see a
silhouette, this is Deuc.

KRYSTAL
I'll think about it. We'll be in
touch, Ecks.

ECKS
Right, sure thing.

DEUC
Did I hear that right?

22.5 - Ecks flinches as he sees Deuc behind him.

ECKS
Christ, **must** you do that?!

DEUC
She wants the machina removed?

ECKS
Probably.

22.6 - Close-up on Deuc, grinning.

DEUC
Next time you talk to her, offer
her a discount.

DEUC
Time to figure out just who is
worthy.

TO BE CONTINUED