

Page 1

1. Twilight. Glasgow.

Close on the Two Tareks.

One is our own Tarek, all John Snowed up, covered in furs, and the other, Tarek 2, ultradapper in his Moroccan jacket, kilt and blindfold. When they're in contact with each other energy crackles around where they touch. It's this contact which allows Tarek to speak.

I'm thinking that it might look too childlike for them to be holding hands, so maybe T2 has his hand on T1's bare shoulder - which will also help by initially making it look like T1 is 'leading' T2 due to his blindness. (Which disappears when they touch but we'll get into that later...)

So this first panel is a close-look at that physical contact.

CAPTION

So let's get something straight. I think there's been some confusion.

CAPTION

There are two worlds. You got that, right?

TAREK 1

This... This is so weird.

2. Pull back to show that they're in the Otherworld's Glasgow. They're walking down Buchanan Street hill, beneath a grand statue of Charles Rennie Mackintosh - sitting in a seat of his own design.

He is the city's chief architect in this faery mirror world. The plaque, if we can see it, suggests as much. The architecture around us on this street is a total Rennie Mackintosh-fest - or at least as much as you can manage without driving yourself mad, Meghan. I know that I'm effectively asking you to design a whole new urban aesthetic.

The street's quiet enough, but the people we do see are dressed a bit like the Gods we saw in our Thorn/Cadros 400AD flashback. Freaky, weird, sexy, cool.

In this world the Gods never died. They're out in the open. And it's had an effect on how cool everyone is - creativity is king.

TAREK 1

I don't think you understand. I've never been able to speak. Ever!

TAREK 1

Since I was a child people have assumed I was stupid because I couldn't tell them otherwise. This is... It's...

CAPTION

There's only room for two worlds. That's the rule.

3. T2 gestures towards a door. It's marked with the same runes that the Stepping Orc uses on our world - but there's no sign of our favourite frog botherer.

TAREK 2

I get it.

TAREK 2

Come on. This way.

4. They slip through it.

TAREK 1

I'm sorry. I know I haven't shut up for like an hour, but this is just so incredible!

TAREK

Hey, where are we going --

Page 2

1. Total palette shift as they walk out onto the streets of Essaouira, the sun-drenched Moroccan home town of both Tareks.

This place looks a lot like the one in our world - maybe a few Rennie Mackintosh-esque touches, perhaps on a silhouetted mosque? (I realise I asked for the moon on a stick on the last page, so I'll stop typing now and back away from the script...)

Tarek grins at seeing his old home town - he missed it, and hadn't realised that.

TAREK 2

Home.

CAPTION

One world was intended for the humans.

2. They walk up a street. It's boiling hot so Tarek 1 starts to disrobe, Tarek 2 making sure to remain in contact with him.

TAREK 1

I... I hadn't realized how much I'd missed these streets. Months of walking in that Scottish tundra.

TAREK 1

Wait - is tundra just when it's in the Arctic?

TAREK 1

How come I can speak every language on Earth, but don't know what some words mean? Isn't that weird to you? Hey can you do that too?

3. Tarek's face shifts into discomfort as he realises they're heading for his house.

TAREK 1

Oh... I...

CAPTION

The Otherworld was for everyone and everything else. It's the source of all your stories about faeries and ghosts.

CAPTION
It's where the Gods lived.

4. T2 faces him, reassures him.

TAREK 2
It's okay.

CAPTION
But after the human world was ripped
apart - by the madness of a god, as
fate would have it - reality
rearranged itself.

CAPTION
Like two parallel versions of the
same experiment. One in which the
Gods were slaughtered. Another where
they lived.

Page 3

1. Tarek 1 goes uncharacteristically quiet as they get closer to his house. But maybe in this world Tarek 2 lives somewhere else because what happens next takes our Tarek by surprise.

They approach a beautiful older woman, making mint tea outside a modest home. She's facing the other way and doesn't see them.

CAPTION

Two drafts of the same story.
Sometimes featuring the same
characters. Sometimes not.

2. T2 whispers as he removes his blindfold. Tarek 1 does what he's told and maintains the physical contact. (If it has to be his neck that he touches I can alter the dialogue, I just thought shoulder sounded better - but I realise if T2 is wearing some sort of formal wear a bare shoulder isn't really an option!)

TAREK 2

(whisper)

Return the favor, would you, kid?

TAREK 2

(whisper)

It's my turn...

3. Tarek 2, as the blindfold comes off. His eyes are open - ungreyed.
He weeps with joy.

Tarek 1 is baffled.

TAREK 2

She's so beautiful.

TAREK 2

I knew she would be.

TAREK 1

What? I... don't understand.

4. The woman turns. Smiles - but looks confused.
Amused but confused.

TAREK 2

This magic touchy thing works both
ways. I wanted her face to be the
first thing I saw.

TAREK 1
Who... Who is she?

WOMAN
... Tarek? What's going on?

CAPTION
What that means - for those not quite following, yet - is that there are certain moments that can only play out in one of those stories.

5. Tarek 2 unloads the bombshell on our Tarek.

TAREK 2
She's our mother.

Page 4

1. Isla - moments after we saw her in issue 9. She's trying to calm down. The power fading, as she gathers herself.

She's trying to absorb all the energy and inky magic that exploded out of her... It leaves her noticeably confused.

ISLA

Uh --

CAPTION

After the slaughter, after the split, the majority of what we think of as the power of the Gods hemorrhaged back into the Otherworld.

2. The inky magic tendrils gather around her - and form into clothes. (Not that she's ashamed of her nudity, just that we can't really have wandering around buck naked for the whole issue. Also all-black outfit. I think this could be cool!)

They're standing in the ruins of The Lock. The broken sign on the charred ground tells us so. (Handy reader reminder.)

ISLA

You... You seem less freaked out by all of this than I am.

CAPTION

It couldn't stay in the human world, after all. Even divine corpses can't wield magic.

3. She looks around. Lucy is indeed a lot less freaked than you might expect. She seems more worried about warders from The Lock surviving and maybe jumping out at them.

LUCY

Och, I've seen Gods before.

ISLA

Gods?

LUCY

Aye - sure. They're everywhere.

4. They start walking away - leaving the ruins behind.

Again we get to see the Rennie Mackintosh-esque street architecture.

This world just seems cooler - loads of wee flourishes on the buildings, pavements... There's less trash on the street. People are sexier. It seems, across the board, a lot better than what we have - as long as you ignore the horror that Isla's just escaped from / destroyed.

ISLA

Not on my world.

LUCY

Well here they're everywhere.

Page 5

1. Isla looks behind her at the smoking ruins of The Lock.

ISLA
I was expecting sirens. No cops here?

LUCY
What are cops?

LUCY
And we're way too far from the coast
to hear any sirens. What kinda daft
world do you come from?

2. Isla strides down the street- a few steps ahead of Lucy, who seems to want to stay close to Isla for reasons of protection.

Lucy talks as they walk - but Isla is distracted by the wonders of this new world. She is also of course understandably cautious... She spots the statue of Charles Rennie Mackintosh.

LUCY
Thanks fer freeing me.

ISLA
No problem...

LUCY
I cannae remember the last time I saw
the ootside world. It must be
years...

3. She touches (or maybe just looks at) the plaque on the base of the statue.
She smiles as she reads it aloud.

Lucy still nervous.

ISLA
Charles Rennie Mackintosh. Died at
the age of 124... How is that even
possible?

ISLA
He only made it to 60 in my world.

LUCY
Charlie rebuilt the city after the
last attempted uprising.

LUCY

The Prime Minister commissioned him,
even though pretty much everybody
knew he was wi' the rebels.

4. Isla smiles.

ISLA

Rebels? Good man.

ISLA

My sister adored his work. Thought we
might be related... If you went back
far enough.

LUCY

Well he definitely had plenty of
Godblood in him. They say he built
all of this in a day. Course I wasnae
born then so I dunno...

5. A voice from off the page attracts the attention of both
of our characters. Maybe also some off-page lighting - an
angelic presence.

Lucy seems happy to see whoever it is, Isla nonplussed.

VOICE

(off) Isla?!

CAPTION

Yes, the names and faces might be the
same but the stories of our two
worlds are very different.

Page 6

1. Our Tarek at his parental home being joyfully pampered by his mother - a woman he's never met.

He's never been happier.

Tarek 2 is chilling and drinking mint tea, so Tarek 1 is back to being unable to speak.

CAPTION

On one world, your world, Tarek's mother had flown, chased away by her husband's terrible drunken rages...

CAPTION

All three lives ruined by the man's inability to deal with his son's muteness.

2. Tarek's father watches from the corner of the room. When we met him he was a dangerous drunk, but this guy is warm, clean, sober and loving.

CAPTION

What myriad differences led to him becoming a warm, loving father here?

CAPTION

Did a butterfly flap its wings on your world, while on this one it lay dead? Who's to say?

CAPTION

Even Gods don't know everything.

Page 7

1. Our Tarek is overcome with emotion. Tarek 2 is really enjoying sharing this glimpse of his life with his Otherworld Brother. (Tarek 2 is back to being blind now - I don't know if we want to indicate that with greyed out eyes, but he definitely shouldn't be focussing on anything here.)

CAPTION

These two boys are essentially the same person. Two parts of a whole.

CAPTION

Until today neither had seen his mother, even though one of them had known her love his whole life.

CAPTION

And now both get an opportunity to worship her.

2. Tarek 2 rests his hand on Tarek 1's hand. The energy ignites and his vision returns.

CAPTION

No matter how terrible things become, there's always something good happening.

CAPTION

It's just a question of knowing where to look.

3. In the background Tarek's parents hug. A weird but happy day for both of them.

TAREK

I came here to save a friend. But before I go...

TAREK

You've given me this incredible gift. I never thought I'd meet my mother. Never thought I'd see my father happy.

TAREK

I wish I could repay you.

4. The two Tarek's face to face.

TAREK 2

Well... That's what I was just getting to. You can. I have a favor to ask.

TAREK

Anything. Just ask!

5. Tarek 2. Bold.

TAREK 2

Help me kill Thorn.

Page 9

1. Thorn swings his legs down, reaches across for his kilt.

THORN

I had high hopes for this uprising,
but spilled guts don't lie.

THORN

The world seems tae be refusing to
mold to my whim

THORN

It's not only Cadros. Isla's gonnae
be pissed off as fuck when she comes
back. And whatever's happened to her
over there... It's bigger than I
thought.

2. Ness slides on a slinky one-piece garment as Thorn
buckles in his kilt.

The whole time the Upstart's guts leak out onto the floor.

NESS

Then my next course of action is
clear.

NESS

I had hoped to avoid it, but if I
wait any longer we risk losing the
precious ground we've gained.

3. She holds his cheek (face! The cheek on his face!) He
looks downbeat, not his usual wolfish self.

NESS

And no matter what happens next,
Cadros' orders will not be followed.

NESS

I swear.

4. She strokes his six-pack. He smiles, perhaps sensing that
this is their last time together.

THORN

This isnae goodbye, Ness. I don't do
those any more.

NESS

And I didnae ask you to.

5. They leave the chamber - opening his great bedroom door onto the top of a staircase.

Ness looking around at the empty keep.

SFX

knock knock

THORN

Oh... If that's who I think it is,
maybe all's not lost!

NESS

Where are all the Red Caps?

6. Now at the foot of the stairs, Thorn opens the main entrance doors as Ness looks on.

(We can't see who's on the other side.)

VOICE

(off)

Thorn?

Page 10

Big dramatic shot from through the door of Thornkeep -
looking down onto the city from atop Necropolis hill!

Thorn on one side of the door, on the other Amaka.

AMAKA

I think I have something you might be
interested in.

CAPTION

Even the plans of Gods and demigods
can sometimes benefit from
happenstance.

Page 11

1. Okay - we're back in the pub from issue 5, with the two auld fellas Sammy and Tam.

They're propping up the bar, but this time without anyone to distract them from their 'manly chats'

Sammy is not happy.

SAMMY

Hang on... You voted fer Haig? You never telt me that!

TAM

We've been pals fer years. You know we dinnae really talk politics.

2. Sammy is now angry.

SAMMY

He's a total cock though!

TAM

I dunno, Sammy. Ye've got tae admit - the foreigners are getting tae be bit of a problem.

SAMMY

What the fuck are ye talking about?

3. Tam scoops a newspaper from the bar - holds up an anti immigration front page.

TAM

Taking oor jobs, like.

SAMMY

You dinnae huv a job.

TAM

But if ah did...

4. Tam grabs the newspaper off him - flicks it open at a different page.

The Indian barman comes into shot. Ignoring the two men, he instead looks up at the TV - remote control in his hand.

SAMMY

Tam. According tae this paper the best restaurant in Scotland is an Indian. The second best is a Thai.

(MORE)

SAMMY (cont'd)
 Tell me again how immigration is
 ruining our country?

SURAJIT
 Shhh... Something's happening.

5. But Sammy is too angry to be quiet and doesn't care what's on the TV.

SAMMY
 We might have invented television and
 radio, discovered penicillin. It
 disnae give us the right to be dicks
 about it.

SAMMY
 Also, withoot immigration we wouldnae
 have Surajit. And he pours the best
 pint in Glasgow.

6. They all watch the TV except Tam, who's a bit tender after being reprimanded by his friend.

TAM
 I didnae mean Surajit... I like
 Surajit!

TAM
 I meant the other...

SURAJIT
 Shhh!

7. (Small) Close on the TV. Pitt Haig's security men are bundling him out of the way of what looks like a small angry mob.

TV
 -- extraordinary scenes as Pitt Haig
 has been accosted by --

Page 12

1. Cut to the scene itself!

Haig is bundled out of the way by his security staff as a few big burly blokes push towards him. Some skinheads, rugby players. Big guys from all walks of life.

I haven't set this anywhere in particular in London - on the cover we've got the Millennium Eye, Abbey Road, Number Ten - so if there's somewhere you want to draw, Meghan, feel free. As long as Cadros isn't a Downing Street this scene can be pretty much anywhere in London! (I can do a copy rewrite to mention or explain anywhere odd, if need be!)

SKINHEAD

You have questions to answer!

RUGBY PLAYER

Aye. Plenty of them, too...

SECURITY GUY 1

Step back. We are armed and authorized to use lethal force.

LOC CAP

London.

2. The security guys (black suits, shades - just like anywhere in the world) push against the small horde, as Haig is taken to safety. A sedan car waits for him, but he's not there yet.

One of the big burly blokes pulls off one of the security guards' arms.

SFX

slushhtch

SECURITY 1

Aaaaargh!

SECURITY 2

What the fuck?

RED CAP GUY

Let me rephrase that.

3. (small) The burly guys in the pack all, simultaneously, put on red caps.
(Some baseball caps, some wooly hats - you get the picture.)

RED CAP GUY

Belatucadros. You have questions to
answer.

Page 13

1. The camera crew watching the brawl lose their shit.

CAMERA GUY
What the hell?

REPORTER
Holy fucking shit... Are we live?

2. Close on Haig - more offended than angry. He pushes back against his own security detail as he sees how this has turned.

HAIG
Oh for fuck's sake. What is this? A coup?

HAIG
Is this the best he can do?

3. Close on one of the Red Caps, still human. But full of confidence, spit and anger.

RED CAP 1
No.

RED CAP 1
No it's not.

4. The guys in red caps now become actual Red Caps, and in the same split second some of the security guys become Upstart Gods.

Effortless but violent transformations that rend fake flesh and clothing, allowing true forms to sprout and fill the space around them in an instant.

Page 14

1. Some of the security detail don't transform though - and remain human. And those guys - they freak the fuck out. They had, until this moment, no idea who they were working for or with!

SECURITY GUY

whu !!?

SECURITY GUY 2

Jesus Christ!

2. One upstart kills the camera - and unfortunately the cameraman behind it.

SFX

sklutchh

3. The humans die first and quickly.

A Red Cap grabs at Haig's face - trying to pull it off but it sticks... For now.

4. Back to the pub... The TV shows the message 'SIGNAL INTERRUPTED - please bear with us'

SURAJIT

Did... Did the prime minister just get jumped by a bunch of goblins?

5. Sammy drinks his pint calmly.

SAMMY

And you were worried about the eastern Europeans, Tam!

Page 15

1. Close on the pint as it tumbles out of Sammy's pint glass.

CAPTION

Godblood flows just like water.
Continuing on its path from past to
future - from generation to
generation.

2. Close on the fluid dynamics of the beer. The bubbles caught in eddy currents.

CAPTION

Water carries people. Has done for
centuries.

CAPTION

And people carry ideas.

3. The beer is light now, white water on rocks. We've actually transitioned location...

CAPTION

Those people - the writers, the
poets, the artists and inventors,
they also carried the blood of those
Gods slain 1600 years ago.

CAPTION

From Glasgow, out through the Clyde,
into the Atlantic, across the Celtic
Sea and into the world.

4. Ness stands on the banks of Loch Ness. Defiant. Ready to make a stand.

CAPTION

Preventing that flow from happening
is the first step in denying the
natural order of things.

CAPTION

That should have Thorn's first clue
as to where Belatucadros was. What he
was doing.

Page 16

1. A cop. (British bobbie.) Unconscious.

CAPTION
Duty isn't something a God thinks
about much.

LOC CAP
Downing Street.

LOC CAP
London.

2. Background: A bunch of them now, all out for the count,
all on the deck.

In our foreground: The two Red Caps we've given names to -
Hume and Demornan - stand outside Number Ten Downing Street.
They look at the door, slightly unsure.

CAPTION
It's a strictly mortal preoccupation.

DEMORNAN
Is this it?

HUME
How the fuck should I know, Demornan?

HUME
Do I look like a sheeple?

3. Demornan turns and looks at his comrade.

DEMORNAN
What's a sheeple?

4. There's a car parked at the side of the road - a limo or
a sedan. The sort of car that sits outside the PM's office.
The driver inside looks out at the two Red Caps - absolutely
petrified for his life!

He fumbles with his mobile phone, but his fingers are
shaking too much to do what he's asking of them.

DRIVER
Come on... Come on!

CAPTION
Deities don't have jobs. Or
functions.

CAPTION

They just are.

5. Pull back. He doesn't notice that his rear door has started to glow - with one of the Stepping Orc's runes.

DRIVER

Hello? Hello is that the police?
There's... There's some sort of
creatures... At Downing Street. I...
I don't know... where the security
detail are - they're supposed to
be...

DRIVER

Hello?

Page 17

1. The back door of the car lifts off its hinges and the driver nearly has a heart attack as Thorn steps out, wearing his fighting armour.

SFX

skkrucnh

2. Stepping Orc appears just after him, showing some sympathy for the panicking human whose car has just been hijacked.

CAPTION

But Gods are still at the mercy of fate.

CAPTION

And will, throughout their existence, find themselves facing a choice - whether to accept that fate.

3. Thorn looks at the door. The gleaming number 10. The point of no return.

CAPTION

Or flee.

Page 18

Thorn kicks down the famous black door - a punky full, furious kick.

His sneer perfectly describes his disgust as he does something a million British citizens have wanted to do themselves.

CAPTION

No one ever accused Thorn of taking the coward's way out.

TITLES AND CREDITS

Red Thorn, Chapter 11:

We Sink

Page 19

1. Thorn, out front, and the two Red Caps, just behind, descend the stairs just inside the door.

THORN

Tear this place apart.

2. And find themselves in Cadros' lair. Thorn waves a hand and the Red Caps start demolishing the place with their picks. Just hammering the hell out of it.

CAPTION

It's the funny thing about wanting something so bad you can't think about anything else.

3. Thorn finds another staircase - this one leading down to where Alec is actually guarding the portal, as we saw in RT6.

CAPTION

Sometimes what it takes is getting that thing...

CAPTION

To realise that it's not what you were after at all.

4. Alec (The God of Lost Love) looks up at Thorn, a great sadness in his eyes. He stands between Thorn and the tiny swirling ball of magical energy.

5. Close on Alec as he says something.

ALEC MONSTER

ahhmm grdddgthssh

Page 20

1. Stepping Orc has followed Thorn down.
Thorn sees him and asks...

THORN
What did he say?

STEPPING ORC
I think he said he's supposed to be
guarding this.

2. Thorn leans in and the Alec Monster looks scared, but
ready to do his job.

THORN
For what it's worth - I'm sorry about
what happened to you, pal.

THORN
You definitely got a bum deal.

3. Thorn taps his bone daggers against the wall.

Close on Thorn as he drums. No joy like before, this is
pure - for want of a better word - duty.
His beat shakes up the jittery portal - causing it to
sputter and flame up.

SFX
tikk tak takk

CAPTION
Thorn knows that he must make
amends... and not to whatever foul
creature Alec has become.

CAPTION
Before he killed the last Upstart God
in its fetid Glaswegian nest it told
him something.

4. He opens the rip with his hands. The light and heat looks
intense enough to burn even a God's flesh - but Thorn
doesn't care.

CAPTION
It explained where Cadros had found
the power required to open the gaps
between the two worlds.

5. It takes a huge amount of strength but he tears it open
wide enough to see the other side.

We see the Otherworld's Downing Street. An office much like this.

6. He steps through into that office. And look up at a portrait on the wall.

It's him - Thorn, but ancient. Really, really old looking. Loads of lines on his face. In this world Thorn may have survived, but the weight of the crown he ended up wearing wore him down.

He looks just as evil and mean as Cadros.

7. Close on Thorn as he looks away, disgusted. The portrait looks like it's glaring at him.

THORN

Fuck.

CAPTION

"Isla. It's very good to meet you."

Page 21

1. Smash cut to a close-up of Isla, baffled.

ISLA
Sorry. Do I know you?

CAPTION
And sometimes when you find what you
were looking for way back at the
start of the story...

2. A glowing godly woman stands, or maybe floats a few inches off the ground.

Lucy grins, and kind of curtseys. Isla stands defiant.

The glowing godly woman is early forties and has hair that's a slightly less bright red than Isla's.

CAPTION
So much has happened that you don't
recognize it for what it is.

3. Lucy tugs at Isla's sleeve.

LUCY
How can ye no know who this is? She's
queen of the Godbloods.

4. Isla's face as maybe, just maybe, it dawns on her who she's found.

CAPTION
There might be two Tareks - one on
each world.

CAPTION
But there's only one Isla.

5. The floaty god woman gives up her glow, stops floating. She reaches out to Isla.

CAPTION
There is no Isla Mackintosh here.

6. Close on Floaty God Woman as she smiles - and we now see the family resemblance.

CAPTION
Because I never died.

Page 22

Lauren smiles at her sister. Isla is stunned.
Lucy's just happy to meet the most famous woman on Earth.

LAUREN
My name's Lauren.

LAUREN
Lauren Mackintosh.

LAUREN
I hear you've been looking for me.

NEXT:
Tourniquet