

MIDNIGHT KISS

THE FINAL ONE

"Fallen"

Part 5

by

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First Draft

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PAGE 1

1) We're in a cell in what looks like 17th or 18th century France. On the floor, in rags, his head mussed and covering his face is Matt Sable. He looks like he has been beaten badly, and he's looking up off panel at someone off panel who's speaking.

CAPTION

18th CENTURY FRANCE.

CAPTION 2

A RATHER **DISGUSTING** CELL.

VOICE (OP)

OKAY SABLE - GET UP -

2) We look up from behind Sable at the guard at the gate to the cell. Behind him is Nightmare, in extravagant dress, cloak with hood up over her hair.

GUARD

YOU HAVE A **VISITOR**.

3) As the guard walks off, Nightmare kneels in front of Matt, examining him.

NIGHTMARE

YOU LOOK LIKE **SHIT**.

(link)

HOW ARE YOU FEELING?

MATT SABLE

I'VE BEEN BETTER.

(link)

AND I'VE BEEN IN BETTER CELLS, AS WELL.
HAVE YOU SEEN THE **STATE** OF THIS PLACE?

4) Nightmare smiles, looking back towards the guard in the distance.

NIGHTMARE

SO LISTEN. I RECKON I CAN TAKE THE GUARD
OUT, IF YOU CAN WORK SOME **GLAMOUR** TO BREAK
THE MAIN LOCK -

MATT SABLE

-MY GLAMOUR'S BEEN GONE FOR **YEARS**,
NIGHTMARE. YOU KNOW THAT AS WELL AS I DO.

(link)

BESIDES - I'VE BEEN TOLD I'LL BE GETTING
SOME FRESH AIR LATER -

5) Nightmare is angry at this, she snaps at him.

NIGHTMARE

YOU NEVER CHANGE, SABLE. IN TWO HOURS
THEY STICK YOUR HEAD IN A **GUILLOTINE** -

(link)

AND **TRUST** ME -

PAGE 2

1) Full page splash. We're back in Oz now, and Matt is cradling the decapitated body of Nightmare.

CAPTION

"- A **DECAPITATION** CAN RUIN YOUR ENTIRE DAY."

CAPTION 2

PRESENT DAY. OZ.

CREDITS

#5 - THE FINAL CURTAIN.

PAGE 3

1) Byron stands there in the doorway as Sable rises.

BYRON
I **SWEAR** SABLE - THEY WERE ONLY SUPPOSED TO -

2) Sable grabs Byron by the throat, furious, slamming him against the wall.

MATT SABLE
YOU'D BETTER **RUN**, BYRON.
(link)
BECAUSE WHEN I'M DONE HERE, YOU'RE COMING **WITH**
ME.

BYRON
-GULP-

3) Sable throws Byron aside as he faces the mirror.

MATT SABLE
I NEVER WANTED TO DO THIS AGAIN, BUT THE
NEEDS ARE TOO GREAT.

BYRON
HNF

S/FX
CRUMP!

4) Sable punches the glass hard, shattering it. It stays in place however.

S/FX
CRACK!

5) Sable stares at his shattered reflection.

MATT SABLE
I DEMAND AN AUDIENCE WITH THE **SHATTERED MAN.**

6) His reflection smiles!

REFLECTION
REALLY? HOW **DELICIOUS** -

PAGE 4

1) Sable walks through into the shattered man's shattered mirror world, where he faces a shattered version of himself. He drags a protesting Byron with him by the lapel.

SHATTERED MAN

- I SUPPOSE YOU'D BETTER **COME IN** THEN.

BYRON

WHAT ARE YOU - **HEY!**

2) Matt Sable faces a Shattered Matt Sable.

MATT SABLE

MATT SABLE.

SHATTERED MAN

MATT SABLE.

(link)

I SEE YOU BROUGHT LUNCH.

BYRON

WHAT THE HELL IS GOING **ON?** HOW ARE YOU SABLE
AND THE SHATTERED MAN?

3) Sable turns to face Byron.

MATT SABLE

I THOUGHT YOU KNEW **EVERYTHING**, BYRON? I
AM THE SHATTERED MAN. HE IS ME.

BYRON

I - I DON'T UNDERSTAND-

4) Sable explains, while behind him, the shattered walls show the scenes.

MATT SABLE

THE STORIES TELL OF THE FIFTH **FAE LORD**, KILLED AS
THE RITUALS THAT SPLIT THE COSMOS OCCURRED.

(link)

WHAT THEY DON'T TELL YOU IS THAT HE DIDN'T
DIE - HE **SURVIVED** -

5) You see Sable, the one from the past, scream as he's ripped in two.

MATT SABLE (OP)

ONLY TO BE RIPPED IN **TWO** BY THE RITUALS.

6) Sable and the shattered man face each other.

MATT SABLE

TWO SABLES. TWO HALVES. ONE PURE - ONE BROKEN.

SHATTERED MAN

WHICH ONE WERE YOU AGAIN?

PAGE 5

1) Sable looks back at Byron.

MATT SABLE

FOR AN ETERNITY, WE HAVE **COUNTERED** EACH OTHER. FOR EVERY **EVIL** ACT HE HAS PERFORMED, I HAVE REPLIED WITH A **GOOD** ONE.

SHATTERED MAN

AND VICE VERSA. AND BELIEVE ME, IT'S OFTEN **VERY** ANNOYING.

2) Sable walks over to Byron.

MATT SABLE

MY TWIN HERE IS INVOLVED WITH THE CREATION OF A **LUCIFER**, A FALLEN ANGEL. SUCH A THING COULD END THE WORLD, AND I HAVE TO CONVINCE HIM NOT TO.

3) Sable looks off to the side.

MATT SABLE

IF YOU HADN'T HAVE ALLOWED HER TO BE **BEHEADED**, NIGHTMARE WAS SUPPOSED TO HAVE LED ME TO THE PRINCE OF LIES SANCTUM - BUT -

BYRON

WAIT ONE SECOND - WHY ARE YOU **TELLING** ME THIS?

4) The shattered man smiles as Sable, serious expression stands silently.

SHATTERED MAN

YOU STILL DON'T GET IT? I JUDGED YOUR DEDUCTION SKILLS **HIGHER**. SABLE NEEDS MY HELP. HE NEEDS ME TO PERFORM AN ACT OF **GOOD** -

5) Sable raises his hand - it's glittering, as Byron backs away in shock and fear.

SHATTERED MAN

WHICH MEANS HE MUST BALANCE WITH ONE OF **EVIL**.

BYRON

NO - WAIT -

MATT SABLE

YOU SOLD **DEATH**, BYRON. AND I NEED TO IMPROVISE A NEW PLAN.

6) Face shot of Sable. The gun appears in his hand as he faces the reader (Byron).

MATT SABLE

GUN -

PAGE 6

1) Scene change. We're now in Sherwood forest, and we've got a now medieval Matt Sable riding through the woods with a Nightmare (in Maid Marion style costume) laughing as she holds the silver arrow.

CAPTION

"- THIS IS FOR **MARYANNE**"

CAPTION 2

SHERWOOD FOREST. SOME TIME AGO.

NIGHTMARE

PUT ME DOWN AT ONCE, YOU **BLOODY IDIOT!**

2) Matt slows the horse to a trot as he speaks to Nightmare/Maryanne.

MATT SABLE

ARE YOU SURE THAT'S WHAT YOU WANT? TRUST ME - BY NOW HE'LL HAVE REALIZED THAT **YOU** STOLE HIS BELOVED **SILVER ARROW** -

3) Close up of the two of them, nuzzling for a kiss!

NIGHTMARE

AND THAT **YOU** STOLE **ME**, MATTHEW.

4) Matt helps Nightmare off the horse.

MATT SABLE

HE WOULD HAVE WORKED OUT WHAT YOU WERE IN TIME - I JUST MADE SURE YOU GOT AWAY WITH YOUR **HEAD** INTACT.

NIGHTMARE

BOLLOCKS, SABLE. YOU JUST WANTED THE SILVER ARROW BECAUSE YOU'VE WORKED OUT IT WAS ONCE **NUADHA'S ARM.**

5) Matt holds Nightmare as he pulls her off the horse. He's laughing.

MATT SABLE

'MAID' MARYANNE - YOU WILL BE THE **DEATH** OF ME.

NIGHTMARE

UNLIKELY, MATTHEW -

PAGE 7

1) Scene change. We're now looking at Nightmare's decapitated head, eyes rolled back in a silent scream.

CAPTION

"MORE LIKELY YOU'LL BE THE DEATH OF **ME**."

2) We pull away now, to see Billy, tears streaming down his face as he's held in some kind of storeroom, the head of Nightmare staring blankly while laying on it's side on a table. Billy is stunned, looking off panel at a shadow that has crossed him as the door has opened, shining light in.

BILLY

YOU? BUT YOU'RE -

3) We look at the door to see his father standing there. A guard is entering the room past him.

JOSEPH HART

HELLO SON. MISS ME?

(Link)

WE'RE IN A HURRY. TAKE HIM.

4) Joseph turns and walks off as Billy is dragged to his feet roughly by the guard.

BILLY

I DON'T UNDERSTAND! YOU'RE **DEAD!** THAT'S WHY I
HAVE THE DRAGONS!

JOSEPH HART

LEAVE THE HEAD - WE ONLY NEED THE TONGUE CUT
OUT.

(Link)

WE NEED MY SON'S **BLOOD** FIRST.

5) The door slams, and we're looking once more at the decapitated head of Nightmare.

NO CAPTION

6) We now close in, and see her eyes have become normal, her mouth in a wry smile.

NIGHTMARE

ALONE. **FINALLY.**

PAGE 8

1) Billy is being dragged along a corridor by his father, trying to pull away as he does so. Two robed guards follow him.

JOSEPH HART

I DID DIE, SON - YOU'RE UTTERLY RIGHT -

(Link)

BUT I MADE SURE I COULD BE **RESUSCITATED** AFTER THE DRAGONS LEFT ME. AFTER ALL, I NEEDED TO BE **ALIVE** TO FULFIL MY DESTINY.

BILLY

AND THAT IS?

2) Joseph looks down at him, smiling.

JOSEPH HART

THE NEW **LUCIFER**, OF COURSE.

3) He continues to drag Billy along the corridor to a massive pair of oak doors.

JOSEPH HART

IT WAS YOUR GRANDFATHER WHO FIRST FOUND IT - THE RITUAL THAT WOULD GIVE MAN THE POWER OF AN **ANGEL**. THE SACRIFICES TO BE MADE -

(Link)

THE EYES OF A CHERUB, TO SEE INNOCENCE - THE TONGUE OF A SUCCUBUS TO **DESPOIL** IT. THE HEART OF AN ANGEL. THE WINGS OF A GRYPHON -

4) Big shot. They open the door to see a massive pentagram painted on the floor, with candles around it, people in robes on all five points and a pole with a rope attached in the middle to tie someone to.

JOSEPH HART

AND THE SOUL OF A **DRAGON**.

BILLY

GET OFF ME! YOU'RE MAD!

JOSEPH HART 2

NO, SON -

PAGE 9

1) We're back to Nightmare on the table, looking dead again as a guard walks into the room, talking to another outside the door.

CAPTION

"I'M JUST REALLY **INTENSE**."

GUARD

MAN - I HATE ALL THIS CREEPY SHIT! WHY COULDN'T HE TAKE THE HEAD WHEN HE LEFT! I MEAN -

2) He pauses in shock as he stares at Nightmare, who looks at him, her eyes glowing.

NIGHTMARE

GOOD OF YOU TO TURN UP, I WAS GETTING BORED.

(Link)

NOW, I'M GOING TO NEED TO **BEGUILE** YOU FOR A WHILE, AS I REALLY DON'T HAVE THE **MUSCLES** TO DO WHAT I NEED TO DO.

3) The guard, slack jawed, falls to his knees in front of Nightmare.

GUARD

WHAT DO YOU WISH ME TO DO, MISTRESS?

NIGHTMARE

WELL - I DON'T HAVE MUCH TIME AND THERE'S A LOT TO DO. SO FIRSTLY I NEED YOU TO CUT YOUR THUMB AND MAKE A SIGIL OF MY DESIGN ON THAT MIRROR OVER THERE.

(Link)

AND THEN **SHATTER** IT.

4) The Guard dreamily pulls out a knife as in the background the other guard looks into the room.

GUARD

AND WHAT ELSE MUST I DO?

GUARD #2

HEY ALLAN - WHAT'S GOING - WHAT THE **HELL**?

NIGHTMARE

WELL NOW YOU COME TO MENTION IT -

5) Close up of Nightmare. Smiling.

NIGHTMARE

KILL THAT SON OF A BITCH BEHIND YOU FIRST.

(Link)

WE NEED HIS **TONGUE**.

PAGE 10

1) Scene change. We're now in Oz. The city has fallen and the Flying monkeys hold weapons at the heads of Munchkins while Dorothy is held, facing the Scarecrow.

CAPTION

OZ.

SCARECROW

WELL MY PRETTY - THIS IS A FINE STATE OF AFFAIRS,
ISN'T IT?

(Link)

NICK WOODCHOPPER'S CLOCKWORK HEART HAS BEEN
RIPPED FROM HIS BODY. YOUR ARMY IS DESTROYED.

2) The Scarecrow leans closer to a struggling Dorothy.

SCARECROW

THE LION IS A SHELL OF HIMSELF. THE TIN MAN IS
DEAD. YOU'RE ABOUT TO BE SENT TO A **RAPE** CAMP -

(Link)

AND I'M GOING TO SNAP YOUR DOG'S NECK WHEN I FIND
IT. HOW DOES IT FEEL TO BE SO UTTERLY **SCREWED?**

3) We focus on Dorothy now; she's being defiant as her holder stops her looking away.

DOROTHY

IT'S **PRESIDENT** GALE TO YOU, GRISELDA.

(Link)

AND YOU MIGHT HAVE WON THE BATTLE - BUT THE
WAR'S NOT OVER YET -

4) We go back to the Scarecrow, looking off to the side in shock. You can't see what he looks at yet.

DOROTHY

- AS MY **CAVALRY'S** FINALLY ARRIVED.

SCARECROW

YOUR WHAT? - WHO -

(Link)

YOU?

5) We now look where the scarecrow is looking - and we see Johnny Cool and the Flickman standing there, relaxed.

JONNY

HI HONEY - WE'RE **HOME**.

FLICKMAN

MISS US?

PAGE 11

1) The Scarecrow storms towards them in anger as they stand their ground, not scared in the least.

SCARECROW

WHAT THE HELL ARE YOU DOING **HERE!** YOUR MISSION WAS TO ASSIST THE PRINCE OF CRIES!

FLICKMAN

BEEN THERE, DONE THAT. WE'RE HERE TO FULFIL ANOTHER JOB.

JONNY

ONE THAT PRE-DATES THE SABLE ONE.

2) The Scarecrow walks with Flickman and Jonny. You can see a fountain in the background, but it's not important yet.

FLICKMAN

YOU SEE - WE ONLY PERFORMED **HALF** THE MISSION WHEN WE LEFT HERE LAST TIME. AND IF THERE'S ONE THING WE HATE -

(Link)

IT'S LEAVING SOMETHING **HALF COCKED.**

SCARECROW

WELL HURRY UP WITH WHATEVER IT IS AND LEAVE US ALONE!

3) Close up of The Flickman, stopping to face the Scarecrow.

FLICKMAN

AH WELL YOU SEE - THAT'S WHERE THE PROBLEM LIES -

4) Flickman and Jonny Cool push the Scarecrow into the fountain!

S/FX

SPLASH!

FLICKMAN

IT'S YOU.

SCARECROW

WHAT DO YOU - ARGH!

5) The Scarecrow, absolutely soaked rises from the fountain!

SCARECROW

YOU **FOOLS!** WATER CANNOT AFFECT ME IN THIS BODY!

(Link)

GUARDS! **SIEZE THEM!**

6) Inset - an axe is seen.

VOICE

I'D BELAY THAT ORDER, GRISELDA -

PAGE 12

1) Big panel. The large mecha-gorilla stands in front of Jonny and the Flickman - but with the Tin Man's head attached! He waves his axe threateningly! In the background, Dorothy is delighted!

TIN MAN

I'VE BEEN WANTING TO TRY OUT THIS NEW BODY SINCE
THEY **ATTACHED** ME TO IT.

DOROTHY

TIN MAN!

2) Scarecrow. Resigned.

SCARECROW

BLOODY **MARVELOUS**.

(Link)

THIS STILL DOESN'T EXPLAIN THIS POINTLESS - THIS
POINT- MUHH -

3) Inset - Scarecrow's scared, wide eyes.

SCARECROW

WHAT - MUHH - THE - ?

PAGE 13

1) Dorothy walks forwards now.

DOROTHY

TRUE - YOUR BRAIN IS HIDDEN, AND A SIMPLE BUCKET
WOULDN'T MELT YOU LIKE YOUR SISTER -

(Link)

BUT IT'S IN THE HEAD OF THE SCARECROW - A HEAD
MADE OF **CANVAS** AND **STRAW**.

2) Dorothy. Close up. Evil look in her eye.

DOROTHY

NOT WATER RESISTANT. **VERY** ABSORBENT.

(Link)

THE WATER WILL BE SOAKING INTO YOUR BRAIN -
MELTING THROUGH TO YOUR SYNAPSES **ABOUT NOW**.

3) The Scarecrow falls to his knees, gripping his head.

SCARECROW

HELP - MUHHHH - MEH - **MELTING!!!**

DOROTHY

SHUT UP AND **DIE**, WITCH.

4) As the Scarecrow dies in the foreground, Dorothy turns to the two hit men.

DOROTHY

TELL SABLE THAT I OWE HIM ONE AFTER ALL.

FLICKMAN

WE WILL - WE NEED TO PICK UP THE REST OF
NIGHTMARE'S BODY FIRST.

(Link)

GOTTA ADMIT - THIS PLAN OF YOURS - NEVER THOUGHT
YOU'D KILL THE **SCARECROW**.

DOROTHY 2

OH, I DIDN'T -

5) The Scarecrow looks up over the lip, wide eyed and innocent.

DOROTHY (OP)

WITH THE WITCH MELTED AWAY, THERE'S NO BRAIN
AGAIN.

(Link)

JUST LIKE BEFORE.

SCARECROW

DO-DOROTHY? WHAT'S GO-GOING **ON?**

PAGE 14

1) The ritual room. Joseph ties his bare chested son to the post.

CAPTION

THE RITUAL ROOM.

JOSEPH HART

DON'T WORRY SON - THIS WON'T HURT MUCH.

2) He steps back laughing. He's cut his son's chest with a knife! We can see on each point of the drawn pentagram one of the items taken - wings, eyes, heart. The mind controlled guard walks up with something bloody in his hand.

JOSEPH HART

HAHA - I'M SORRY. ACTUALLY IT'S GOING TO HURT LIKE **FUCK**.

GUARD

MISTER HART? THE TONGUE OF THE SUCCUBUS.

JOSEPH HART 2

PLACE IT ON THE PENTAGRAM.

3) Joseph throws his arms out, the bloodied dagger in his hand, looking up towards the ceiling.

JOSEPH HART

P'NAG VIR'L TROST. K'LL TRAQAL MOI.

(Link)

I THAT ONE WHO DESCENDS IMPETUOUSLY FROM THE MOUNTAINS AND BRING THE **STORMS**. THAT IS THE ONE I AM.

4) We look down at Joseph, looking up at the reader as wind and bright light hit him.

JOSEPH HART

I AM THE **PRINCE OF CRIES**.

(Link)

GIVE ME POWER.

5) Distance shot - the white light hits him as spirits start to float around the room.

JOSEPH HART

GIVE ME THE POWER OF **REBIRTH**.

S/FX

SHOOM!

PAGE 15

1) The shattered realm. Matt Sable is staring at two mystical sigils that appeared in the mirror walls. The Shattered man stares at him. Byron's body lies on the floor.

CAPTION

THE SHATTERED REALM.

THE SHATTERED MAN

BY THE END OF THIS - YOU WILL BE AS DARK AS I -
(Link)
AND I'LL HAVE TO START TRYING TO STOP **YOU**.

MATT SABLE

NEVER GOING TO HAPPEN. **TRUST** ME ON THAT ONE.

2) The Shattered Man walks up to the Sigils, looking closely at them.

THE SHATTERED MAN

SO WHAT DO THESE MEAN?

MATT SABLE

THE ONE ON THE LEFT MEANS THAT OZ HAS BEEN
FREED OF THE WITCH GRISELDA, AND THAT
NIGHTMARE'S BODY HAS BEEN RETRIEVED.

(Link)

THE ONE ON THE RIGHT MEANS THAT JOESPH'S RITUAL
IS FLAWED.

3) The Shattered man looks in shock at Matt.

THE SHATTERED MAN

FLAWED? BUT HE HAS EVERYTHING!

MATT SABLE

HE MAY HAVE EVERYTHING - BUT IT'S NOT **ALL** IN THE
RITUAL. THAT TONGUE? THAT'S NOT NIGHTMARE'S.

4) Matt Sable smiles at the reader as he looks at the Shattered man (the reader)

MATT SABLE

HE COULD STILL GET POWER THOUGH - SO HERE'S
WHERE YOU DO YOUR GOOD DEED TO BALANCE MY
BAD ONE.

5) Matt walks away from the Shattered Man towards a mirror.

MATT SABLE

CUT HIS POWER.

PAGE 16

1) Matt walks up to a mirror, where in it we see Jerry Cornelius and Eindhorn.

MATT SABLE

CORNELIUS. EINDHORN. HAVE YOU BEEN TOLD WHAT TO DO?

CORNELIUS

YES - BUT WE'RE NOT HAPPY ABOUT THIS. YOU SHOULD HAVE KEPT US IN THE LOOP FROM THE START.

2) Matt smiles.

MATT SABLE

I THOUGHT IMPROVISATION WAS YOUR SPECIALITY?

3) In the mirror, Eindhorn pushes forwards.

EINDHORN

NOT FUNNY, SABLE! YOU **KILLED** MY PARTNER!

MATT SABLE

THE ONE IN THE PRECINCT? HE WAS A CREATURE OF GLAMOUR TO FOOL JOSEPH HART.

(Link)

THE REAL ALLSOP IS UNCONSCIOUS AT HIS HOUSE. AS ARE ALL OF THE PRECINCT HOUSE.

EINDHORN 2

YOU'RE **LYING!**

4) Matt smiles again, waving his hand. The Shattered Man walks up behind him.

MATT SABLE

YOU WON'T KNOW UNTIL YOU LOOK. TREAT IT AS A FINAL GIFT FROM ME TO YOU. SABLE OUT.

THE SHATTERED MAN

THE POWER IS CUT. WE ARE EVEN AGAIN.

(Link)

FINAL GIFT? THAT SOUNDS RATHER **TERMINAL**, DON'T YOU THINK?

5) View from the Shattered Man. Sable turns to face the reader, bringing up his hand, the guns already appearing again as one is aimed at the reader.

MATT SABLE

TERMINAL. HOW APT.

(Link)

GUNS.

PAGE 17

1) Scene change - the ritual is going wrong - the lights have stopped!

JOSEPH HART

NOO! WHAT'S GOING ON! THIS CAN'T BE RIGHT!

(Link)

SHATTERED MAN! **POWER NOW!**

BILLY

SUCKS TO BE **UNPOPULAR**, DOESN'T IT.

2) Joseph turns to Billy in fury!

JOSEPH HART

I RECIEVED **ENOUGH!** THE POWER OF THE LUCIFER IS -

(Link)

NO! SOMETHING IS WRONG! THE **TONGUE!**

BILLY

YEAH, ABOUT THAT - I THINK THAT MIGHT BE A FAKE.

JUST LIKE **YOU**.

3) Close up of Billy. He's furious. His eyes are glowing. Steam is rising from his burning cut where the blood boils.

BILLY

FAKE **FATHER**. FAKE **LOVE**.

(Link)

THE ONLY THING REAL -

4) The Dragons come out of him, attacking Joseph!

BILLY

ARE **THESE!**

JOSEPH HART

ARGHH!!!!

PAGE 18

1) A dragon bites Joseph in half! Jerry Cornelius runs into the room! Billy passes out!

S/FX

CRUNCH!

CORNELIUS

BILLY! **STOP!** PULL THEM BACK INTO YOU!

BILLY

HNF -

2) Billy slumps on the post as Cornelius runs up to him, calling to Eindhorn - who's running into the room.

CORNELIUS

HE'S OUT! HELP ME GET HIM OFF THIS POLE!

EINDHORN

WHERE ARE THE DRAGONS?

CORNELIUS 2

I BLOODY HOPE THEY'RE BACK IN HIS HEAD - OR THIS IS
A REAL **SHORT** RESCUE.

3) As Cornelius unties Billy, Jonny Cool and the Flickman run in, each with a bodypart of Nightmare.

JONNY

WHERE DO YOU WANT THESE?

NIGHTMARE

THESE? I'M NOT A BOX YOU MORON! PUT ME IN THE
DEAD CENTRE AND REMOVE THE COLLECTED BODY
PARTS FROM THE EDGES!

4) As they place her head on the floor next to her body (as in where it should be) they mutter.

JONNY

WHY IS EVERYTHING **LAST MINUTE?** IT'S ALWAYS LIKE
THAT LAST TWENTY MINUTES OF THE MOVIE WHERE ALL
THE PLOT TWISTS ARE HASTILY TIED UP.

(link)

WHY CAN'T WE EVER HAVE AN ENDING THAT'S
RELAXED?

FLICKMAN

NO IDEA. PERSONALLY I PREFER THE **OPERA.**

5) The five step back. Billy is being held by Cornelius.

EINDHORN

NOW WHAT?

FLICKMAN

WE WAIT, I SUPPOSE.

PAGE 19

1) Shattered realms. Shattered Man and Sable are facing each other - Sable has the gun aimed at The shattered Man's head.

SHATTERED MAN

THIS IS POINTLESS. IF YOU KILL ME, YOU PERFORM AN ACT OF **GOOD**.

(Link)

TO BALANCE WITH AN ACT OF **EVIL**, I'LL JUST RETURN.

MATT SABLE

ONLY IF I PERFORM AN ACT OF **GOOD**.

2) Sable puts his spare gun to his own head!

MATT SABLE

BUT WHAT IF I DO **BOTH** AT THE SAME TIME?

SHATTERED MAN

YOU'RE CRAZY! IF YOU KILL US BOTH -

3) Shattered Man. Realisation dawns.

SHATTERED MAN

OH.

(Link)

OH, WHAT A DAMNED GOOD PLAN. GOODBYE **SABLE**.

4) Matt Sable.

MATT SABLE

GOODBYE **SABLE**. SEE YOU IN SPRING.

5) Silhouette - Matt shoots both guns.

S/FX

CHOOM! CHOOM!

PAGE 20

1) The ritual circle is bathed in light! Nightmare is bathed in light! Everyone shields their eyes!

S/FX

FZZASSH!

EINDHORN

WHERE DID THIS POWER COME FROM!

FLICKMAN

THE SHATTERED REALMS - SABLE HAS JUST
DESTROYED IT TO KICK START THE REBIRTH RITUAL
FOR DE'LACY!

2) Eindhorn looks at The Flickman.

EINDHORN

BUT THAT MEANS -

FLICKMAN

YES. SABLE KILLED HIMSELF AND THE SHATTERED MAN
AT THE SAME MOMENT. IT WAS THE ONLY WAY.

3) Cornelius turns to Eindhorn, with the unconscious Billy in his arms.

CORNELIUS

YOU KNOW WHAT YOU HAVE TO DO, **EINE** HORN -

(Link)

YOU KNOW WHERE YOU HAVE TO TAKE BILLY UNTIL
HE'S BETTER.

EINDHORN

IT'S BEEN TOO LONG! I DON'T KNOW HOW TO BREAK THE
VEIL!

4) Cornelius stares at the reader (Eindhorn).

CORNELIUS

YOU ARE **ONE HORN** - THE **LAST** OF YOUR KIND! YOU'LL
KNOW!

(Link)

YOU HAVE TO GET HIM TO SAFETY!

5) We now look at Nightmare as she rises up, rubbing her neck. It's now attached.

NIGHTMARE

NOW THAT'S WHAT I **CALL** A CLOSE SHAVE - ANOTHER
TWENTY MINUTES AND I WOULD HAVE -

6) She looks at the group - but Eindhorn is now a white unicorn, with Billy on it's back.

NIGHTMARE

WHY IS THERE A UNICORN IN THE ROOM?

PAGE 21

1) Five page wide panels. The first is of the five of them immediately after page 20.

CAPTION

AFTER HIS FATHER WAS KILLED, IT WAS DECIDED THAT BILLY SHOULD GO WITH **ONE HORN** BACK TO HIS REALM.

2) In a glorious sunny field, Billy rides the Unicorn in delight while the Dragons soar in the sky.

CAPTION

A WORLD OF **DREAMS**, IT MEANT THAT THE DRAGONS COULD SOAR WHILE HE LEARNED TO CONTROL THEM.

3) Flickman and Jonny are killing things - whatever you want.

CAPTION

JONNY COOL AND THE FLICKMAN WENT BACK TO BEING GUNS FOR HIRE. I SEE THEM OCCASIONALLY.

4) Cornelius sits in a bar surrounded by beautiful women.

CAPTION

JERRY CORNELIUS IS SOMEWHERE IN THE MULTIVERSE, PROBABLY BEING VERY **GOOD** AT BEING BAD.

5) Nightmare sits at a table on a patio of a bar; staring at the amulet that Sable wears in the first issue.

CAPTION

AS FOR ME? I WAIT FOR **FAERIE SPRING**, WHENEVER IT MAY ARRIVE -

PAGE 22

1) Full page splash panel. Action shot of Matt Sable and Nightmare De'lacy.

-AND **HOPE**.

CAPTION

THE END.

CAPTION 2