

THE VESSEL OF TERROR
Issue #1 - The Catch

by
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PAGE 1 (4 panels)

Three first panels should be tall, to give the impression of depth. Panel 4 should be page wide, but not very high.

PANEL 1

We're in the ocean. Furthest down in the panel it is black, the sun not reaching that far down. On the top of the panel we are closer to the surface, and some light reaches into the water. We are looking a bit up towards the surface, but cannot see that far yet.

PANEL 2

Same as panel 1, but now we are closer to the surface, and the water is brighter now, but still it's darker in the lower part of the panel.

PANEL 3

Same as panel 2, but now we can see the surface and the bow of a ship, the research vessel. We vaguely see some equipment which is in the water below the ship, like a camera and a microphone. The weather on the surface is grey, with the sun piercing through at times.

CAPTION

The North Atlantic Ocean.

PANEL 4

We're above the surface of the water now, looking at the research vessel. "Alesia" written on its side. The weather is grey and the waves foamy, but not very high.

CAPTION

The research vessel Alesia.

PAGE 2 (5 panels)

PANEL 1

On the bridge Captain Johansen is leaned back in his seat, by the wheel, about to take a sip from his cup of coffee. Behind him, at a desk with several different instruments; sonar, video, audio recorder, GPS, intercom and more, sits Maria, studying some charts on a screen.

The bridge looks a bit old, but crammed with high-tech equipment. It's not too spacey, and four people would be a crowd in there. By the wheel there's a paperback copy of *The Call of Cthulhu*, which is barely noticeable.

JOHANSEN

I'm telling you, Maria, we've lost them.

MARIA

You might--

PANEL 2

Closer on Maria and the instrument panels. She's yawning. An object has entered the sonar.

MARIA

YAWN--be right. But you know Richard won't give up chasing them.

SFX SONAR (low)

Beep

PANEL 3

Close up on the sonar. There is a dot on the side of the screen.

SFX SONAR

Beep

MARIA (o/p)

Wait...

PANEL 4

Close up of the intercom, which Maria is holding close to her mouth.

SFX SONAR (low)

Beep

MARIA

This is the bridge. Thomas,
lower the cam right away. 10
more meters.

THOMAS (Jagged, no tail)

No problem.

PANEL 5

We see Captain Johansen grabbing the wheel, about to make a turn, Maria turning her head to give him direction in the background.

MARIA

Slight starboard, Captain.

JOHANSEN

You found them?

MARIA

Not sure... There was
something...

PAGE 3 (8 panels)

Panels 1,2,3,6 & 7 should resemble a small video/surveillance screen.

PANEL 1

On the underwater camera screen we see the black depth, nothing really there, except some drifting particles.

MARIA (o/p)
Should be--

PANEL 2

On screen: several thin but long tentacles can be seen vaguely in the darkness.

MARIA
There!

PANEL 3

On screen: The tentacles are clearer now, and the squid's body barely comes into view, but we can't really tell how big it is, or what it really looks like.

PANEL 4

Close up of Maria's face gazing bewildered straight at us (looking at the screen) with a small smile in the corner of her mouth. The scientist in her is struck with awe and curiosity, and it is not a look of terror in her face.

MARIA
Oh my God... Captain, you
better come see this...

JOHANSEN (o/p)
What?

PANEL 5

Close up of Maria's mouth, halfway open, speechless. The intercom close to it.

MARIA (whisper)
Thomas?

MARIA
THOMAS!!

PANEL 6

On screen: The squid is so close it almost obscures the camera, and we clearly see its large eye.

THOMAS (jagged, no tail)
Here, Maria!

MARIA (o/p)
You and Richard start prepping
the tank!

PANEL 7

On screen: Same as previous panel, but now the squid's eye is even closer.

MARIA (o/p)
And get the net and bait out!

JOHANSEN (o/p)
What are you doing?

PANEL 8

Johansen is standing behind Maria, looking at her. Maria has turned her head and is grinning at him excitedly.

MARIA
I wanna catch it!

PAGE 4 (6 panels)

Panel one should be big to give us some idea of the space on the deck of the boat and it will include the title.

PANEL 1

We are outside on the deck. Thomas and Richard's hands are holding a rope/line. They are steadying it, not gripping it tight, letting it run out through the rope wheel on a crane on the back of the boat. We can't see where the source of the rope is, a big reel which Shania is operating.

THOMAS

Get ready, Shania!

PANEL 2

Closer on Thomas and Richard, Thomas looking back at where Shania is operating the reel of the rope/line o/p, while Richard is paying attention to where the rope is going through the crane and into the water (o/p).

RICHARD

The bait's out!

THOMAS

Shania! Freeze the line!

PANEL 3

Shania pushes a button on a small panel which is attached to a big reel, which the rope is attached to, stopping the rope from running.

SFX (button)

Tak

PANEL 4

Maria is next to Shania now, holding the walkie talkie up to her mouth.

MARIA

Anyone see anything?

PANEL 5

In profile we see Johansen staring intently at the screen, which is lighting up his face. He's talking into the intercom.

JOHANSEN

Johansen here. I've lost it on the sonar!

PANEL 6

Fred and Johnny are leaning out over the railing on the back of the boat, Fred holding a walkie talkie close to his mouth, peering into the blackness of the sea. They're wearing heavy rain coats, without the hoods on.

We look up at them from the surface, foam crashing up the side of the boat.

FRED

Fred and Johnny here. Can't see shit. It's all bl-

JOHNNY

Wait...

FRED

Haul it in! Haul it in now!

PAGE 5 (3 panels)

Panel 3 should dominate the page.

PANEL 1

From below the surface, we see something large entangled in the net, which is being raised up out of the water, near the rear of the boat. We can't make out its shape, but we can discern that it has a lot of long tentacles.

PANEL 2

Same as previous panel, but now the net is almost out of the water, a few tentacles hanging down through the masks in the net.

PANEL 3

We are in the tank room, looking up from the water surface from the squid's point of view, we are looking up at all the people standing by the tank, looking down at the squid/us.

Captain Johansen, Fred, Johnny, Maria, Thomas, Shania and Richard. They all stare down at it, amazed; Captain Johansen looking sceptical, Johnny seems frightened, Shania hunched down, peering at it with great curiosity. Maria is the one who should dominate the panel.

THOMAS

This is... wild!

JOHNNY

Ugly bastard, isn't he?

MARIA

That's no way to greet our guest, Johnny.

MARIA (linked

Say hello to the first
Magnapinna squid ever captured
by mankind.

SHANIA

It's amazing.

MARIA

We'll start the testing
tomorrow. Who wants the first
watch?

RICHARD

I've got a better question: Who
wants to open the champagne?

PAGE 6 (6 panels)

PANEL 1

Mikael is lying inside a CT scanner at Bergen Hospital. Next to the scanner is his doctor, watching the process. A female assistant is operating the computer connected to the scanner.

CAPTION

Haukeland University Hospital,
Bergen.

DOCTOR

Keep very still now, Mikael.

DOCTOR

It won't take long. Try not to
mind the noise.

PANEL 2

In the doctor's office, Mikael is sitting in a chair next to the desk. Seemingly a healthy old man. The doctor is standing behind the desk pointing at some CT scan images he's place on the wall.

DOCTOR

Here we see the tumour pushing
against your motor cortex,
which, eventually, will
compromise your ability to
move.

PANEL 3

Close up of the doctor, looking sadly at Mikael.

DOCTOR

The tumour isn't benign, as we had hoped for, Mikael... and I'm afraid the risk of extracting it is too high. The chances of a successful extraction at this stage is below minimal, unfortunately.

MIKAEL

So it's terminal...

MIKAEL (linked)

How long do you reckon I have?

DOCTOR

A year. Eighteen months, perhaps. I'm very sorry.

PANEL 4

Close up of Mikael, smiling back at the doctor.

MIKAEL

Don't be. We knew this was a possibility.

DOCTOR

I've pencilled you down for the fifteenth of next month so we can follow the process and discuss your options.

PANEL 5

Mikael has gotten up from the chair, and is shaking hands with the doctor, who gives Mikael a comfortingly double handshake.

MIKAEL

Thank you.

DOCTOR

Don't hesitate to call if you need anything, or if you have any questions, okay?

MIKAEL

I will. Now... I have to take my grandson to the Aquarium.

PANEL 6

Mikael walks towards us/the door, looking at ease, despite the bad news. The doctor is staring after him as he leaves the office.

PAGE 7 (4 panels)

All three panels should be similar, and give a good sense of depth, as the two characters walk down the corridor.

PANEL 1

Outside the doctor's office in the hallway, Jonas is waiting on a bench, putting a book into his backpack. He looks up at Mikael who's closing the office door behind him, smiling at Jonas.

There are a few nurses further down the corridor, and a kid in a wheel chair. On the office door it says "Dag Vold - Neurosurgeon"

MIKAEL

Hey, champ! Ready to see the sharks and Samson?

JONAS

Yeah, definitely! Everything alright, grandpa?

PANEL 2

Same as panel 1, but Mikael is holding his hand on Jonas' shoulder as they walk down the corridor for the exit. Jonas has got his backpack on now.

MIKAEL

Yes, fine. Fine.

MIKAEL

You weren't too bored, were you?

JONAS

No, I read my book.

MIKAEL

The one about the sharks?

PANEL 3

Same as panel 2, but they are further down the corridor now.

JONAS

I finished that. I'm reading about sperm whales now, like the ones mom is looking for.

PANEL 4

Close up of the two, looking at each other, Mikael with a smile on his face.

MIKAEL

I'll tell you a story about a famous whale, if you like.

JONAS

I already know about Moby Dick, grandpa.

MIKAEL

Hah! Of course you do. I should've known you'd be one step ahead of me. Just like your mother.

PAGE 8 (5 panels)

PANEL 1

Outside the research vessel: it's dark and the rain is pouring down. A few electric lanterns are lit around the deck and in the mast.

Inside the bridge there's a greenish glow from all the instruments and screens, and Captain Johansen is sitting in his chair, talking to Maria, who is standing by the doorway.

MARIA

... she'll check on it tonight,
and if it stays stable, we'll
start testing first thing in
the morning.

PANEL 2

Inside the bridge, close up of Captain Johansen about to sip from a cup of coffee, looking sceptically up at Maria in the doorway (o/p).

JOHANSEN

I'm surprised Richard isn't
down there now.

MARIA

Shania convinced him to go to
bed. No one but his wife
could've got him away from that
tank.

PANEL 3

Wide shot of the bridge, Maria leaning in the doorway, Johansen drinking from the cup.

JOHANSEN

So why aren't you down there?

MARIA

I'm tired. I'd rather start
with a fresh head in the
morning.

PANEL 4

Captain Johansen is still in the chair, still holding the cup in his hand.

JOHANSEN

Maria, this might sound
strange, but... I don't like
it.

PANEL 5

Maria seems a bit surprised by the answer, gesticulating with her hand to get the Captain's interest.

MARIA

Like what? The Magnapinna?

MARIA (linked)

What's not to like? It's a
species man's barely seen
before! This is an amazing
find! The things we could learn
about-

PAGE 9 (5 panels)

PANEL 1

Still in the bleach light of the bridge, Johansen looks at Maria.

JOHANSEN

We were tracking whales, remember. That's why we're here. I don't get paid to hunt sea monsters.

PANEL 2

Maria smiles, a hand on her hip.

MARIA

Sea monsters...?

JOHANSEN

Yeah, well... you know what I mean.

MARIA

Captain Johansen - Lars - what we've got in that tank-

PANEL 3

Close up of Johansen's face smiling, looking at Maria.

JOHANSEN

I said I didn't like it... I didn't say you wouldn't get what you want. I'm old enough to recognise that determined glint in a woman's eyes.

PANEL 4

Maria bows theatrically in the doorway. Johansen is looking at Maria.

MARIA

Thank you, Il Capitano!

JOHANSEN

Now, like you said, it's late
and we're all tired.

MARIA

Yeah, I need to call my father
before he goes to bed.

MARIA

Goodnight, Lars.

PANEL 5

Johansen smiles at Maria as she leaves.

CAPTAIN JOHANSEN

Goodnight, Maria.

PAGE 10 (5 panels)

PANEL 1

Close up of Richard's face in profile. He's sleeping in his bunk, snoring. It's dark.

SFX (Richard)

zzzzZzzz

PANEL 2

Same as previous panel, pulled back a little, and we see Shania's feet dangling from the bunk above Richard's. She's about to jump down to the floor. Richard is still sleeping.

SFX (Richard)

ZzzzzZzzz

PANEL 3

We see the whole cabin. Two bunks, one above the other, Richard sleeping in the lower one. The light source is the reading lamp in the upper bunk. Two bags and a backpack lie on the floor in a corner. Two chairs showed under a small table. On the chairs hang a few clothes. On the table: a laptop, a book, piles of paper, several documents, photos of whales, a Leatherman multi tool and a flashlight.

Shania is standing, t-shirt on, pulling on a pair of sweat pants. Through the round tiny window the night is black.

SFX (Richard)

ZzzzzzZ

PANEL 4

Close up of Shania, glancing amused down at Richard, a smile on her mouth.

SFX (Richard)

ZzzZzzzzZZzz

SHANIA (whisper)

How you don't wake yourself up
I'll never now...

PANEL 5

Shania leans over the table, reaching out for the flashlight. We see schedules, graphs and maps on the papers, whales on the photos. The title of the book is "*History of the Deep Ocean by Richard Williamson*".

PAGE 11 (6 panels)

Panel 2 should be dominant.

PANEL 1

We are in the tank room, it is dark, but a blue light which reflects from the surface of the tank water makes a bluish wavy light on the walls and door. The door is half way open, and Shania is peering in, her flashlight still on, shining down on the floor.

PANEL 2

Shania is standing by the tank, reaching over to a light switch on the wall, looking and pointing her flashlight on it. The room: A huge tank, like a pool, in front of her feet. In the water it's too dark to make out anything. There are a few monitors and instrument panels by the tank, still turned off. Going down to the pool are wires and ropes. Next to her foot, we can barely make out a tentacle.

PANEL 3

Close up of the round light switch (the type you have to turn 90 degrees.) Shania's hand on it, about to turn it.

SFX (switch)

Klick

PANEL 4

Close up of the tube light in a lamp igniting.

SFX (lamp)(low)

TICK TIH--

PANEL 5

Close up of Shania with a frightened and surprised look on her face, looking down to see several tentacles grabbing her feet (o/p). The room now bright.

SHANIA

Wha-

PANEL 6

From Shania's point of view we see tentacles wrap themselves around her ankles, pulling her into the tank.

PAGE 12 (1 panel)

SPLASH PAGE

Now the tank room is lit, and we see the instruments and monitors by the tank clearly. On the floor lies the flashlight, still shining.

In the tank we see the glorious Magnapinna, and entangled within the squid's tentacles Shania struggles. Her head just below the surface, the water silencing her scream. The squid is massive, twice the size of Shania with its main body alone. The two main tentacles making sure Shania can't lift her head above the surface. Its eye is gazing straight at Shania.

PAGE 13 (4 panels)

PANEL 1 (should be dominant)

The year 1349. The Dark Medieval Age. We see the docks of Bjoergvin (Bergen) in sunrise. It is busy; fishermen unloading fish from boats, salesmen prepping their booths, beggars crouched in the gutter, seagulls searching for food, and a large cog (one-mast ship) is lowering its gang plank, sailors throwing ropes down from the deck to the dockworkers. Close to where the cog has docked, an open carriage pulled by one horse is stationed.

CAPTION

1st of July, 1349.

CAPTION

The Bjoergvin harbour.

PANEL 2

Close on the cog's gang plank, Ludwig emerges with a large leather bag on his shoulder and a cane in his hand. His wife follows behind in a purple gown, barrette and with a large purse. Clearly they are rich people.

LUDWIG

At last. Steady rock under my feet.

LUDWIG (linked)

Come on now, the carriage is waiting.

PANEL 3

Ludwig and his wife Susan approach the carriage. There's no driver around.

SUSAN

...It is waiting, for sure.

SUSAN

Are we expected to wait, or are you driving, Ludwig dear?

PANEL 4

Ludwig drops the bag on the ground, next to the carriage, clearly irritated that the driver is nowhere around, rubbing his temple. Susan's looking around, searching for the driver.

LUDWIG

Hardly Susan. Least of all
after that journey. I sent word
for a driver.

LUDWIG

Where in the world is the
driver?

PAGE 14 (5 panels)

PANEL 1

The driver, having been asleep in the carriage sits up, stretching his arms. Ludwig's startled by the man.

LUDWIG

Woah, there!

DRIVER

Top of the morning--YAWN-- Dr. Virchow.

DRIVER (linked)

Mrs. Virchow.

DRIVER (linked)

Let me help you with that.

PANEL 2

The driver lifts the bag aboard the carriage, as Ludwig helps Susan up the small ladder.

DRIVER

For once it's not raining, 'ey?

LUDWIG

We wouldn't know. We have been away for some time. Hurry us home now, mister.

DRIVER

Will do, sir.

PANEL 3

The driver whips the horse, while Ludwig and his wife are sitting in the back of the carriage.

DRIVER

Yiah! Yiah!

SUSAN

I'll make dinner at once when we get home. I'm starving.

LUDWIG

Very good. I pray my appetite has returned. I cannot remember the last time I took pleasure in my food.

PANEL 4

Close up of Susan and Ludwig, she leaning her head on his shoulder, smiling up at him. Ludwig frowns at some bad memories.

SUSAN

We're home now, Ludwig. There are no horrors here like in Hamburg.

SUSAN (linked)

Some rest, some food and a drink will settle you head and stomach. Just you wait and see.

PANEL 5

Close up of Ludwig touching Susan's hand, comforting her.

LUDWIG

Yes...

LUDWIG

Yes, I pray you are right on both accounts, Susan. On both accounts.

PAGE 15 (4 panels)

PANEL 1

A couple of hours later, we are now inside Ludwig's home, a two story wood house, with sturdy engraved oak furniture and wide windows. The house is situated in the hillside adjacent to the town, overlooking the harbour.

Ludwig is sitting in a rocking chair next to a row of windows, holding his cane, the other hand on his belly. His wife is unpacking the bag Ludwig carried, placing clothes into a heavy adorned chest. (Through the window we might see some of the harbour. A ship is close to the port.)

SUSAN

I feel a headache coming.
I might go sleep the voyage
off, dear.

LUDWIG

Alright. And thank you- the
food was delicious. You were
right. I *do* feel better.

PANEL 2

Susan leaves, going to the bedroom. Ludwig steadies himself on the cane as he gets up from the rocking chair, smiling.

SUSAN

I'm glad. Now, goodnight.

SUSAN (linked)

Or should I say "good day"?

PANEL 3

Closer on Ludwig, who's now standing by the window, gazing out. He smiles lightly.

LUDWIG

Heh-heh...

LUDWIG

A good day it is.

PANEL 4

From Ludwig's point of view we are overlooking the harbour. Still busy with merchants, fishermen and seagulls. Another large one-mast cog is close to the docks, steering towards the cog Ludwig and wife came with, to dock beside it. We see part of one side of Ludwig's face in the foreground, at one side of the panel.

LUDWIG (low)
A good day at home...

PAGE 16 (7 panels)

PANEL 1

Maria and Thomas are carrying Shania through the corridor by the cabins on the research vessel, Maria in the foot end, Thomas on the heavy end. Shania is unconscious and pale. Thomas' soaking wet, from having lifted Shania out of the tank. Fred is opening the door to the medical cabin in front of them.

MARIA

Hurry up!

FRED

What the...?

FRED (linked)

What happened?

PANEL 2

From above we see Shania's face, pale and seemingly dead, as they carry her into the cabin. In the foreground of the panel we see Thomas looking behind himself, watching his step.

THOMAS

She was floating in the tank. I do--

FRED (o/p)

The squid tank? When?

PANEL 3

Thomas and Maria lay Shania down on the examining table in the medical cabin. Fred grabs his black medkit from a shelf.

THOMAS

I dunno, man, I dunno.

MARIA

I found her a few minutes ago.
She must've- she must've fallen
in, or-

FRED

Is she breathing?

Maria

Yeah, she was breathing heavily
when we got her out of the
water.

PANEL 4

From Shania's point of view, we look up at Fred flashing a light into our eyes. On the edge of our vision we see Thomas holding a hand to his forehead, his hair and clothes dripping wet. Next to him Maria is looking at Fred for answers.

FRED

...No dilation.

PANEL 5

Same as previous panel, Fred is still leaning over us, but the flash light is off. Maria looks at Fred, who still has his eyes on Shania. Thomas has got his hands behind his head, visibly tired.

MARIA

Is she okay?

FRED

I don't know. Just stand back.

PANEL 6

We see the whole cabin now; Thomas has backed away from the table where Shania lies. On a small tray table next to Shania is an unwrapped black medkit with several needles, knives, bandages and such. Fred is slapping Shania's cheek, trying to wake her, while Maria's looking over at the doorway (o/p), having spotted someone.

THOMAS

Should I go get the captain?

FRED

Shania? Shania, can you hear me...?

PANEL 7

In the doorway, Richard is standing, fear draped on his face.

RICHARD

SHANIA! Oh my God...

RICHARD

WHAT-- WHAT HAPPENED?

PAGE 17 (6 panels)

PANEL 1

Richard hurries into the room, Thomas places a hand on his shoulder.

THOMAS

Easy, Richard! Easy!

RICHARD

WHAT HAPPENED TO HER?

THOMAS

She fell in the tank with the squid, but she's okay, she-

PANEL 2

Richard is leaning over Shania, his trembling hands on her cheeks, tears rolling down his face as he looks down at his wife.

RICHARD

Shania? Shania, honey, can you hear me?

FRED

She's unconscious, Richard. Please, give me some room.

RICHARD

Is she gonna be okay?

PANEL 3

Richard looks up to Fred for answers, stepping back as ordered. Fred's still looking down at Shania.

FRED

Her breathing's shallow, but steady, and there don't seem to be any visible injuries.

PANEL 4

Close-up of Fred as he looks up at Richard.

FRED

Internally, I don't know. I'm gonna have to do a more thorough examination. Which means you have to leave, Richard.

PANEL 5

Same as previous panel, but Richard has started crying.

RICHARD

Can't you wake her, Fred?
Please? I just- I need to talk to her. Please...

FRED

I promise I'll do my best, Richard. But I need to concentrate now.

FRED (linked)

Maria? Thomas? Would you two look after Richard outside for a while?

PANEL 6

Thomas and Maria begin gently, but firmly moving Richard from the room.

THOMAS

Come on, Richard. Let's give Fred some room.

MARIA

Shania's going to be fine. Come on.

RICHARD

No... I should stay... I should... oh Jesus...

PAGE 18 (6 panels)

PANEL 1

Captain Johansen has his back towards us, standing by the wheel, looking out the front windows on the bridge. Outside the ocean is grey and vast, the waves foamy.

JOHANSEN

- a straight course, we can reach Bergen in two days. And I know you don't want to hear this, Maria, but now would be an ideal time to release the squid.

MARIA

Release it? I know you don't like it, but are you out of your mind?

MARIA (linked)

I really don't think you understand how much we can learn from-

PANEL 2

Johansen looks over his shoulder at Maria, scowling at her.

JOHANSEN

LEARN?

JOHANSEN (linked)

One of my crew nearly *died* because of that thing. Doesn't that bother you?

MARIA

Hey, I was the one who found her, remember? Of course it bothers me. But Shania fell in the tank. It was an accident, that's all. We're taking the squid with us.

PANEL 3

Johansen has turned, facing Maria, pointing a finger at her. She has her arms crossed.

JOHANSEN

NO! I've had a bad feeling about this since we hauled it onboard.

MARIA

Well... what if it's poisonous? You want Shania to die because we didn't bring the source to make an antidote?

JOHANSEN

The damn thing's poisonous??

PANEL 4

Johansen is leaning on his chair with one hand, rubbing his temples with the other, sighing. Maria is looking at him, expectantly, waiting for an answer.

MARIA

I'm just saying. We don't know anything about it yet.

MARIA (linked)

If it is... we'd better bring it.

JOHANSEN

Shit!

JOHANSEN (linked)

... Alright... Keep the damn thing.

PANEL 5

Maria is pointing with the thumb to the doorway, about to leave.

MARIA

Okay. Since we'll be in earlier than expected, I've got some things to sort out.

JOHANSEN

You keep all this down and easy so we all get home without *any more trouble*. Alright, Maria?

MARIA

I will. Thanks, Captain.

MARIA (linked)

You won't regret it.

PANEL 6

We see Maria rounding the doorway, disappearing. Johansen is looking up at the ceiling, frustrated, breathing out.

JOHANSEN

Let's hope so...

PAGE 19 (5 panels)

PANEL 1

Maria is in the corridor by the sleeping cabins and medical cabin, talking in a cell phone.

MARIA

Yeah, yeah, everything is fine, dad.

MARIA

It's just that plans have changed slightly, so we'll be in on Thursday morning... yeah, *this* Thursday. Right.

PANEL 2

Maria walks further down the corridor, rubbing her neck as she talks on the phone. The door to the medical cabin is halfway open, light coming from inside.

MARIA

If you guys want to, that'd be nice. Around 8AM, I reckon.

MARIA

...Yeah, I bet he would. He certainly takes after me, doesn't he?

PANEL 3

The door to the medical cabin is halfway open, light inside. Maria is touching the door, about to peer inside.

MARIA

Heh-heh... I know.

MARIA

In fact, I've got something to show you both.

MARIA

... No, it's a surprise... and I guarantee it's something you won't expect.

PANEL 4

From Maria's point of view we see Richard sleeping in a chair next to the table where Shania is lying, still in a coma. The black medkit, unwrapped, is lying on the tray table next to her. No one else is in the cabin.

MARIA (low)

No, no... I'm not telling.

MARIA (low)

You'll see it when we're in...
Okay. 'Bye, dad.

PANEL 5

Cut to Mikael, on the phone, sitting in his kitchen.

MIKAEL

'Bye, Maria. See you soon.

PAGE 20 (3 panels)

PANEL 1

Back in 1349. Ludwig's house. A feather pen is writing on a paper, the ink bottle standing next to it. This is Ludwig's journal. It reads:

11th August, 1349.

It is as I feared. Like in the motherland and the great town of Hamburg, signs of the Devil's touch have appeared here as well. The signs are distinct- swelling of the skin, especially around the neck, armpits and thighs. There is no mistake.

PANEL 2

We see Ludwig' feather pen continuing his journal entry:

The swelling turns into dark blisters, filled with pus. Discolouration of the skin is common. Clear signs of weakness in muscle and heart. Always fatal. Death comes within two to three days.

PANEL 3

Close up of Ludwig's troubled face as he writes.

CAPTION

I am most concerned, for when I left Hamburg two months ago there were bodies in the streets. Elders, mothers and children. It was as if the city had sunk into Hell itself. I pray the sickness can be staggered.

CAPTION

It is not only the sickness that concerns me. Lately, during my morning walk along the harbour, I have been experiencing the most disquieting feeling... as if I am observed by someone unseen.

CAPTION

I tell myself it is simply a symptom of a troubled mind, for I have no other explanation.

PAGE 21 (5 panels)

PANEL 1

From inside the ink bottle, we see the feather tip being lowered down.

CAPTION

May God hear our prayers, and parch the Devil's scoffing breath, so man can suffer no more.

PANEL 2

Close on Ludwig, resting his head on his thumb, clearly deep in thought. Behind him Susan's in the doorway to the small study.

PANEL 3

Susan stands next to Ludwig, while touching his shoulder in a comforting manner.

SUSAN

Ludwig...? We'll be alright, won't we? You are a doctor, after all.

PANEL 4

From outside we see through the window of the study, Ludwig is sitting at the desk right in front of the window, looking up at Susan, touching her arm on his shoulder.

LUDWIG

Do not worry, Susan. The sickness will pass.

PANEL 5

From the water surface in the harbour, we look up at Ludwig's house on the hillside, and the lit study window. The weather is grey and it's raining.

CAPTION

"We will be fine, my dear."

PAGE 22 (8 panels)

Panel 8 should be dominant.

PANEL 1

Present day, aboard the vessel. Establishing shot of the medical cabin. Shania is still lying on the examination table. Next to her is the tray table with the black medkit, unwrapped, some of the tools lying next to it on the tray. Richard is sleeping awkwardly in a chair close to the table. The light is still on, and there is no one else in the room.

PANEL 2

Close up of Richard sleeping, sitting awkwardly in the chair.

PANEL 3

Close up of Shania's face, eyes still closed, unconscious. Her skin colour back to normal.

PANEL 4

Close up of Shania's hands on top of the blanket. One of her hands moving towards the tray.

PANEL 5

Closer on the scalpel on the tray, Shania's hand grabbing it.

PANEL 6

Close up of Shania's eyes snapping open, staring straight at us, pupils fully dilated.

PANEL 7

Close up of Shania's naked feet touching the floor.

PANEL 8

Shania is standing over Richard, who's still asleep in the chair. She holds the scalpel in a threatening way.

CAPTION
TO BE CONTINUED...