

January 19, 2017

Dear Vault Comics,

My name is Steven Perkins, and this is my pitch for an original, 5-issue comic book mini-series called **FRAME WORK: THERE AND NOW**, which I write, draw, letter, and design. **FRAME WORK: THERE AND NOW** is the first of several planned miniseries set within the **FRAME WORK** story universe. Together, the self-contained miniseries arcs will cumulatively tell the larger **FRAME WORK** tale.

FRAME WORK: THERE AND NOW is a witty and fast-paced sci-fi action tale targeted at adult and young adult readers of all backgrounds and orientations. It would fit in at Vault alongside your modern sci-fi/action titles, although with a flavor all its own. In addition, each **FRAME WORK** mini-series will provide an accessible jumping-on point for new readers while also rewarding readers of previous story arcs by pushing the larger tale forward.

A little about me: I've been working professionally for over 15 years, both as a freelance artist and as a writer. I received a BFA in Illustration from Northern Illinois University in 2001, and after that, worked for a wide variety of comic publishers, book publishers, movie studios, and video game companies. I've worked on everything from independent web comics to well-known properties like CSI, Max Payne and Silent Hill. My original graphic novel **PACIFY** was published in 2007 by Image Comics; Since then, I've worked mostly as a freelance artist in comics and publishing. My most recent published work is **THE COLDEST WINTER**, a 184-page graphic novel I drew for Oni Press and which was released in December 2016. Please check out my website if you would like to see samples of my work from **THE COLDEST WINTER** and many other graphic novel and comic book projects; I would be happy to provide samples directly as well.

In this PDF, you will find the cover and first 13 pages of issue one; A series overview with synopses of each of the five issues that make up **FRAME WORK: THERE AND NOW**; Complete breakdowns and descriptions of each character; And the full script for issue one. I can also supply any additional information or materials you may need if you are interested.

Thank you for your time and consideration! I hope you enjoy the attached portion of **FRAME WORK: THERE AND NOW**.



Steven Perkins

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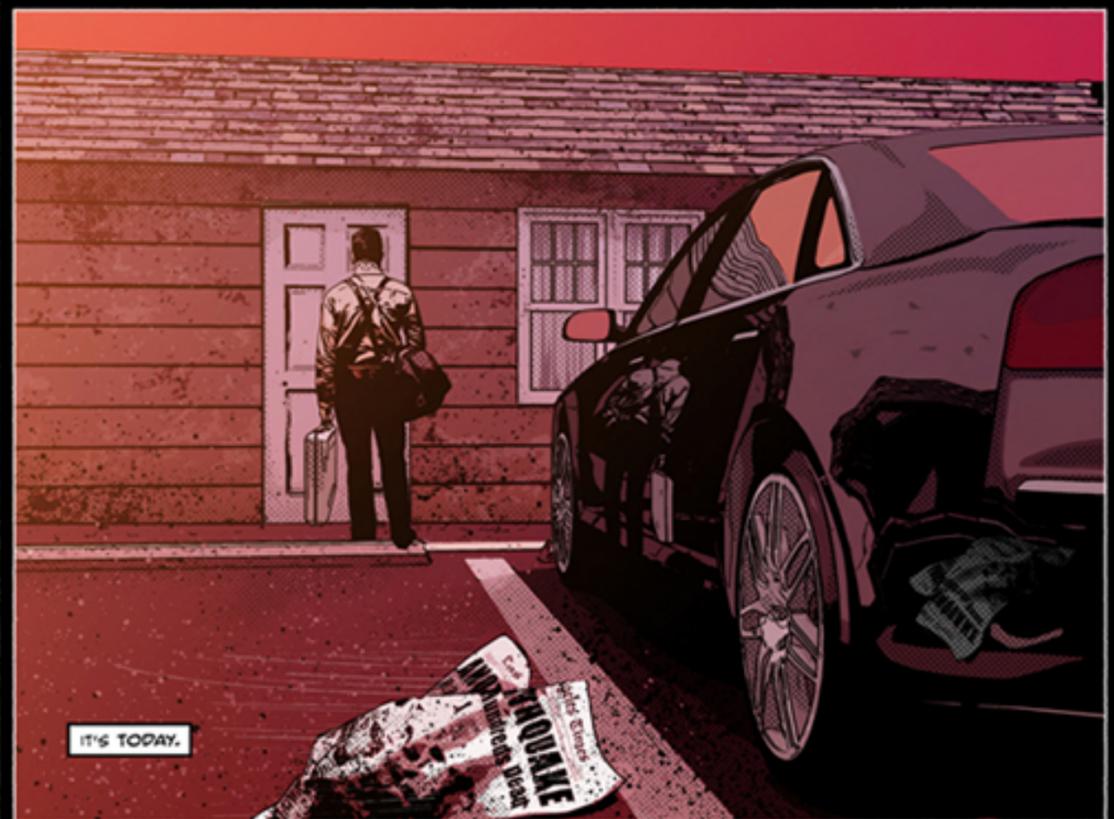
THERE AND NOW



3.99
ISSUE 01
STEVEN PERKINS

COVER

IT'S LOS ANGELES.



IT'S TODAY.

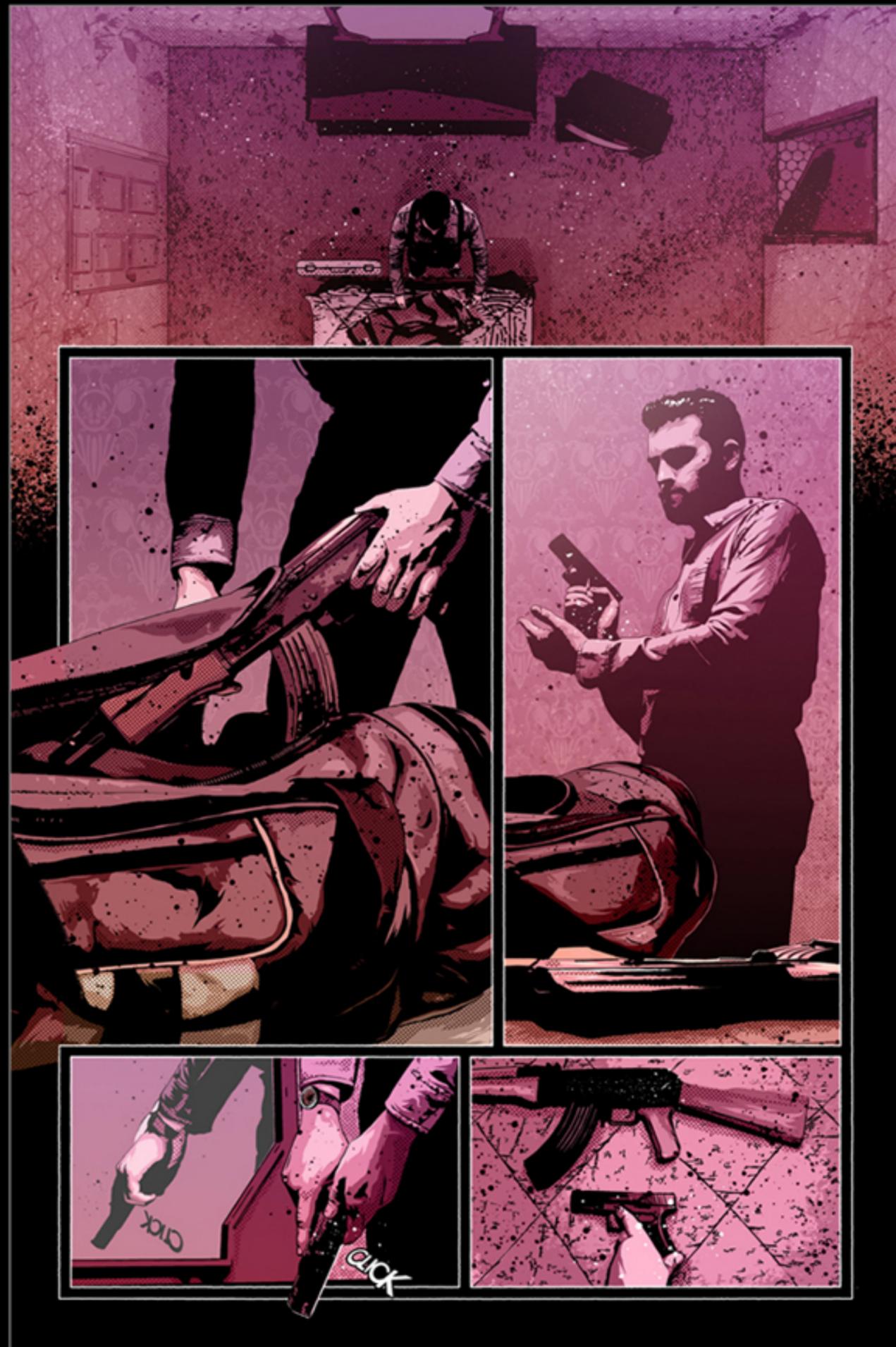


IT'S 7:04... PM.

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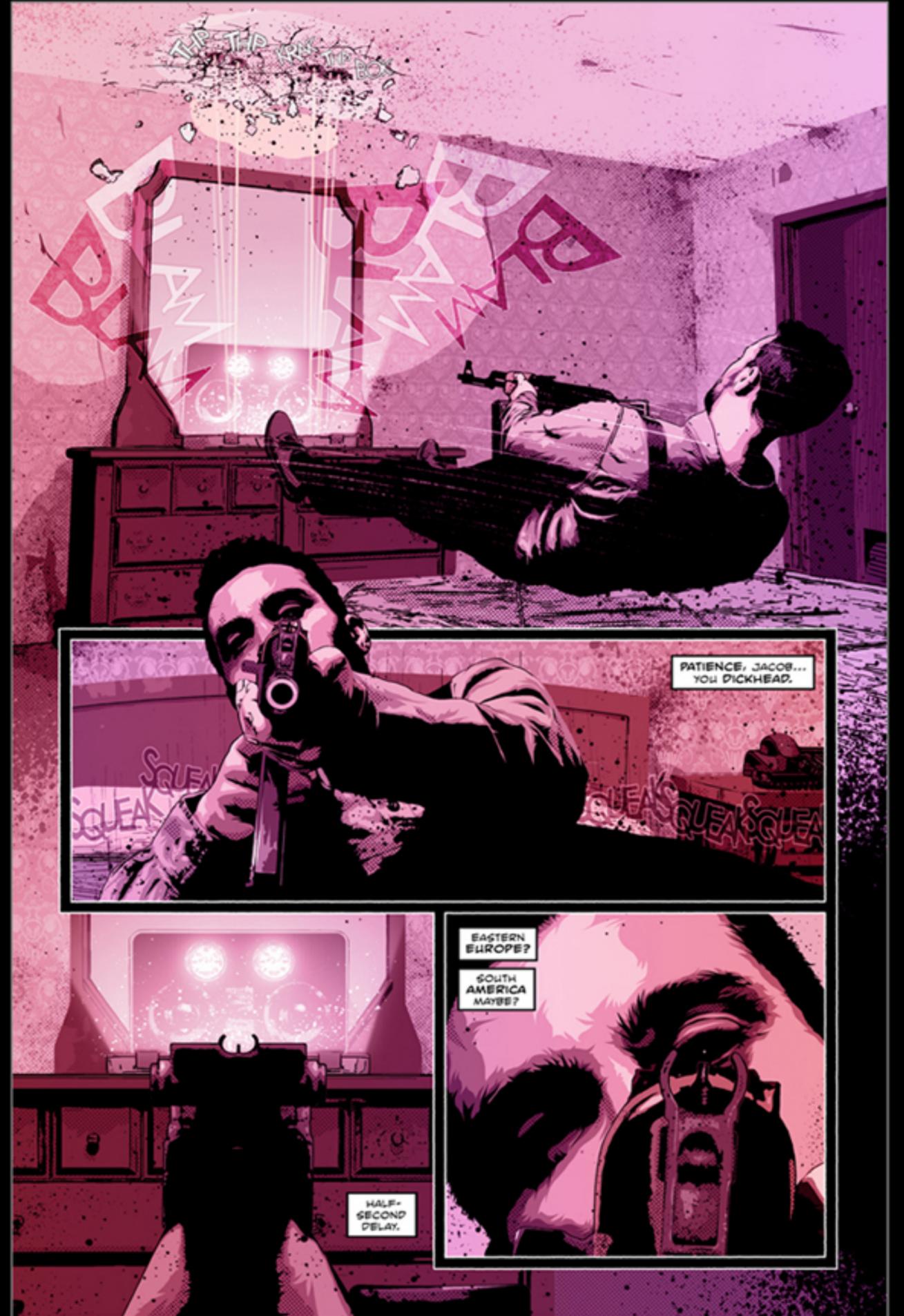
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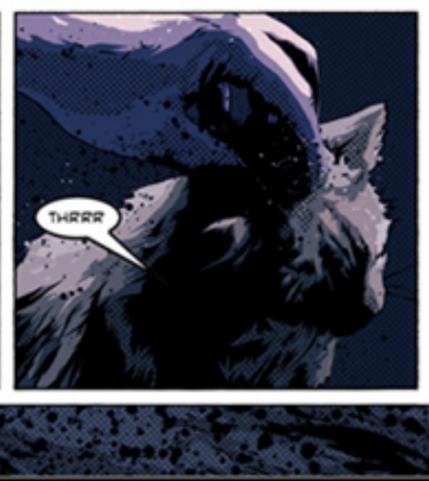
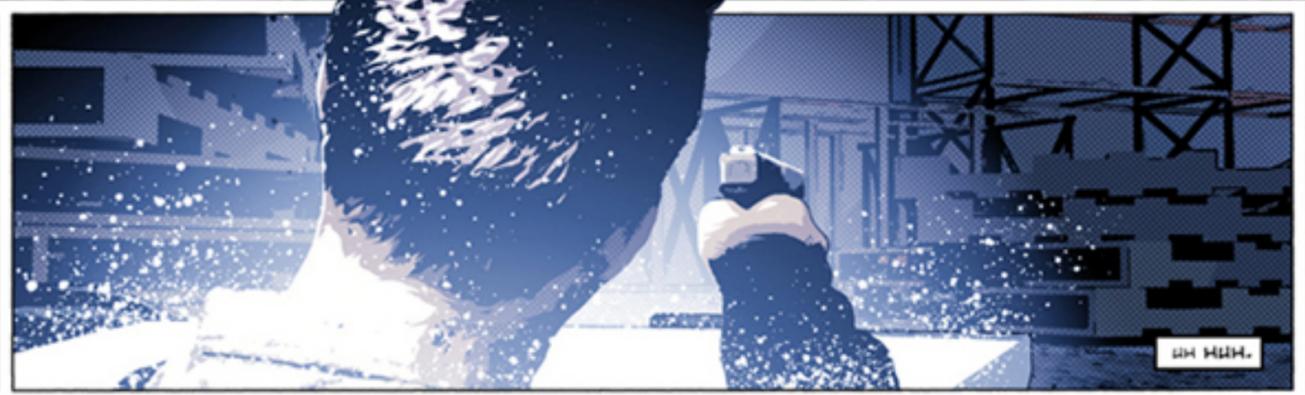
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FRAME WORK: THERE AND NOW by Steven Perkins **Series Synopsis**

Overview:

FRAME WORK: THERE AND NOW is a 5 issue miniseries, the first of multiple planned miniseries set within the FRAME WORK story universe. Together, the self-contained miniseries will cumulatively tell the larger FRAME WORK tale. At the center of all FRAME WORK stories are the titular "Frames" (interconnectable 1970's-era teleportation devices built into large metal briefcases) and Frame-Recovery agents stationed around the globe, tasked with recovering Frames which have gone missing or fallen into the wrong hands. Each miniseries will introduce and follow an agent in his or her recovery of a missing Frame, as well as tangentially introduce the characters at the center of the subsequent miniseries. As each miniseries progresses, the larger history of the Frames -who created them, why, and how the Frames ended up scattered around the world- is revealed. In addition, the geological effects of Frame use gradually become apparent; A correlation between Earth's magnetic field and Frame use seemingly results in large and destructive earthquakes, tsunamis, and volcanic eruptions around the world each time a Frame is used, and scientists hypothesize that Frame use could eventually trigger a sudden and complete geomagnetic reversal... with unknown results.

Characters: (see the accompanying Character & Frame description pages for full character breakdowns)

The main character at the center of FRAME WORK: THERE AND NOW is Jacob (33), an experienced Frame recovery agent and former U.S. marine. His story introduces the audience to the concept of Frames and how they work, as well as to the FRAME WORK universe's primary villain, an Agency operative known only by the nickname "The Janitor". The story follows Jacob as his routine recovery of a missing Frame becomes a cat-and-mouse-game-via-teleportation between himself and "The Janitor", one which takes them from sunny Los Angeles to London and eventually into the Canadian wilderness. Violeta (24), a brilliant young astrophysicist (and Jacob's eventual love interest) who has been forced to use her intellectual gifts to construct bootleg Frames for a large Columbian drug smuggling operation, finds herself teleported into the eye of the storm alongside Jacob.

Issue one synopsis:

The story begins in present-day Los Angeles, with Jacob entering a seedy motel room to begin his recovery of a missing Frame. Inside the motel room, he opens a briefcase-like Frame, places it on a dresser, dials his Frame to a specific frequency, and waits for it to connect with the targeted Frame; once it connects, he shoots and kills the man on the other end of the connection after a short gunfight between/through the Frames. After he is sure there is no one else waiting on the other side, Jacob clambers into the Frame in the L.A. motel room, and for a moment is in a kind of hallucinogenic limbo between Frames...

"The sound goes away, except for the soft echo of sine waves. A few seconds stretch out forever as time and space warp around and through me, losing any meaning or bearing."

Jacob emerges from the connected Frame in a grimy, cat-infested warehouse on the outskirts of London. He determines the location of himself and the targeted Frame (which he just emerged from), reports it's location to the U.S.-based center of Frame recovery operations, and teleports back to the L.A. motel room via the still-linked Frames. Once back in the motel, he hears a knock at the motel room's door- the angry, elderly motel manager heard gunshots and demands that he *"turn down the damn TV"*. Jacob tells him he will, and closes the door.

On the London side of the Frame connection, another agent, Thierry (33, **one of the main characters of the next FRAME WORK mini-series**) quickly arrives to physically recover the Frame. After some banter through the Frames between Thierry and Jacob (revealing they are longtime friends, and also that the Frames can be used for communication, similar to an analog version of Skype), Thierry gives Jacob a Columbian cigar by teleporting it through the Frames and then severs the connection.

Jacob's recovery effort is seemingly complete. Leaving his Frame open for the moment, Jacob lights up the cigar and washes his hands in the motel room's bathroom. However, he soon hears voices coming from the (open) Frame on the dresser. Thinking Thierry has re-initiated the connection, Jacob calmly walks over to the Frame and peers into it... but he does not see Thierry on the other side.

FRAME WORK: THERE AND NOW by Steven Perkins
Series Synopsis (continued)

Instead, he finds himself locking eyes with a beautiful young woman (Violeta) speaking in Spanish to someone off-screen. After losing a moment gazing at the young beauty, Jacob realizes she is not a fellow recovery agent and snaps back into Agent mode: he plunges his arm down into the Frame, grabs ahold of Violeta's lab coat, and pulls her through the Frames and into the motel room! Jacob slams the Frame shut to sever the connection, and with his gun drawn, angrily demands to know who she is and who she is working for. He doesn't know if she is a terrorist or have any idea what her agenda is, and from his reaction, it seems that he may, in fact, kill her. Jacob is not ruthless; He has been caught off-guard for the first time in years, and is operating on pure fear and adrenaline.

On the final page of issue one, we see the "old man/motel manager" listening to the commotion through the motel room door and holding a cat which we previously saw in the London warehouse. Somehow, the "manager" now has the exact same cat in L.A.- something strange is going on. A single gunshot rings out from inside the motel room...

Issue two synopsis:

At the beginning of issue two, the story picks up in a military hospital in 2004. A man sits in a hospital bed, his face completely bandaged. Opposite him are two gruff high-ranking military officials. The military men tell the bandaged man he is to be presented with several medals of valor once he heals, and that the United States owes him a debt of gratitude. The bandaged man sits in silence as the military officials inform him that, of course, there will be an investigation as to what exactly transpired (and for a panel, we flash back to a very bloody aftermath scene in an Iraqi village). Through the conversation, we find out that the bandaged man is the only survivor of a horrific incident in Iraq, and that the Military Officials aren't completely sure his act of valor was exactly what it seems to be. We also learn that his face was chemically burned in the battle, and that most of the nerve damage to his face, neck, and chest is irreversible. The bandaged man continues to listen in silence, his eyes fixated on a metal ventilation grate in the ceiling... plotting his escape.

The story fast-forwards to 2006, Italy. A man is onstage after a play, and a packed house of viewers in formalwear is giving him a standing ovation. Later, backstage, we watch as the man removes huge chunks of latex makeup from his face, some of which have been pinned *into* his facial skin. Two men in U.S. Military garb walk up behind him. A scene similar to the first ensues, and we realize the man from the play is the same bandaged man from earlier. The military men tell him that his flight from the hospital was viewed as an admission of guilt and that he is to stand trial for the murder of his entire unit in Iraq in 2003. Again, we never really see his face- only small scarred areas not obscured by latex makeup.

Again, the story fast forwards, this time to 2007, North Carolina. The same man now sits in a shadowy office, handcuffed, a military police escort at his side. We still do not see his face, only the back of his head. It is heavily scarred and only a few wisps of hair remain. The woman opposite him is a very high-ranking African-American female military official in plain clothes ("The Operator"), and she is thumbing through a file folder. The military woman tells the handcuffed man that she is sorry to hear he will be spending the rest of his days in a military prison... but the military woman then says she has an offer to propose. After reviewing the details of the Iraq incident, she was very impressed with his tactical choices and strength of will, and wants to recruit the handcuffed man to work for her instead of rotting in a cell somewhere.

"Says here, we found you in Italy. You'd had some success as an actor. If you choose to work for me, not only will you be free, but you will still get to act a little in the process. That, or you can go play the Birdman of Leavenworth. Your choice."

The story then fast forwards one last time, to "Now". We are back in the middle of issue 1's action in the motel room; Jacob has his gun drawn. Violeta is terrified- Jacob has just fired a bullet into the wall. The off-screen gunshot at the end of issue one was simply a warning shot. *"Who do you you work for?"* he screams. Jacob moves the gun closer to Violeta and warns her, *"I'm going to ask you one last time- who the fuck do you work for?!?!"*... but he is oblivious to the whitish-yellow glow coming from behind him. Violeta's eyes grow big, seeing something strange and terrifying behind Jacob. Jacob notices her looking past him and glances over his shoulder just in time to see... the old man/motel manager pointing a gun to the back of his head!

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Series Synopsis (continued)

Violeta instinctively kicks the old man's gun away as he fires at Jacob. The gun goes off a millisecond too late, but still blows off part of Jacob's ear and causes Jacob to drop his gun on the bed. Without hesitation, Jacob whirls around and throws a backfist punch at the old man, which he dodges easily. The old man counters with a surprisingly quick jab-cross combo, knocking Jacob to the floor. Violeta, still on the bed, looks on. Terrified, her eyes find Jacob's gun.

The old man deftly wraps his elbow under Jacob's chin and begins to choke Jacob. Jacob claws at the old man's arms and face, but is quickly losing consciousness. Helpless, Jacob looks up and sees Violeta on the bed, pointing his own dropped gun at the old man. She fires! The shot hits the old man in the shoulder and momentarily knocks his grip loose, allowing Jacob to escape the chokehold. The old man turns his wild-eyed attention to her, smiles, and begins to advance on her. She fires again, this time grazing his cheek. Bits of latex and skin go flying, revealing that the old man's face was actually an elaborate disguise... part of which is now hanging off his actual face. The shot knocks the "old man" back, but doesn't faze him in the least. Jacob, having regained his senses, leaps onto the bed and grabs the gun from Violeta. The "old man" advances toward them like a zombie. Jacob empties the remainder of the gun's clip into the "old man's" chest, putting him down for good. Sirens wail in the far distance outside.

Hearing the sirens, the very bloody, one-eared Jacob springs into action and gathers the guns, the Frame, and his duffel. He grabs Violeta by her arm, telling her *"You are coming with me."* The two run out the door, and as they do, Violeta glances down at the "old man"- he is lying on the floor, a pool of blood staining the carpet. His eyes are open but he is motionless. As the two run out in a panic, they do not notice that the doorway seems slightly warped, nor that there are four round discs at the corners of the outer doorway frame.

On the final page of issue two, we see the "old man" in profile, on his back. He is seemingly dead; a slight smile curves his lips. Latex hangs from the area near the bullet wound on his cheek, looking like a torn halloween mask. For a panel nothing happens. Then, his hand comes into view, holding a device that resembles a mobile phone. He brings it to his ear. *"Operator,"* he says, *"I'm going to need a track, ma'am."*

Issue Three Synopsis:

The third issue of FRAME WORK: THERE AND NOW opens at night outside an open, garage-sized locker space at a storage facility just minutes after the events of the previous issue. Jacob's Audi is parked inside the storage locker; Jacob is inside the locker, pulling the door closed with one hand and holding a small towel to his blown-off ear with the other hand; Violeta is still with him. Inside the storage locker, Jacob lays a Frame on the floor and dials a specific frequency. He then calls a phone... somewhere dark... which triggers a mechanism that opens and activates a Frame, establishing a link between Jacob's Frame and the remote Frame. He and Violeta go through the Frame connection and find themselves in a pitch-dark, ice-cold room. Jacob lights a lantern. A cut to an exterior shot reveals that Jacob and Violeta are now in a cabin in the snowy nighttime wilderness of Northern Canada. Jacob fires up a small generator outside, and the lights inside the cabin spring to life. We see the phone which Jacob called is connected to a jerry-rigged mechanical system, powered by a car battery- clearly something Jacob constructed on his own for a quick escape point.

Cutting back to the motel, we find the "old man" still lying on the floor. Although bleeding from his face and shoulder, he is calmly talking on his mobile device.

"Yes, Operator. I missed. Once you have the track, send me a drop and I won't miss again."

After disconnecting, the "old man" stands up, unfazed by the dozen bullet wounds oozing blood from his chest, cheek and shoulder. With a fresh trail of blood following him like a shadow, he makes his way to the open front door and collects the four round discs from the corners of the doorway frame. Again, we see that the doorway is slightly warped, the wood and siding "smudged" as if made of very malleable clay. A man two doors down pokes his head out of his doorway, curious about the gunshots and commotion from earlier. *"D-do you need help?"* he asks. The "old man", bleeding profusely and with part of his "face" blown off, looks up at him, smiles and calmly responds, *"Thank you, I'm fine"* and hangs a "Do not disturb" sign on the door handle before closing the door behind him.

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Series Synopsis (continued)

We follow the "old man" back into the motel room. He walks toward the bathroom, removing his shirt and dropping it to the floor... and revealing a bulletproof vest beneath. Once in the bathroom, he looks in the mirror at his bloody visage, surveying the damage to his face and body. He produces a small black case, about the size of a hip flask, from his pocket.

Cutting to an exterior shot of the motel room, sirens continue to blare in the distance- obviously police responding to the gunshots from earlier. The door opens, and a man wearing the same "old man" pants and holey black undershirt emerges... but with an entirely new face, and wrapped in the motel bed's comforter. He appears much younger and with different hair color and facial features. A makeshift bandage has stopped the bleeding from his shoulder. The only evidence that it is the same person are the bloodstains on his pants and the holes in his undershirt. He carries the four discs from the doorway under his arm and disappears into the night.

Back to the cabin. A fire is now burning in the cabin's fireplace. All of the cabin's windows are shuttered and locked. Violeta sits in a dusty old recliner, wrapped in a blanket, her mascara smudged and runny from her earlier tears. Jacob sits opposite, facing her in a rickety wooden chair, still holding the towel to his ear. The bleeding has stopped. He begins to gently interrogate her. She tells him that her name is Violeta. She is from Brazil. When he asks her why she saved him in the motel, she explains:

"I knew you wouldn't kill me. I could see you were just scared, panicked. But that other man... the old man... he walked through...through the door glowing like a fantasma, a ghost or something. It didn't seem real. I knew he would kill us both."

Jacob, digesting this information, thanks her and tells her he needs to know what her story is. After a moment, she tells him that she thinks she needs a drink first. Jacob offers to make her some coffee. Eyeballing a bottle of vodka in the cabin's small kitchen, she replies, *"No... a drink. Something real... that vodka, if you don't mind."*

In the final shots of issue three we cut back outside, later, to the moonlit mountains near the cabin. A gentle snow begins to fall. A large black bear drinks from a stream. It looks up, hearing something: a pair of black boots crunching through the snow. They stop. About 50 yards away, the man who stepped out of the motel room, now dressed in winter gear, locks eyes with the bear. He smiles, unafraid, even a little amused.

Issue Four Synopsis:

Issue four of FRAME WORK: THERE AND NOW opens with a surprise splash page: Violeta on top of Jacob, on the floor, the two of them partially clothed, having sex. A caption reads, "Now." The fire in the fireplace burns quietly behind them, heating a large pot of water. Nearby, the bottle of vodka stands nearly empty alongside a couple of glasses- one knocked over, lipstick-stained and empty, and the other still partially full. Jacob is lost in the moment, but his inner monologue is a guilty one:

"Shouldn't be doing this. It's stupid. And wrong. She's a vulnerable... gorgeous... young girl who somehow sees me as a savior figure... and who may or may not have allegiances to an enemy. She could be planning to kill me... And we've been drinking. This is... definitely... definitely... stupid."

We immediately backtrack 30 minutes. A caption reads, "Then." Violeta sits in the same chair she sat in at the end in issue three. Jacob pours vodka into two glasses and hands her one, which she immediately downs. Jacob pours her another and sits in the chair opposite her. *"So. What's your story?"* he asks.

Violeta begins recounting her tale of woe to Jacob, shown through flashbacks: Her mother died giving birth to Violeta's younger sister. A standout student during her schooling in Brazil, Violeta emigrated to the U.S. to study astrophysics at the University of Chicago. She completed her undergraduate degree and was working on a Master's when her father fell ill back home in Brazil. She returned to take care of him, but when she arrived, she found Columbian gangsters were essentially holding him hostage to get to her. The gangsters murdered her father and kidnapped her, taking her to Columbia to work for them. The gangsters had gotten their hands on one of the Frames, and wanted her to reverse-engineer it so that she could begin building them more for use in drug

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Series Synopsis (continued)

transport; They threatened to find and kill Violeta's sister Azul if she didn't cooperate. So she did. After 3 months, she had figured out how to deconstruct and rebuild a Frame. After 6 months, she had built a pair of functional Frames. The one she was working on when Jacob's frame accidentally connected with hers was her seventh. She explains to Jacob that she was basically a slave, with no end in sight. Her sister knew she was in danger herself and went into hiding, although Violeta tells Jacob, "She will be fine- she can take care of herself."
***NOTE: Violeta's sister Azul will be the other main character of the next FRAME WORK mini-series.**

While telling her tale, Violeta continues drinking vodka and (understandably) gets very emotional. Jacob tries to comfort her, and she tearfully tells Jacob that he saved her without knowing it when he pulled her through the Frames. Through her tears, she tells him *"thank you"* over and over while moving to kiss him. At first he tries to push her off, but she is persistent... and the vodka has begun working on him, too. He gives in, and the two embrace. As they do, Violeta's cell phone falls out of her pocket, unnoticed by either Violeta or Jacob.

The scene cuts back to "Now." Post-coital. The pair lie on the floor next to one another. Violeta asks Jacob if the cabin has a shower. It doesn't, but Jacob tells her there is a bathtub in the bathroom she can use, and tells her to use the hot water that is heating over the fire. He also tells her there's an old record player in the bathroom with some records- they are too far from civilization to get a radio signal- and to put on some music if she likes while he figures out their next move.

Violeta prepares a bath and, smiling at the irony of it, puts on a Tommy James and the Shondells record: "I Think We're Alone Now". She stands in the bathtub, running cupfuls of the hot water over her head. Because her eyes are closed, she does not notice the wall behind her beginning to get "smudgy" nor does she notice the glowing hands coming through. Only when she feels the cold coming through the wall does she open her eyes... a moment too late. The record begins to skip.

Jacob, who is buttoning his shirt up near the fireplace, hears the skipping record. He walks over to the bathroom, and asks Violeta through the door if everything is ok. No reply. He gently pushes the door open... and discovers an incredibly bloody scene. Violeta lies dead in the bathtub, her throat slashed, the blood-stained water barely concealing her. Blood is spattered on the wall and on the floor. The record continues to skip, endlessly repeating the lyric *"...running just as fast as we can..."*

Issue Five Synopsis:

The fifth and final issue of FRAME WORK: THERE AND NOW opens on Jacob's horrified face, intercut with small flash panels showing details of Violeta's dead body in the tub. Inside, he knew her story would likely end this way eventually, and he blames himself for not averting her fate. He notices the wall is "smudged" - the same way we saw the motel doorway was. *"Running just as fast as we can..."* repeats over and over. Jacob snaps into action and arms himself with a laser sighted .45 and a hatchet, pulls on a heavy parka, and steps outside into the dark of the wilderness. He is going to find whoever killed Violeta and put him down.

"It's him. Has to be. The guy from the motel. The one the other guys tell spook stories about. Used the same device to get into the cabin that he did on the motel's door. But how did he find me? How'd he get here so fast?"

Suddenly, a small explosion rocks the back of the cabin and the lights inside go out! The generator has exploded- someone shot it's fuel tank, it blew up, and now the cabin is on fire. Jacob, knowing there is nothing he can do to put the fire out, sees and follows a lone pair of footprints into the woods. However, the footprints stop after a few hundred feet. Jacob continues searching for the man in the woods, the red beam of his laser sight cutting between the trees and snow. He finds nothing.

A twig snaps somewhere behind Jacob, and he wheels around to find a medium-sized, diseased-looking black bear stalking him. He locks eyes with the bear, but doesn't shoot it. *"It looks like you're gonna die any day,"* he thinks. *"I'd put you out of your misery but I gotta save my ammo. Sorry, guy. Go hibernate."*

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Series Synopsis (continued)

Jacob continues into the dark, snowy woods, all the time keeping an eye on the bear following him. A short time later, Jacob comes across a gory carcass in the snow. The blood is still wet, the meat still warm. Jacob realizes that it is a bear carcass, albeit without its pelt- it's been completely skinned. Upon closer inspection, Jacob notices a bullet hole in its head, right between the eyes. Too late, Jacob puts it all together and spins around toward the bear following him. He knows it's not a bear at all.

The bear that was following him is now standing on its two hind legs, and is (unbelievably, and somewhat comically) pointing a gun at him... and laughing hysterically. Before Jacob can get a shot off, a silenced round tears through his bicep, spinning him like a top. Jacob wildly attempts to return fire while scrambling away into the woods and misses badly. Another silenced round buries itself in Jacob's hamstring. Jacob hobbles deeper into the woods, clutching his leg and simply trying to get away. The upright "bear" follows; its pelt falls to the snow and reveals the man from the motel, covered in the bear's blood and offal. He had been wearing the pelt as a disguise, stalking Jacob the whole time... and getting a real kick out of it. He looks down and sees Jacob's blood trail. He smiles like the big bad wolf, but again, it is hard to make out the other details of his actual face.

Jacob scrambles alongside a rock wall, finding a small cave. He can't see very far into the darkness, but he has no other choice; He's bleeding badly, and to make matters worse, he only has a pair of rounds left in the clip of his .45. Jacob feels his way into the cave, hunches down behind a rock, turns off the laser sight on his gun, and takes aim towards the snowy mouth of the cave.

The silhouette of a head peeks into the cave; Jacob fires twice at it and misses. *"Jacob! We don't have to do it this way! Toss your gun, I'll toss mine and we can talk this out..."*

Jacob is out of ammo. With no other choice (and still with the hatchet in his coat), he complies and tosses his gun. A moment later, the man at the mouth of the cave drops his gun, and his silhouette walks into the cave. The sound of a match strike, and a moment later, the cave is illuminated by torchlight. Jacob's eyes grow wide...

The man holding the torch is Thierry, Jacob's friend from issue one who gave him a cigar.

"Smoke that stogie yet?" he asks Jacob. Holding the torch down near Jacob, he continues, *"Need a light?"*

Jacob is completely taken aback. *"Thierry? But how? Why?"* Looking around the cave, Jacob sees that Thierry has set up a makeshift camp inside the cave- a bedroll, some firewood, and a Frame are all visible further back in the cave.

"Orders from the top, buddy," Thierry explains. *"I'm not here for you, I'm here for the Frames. The girl had to go, too. She was working on the wrong side. That's straight from the Operator's mouth. But you, you need to just disappear. I'll report you as a 502. Nobody will look for you."*

Jacob, still in disbelief, plays along. He knows this man hunting him cannot possibly be his old friend Thierry. Jacob tells him, *"I'm not gonna make it, not without a doctor..."* Thierry tosses Jacob a first aid kit and tells Jacob, *"Best I can do, pal."*

"How did you find me?" Jacob asks.

"How do you think? Tracked the girl's mobile. That's a rookie mistake, Jakey-boy, not burning it in LA."

Jacob begins treating his leg wound. *"I know. Too bad about the girl. She was just starting to grow on me. She reminded me of that girl I met when we were on assignment in Argentina, remember her? Mari? I should have married that one."*

Thierry chuckles along. *"Yeah, she was something."*

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Series Synopsis (continued)

After a beat, Jacob calmly replies, "...except I've never been to Argentina... but you already know that."

Without missing a beat, Thierry smiles and replies, "Yeah. I do."

An uncomfortable silence. Both men know the other is not being truthful, and that the other knows it too. The ruse is up.

In a last-ditch effort, Jacob swiftly pulls the hatchet from inside his coat and buries it in "Thierry's" shoulder. The man does not flinch; He calmly looks at the hatchet in his shoulder and sighs, disappointed.. "Now why did you have to go and do that?" he asks. Jacob, hobbled and bleeding badly, attacks with all of the primal rage he can muster. A short scuffle ensues, during which Jacob is able to claw off a sizable chunk of "Thierry's" facial makeup and nose, revealing horrific burn scars underneath. Jacob, weakened and sloppy, is easily brought under control by the man, who violently twists and snaps Jacob's neck and drops him to the cave floor. With the hatchet still in his shoulder, the man calmly takes out a mobile device similar to Jacob's and dials.

"Hello Ma'am. It's over. He is dead. I need a drop and a medic. Immediately."

The voice on the other end responds, "Good work, agent. Look for a drop in the area in ten minutes. We will have a doctor waiting."

"Thierry" ends the call, and removes the hatchet without wincing. A large torrent of blood pours out. He takes the first aid kit from Jacob's bloody hand and starts to treat the wound with a gauze pad, which is quickly saturated with blood. Jacob, seemingly dead, unexpectedly coughs up blood. The man, with half of his latex makeup still hanging from his face, stands over Jacob. The man's face is illuminated by the torchlight, with dark, ominous shadows dancing on his gory features. The man reaches up and pulls the rest of his latex "face" off, revealing his true visage to Jacob. It is a horrible mess of scars, with no nose or hair at all- his face is completely featureless. This is THE JANITOR. Dying and unable to move, Jacob is able to muster a few words.

"You're him, aren't you? The one the others talked about. 'The Janitor', heh heh."

The Janitor winces slightly. "I hate that nickname." Crouching down next to Jacob, he continues. "But either way, you knew when you stumbled in here that there was no way you were getting out of this cave alive, right?"

Jacob smiles at him through his bloody teeth. With that, the Janitor stands up and smiles back at Jacob... and a moment later, stomps down like he is crushing the world's biggest cockroach, with a loud "Crunch" sounding from off-panel below. We don't see the result, but we know: Jacob is dead.

The final page is a full page shot of The Janitor walking out of the cave, wearing winter gear and with a Frame in hand, mirroring the first shot of Jacob from issue one. Behind him, inside the cave, we see Jacob's body ablaze. The Janitor looks up toward the snowy night sky, waiting.

END FRAME WORK: THERE AND NOW.

FRAME WORK: THERE AND NOW by Steven Perkins

Character & Frame Descriptions

The Frames:

At the center of all FRAME WORK stories are the titular "Frames": interconnectable teleportation devices built into large metal briefcases. Built in the 1970's by U.S. Military scientists, Frames are able to connect to each other by "dialing" the same resonant frequencies of vibration, thus opening a passage directly to one another regardless of the Frames' geographic location. Once connected, users can teleport objects, documents, and even themselves between the connected Frames- enter one Frame, exit the other. Users can also use the Frames for secure communication, like an analog version of Skype. The original purpose of the Frames was to give the United States and its allies a secure and instantaneous method of communication and travel during the Cold War, as well as to provide an emergency escape option for high-level government officials.

When the Cold War ended, the U.S. attempted to mothball the Frames. However, recovering the Frames proved to be a formidable task. Military officials had simply lost track of many of the Frames, and were fearful that they had fallen into enemy hands, like an American version of Russia's infamous "Suitcase Nukes". The U.S. created a small top-secret agency tasked with locating and recovering the lost Frames, which represented a new and very serious security threat to the U.S.

As the 1990's wore on though, there were zero security breaches, and the lost Frames were seen as less and less of a security threat by Military officials. The Agency was reduced to a few agents, operating independently in the field. However, after the events of 9/11, security became the U.S.' top priority and the agency's resources were increased exponentially. A new agency Operator was selected, dozens of new Agents were plucked from the U.S. Military, and Frame recovery efforts began again in earnest.

The agents again began recovering missing Frames, but some new wrinkles emerged: some of the recovered Frames were bootleg versions, and their origins were unknown and untraceable. In addition, Frame use seemed to be causing new problems, both for the users and for the planet as a whole. The Frames, when connected, appeared to be triggering geological disasters, namely earthquakes, tsunamis and volcanic eruptions around the world. Longtime Frame recovery agents also began to develop cancerous tumors, likely as a result of Frame use. To complicate matters further, many Agents found that teleporting themselves between Frames had a powerful side effect: It gave them a strong but temporary euphoric high (the "Transfer High"), and some Agents began using the Frames recreationally ("Frame Swimming"), even developing addictions to Frame use.

Jacob Adler:

The main character at the center of FRAME WORK: THERE AND NOW is Jacob Adler (33), an experienced Frame recovery agent and former U.S. Marine. The story follows Jacob as his routine recovery of a missing Frame becomes a cat-and-mouse-game-via-teleportation between himself and "The Janitor".

Jacob was a standout soldier in the Marines, completing three tours in Iraq before he was selected for Frame Recovery Training in 2006. He has been a Recovery Agent since then, personally recovering 14 Frames, both authentic and bootleg. Jacob has mastered his occupation so completely that he has become bored with the job, and has taken to risky behavior while recovering Frames to keep it interesting for himself. He likes to use antique and unconventional weapons during recovery operations, and often chooses non-secure, public locations for Frame recovery- motel rooms, nature preserves, etc. Jacob has also developed an addiction to and dependency on the high one gets from Frame use (the "Transfer High"), and regularly engages in recreational "Frame Swimming" via a pair of Frames he secretly recovered and hid from the Agency. Unbeknownst to Jacob, his risky and reckless behavior has caught the negative attention of the Agency's Operator...

Violeta Costa:

An outstanding student during her schooling in Brazil, Violeta Costa (24) emigrated to the U.S. to study astrophysics at the University of Chicago. She completed her undergraduate degree and was working on a Master's when her father fell ill back home in Brazil. She returned to Brazil to take care of her father, but when she arrived, she found Columbian gangsters were essentially holding him hostage to get to her. The gangsters

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Character & Frame Descriptions (continued)

murdered her father and kidnapped her, taking her to Columbia to work for them by force. The gangsters had gotten their hands on one of the Frames, and wanted her to reverse-engineer it so that she could begin building them more for use in drug smuggling operations; They threatened to kill her sister if she didn't cooperate. She did. After 3 months, she had figured out how to deconstruct and rebuild a Frame. After 6 months, she had built a pair of functional Frames. The one she was working on when Jacob's frame accidentally connected with hers was her seventh. She was basically a slave while building the bootleg Frames, with no end in sight. Her sister knew she was in danger herself and went into hiding, although Violeta tells Jacob, "She will be fine- she can definitely take care of herself." ***NOTE: Violeta's sister Azul will be the main character of the next FRAME WORK mini-series.**

The Janitor:

The FRAME WORK universe's primary villain is a recovery operative known only by the nickname "The Janitor". The Janitor used to be a man named James Sharp.

James (32), like Jacob, was a standout Marine, albeit a Commanding Officer. In 2004, he was awarded multiple medals of Valor after he was the sole survivor of an incident in an Iraqi village which left his entire unit dead, 42 Iraqis dead, and his face and upper torso horribly chemically burned. The burns extensively scarred James, both physically and psychologically, leaving his face largely featureless and his mind adrift. James refused to divulge the details of the event but upon investigation, Military officials discovered that there was more to the story than originally known; It appeared James killed almost everyone involved with the incident himself... including his own men.

Before he could be arrested and tried, James escaped his hospital room and fled the country. He was found three years later in Italy, where he was performing as a stage actor. James' featureless, nerve-deadened and scarred facial tissue was an asset in his acting work, allowing him to disguise himself as almost anyone by manipulating his appearance in ways others could not, including cutting and shaping his facial skin when needed, pinning latex *into* his face, and the ability to apply facial prosthetic features which others simply could/would not. He proved to be an extraordinary actor as well, fully devoting himself to his craft and able to mimic almost any vocal range, accent or posture.

Military officials discovered his new occupation in 2007 and immediately arrested him, intending to try him for his 2004 crimes. However, The Operator of the Frame Recovery Agency intervened, intrigued by the savagery and ruthlessness he reportedly displayed in the 2004 Iraq incident. She recruited him for a very special role: Agent elimination. Whenever an agent decided to go rogue, disappeared, developed Frame addiction, or simply had outlived his usefulness, James was dispatched by The Operator to find and eliminate the Agent.

James is not officially known to the other agents, but his boogeyman-like reputation has permeated their circles. The other agents have nicknamed him "The Janitor", because it is believed that his purpose is to clean up the Agency's messes. Especially terrifying to the agents is the idea that The Janitor can disguise himself as nearly anyone, and thus, could be anyone the agents encounter during Frame recovery or in their personal lives.

The Janitor also has another major advantage on the other Agents: The Disc Array, a new technology developed/evolved from the original Frames' technology. The Disc Array is a group of four CD-sized discs with handles (resembling large air hockey paddles) which, when placed on a solid surface (such as a wall) in a geometric array, create a resonant frequency within the array which vibrates the solid surface and makes it permeable. Essentially, the discs vibrate the solid surface and allow other physical objects to penetrate the solid surface as if it were liquid. It lets a user create a temporary door in any wall. They don't call James "The Janitor" because he cleans up messes; He's "The Janitor" because he has the keys to every door.

The Janitor is considered an on-staff hitman and bounty hunter by the Agency. However, he still thinks of himself as an actor playing roles within his hitman role. Often, the Janitor will disguise himself as a benign pedestrian and attempt to get close to his target and engage with him/her for prolonged periods before eliminating them. He gets a perverse thrill out of tricking his target into lowering their guard by gaining their trust, and from

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Character & Frame Descriptions (continued)

the danger of being discovered by his deadly prey. But like Jacob's extracurricular activities, The Janitor's eccentricities and risky behaviors have been noticed and tolerated by the Agency... but their patience is running out, and his days with the Agency are numbered.

Other Characters:

Several of the minor characters introduced in FRAME WORK: THERE AND NOW figure heavily into future FRAME WORK miniseries/stories.

The Operator

The Operator of the Agency, Nicole Ferguson (42) was recruited from the C.I.A. by the Agency in 2001 when Frame recovery was rebooted following 9/11. Her background is in asset tracking and recovery, and the previous Operator personally selected her to be the ideal successor to oversee Frame Recovery operations. The Operator works mostly behind the scenes in FRAME WORK stories, but is more hands-on than the Agents know. Often (and unbeknownst to the Agents), she deals directly with the Recovery Agents via secure phone, personally overseeing their recovery efforts... as well as their elimination when necessary.

Agent Thierry

Thierry Oliveira (33) is the closest thing Jacob has to a loyal friend. The son of a French mother and a Brazilian father who immigrated to the U.S. together in the early 1980's, Thierry was a fellow Marine in Jacob's unit during operation Iraqi Freedom. He and Jacob became close war buddies in Iraq; Jacob was the standout soldier, but Thierry was his sidekick of sorts. Jacob even jokingly nicknamed him "Scottie" (Pippen, to Jacob's Michael Jordan). After Jacob was recruited by the Agency, he recommended Thierry to the Agency and after review, Thierry was eventually hired as well.

Thierry has a fairly minor role in FRAME WORK: THERE AND NOW, but will be a main character in the next FRAME WORK series, alongside Violeta's sister Azul. After Jacob goes missing following the events of FRAME WORK: THERE AND NOW, Thierry will attempt to locate his friend and find out what happened to him... and will have to endure his own dealings with The Janitor. Also, Thierry does yet not know, but he has a tumor growing in his brain- a result of his excessive Frame use. Like Jacob, he has developed an addiction to the "Transfer High" which will be his undoing.

Azul Costa

Violeta's younger sister, Azul (22) is Violeta's opposite in many ways. Violeta was always an excellent student, and was always the soft, feminine and intellectual older sister. Azul, however, always did poorly in school and focused her energies on a much more physical, masculine outlet: Brazilian Jiu-Jitsu. Shortly before Violeta was kidnapped, Azul emigrated from Brazil to the U.S. with dreams of becoming a female professional mixed martial artist in a UFC-like organization. However, since her father's murder and her sister's kidnapping, Azul has been in hiding in Los Angeles, attempting to discover Violeta's whereabouts.

Azul and Violeta do not have a strong sisterly bond. Although they love each other, Violeta has always secretly resented Azul for their mother's death while giving birth to Azul; Azul has always resented Violeta's persona as 'the good sister', which has factored heavily into Azul's life choices and outlook, and which will factor heavily into the next FRAME WORK miniseries.

Azul does not appear in FRAME WORK: THERE AND NOW, but is briefly mentioned by Violeta. Like Thierry, she will be a main character in the next FRAME WORK series, forming an uneasy alliance with Thierry to find out what happened to their missing loved ones.

FRAME WORK #1

By

Steven Perkins

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Panel	Description	Dialog
1.1	Evening/sunset. Large establishing shot of the exterior of a seedy Los Angeles motel (The Lookout Motel) to include the glowing neon motel sign.	Caption: It's Los Angeles.
1.2	Wide shot. Closer on the motel to include the motel room door and a black Audi parked in front, windows blacked out. A figure stands in front of the motel room door, a large black duffel slung over one shoulder and a large briefcase/hard shell suitcase in his hand. This is a FRAME- a teleportation device. In the foreground, a newspaper is visible, and on the front page we see the headline "Another Earthquake Rocks India" and below that we see the hint of another headline which reads "Tsunanmi Recovery In Japan Slows".	Caption: It's today.
1.3	Wide panel. Shot of our hero inserting the motel room key (metal key, not key card) into the door handle lock.	SFX CLIK Caption: It's 7:04...PM.

Panel	Description	Dialog
2.1	The figure in the open doorway, backlit. This is AGENT JACOB ADLER. He wears black pants, a gray button down shirt, and black suspenders. He still holds the duffel and Frame.	
2.2	Inset at the top of PL3. Close on Jacob's face. All business. Surveying the room.	JACOB (VO) Bedbugs. Definitely bedbugs.
2.3	OTS shot of the shitty motel room. A dresser on the left with an old CRT TV on a stand next to it. A mirror above the dresser, attached. Across from the table, a queen size bed with an end table at the head of the bed. Fake wood paneling on the headboard. A phone. Alarm clock. Stains on the wall and bed spread. A standard shitty motel room.	
2.4	Small panel at page bottom. Jacob locking the deadbolt on the door.	SFX CLIK JACOB (VO) I love it.

Panel	Description	Dialog
3.1	Wide overhead shot of the room. Jacob has placed the Frame on the floor near the bed, and the duffel on the bed. He is unzipping it.	
3.2	Wide shot from side of duffel. Profile Jacob's hand taking an old-looking AK-47 out of the bag.	
3.3	Wide panel, upshot from bed level. The AK-47 in the foreground on the bed, the duffel to the side. Jacob stands tall before us, popping a clip into a 9mm.	
3.4	Small panel. Jacob clicking the safety off, his reflection in the mirror behind him.	SFX CLICK.
3.5	Small panel. Jacob neatly placing the 9mm on the bed next to the AK-47.	

Panel	Description	Dialog
4.1	Wide shot of Jacob checking his watch. If possible, again we see his reflection behind him in the mirror.	
4.2	Small inset panel, close on his watch. It reads 7:07 PM.	
4.3	Jacob carefully places the Frame on the dresser/mirror.	
4.4	Jacob's arm and hand as he opens the Frame. Inside the top of the Frame, we see a tuning system consisting of two large dials, two smaller horizontal dials, and two gauges, similar to tachometers. If we can see closely enough, the gauges are labeled "VIBRATIONS/SEC" and "CYCLES/SEC". The bottom portion of the Frame appears to be solid metal all the way through.	
4.5	CU of the dialing system as Jacob fine tunes it to a very specific frequency. The gauges begin to glow- something is happening, as if it is now turned on.	
4.6	Small panel. CU of Jacob's thumb as it turns a dial labeled "WAVE LENGTH".	

Panel	Description	Dialog
5.1	Wide, symmetrical shot. Big panel. Shot from behind and above Jacob. He sits on the bed calmly, directly opposite the open Frame on the dresser in front of him. Via his reflection in the mirror, we see the AK-47 lies on his lap, his hands calmly resting on it. The Frame's inside gauges continue to glow, and the previously solid-looking bottom now glows a soft white. The room appears doubly big due to the reflection in the mirror.	
5.2	Ultra thin wide panel closeup of Jacob's watch. it is now 7:10 PM.	JACOB (VO) They say a watched pot never boils...
5.3	Shot of the Frame, squarely in the middle of the panel. The bottom of the Frame has begun to glow more brightly.	JACOB (VO) ...but is has to, eventually... JACOB (VO) ...right? JACOB (VO) Just have patience.
5.4	Wide panel. Side view. Jacob has raised the AK-47, and has it aimed directly at the glowing Frame.	JACOB (VO) After all, it is a virtue.
5.5	Wide panel, thinner than PL 4. Same shot as PL 4, although closer. Jacob hasn't moved a muscle.	

Panel	Description	Dialog
6.1	Wide panel. Same shot as P4 PL 5, closer, although Jacob has lowered his rifle a bit, confused by the lack of action.	
6.2	Wide panel. Shot of Jacob standing up, AK-47 lowered slightly, stepping across to the Frame carefully.	JACOB (VO) Okay, so... after two months of deep web flirting...
6.3	Upshot from the Frame's POV. The light from the Frame illuminates a small portion of the side of his face as he peeks over.	JACOB (VO) ...our friend gets cold feet right before the big date? Doesn't seem likel-
6.4	ECU of Jacob's eye, wide with surprise but not fear.	
6.5	OTS downshot into the Frame. We see what appears to be an upshot of a swarthy bald man with a black beard FIRING DOWN AT US WITH A PAIR OF UZIS!	

Panel	Description	Dialog
7.1	Big panel. Angle from the corner of the room. Shots ring out! Bullets fly up from the Frame and embed themselves into the ceiling of the room! Bits of ceiling fly everywhere! Jacob is mid-air, jumping backwards onto the bed with the AK-47 still pointing towards the Frame.	SFX BLAMBLAMBLAMBLAMBLAM SFX (CEILING) THP THP KRAK THP BOK
7.2	Wide panel. Shot from in front of the Frame facing the bed. Jacob lands on the bed on his back, with the AK-47 pointed at us, deadly serious but not scared. The old bed squeaks in protest as he lands and bounces.	SFX SqueakSqueakSqueakSqueak JACOB (VO) Patience Jacob, you dicthead .
7.3	Shot of the Frame from just behind the reticle/aim on the AK-47, trained directly on the glowing Frame.	JACOB (VO) Half second delay.
7.4	Closer on Jacob's face, ready for anything. Dramatic angle.	JACOB (VO) Eastern Europe? South America maybe?

Panel	Description	Dialog
8.1	Shot of the Frame, glowing. Nothing happens for a moment.	
8.2	Same shot as PL 1, only the top of a bald head begins to rise spookily from inside the Frame.	
8.3	Wide panel, same shot as PL 1 & PL 2, closer. The swarthy bearded man's head has risen and he is peeking over the edge of the Frame into the motel room.	JACOB (VO) Right eye.
8.4	Wide panel, thin. Close on the bearded man's eyes, wide with horror as he sees Jacob pointing the gun at him (OP).	JACOB (VO) Peekaboo, asshole.
8.5	Wide panel. Close profile on the barrel end of the AK-47. Muzzle flash as Jacob fires a single bullet (into the forehead of the swarthy man (OP)).	SFX BLAM

Panel	Description	Dialog
9.1	Shot of the Bearded Man, eyes rolled back, dead, his head falling over into the side of the Frame.	SFX THUD
9.2	Wide panel, in profile Jacob is now standing and with one hand placing the AK-47 back onto the bed and with the other taking the 9mm out of his shoulder holster.	
9.3	Connected to PL2, CU of Jacob racking the slide on the 9mm.	SFX CHAK
9.4	Wide panel across the bottom of the page. Upshot past the dead man's head, from the back corner of the Frame, to feature Jacob. He stands above the Frame, looking downward, his 9mm pointed and ready.	

Panel	Description	Dialog
10.1	Shot of Jacob's arm, his hand on the dead man's bloody head.	JACOB (VO) A quick, hard shove...
10.2	Same shot as PL1, only Jacob's arm is almost shoulder deep in the Frame, which seems impossible.	JACOB (VO) ... and our swarthy friend is back on the other side.
10.3	Profile shot of Jacob, in profile, his gun pointed down into the glowing Frame.	JACOB (VO) Got any friends over there, gorgeous?
10.4	OTS Jacob shot of him leaning to one side to peer into the Frame at an angle. We see what he sees, over his shoulder.	
10.5	Same as PL4, only now he leans the other way. Like in PL4, we see what he sees, a slightly different angle through the Frame. It is almost like he is looking through a hole in the floor to a room below, only the hole is in the form of the Frame on the dresser and the room on the other side is upside-down.	

Panel	Description	Dialog
11.1	Very small panel. Jacob physically leaning into the Frame. His head, arms and shoulders disappear into the glow.	JACOB (VO) Alright. Down the hatch.

Panel	Description	Dialog
11.2	BIG panel. Almost a splash. Shot of Jacob floating in a negative space. Purples and bright oranges. A glowing emptiness. Geometric patters surround him. The image warbles. EXCESSIVE DETAIL, lines everywhere.	<p>JACOB (VO) I will never get tired of the transfer...</p> <p>JACOB (VO) It's a lot like dying. A sudden and complete euphoria.</p> <p>JACOB (VO) The sound goes away, except for the soft echo of sine waves.</p> <p>JACOB (VO) A few seconds stretch out forever as time and space warp around and through me and lose any meaning or bearing.</p> <p>JACOB (VO) Every nerve in my body fires at once as a wave of contentment washes me into an endless sea of warm nothing.</p> <p>JACOB (VO) The smell of alizarin, the taste of cobalt.</p> <p>JACOB (VO) Never enough. Never. All senses balloon to the point of bursting. But never enough.</p> <p>JACOB (VO) Gravity tumbles over inside of me. Pull becomes push. My heart encased in glass, pumping mercury through disintegrating, evaporating arteries.</p> <p>JACOB (VO) And then.</p> <p>JACOB (VO) And then.</p>

Panel	Description	Dialog
12.1	<p>*NOTE: Pages 12 and 13 are a double page spread. Wide shot of the Frame in the London warehouse, ground level. Centered. Cockroaches scurry by in the foreground. Jacob's head appears in the Frame, his eyes peeking over the edge. He has his 9mm held next to his head, pointing out into the warehouse. Parallels to the shot of the swarthy man peeking through earlier, we feel as if our hero could be shot at any moment...</p>	<p>JACOB (VO) And then I'm through.</p>
12.2	<p>Wide OTS shot (connected to PL1 and extending to the edge of page 13) as Jacob surveys the decaying, abandoned warehouse in front of him. The dead man lies just to panel left, somewhat off panel.</p>	<p>JACOB (VO) Uh huh.</p>
12.3	<p>Big panel. Overhead angle down on the warehouse. Crusty pallets are strewn everywhere. Broken bottles. Puddles collect here and there. It is dark, night, but there is enough ambient light to see his surroundings.</p>	<p>JACOB (VO) I love what you've done with the place.</p>
12.4	<p>Long shot from behind a stack of pallets as Jacob scrambles up into the warehouse, still holding the gun. He has to push himself up through the Frame, like he is climbing up through a hatch, so he is pushing his body up with his hands on the floor.</p>	<p>JACOB (VO) Let's take the tour.</p>

Panel	Description	Dialog
12.5	Shot of Jacob carefully checking for others in the building.	<p>JACOB (VO, RECALLING HIS MILITARY TRAINING) "Clear those corners, Private Adler! No surprises!"</p> <p>CAT (OP) mrown?</p>
12.6	Medium shot of Jacob, relaxing and lowering his gun, realizing he's not quite the only one there.	
12.7	Shot of Jacob's feet. A cat rubs against his legs, very friendly-like. *NOTE- this cat needs to be unique looking enough to be recognized again in a couple pages when it reappears. Perhaps a flat-faced cat with a patch of color over one eye or something...	<p>CAT mrrn?</p> <p>JACOB Hey buddy. Where the hell are we?</p>
12.8	Small close up of Jacob's hand, petting the cat. It pushes its head into Jacob's fingers, enjoying every second.	<p>CAT thrrr</p>

Panel	Description	Dialog
13.1	Spead from page 12 continued	

Panel	Description	Dialog
14.1	Long shot of Jacob holding a strange-looking phone he's pulled out of his pocket. This is his Secure Phone. We see the cat scurrying away.	
14.2	Small CU of the phone in Jacob's hand. The screen reads "searching for signal" in the upper left corner.	
14.3	Same shot as PL 2, only now the screen reads as having bars.	
14.4	Wide shot of Jacob on his phone. Leave lots of room on the right side for dialogue.	<p>JACOB Yeah. I've located the Frame, looks to be in an old abandoned warehouse.</p> <p>VOICE ON PHONE We will triangulate your position. Is the area secure?</p> <p>JACOB Yes ma'am. I eliminated the transgressor before I transferred, his body is here. I've cleared the building, no one else is here.</p>
14.5	Close on Jacob, just his eyes and the phone to his ear.	<p>VOICE ON PHONE OK, found you. You look to be just south of London. Recovery agents are already in the area, they've just been dispatched. Return to your point of origin and wait for their confirmed arrival and recovery.</p>

Panel	Description	Dialog
14.6	Small panel, even closer on Jacob.	VOICE ON PHONE Good work, Agent Adler. JACOB Oh, you are so welcome... JACOB So, what do you say we meet for a drink? I mean- SFX (FROM PHONE) CLIK

Panel	Description	Dialog
15.1	Back in the motel room. Jacob emerging from the Frame.	JACOB (VO) Patience, Jacob. She'll warm up.
15.2	Jacob surveys the motel room ceiling above the Frame, which now has five new bullet holes.	SFX (OP) KNOCK KNOCK
15.3	OTS Jacob looking at the motel room door.	SFX KNOCK KNOCK
15.4	Jacob at the door, peeking through the peephole.	
15.5	Peephole shot, fisheyed. An old man, about seventy. If possible to see, he wears a nametag that reads "Ike - Manager".	

Panel	Description	Dialog
16.1	Shot from outside, behind the old man, as Jacob opens the door a crack, just wide enough for his face to see out.	<p>OLD MAN Uh, hello... sorry to disturb your stay... but I've received several complaints about the... noise... from other... guests...</p>
16.2	Close on the old man. Nothing out of the ordinary.	<p>OLD MAN Would you... mind... turning down the television?</p>
16.3	Downshot from above the door. We see Jacob has his 9mm in his hand behind the door, where the old man can't see it. The old man suspects nothing.	<p>JACOB Of course. My apologies.</p> <p>JACOB (VO) Fuck off, you fossil.</p> <p>OLD MAN Thank you.</p>
16.4	Shot of old man, having walked a few steps away but looking back and pointing- trying to look threatening, but just coming off as comical.	<p>OLD MAN I... don't want to have this conversation...again.</p>
16.5	Shot from inside the motel room from the far wall. Jacob has turned and closed the door. On the right side of the panel we see the Frame, still glowing.	<p>VOICE FROM INSIDE THE FRAME (THIERRY) Agent Adler! You are making too much racket! Could you please hold down the horseplay? The prostitutes are having trouble concentrating on their throat massages!</p>
16.6	CU of Jacob, cracking a smile. He recognizes the voice as that of his old friend and fellow agent, THIERRY.	

Panel	Description	Dialog
17.1	OTS Jacob shot into the Frame, where Thierry looks down/up at us with his finger pointed like a gun at us, a wiseass smile on his face. He is crouched on one knee, and we look up at him through the Frame.	<p>THIERRY Bang.</p> <p>THIERRY You're getting sloppy, Adler- I would have gotten you. Still doing the whole "seedy motel" thing on that side, huh...</p>
17.2	Shot of Thierry in the Frame, kind of looking to the side, inspecting the warehouse. The shot should remind us of a television screen if possible.	<p>AGENT THIERRY ...Lovely place over here though. Think I could buy it and flip it into a studio apartment maybe? A little London love nest?</p>
17.3	Shot of Jacob, amused.	<p>JACOB Need a roommate? We could bunk together. It'll be just like 2002 all over again, your Scottie to my Michael and all that...</p>
17.4	Shot of Thierry, reaching into his pocket.	<p>THIERRY Right, right... by the way, don't tell anybody but I while I was in Cuba last week, I remembered your predeliction for filthy habits and got you a little gift...</p>
17.5	Shot on the London side of the connection, from beside Thierry and the Frame. Thierry was holding up a fat cigar by the flat end perpendicular to the floor, and we see it in midair dropping into the Frame.	<p>THIERRY Bombs Away.</p>

Panel	Description	Dialog
18.1	Panels 1, 2 and 3 are identical small panels from beside the Frame, running across the top of the page. This panel, nothing is above the Frame.	
18.2	Same as PL 1, but the cigar has emerged and is in midair above the Frame. Some motion lines should indicate that it is in motion.	
18.3	Same as PL 2, only Jacob's hand has entered the shot as he snatches it out of the air.	SFX (FROM HAND CATCHING THE CIGAR) Thap. JACOB Thanks.
18.4	MCU Shot of Jacob with the stogie in his mouth lighting it.	JACOB I'll have to return the favor someday. If I ever encounter high quality butt plugs in Germany or anything, I'll pick one up for you.
18.5	Shot from behind and above Jacob as he exhales a large puff of smoke. Beyond him, we see through the smoke that the Frame is still aglow. We see Thierry has his hand on top of the Frame lid on the other end.	THIERRY (FROM FRAME, LAUGHING) You better! And I'll be back in the U.S. soon... let's grab a drink. Lots to discuss since last time. JACOB There always is.
18.6	Same shot as PL 5, closer on the Frame though. On the other side, Thierry is closing the Frame and severing the connecton between the Frames.	THIERRY (FROM FRAME) ...Right. Until then.

Panel	Description	Dialog
19.1	Medium shot of Jacob, turning away from the Frame, cigar in hand, about to take another puff. Behind him, we see the Frame has gone dark, although it is still open.	JACOB Until then.
19.2	Shot of Jacob as he begins packing up to leave. He zips up the duffel containing the weapons. If possible, show the open bathroom doorway behind him with the light off inside.	
19.3	Small shot of Jacob's hand flipping on the light switch in the motel room's small bathroom. A hint of tile next to the switch to indicate it is the bathroom.	SFX clik
19.4	OTS Shot of Jacob looking in the bathroom mirror- cigar in mouth, straightening his tie, a look of self-satisfied cockiness on his face.	JACOB Fifteen. Recoveries.
19.5	Close on Jacob in the mirror, stogie still in mouth, confused yet smirking, and sort of glancing back over his shoulder at the Frame, which is now emitting muddled voices.	VOICES FROM FRAME (SPANISH, MUDDLED, OP) -Estamos conectados- JACOB (VO) Fuckin' Thierry...

Panel	Description	Dialog
20.1	Shot with the Frame in the foreground, and behind it we see Jacob walking out of the bathroom, flipping off the lightswitch. In the foreground we see the Frame is once again aglow.	<p>JACOB What, do you have another gift for me?</p> <p>VOICE FROM INSIDE THE FRAME (FEMALE, SPANISH, OP) -yo no se-</p>
20.2	Closeup of Jacob, shocked. The cigar falls from his mouth. He knows he may be in trouble-	<p>VOICE FROM INSIDE THE FRAME (FEMALE, SPANISH, OP) -yo no se!-</p> <p>JACOB (VO) Shit.</p>
20.3	Worm's eye view shot. The cigar crashes to the floor in the foreground, sending sparks flying. Behind it we see Jacob darting over to the bed to get a weapon from the duffel.	
20.4	Close shot of Jacob's hand unzipping the duffel while the other hand has pulled out the 9mm. Frantic.	
20.5	Shot of a wild-eyed Jacob, with his gun raised and ready for anything.	
20.6	Wide thin panel, upshot from the Frame with Jacob peeking over to look inside, gun pointed, eyes wide.	

Panel	Description	Dialog
21.1	OTS Jacob. Shot of the Frame. We see a pretty, dark-haired young woman looking back at us. We see a hint of a lab coat. She has sort of a neutral look on her face, surprise has not registered yet. This is VIOLETA.	
21.2	Big panel, equal in size to PL 3. Straight on shot of the woman, now looking a little surprised and fearful, caught off guard. Big eyes, very pretty.	
21.3	Shot of Jacob, eyes wide but more in a "Wow..." sense than in a shocked/surprised sense. His gun is not pointed directly at us anymore, but kind of cocked bit off to the side. He is off the clock, but just for a moment.	
21.4	OPTIONAL PANEL(S): If possible, do 2 insert close ups of eyes, as these two connect for a moment.	

Panel	Description	Dialog
22.1	Small insert panel close up of Jacob's eye, now contorted into an angry squint/scowl.	
22.2	Jacob plunges his arm down into the Frame...	
22.3	BIG panel, canted and perspectived for maximum effect... Jacob pulls the woman up through the Frame and into the motel room by her lab coat, which his fist is balled around. As he does this, the Frame and the table it sits on are getting knocked over in the commotion. The mirror SHATTERS!	
22.4	Shot of the woman falling onto the motel bed, a soft landing.	
22.5	CU of Jacob's foot kicking the Frame (which is now on the floor) shut.	
22.6	CU of Jacob looking back over his shoulder (at the woman), an intense stare on his face. He looks like he could kill her.	

Panel	Description	Dialog
23.1	Small panel. Shot of Jacob's hand slapping away her outstretched hand/arm.	VIOLETA no...
23.2	Small panel. Shot of Jacob raising his gun at Violeta	JACOB (TERRIFIED/FURIOUS) Who are you? Who do you work for?
23.3	Small panel. Shot of Jacob moving the barrel of the 9mm closer to her forehead...	JACOB (SHOUTING) WHO ARE YOU?!?! VIOLETA I beg you...
23.4	Wide thin panel. Profile from bed level. Jacob is not fucking around as he screams in her face. Again, Jacob is shocked at what has transpired and is operating on pure fear and adrenaline. In almost ten years on the job, this has never happened to him before.	JACOB WHO DO YOU WORK FOR?!?! VIOLETA please...
23.5	Bigger panel. Downshot of the scene from directly overhead. Jacob continues to scream at her as she pleads, terrified, crying.	JACOB I WON'T ASK AGAIN, SO ANSWER ME! WHO THE FUCK DO YOU WORK FOR?!?!

Panel	Description	Dialog
24.1	<p>Splash page. Shot from outside the motel room door. Next to the door, facing us with his back to the door, is the motel manager from earlier. He is subtly glancing back over his shoulder at the door, listening to the commotion inside. He somehow doesn't seem as hunched or old in posture as before- he is standing a little straighter, like a younger man. In his arms, he is somehow -impossibly- holding the same cat we saw earlier in the London warehouse. He strokes it gently and has a very subtle amused smirk on his face. We realize something strange is going on...</p>	<p>SFX (THROUGH DOOR) BLAM</p>
24.2	<p>Small inset panel. Shot of the cat, so there is no mistaking it as the cat from before.</p>	<p>CAT mrrrown?</p>