

# Storyboard

Client: CopyrightUser  
Project: The Adventure of the Girl with Blue Hair Video

01



VO: -

Notes: Writing (X-Files style): Once upon a time. In a fictional land called London.

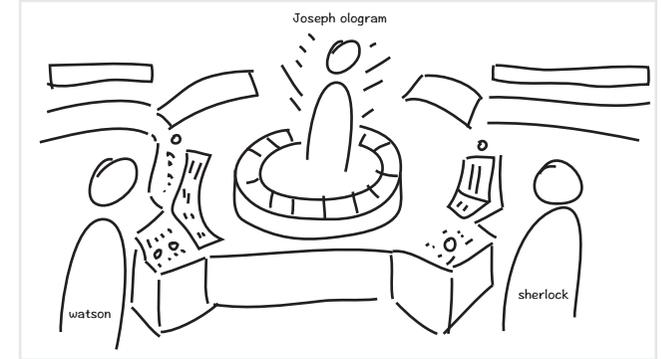
02



VO: -

Notes: Writing: 221B Baker Street, NW1 6XE

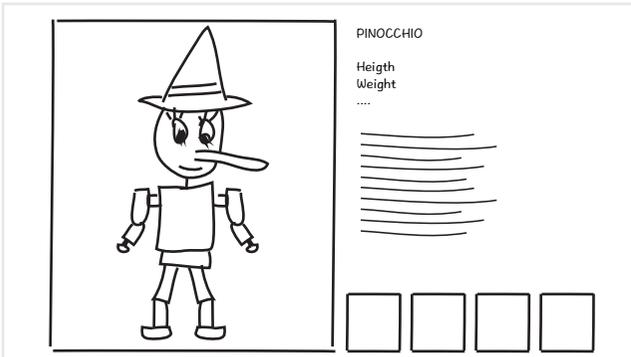
03



VO: You've gotta help me, Mr Holmes.  
My name is Joseph, and something awful is happening to me.



04



VO: Some time ago I invented a beautiful, wonderful toy. It can dance and turn somersaults. Kids love it,

Notes: -

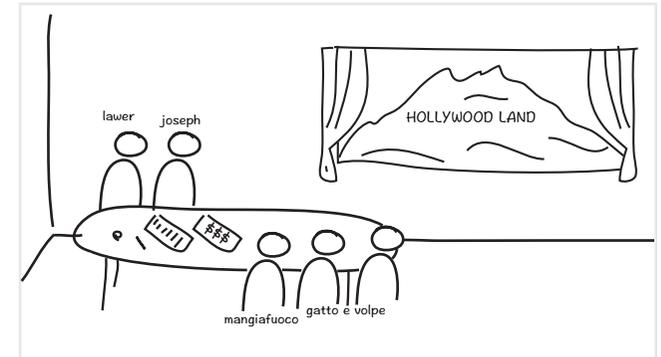
05



VO: so I set up a little company and starting selling it, you know, just to bring home the bacon.

Notes: -

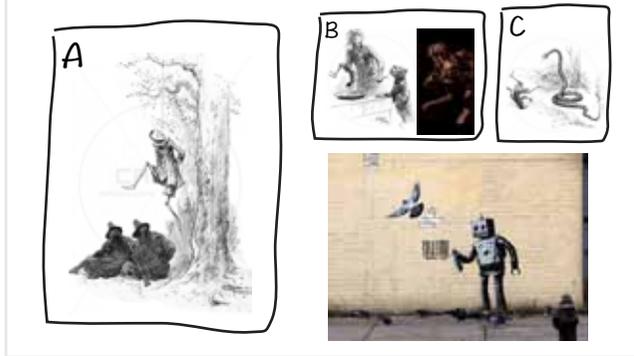
06



VO: Well, it was so successful some guys decided to option a movie. They offered lots of money and I thought: 'Why not?' But now I'm not so sure.

Notes: -

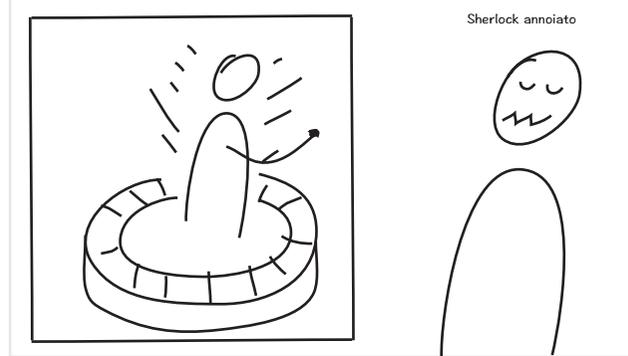
07



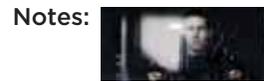
VO: As soon as word got out, some dreadful images started appearing all over the city. Violent, bloody images of death. And those movie guys don't like trouble Mr Holmes; I'm afraid they'll pull out of the deal.

Notes: -

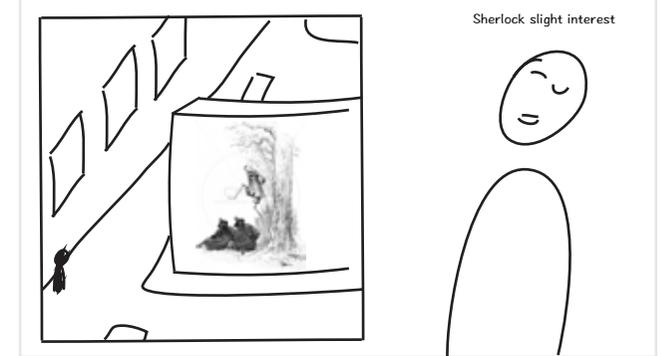
08



VO: I spoke to the police but they tell me these anonymous street artists are almost impossible to track down.



09

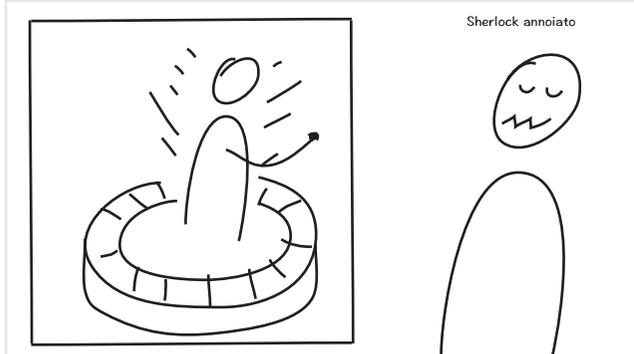


VO: But I did find this photo online; this mysterious woman; I think she may be the culprit. Please help me Mr Holmes.

Notes: -



10

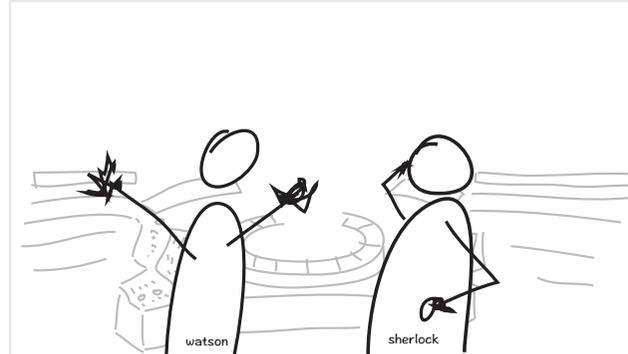


VO: You're my last court of appeal; my only hope.

Notes: sudden switch-off

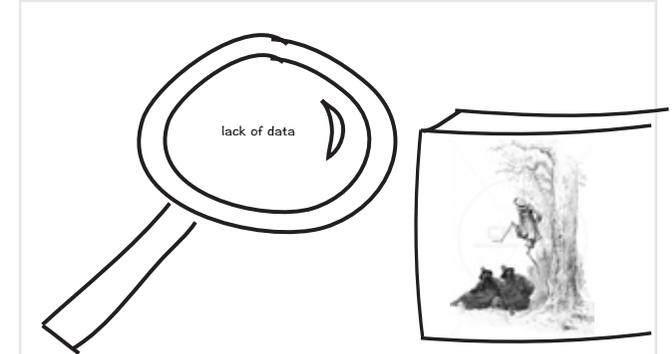


11



VO: H: Bored. [exasperated] There's no case here John. There's no crime. [With heavy sarcasm:] Oh but I'm forgetting: graffiti is criminal damage! Boring ...  
W: Come on Sherlock, this guy looks scared. What if it's a threat? That's what the graffiti might mean ...

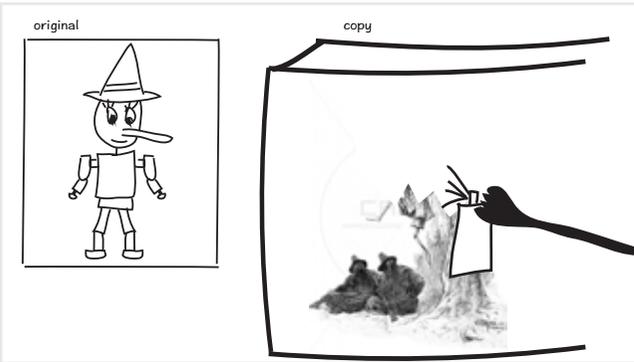
12



VO: H: We have no evidence, John, and it's a mistake to theorise before you have all the data; it biases the judgement.

Notes: -

13



VO: W: Well ... if nothing else, it's copyright infringement.  
H: Meaning what?  
W: Copyright infringement. You know: copying someone's work without permission.  
H: Not interested.

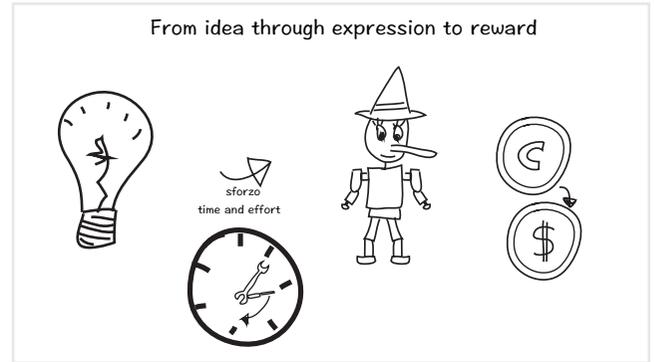
14



VO: W: What are you talking about? You're a creator yourself; you compose, don't you?  
H: Composing only helps me think John; and the work is its own reward.

Notes: -

15



VO: W: Well that's fine for you, but not for Joseph. He had a fine idea, he worked hard on it and, you know, money doesn't grow on trees. If you were a professional musician, you wouldn't want people copying and mutilating your work.

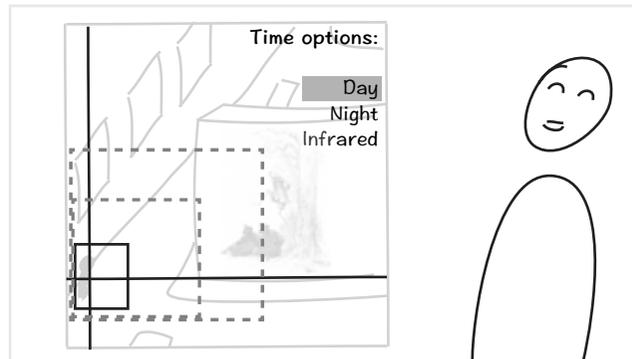
16



VO: W: And what about this girl in the photo? She looks like a ghost, like she could walk through solid walls ...  
H: Good old Watson! It's as plain as the nose on your face.

Notes: -

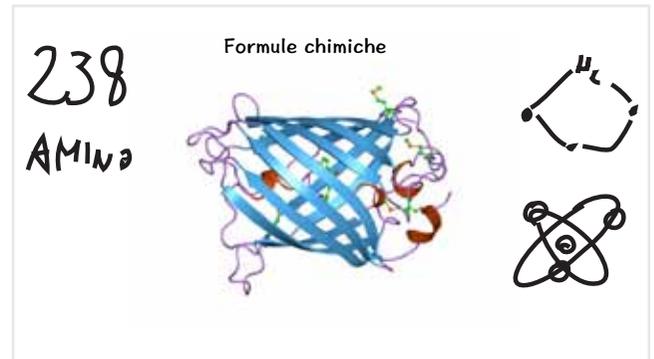
17a



VO: Look at this: enhance 224 to 176. [Enhance, stop.] Time options: daylight. You see? It's nothing magic. It's just fluorescence John: [speaking very fast]



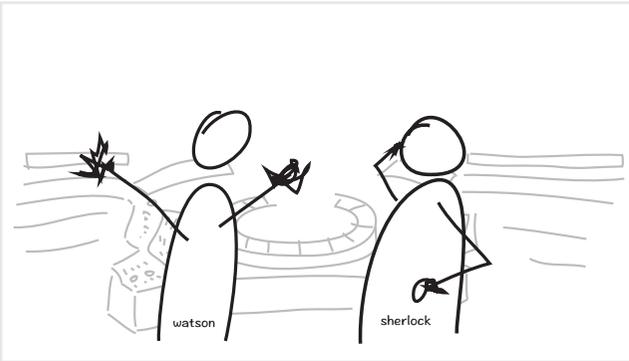
17b



VO: caused by a protein called GFP, isolated from a jellyfish which becomes luminous when exposed to blue light. The protein is composed of 238 amino acid residues and ...

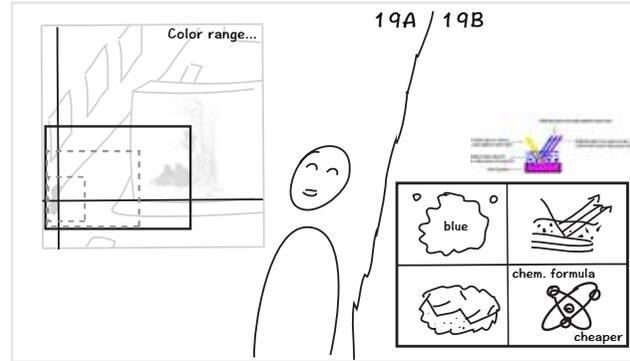
Notes: -

18



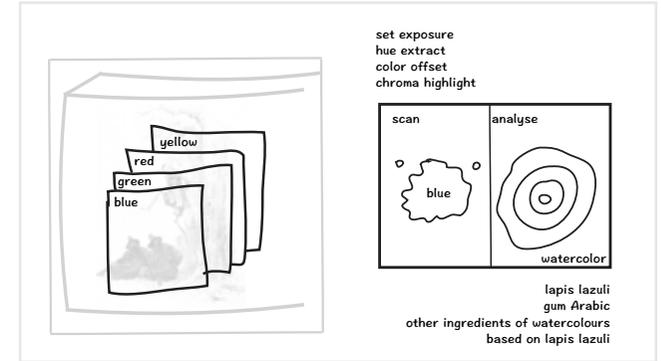
VO: W: Alright; take it easy Crick. I get it. In daylight her hair is actually just plain blue ...  
H: Say that again.  
W: Take it easy ... Crick?  
H: The other part.  
W: Just plain blue?

19



VO: H: Blue, John. Exactly! Centre in, pull back. Stop. Look at the paint, there is something intriguing about the blue. That three-dimensional, gem-like effect can be obtained only with natural lapis lazuli. Why would a street artist use such an expensive pigment when she could just use synthetic Ultramarine? It's chemically identical, but much cheaper. What's she telling us, is it some sort of code?  
W: I'm not sure I'm following you.

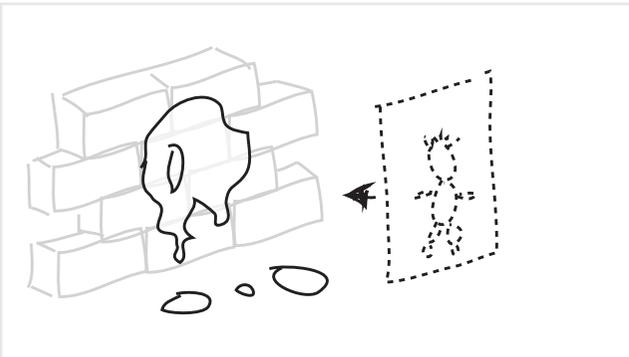
20



VO: H: Capture the colours [on the wall]. Isolate the blue. Analyse ... watercolours ... doesn't make any sense.

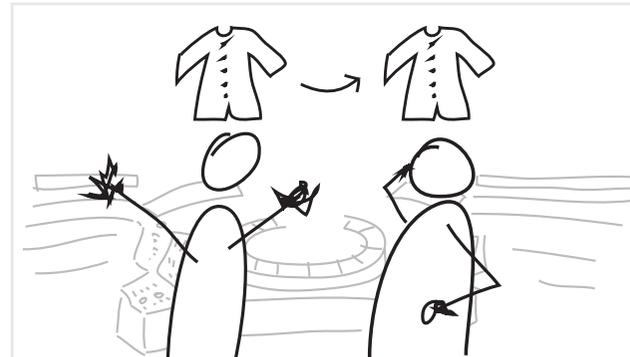
Notes: -

21



VO: W: Because?  
H: Because watercolours can't be used on bricks! It's like the artist painted this on paper, and then somehow transferred the artwork to the wall.

22



VO: W: So it's impossible?  
H: Impossible John? No. But as I always say: once you've ruled out the impossible, whatever remains - however improbable - must be true. Grab your coat John. The game is on!

VO: -

Notes: -



# Storyboard

Client: CopyrightUser.org  
Project: The Game is On! ep. 2

01



VO: -

Notes: -

02



VO: -

Notes: -



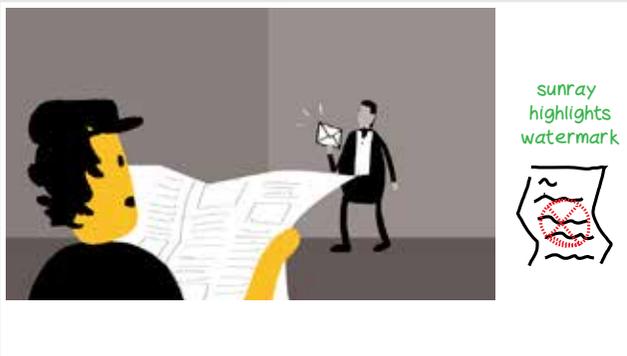
03



VO: w: Sherlock! We've received a letter, in this day and age. How curious ...  
s: Yes John, about as curious as a dog that doesn't bark ...

Notes: -

04

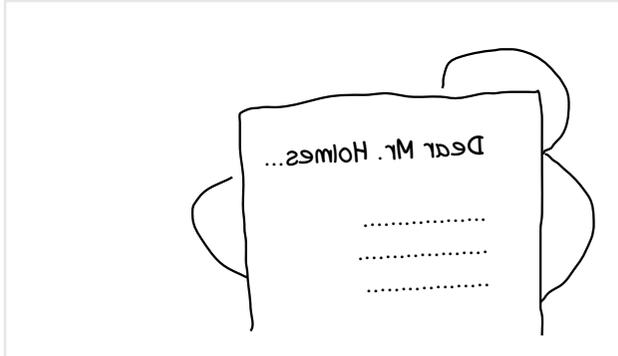


VO: Hnh! Type-written, and with a dandy roll watermark ... what does it say?

3,4,5 could be same shot, zooming into the letter

Notes: Sherlock POV ??

05



VO: Dear Mr Holmes, I wouldn't bother you ...

Notes: Watson is talking

06



VO: ... if I didn't think my life was in danger. I'm having terrible visions that seem frighteningly real. It's absurd, but I'm being haunted by my own literary creations!

Notes: Mary is talking

change shot



# Storyboard

Client: CopyrightUser.org  
Project: The Game is On! ep. 2

07



VO: I'm a screenwriter and was recently commissioned to produce an original script: a film about a missing boy.

Notes: -

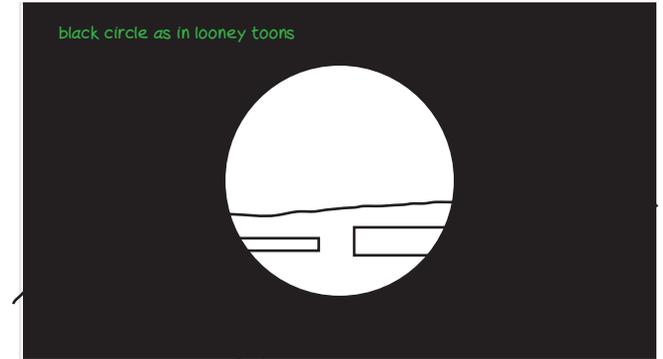
08



VO: The premise was intriguing, and for once the contract terms were great: a dream job that would pay the bills for many years ...

Notes: -

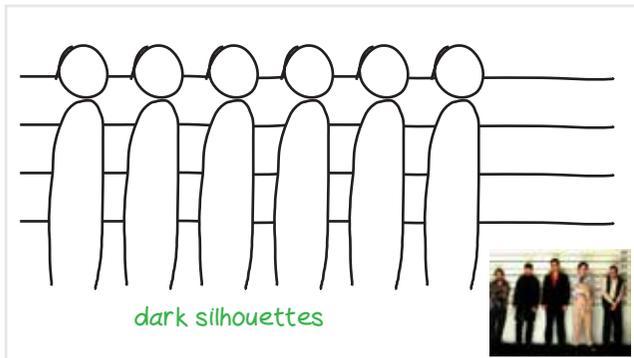
09



VO: but the dream has soured.

Notes: -

10



VO: The problems began when I started fleshing out the main character: the hero-detective. A number of ideas presented themselves:

lei dietro specchio trasparente?

Notes: -

11

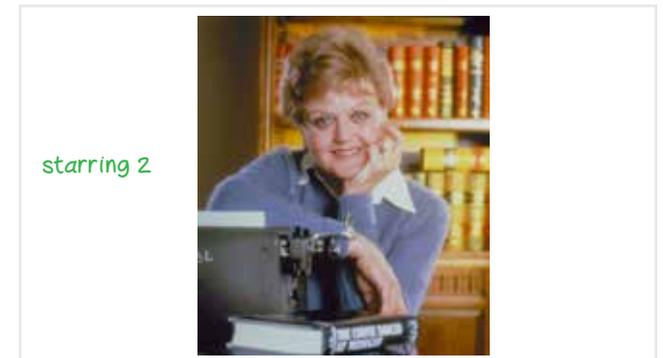


VO: Samuel Marlowe, a hard-boiled gumshoe, like a character from a Faulkner novel reimaged by Hammett or Chandler

Notes: -



12



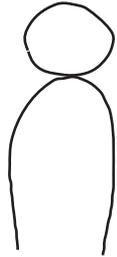
VO: Agnes Peabody, a writer-turned detective, partly inspired by a good friend of mine.

Notes: -

# Storyboard

Client: CopyrightUser.org  
Project: The Game is On! ep. 2

13



other 4 starrings have very little detail

VO: The others weren't so well developed: Barbara Thorndyke, forensic scientist! Lord Vane, play-boy aristocrat! A maverick police detective! A brain!

Notes: -

14a-b-c

MISSING REFERENCES YET

three scenes with selected starrings (just like hanging pinocchio in ep. 1)

environments: theathre, home garden, ???

VO: They all had potential, but just as I settled on one, I started seeing the others everywhere I went - exactly as they were in my imagination, but palpable, breathing human beings.

Notes: -

14a-b-c

VO: It's as if they simply willed themselves into existence.

Notes: -

15

SOME SECONDS ARE FULL BLACK

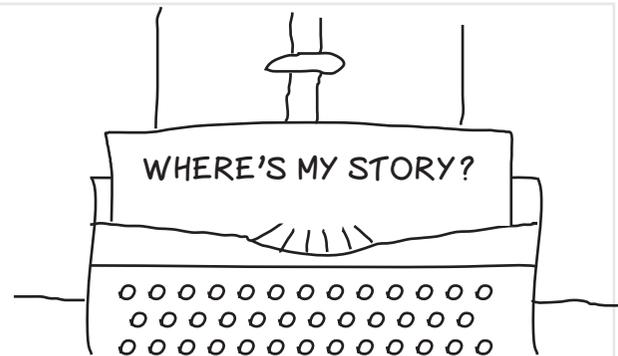


VO: Just last night I woke to the sound of someone at my typewriter, but when I got downstairs there was nobody there,

Notes: -



16



VO: just a page with three unsettling words: 'Where's - My - Story?'

Notes: -



17

SAME AS SCENE 6

VO: People tell me I'm going mad but I know this is real; Mr Holmes, I'm writing in the frantic hope ...

Notes: -

# Storyboard

Client: CopyrightUser.org  
Project: The Game is On! ep. 2

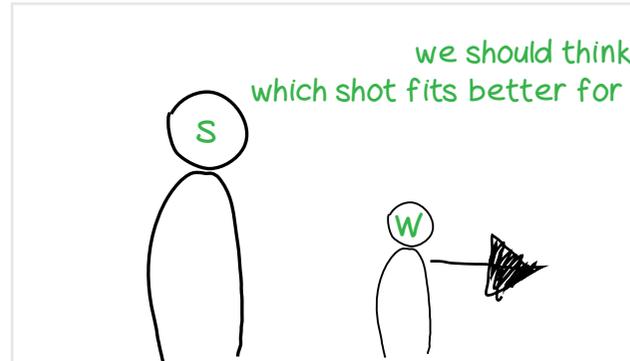
18



VO: that you can help me wake up from this living nightmare. Yours - in despair - Mary Westmacott

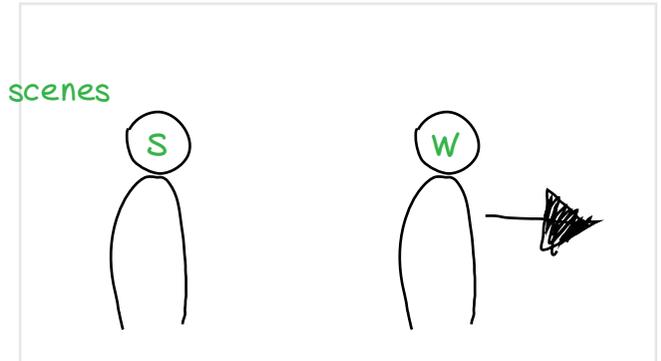
Notes: back to watson POV

19 same shot as 3-4-5



VO: W: Sherlock, this is curious. Whoever heard of characters stepping out of an author's imagination and coming to life?  
H: John, quickly, find the number, get Ms. Westmacott on the phone. I believe she's in great danger.

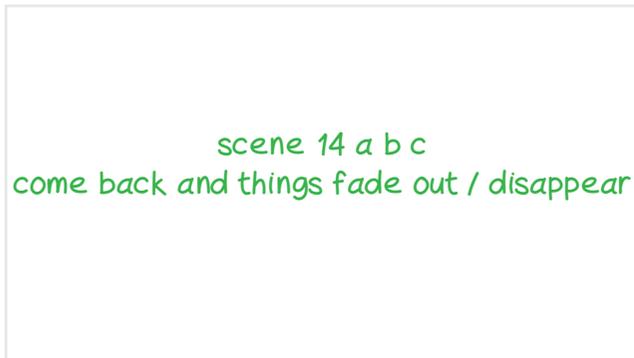
20 same shot as SH1



VO: W: What?  
H: Don't 'what' me John, just do it ...  
W: Alright, alright ... I don't know. Do this. Fetch that. Where's the blooming gratitude?

Notes: -

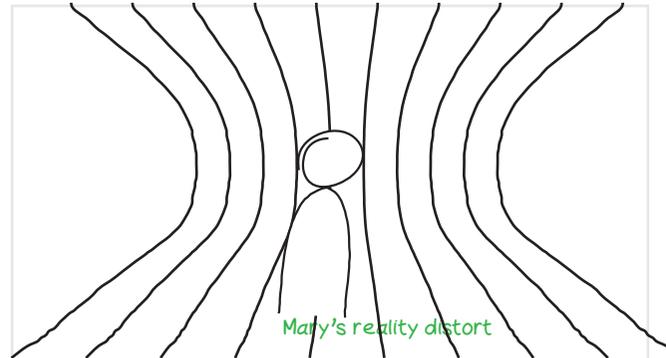
21 a-b-c



VO: There's something uncanny about all of this; something monstrous. But ghosts?, and the supernatural? Nonsense! I'll stake my reputation on her sanity!

Notes: -

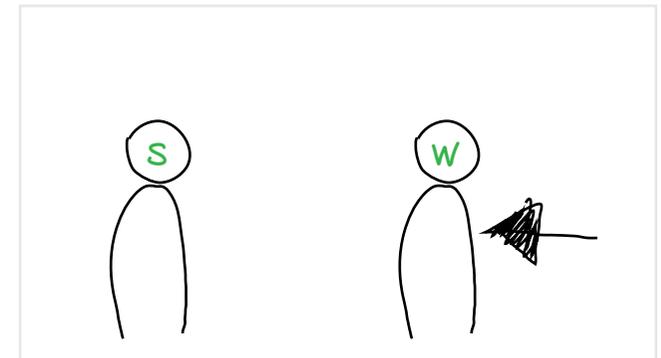
22



VO: No, this is the work of a good old-fashioned villain, a madman intent on driving Mary insane: subverting her sense of fantasy and reality ... Where's my story ...

Notes: -

23 same shot as SH1



VO: W: Holmes, you won't believe it!  
H: As I feared: she's already dead.

Notes: -

# Storyboard

Client: CopyrightUser.org  
Project: The Game is On! ep. 2

24

same shot as scene 6



VO: Yes! The police answered: she was murdered at her desk, a dagger in her back,

Notes: -

25

F becomes key

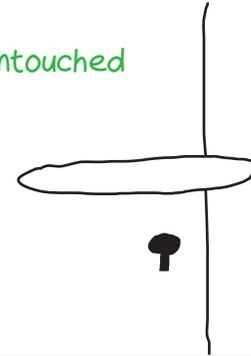


VO: and three words on the page in the typewriter: 'Fair - Is - Fair'.

Notes: -

26

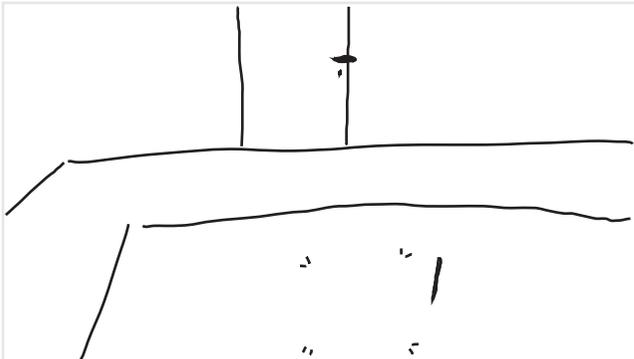
door untouched



VO: The doors to the study were locked from the inside, with no sign of forced entry.

Notes: -

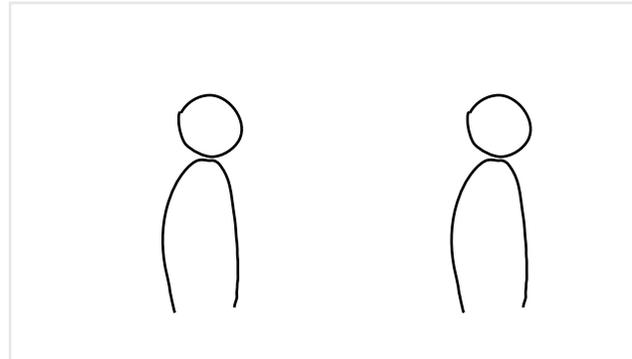
27



VO: And the manuscript for the film is gone! It's a genuine locked-room mystery!

Notes: -

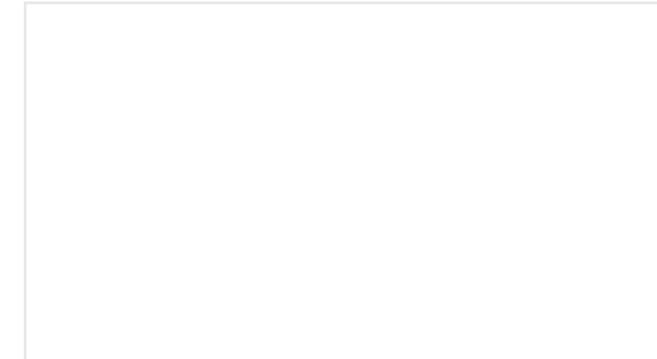
28



VO: Genuine? Maybe. But mystery? Hardly. Although it would appear that we have just been engaged to work for a corpse.

Notes: -

29

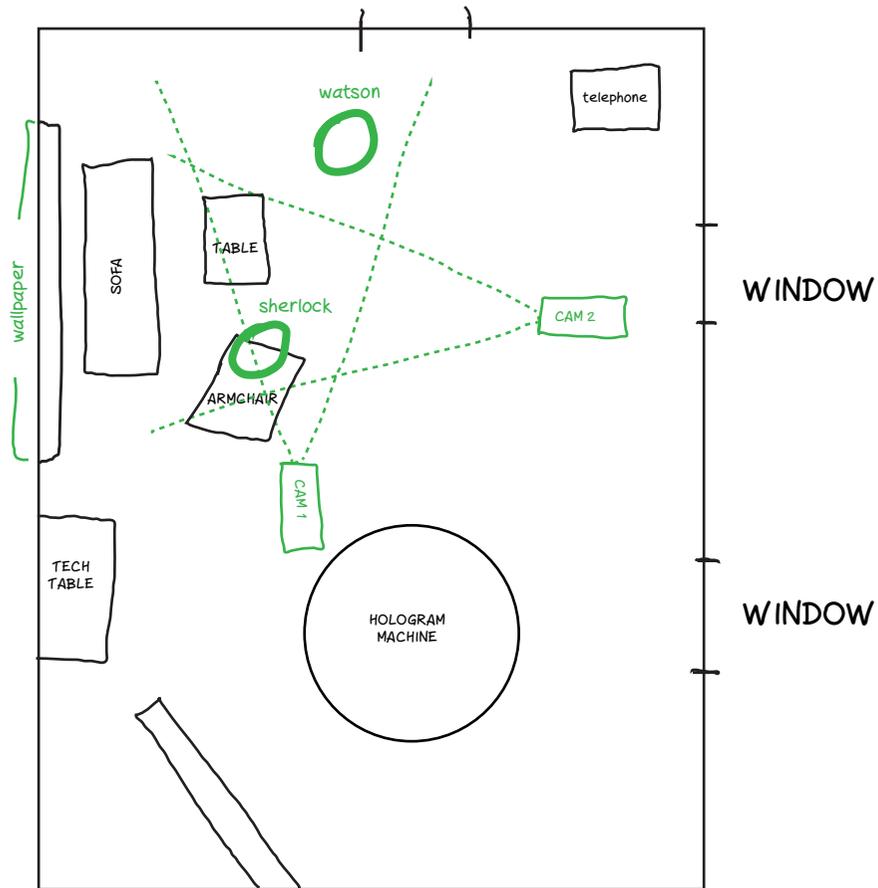


VO: Grab your coat John ... the Game is On!

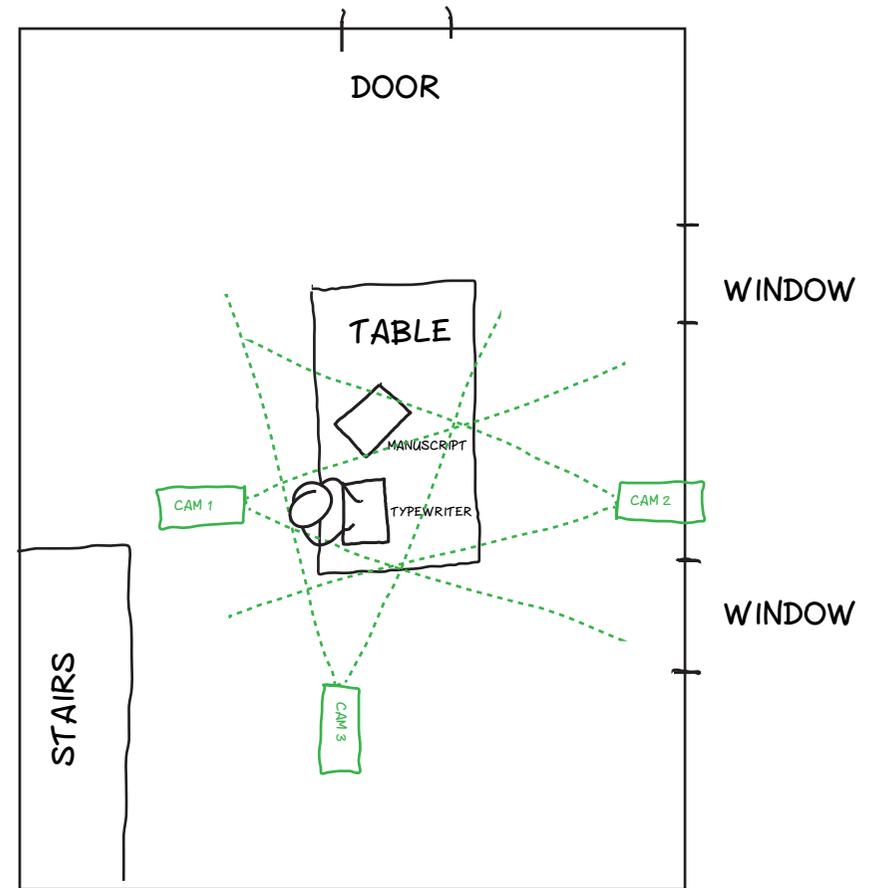
Notes: -

# PLANIMETRY

SHERLOCK'S ROOM



MARY'S ROOM



# Storyboard

Client: The Game is On!  
Project: The Forger's Apprentice - 02:00



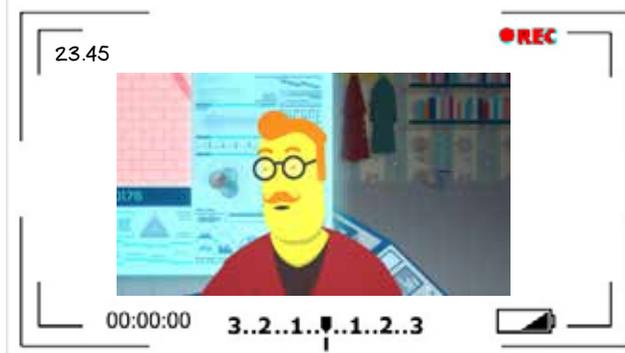
01



VO: -

Notes: view from bus rear-window  
text: Once upon a time, in a... GLITCH

02 view from camera screen



VO: And then? (distorted) - And then?

Notes: Watson looking at camera  
background: police interview room (see ref)

03 always clock in background



VO: J: They both disappeared. No-one knew why or when. Of course, the stunt-man was the number one suspect ...

Notes: -

04 view from camera screen



VO: S: Clearly, he had nothing to do with it. As ever, people see but do not observe.

Notes: -

05 on set

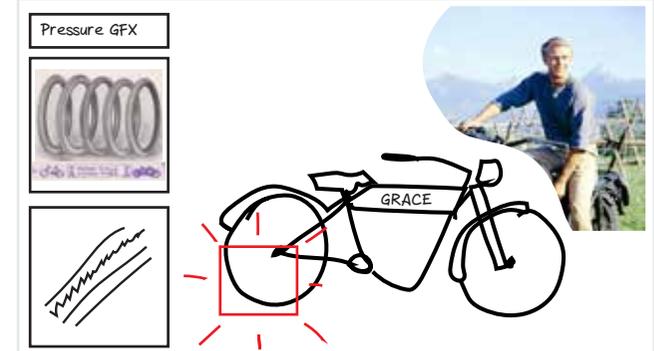


VO: S: He drove a 1912 Harley with Clincher tyres.

Notes:



06

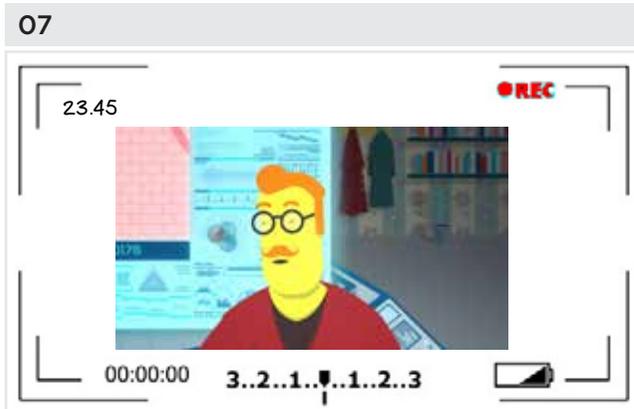


VO: Assuming standard tyre pressure, the visible and plastic prints indicated he wasn't carrying a passenger. No, the stunt-man was ...

Notes: stuntman driving off the studio...  
zoom on tyre - CSI style infographics

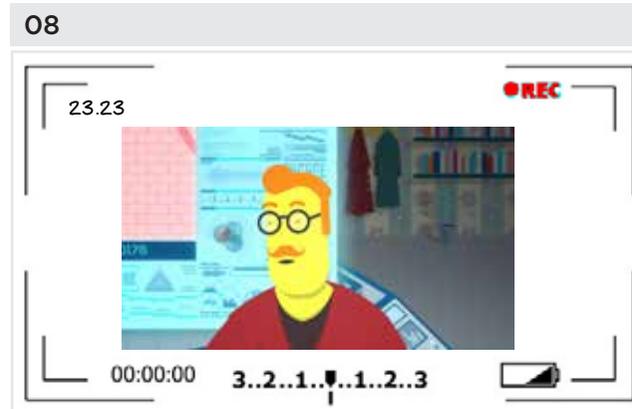
# Storyboard

Client: The Game is On!  
Project: The Forger's Apprentice - 02:00



VO: J: ... a red herring. I mean, for one thing, the bike only had one seat ...

Notes: after "seat" - GLITCH - change timecode



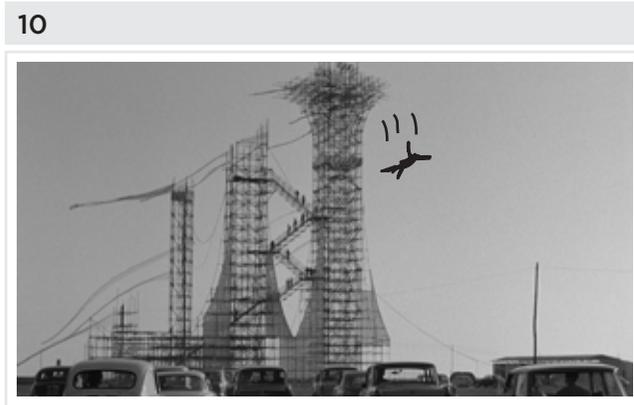
VO: A: I'll ask a series of questions. Just relax and answer as simply as you can.

Notes: still John, but 20 minutes earlier slightly different position



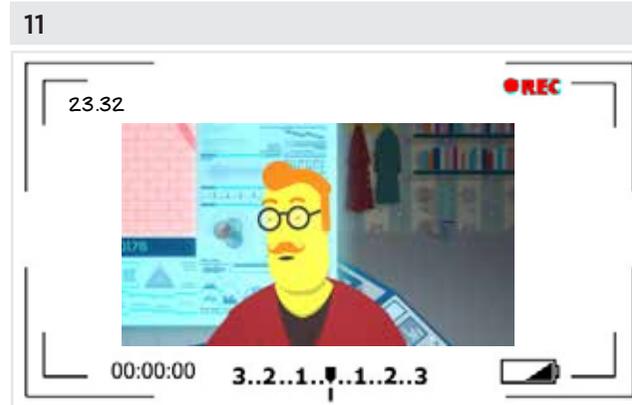
VO: S: The boy had made friends with a stunt-man on set ...

Notes: We see the stunt man falling backwards off a building (scaffolding)



VO: J: The Director encouraged their friendship ...

Notes: we see the fall from different perspective, so we can see the full studio set (fellini)



VO: J: it was helping the boy cope with his stage fright

Notes: again time change, top-left



VO: A: Mr Holmes, would you please sit down ...  
Mr Holmes, please ...

Notes: Sherlock pacing around agitated. Jump-cutting



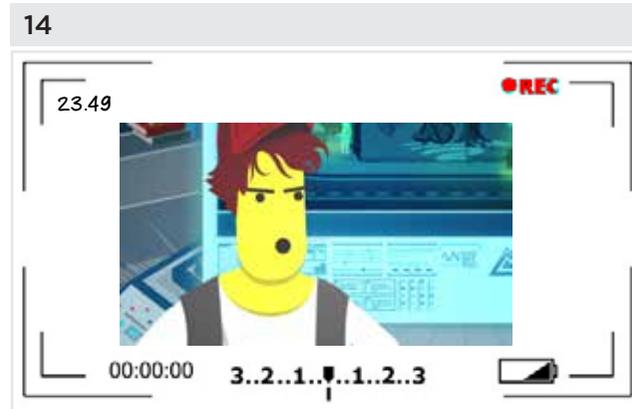
# Storyboard

Client: The Game is On!  
Project: The Forger's Apprentice - 02:00



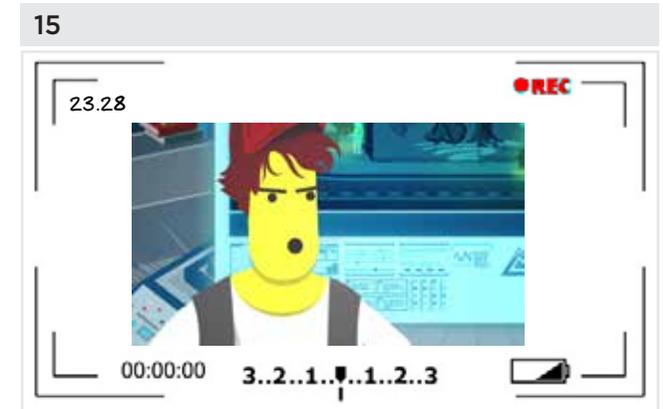
VO: J: Such a shame, though. Later, he was found dead ... an accident, his head caved in.

Notes: -



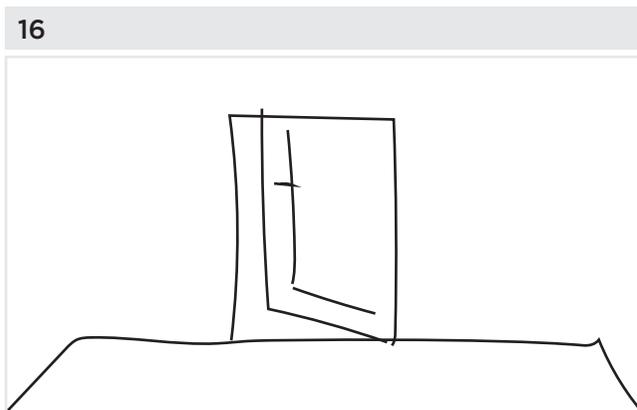
VO: S: The man's death was a mere incident, a trivial episode compared to our real task ...

Notes: -



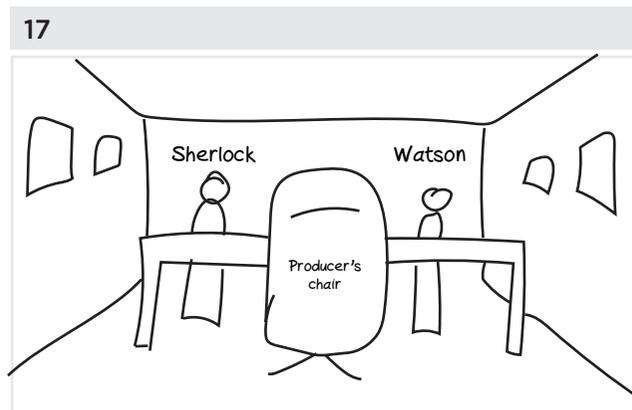
VO: A: How did you come to be involved in this case?  
S: The same as always ...

Notes: -



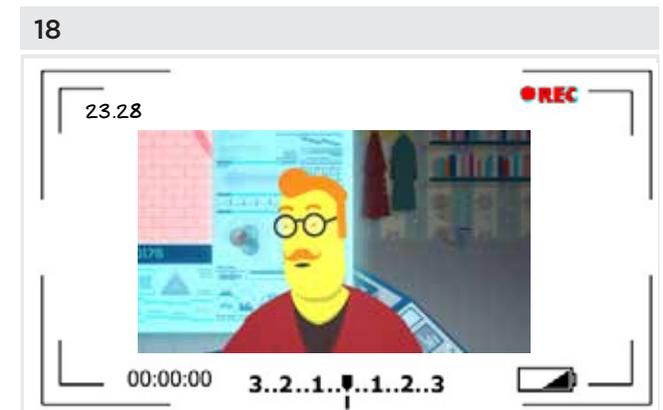
VO: S: ... someone comes knocking for help

Notes: from Sherlock's flat, we zoom into door, oniric cut



VO: J: A film producer. The star of the film was missing ...  
S: A boy ...  
J: Sherlock was immediately intrigued.

Notes: Door opens to producer's office.  
4 posters on wall (see notes)



VO: J: And then he was all, you know, Grab your coat John, the Game's Afoot ...

Notes: after... GLITCH

# Storyboard

Client: The Game is On!  
Project: The Forger's Apprentice - 02:00



19



VO: A: And how did that make you feel John?

Notes: John listening

20



VO: S: Feel? What ... am I supposed to empathise?  
A fluctuation of the pupil? Dilation of the iris? I didn't feel anything. I am a brain!

Notes: This scene fades to black.

21



VO: -

Notes: Sherlock's brain [ep.2] takes slightly longer to fade to black than everything else in the scene.

22



VO: A: And what about the boy?

Notes: black screen

23



VO: S [silence]

Notes: Sherlock seems genuinely unsettled by this realisation ... scared almost

24



VO: A: The boy, Sherlock. Did you ever find the boy?

S: I, I don't recall. I can't remember ...

Notes: Fade to Black, then regular credits

# Storyboard

Client: CopyrightUser  
Project: SH\_4 - The adventure of the Missing Note

01



VO: -

Notes: -

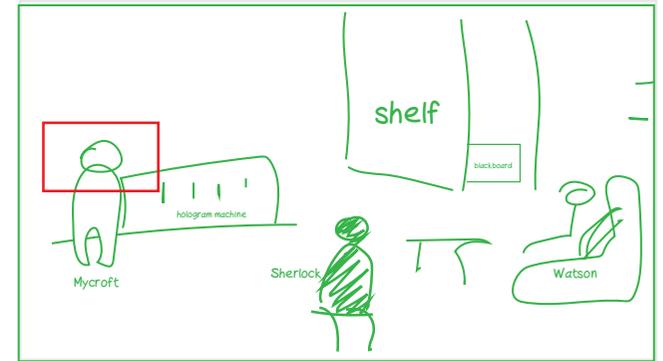
02



VO: ... never mind your usual petty puzzles,

Notes: wider shot, no postino

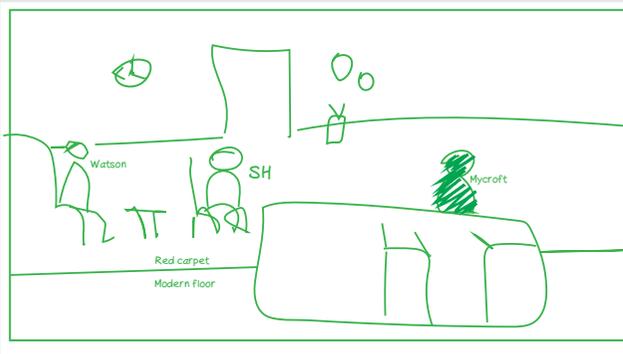
03 CAM 3



VO: this is a matter of vital international concern.

Notes: clock and blackboard

04 CAM 4



VO: S: So, here you are, knocking on the door of a mere crime-crushing criminologist. So much for Her Majesty's finest.  
M: Sherlock, in all your career you have never had so great a chance of serving your country.

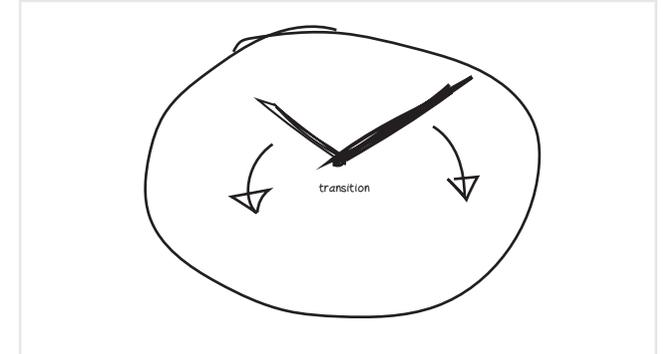
05 CAM 4 dolly zoom



VO: S: Would that it were so simple Mycroft. You know very well I only play the game for the game's sake

Notes: zoom on the clock

06



VO: M: Brother mine, the Doomsday clock is at seven seconds to midnight. Millions of lives are at stake

Notes: -

# Storyboard

Client: CopyrightUser  
Project: SH\_4 - The adventure of the Missing Note

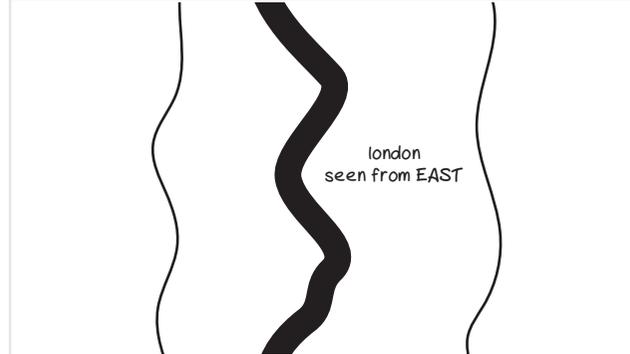
07



VO: M: A group of anarchists are threatening to post online - top secret information from every European government.

Notes: -

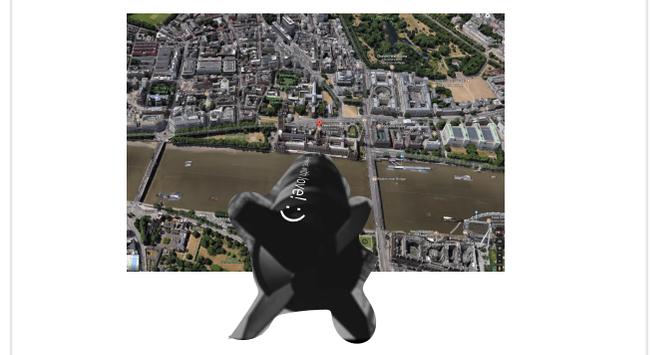
08



VO: M: Imagine our nuclear codes in the hands of any Tom, Dick or Harriet. This could spell global catastrophe.

Notes: From Harriet, with love! :)

09



VO: S: Hyperbole is tedious Mycroft. Get to the point ...

Notes: -

10 cam 1



VO: M: We believe we've found a clue to the group's location ... a digital music file [he begins to play the tune] ...

Notes: -

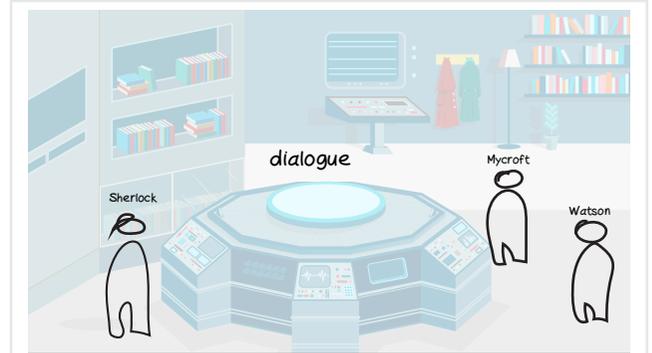
11 cam 5



VO: M: with a string of garbled metadata attached. It was found at one of their old safe houses. The tune is from a recent film soundtrack, apparently; we think it contains a code of some kind.

Notes: for metadata, check document "coded messages"

12 cam 1



VO: S: Well John, what do you make of this?  
J: How would I know, I'm just Watson.  
M: You should get that put on a t-shirt ...  
S: Of course! On the film set; you heard it too John.  
J: I heard what now?

# Storyboard

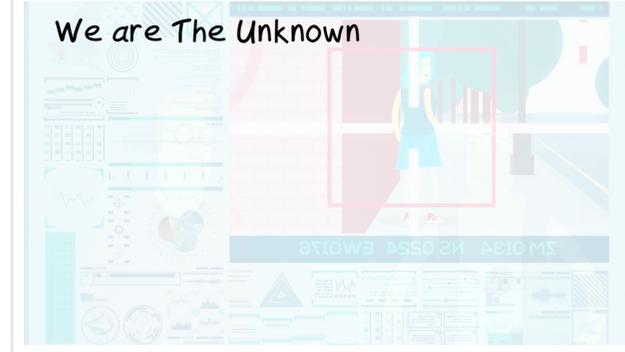
Client: CopyrightUser  
Project: SH\_4 - The adventure of the Missing Note

13



VO: S: Computer: compare Forger's Apprentice, Main Theme ... Mycroft! I'm surprised. This couldn't be simpler. The tune in the file is slightly different to the soundtrack: one note is missing. That missing note is the key to a basic substitution cipher.

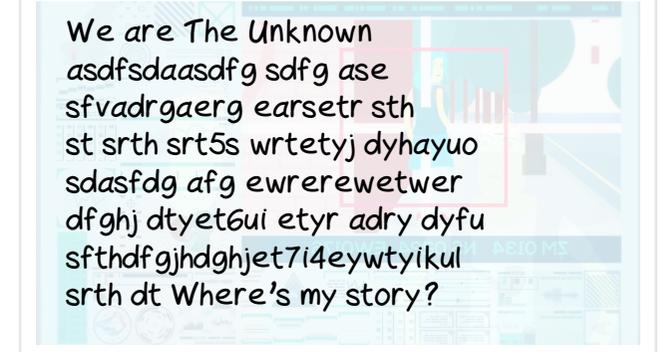
14



VO: S: Resolve ...

Notes: -

15



VO: S: Resolve all ...

Notes: for metadata, check document "coded messages"

16 cam 4



VO: -

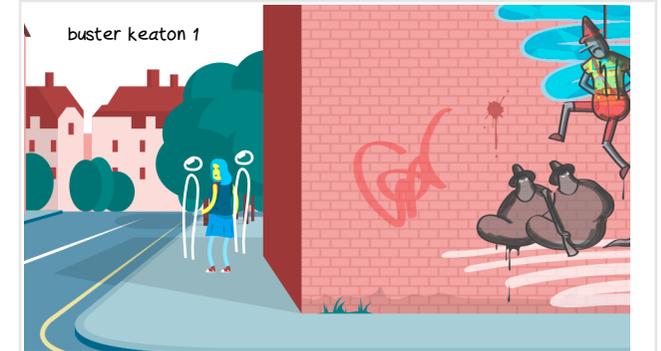
Notes: SH play violino

17 close up + open shot cam 1



VO: S: John, there is something unsettling about this whole business, grotesque almost. Mycroft has the most brilliant and orderly brain of anyone I know. He simply couldn't - shouldn't - have missed the solution to the cipher. And yet ...

18 hard cut



VO: S: The case about the mysterious graffiti ... can you remember it?  
J: The one with the girl in the photo? Yes. Definitely. I remember it all.  
S: How did it end?  
J: Well, it was the [uncertain] ... huh. Funny. I can't actually recall.

# Storyboard

Client: CopyrightUser  
Project: SH\_4 - The adventure of the Missing Note

19 hard cut



VO: S: Or the author who was murdered?  
J: Yeah, Mary Westmacott ... poor soul.  
S: Did we find the murderer?  
J: We [uncertain] ... no; no clue.

20 Mary room falls apart



VO: S: John, I am beginning to believe we are at the centre of some monstrous conspiracy. Our lives are not our own. Adventures started, but never resolved ...

21 back in SH flat - cam 1



VO: S: Computer: access archive; bring up all recent clients and cases ... How curious

Notes: -

22 cam 1



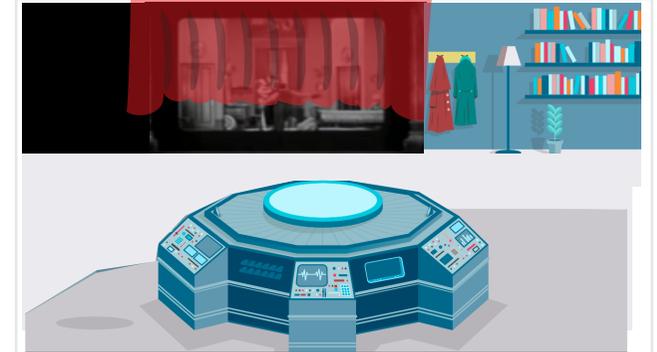
VO: S: How curious ...  
J: Sherlock, what - the bloody hell - is going on?

23 cam 1



VO: BF: You've lost your way Sherlock. I'm here to help.  
S: But how?  
BF: Find the boy. Follow the path. Through the screen.  
S: What boy?  
BF: [fading away] There's not much time. Find the boy ...  
J: Sherlock, what now?

24 cam 1

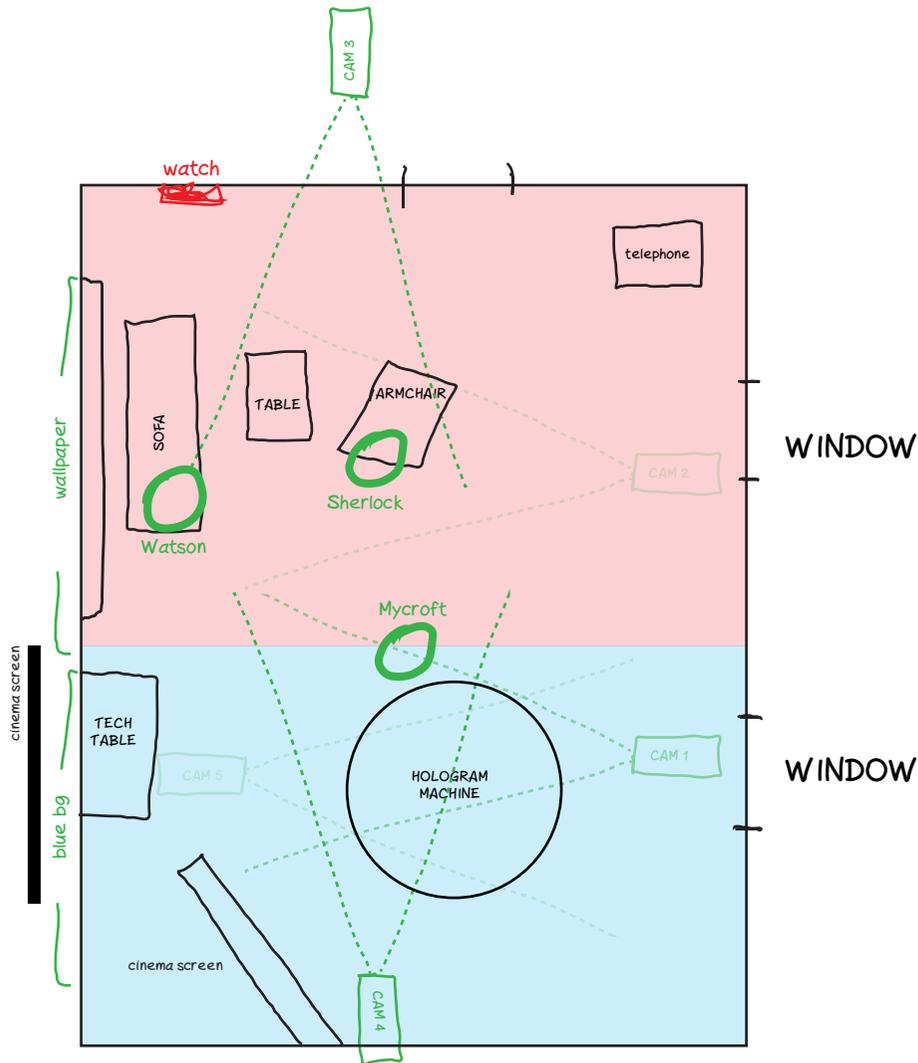


VO: S: What now? What else? We follow the path ... John! This could be our greatest adventure yet!

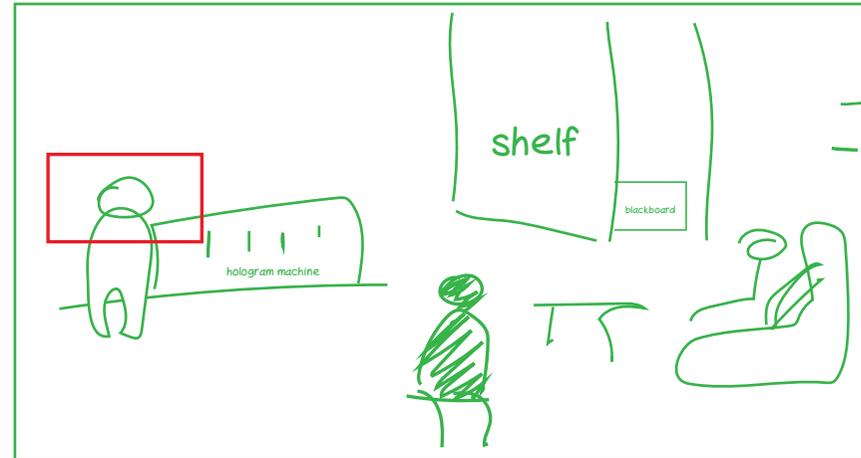
Notes: shelf and backwall magically move away, revealing cinema screen

# Storyboard

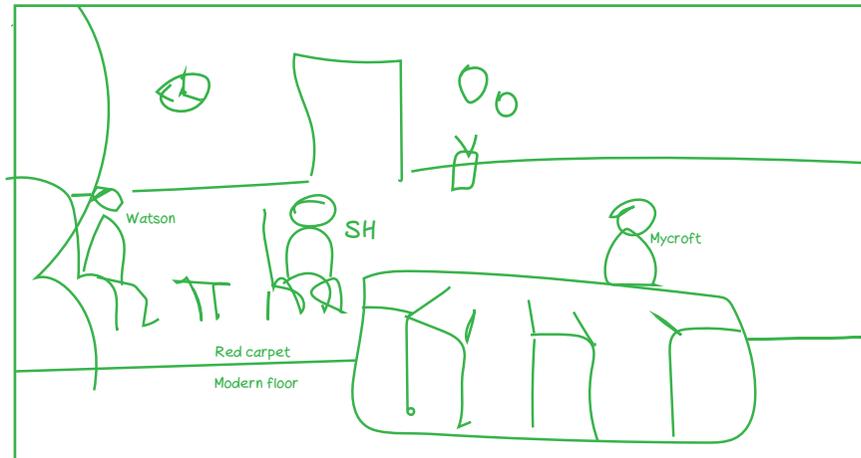
Client: CopyrightUser  
Project: SH\_4 - The adventure of the Missing Note



CAM 3



CAM 4



# Storyboard

Client: CopyrightUser  
Project: SH5 - tbd

01



VO: Previously on TGiO.....

Notes: about 1 min

02



VO: J: Sherlock, can you hear me?  
J: Oh, there you are. What is this place?  
S: Hang on John.

Notes: -

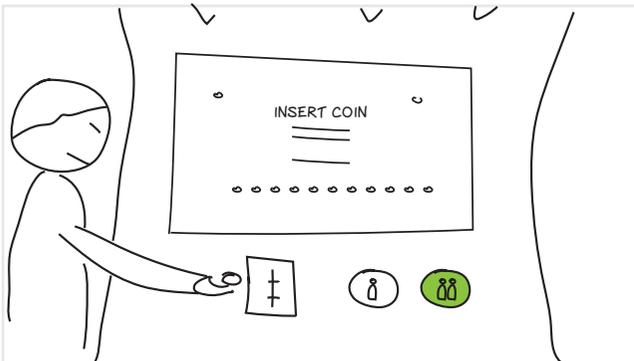
03



VO: S: How curious.  
J: What is? Sherlock?

Notes: -

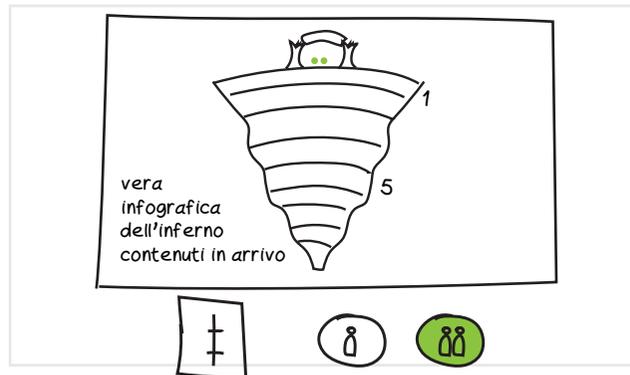
04



VO: S: It's a game, John.  
One we really should play ...

Notes: -

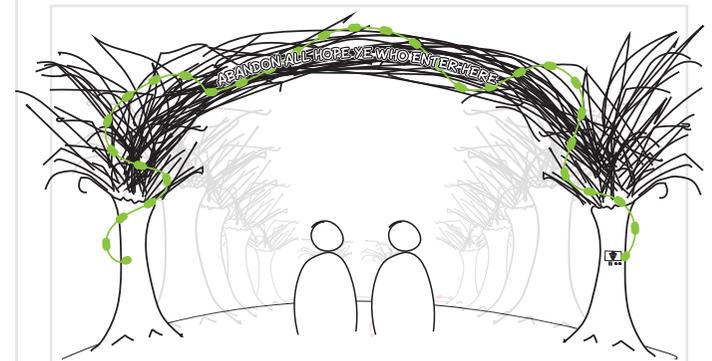
05



VO: -

Notes: small zoom into the tree

06



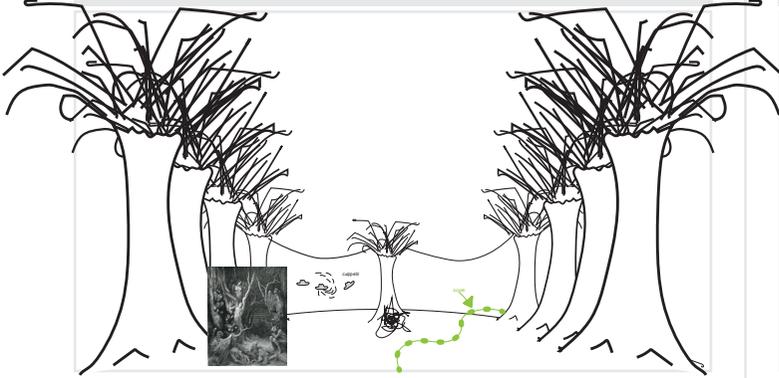
VO: S: Even curiuser.  
J: The fairy. She told us to follow the path, but which one?

Notes: mega zoom out

# Storyboard

Client: CopyrightUser  
Project: SH5 - tbd

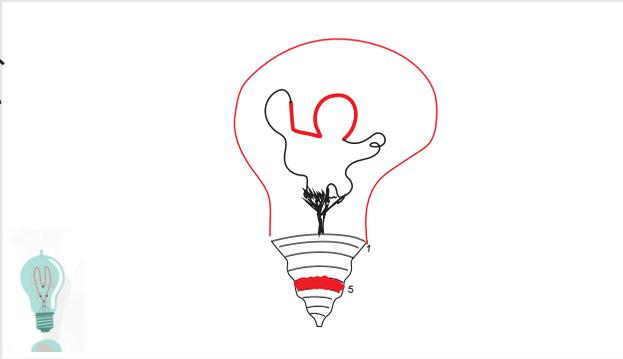
07



VO: S: This path, John. The one to the right. I'm sure of it.

Notes: 3 cappelli / arpie / foglie che svolazzano / alberi con tratti umani

08



VO: -

Notes: -

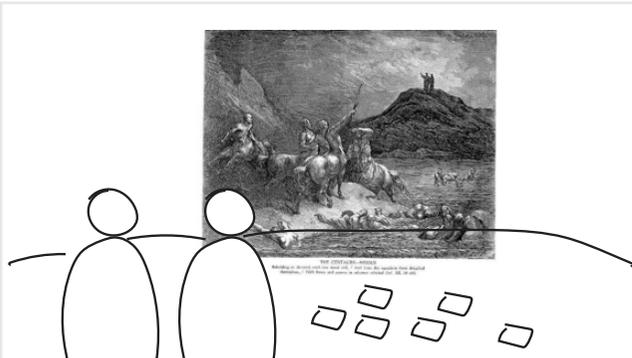
09



VO: J: Sherlock, those poor souls  
S: There's nothing we can do. This is a place of the damned, and we can't save everyone ...

Notes: -

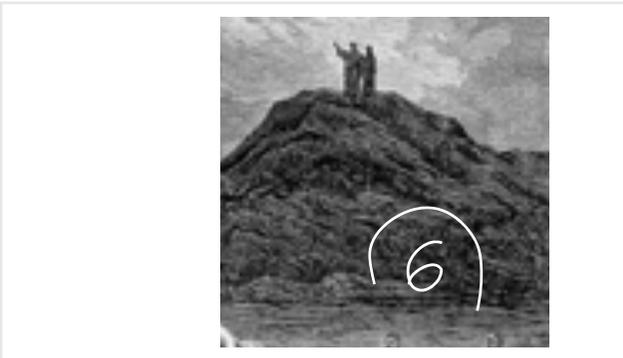
10



VO: S: But, John, the ground, it's littered with paper ...  
S: Pages. My God, these are discarded ideas and stories ... These are our ...

Notes: -

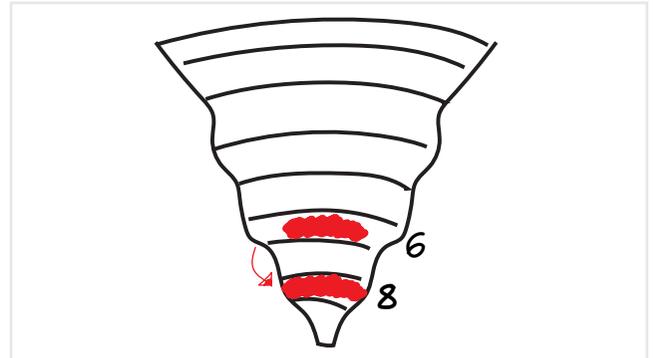
11



VO: J: (Interrupting) Sherlock! On the other side of the lake, the gateway to Level 6 ...

Notes: -

12



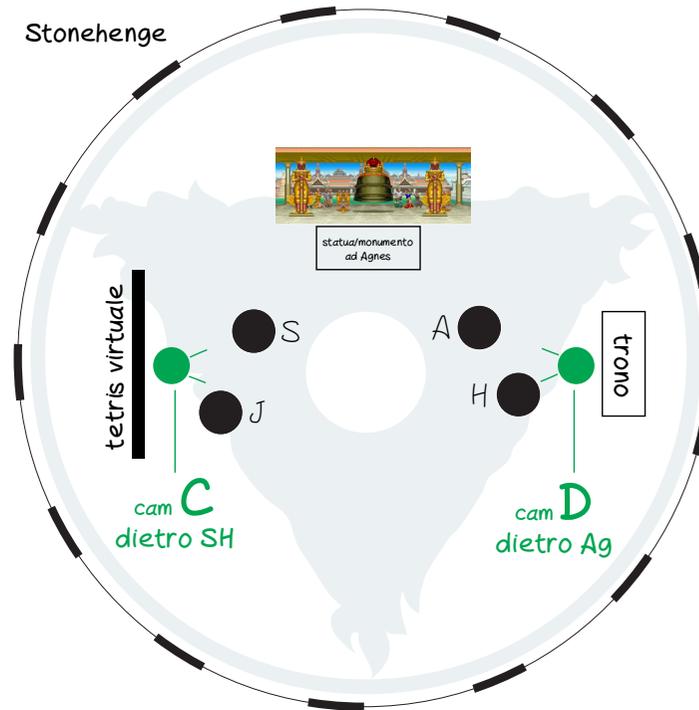
VO: -

Notes: -

## 13 - camere

paesaggio con colline. magari un anfiteatro?

A zenitale dall'alto

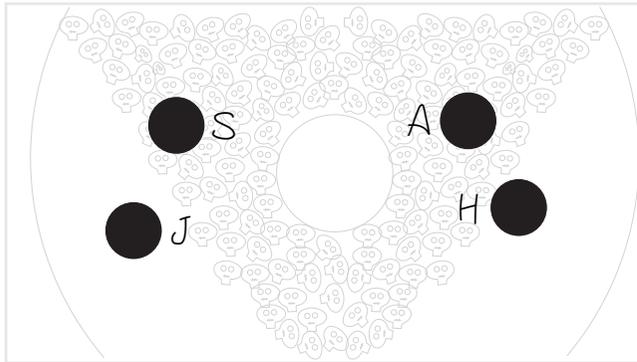


B frontale

# Storyboard

Client: CopyrightUser  
Project: SH5 - tbd

13 - cam. A - zenitale



VO: -

Notes: -

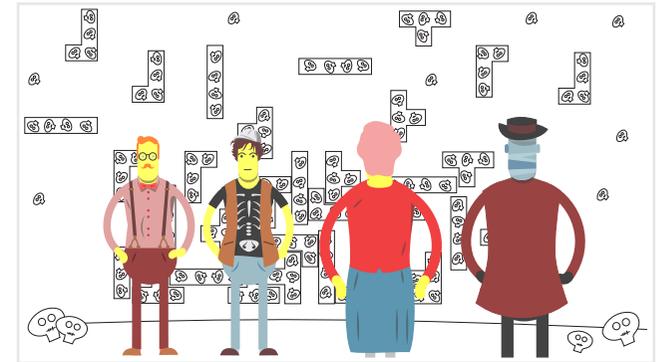
13 - cam. C - dietro SH



VO: S: Agnes Peabody, I presume? And you are?  
A: This is Mr Hush. He doesn't speak.  
S: How convenient.

Notes: -

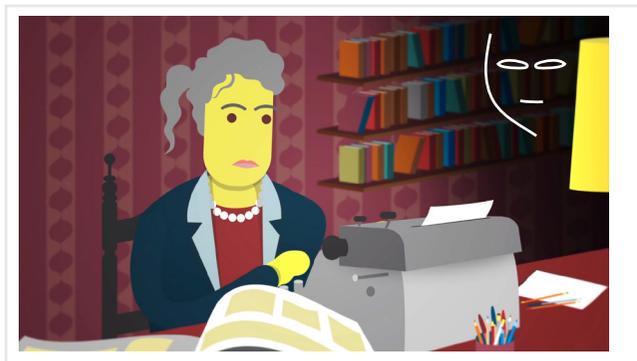
13 - cam. D - dietro Agnes



VO: A: Shhh, easy Mr. Hush. The great Sherlock Holmes is our special guest, and obviously he's worked out part of the story ...  
S: You killed Mary ...

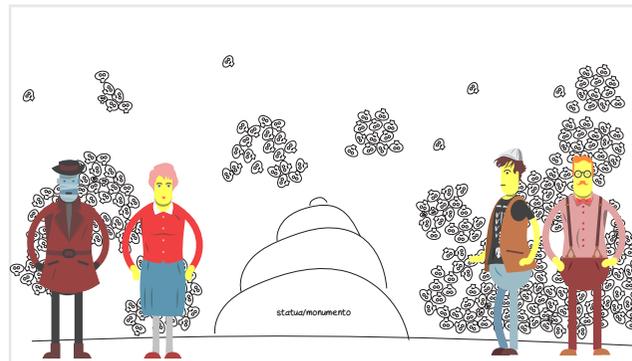
Notes: -

16



VO: A: Well I can't take all the credit. Mr Hush is one of my finest creations. An assassin who travels through shadows, and a master of disguise ... he's an every-man, your next-door neighbour, the postman on the street ...

13 - cam. B - frontale



VO: J: But why?  
S: Isn't it obvious John? This is about stories, about stories never told, stories that might be.  
A: Bravo Mr Holmes.



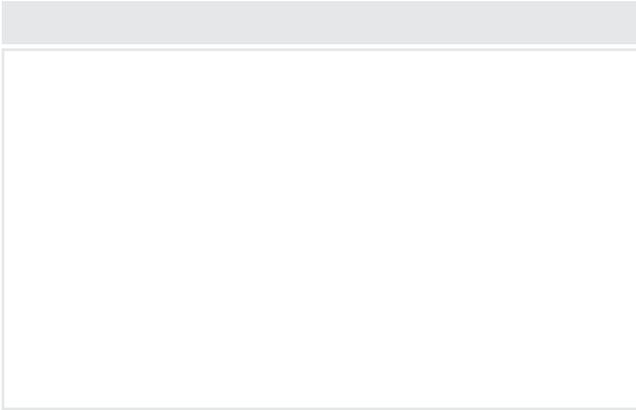
18



VO: Always the big Brain! No wonder Mary chose you, and not me, or Sam, or any of the others.  
S: So, you stole her script and took over the narrative.

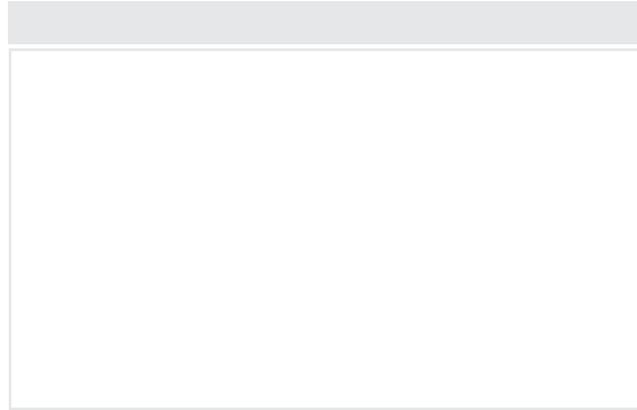
# Storyboard

Client: CopyrightUser  
Project: SH5 - tbd



**VO:** A: And why shouldn't I? I'm an author after all. But to her, I was just an afterthought, a half-baked idea for a character.

**Notes:** -



**VO:** I wanted more, and I took it. I wrote myself into the world, and into your story

21



**VO:** A: If you think carefully, you'll find traces of me everywhere. And what was the alternative? Remain a shadow of an idea on a scrap piece of paper?

22



**VO:** Agnes Peabody is more than that. I have a voice, I've got stories to tell, and yours ends here Mr Holmes. It's time to leave you on the cutting room floor. Mr Hush, if you please.

**Notes:** -

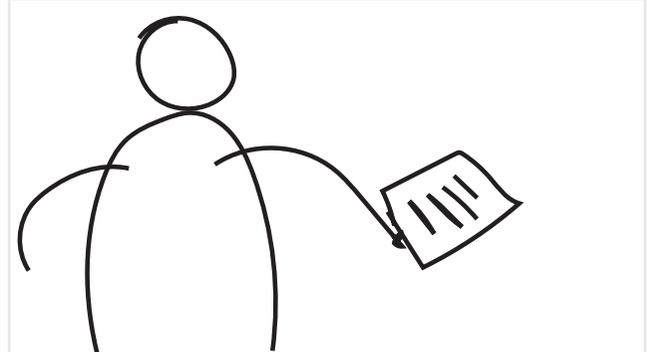
23



**VO:** S: 'Not quite.'  
A: (Nervously.) What's that?

**Notes:** -

24



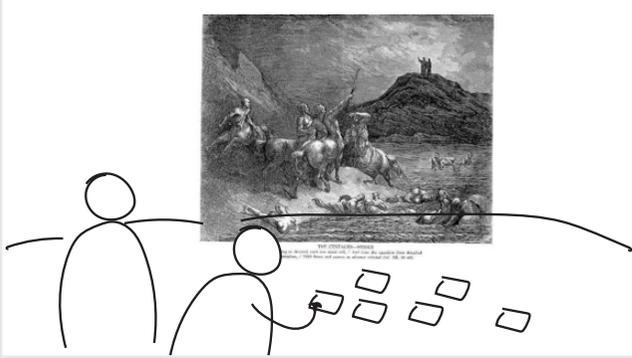
**VO:** S: Sherlock takes a page from his pocket, and starts to read. Agnes and Hush are rooted to the spot. 'What is that?' she asks again, glaring murder from her furious eyes.

**Notes:** -

# Storyboard

Client: CopyrightUser  
Project: SH5 - tbd

25



**VO:** 'An ending,' says Sherlock. 'You think you've taken control of this story, but other endings still exist.'

**Notes:** -

26



**VO:** S: I found this on Level 5, among the other discarded scripts that your centaurs are destroying. You may think you're the villain of the piece, but you're still just a two-bit player from Episode 2, with a walk on part in Episode 5t

**Notes:** -

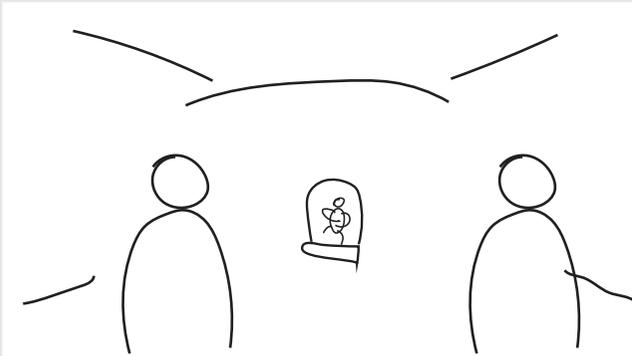
27



**VO:** You forget that I too am an author. This is my story, and I'm taking back control. 'You can't do this,' she cried. Cut to black.

**Notes:** -

28



**VO:** S: Sherlock and John find themselves in a long corridor. At the end, in an alcove, sits a boy ...

**Notes:** -



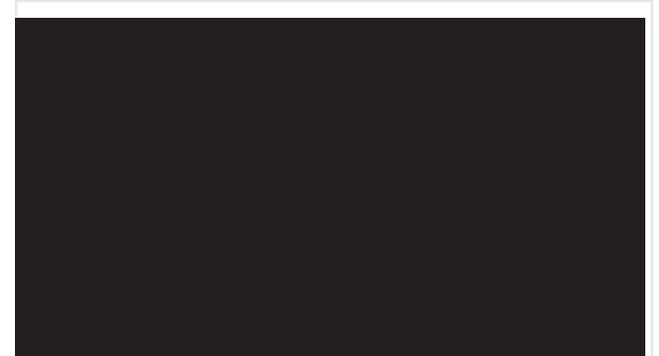
29



**VO:** J: Sherlock. The boy. We've found him.

**Notes:** -

30



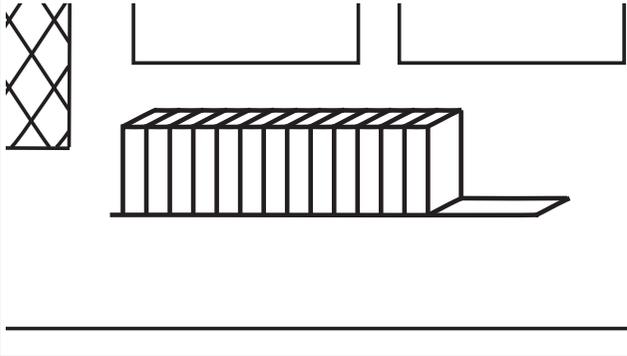
**VO:** S: End.

**Notes:** -

# Storyboard

Client: CopyrightUser  
Project: The Game is on! ep. 6

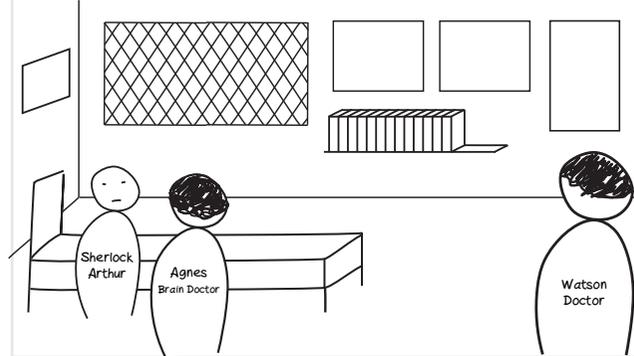
01



VO: -

Notes: book shelf as begin?

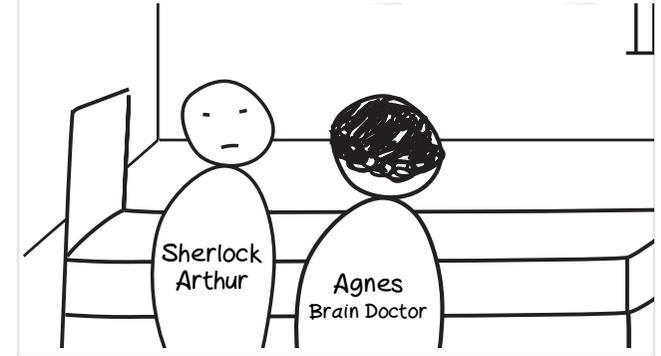
02



VO: A: Arthur, can you hear me?  
J: Try 'Sherlock', Dr Hartz ... it used to get a reaction.

Notes: Arthur room

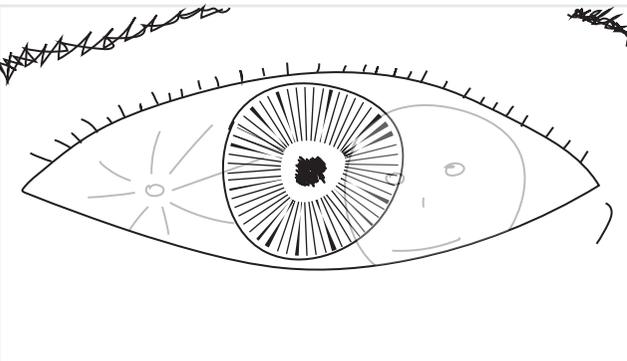
03



VO: A: Sherlock, do you know where you are?  
A: Nothing. I'll check for brain function ...

Notes: -

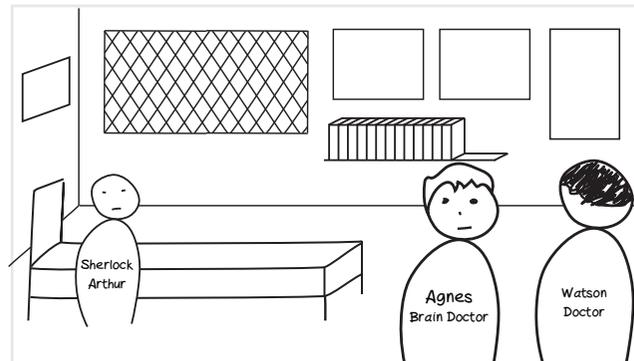
04



VO: A: No dilation. Completely unresponsive ... I'm sorry to say, I don't think I can help. Any further examination would be a waste of time.

Notes: Arthur's pupil

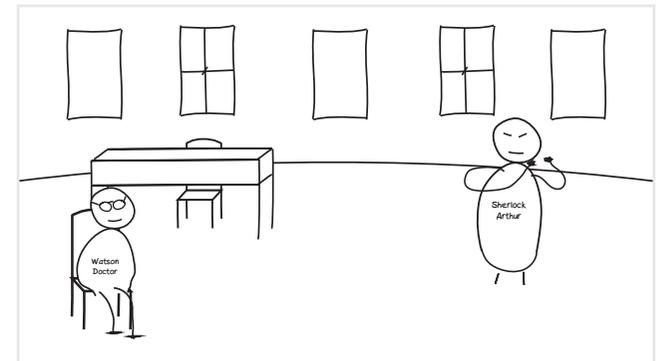
05



VO: J: Well, I appreciate your coming.  
A: Has he always been this way?  
J: No. He's been here for nearly four years and used to have quite lucid periods.

Notes: -

06



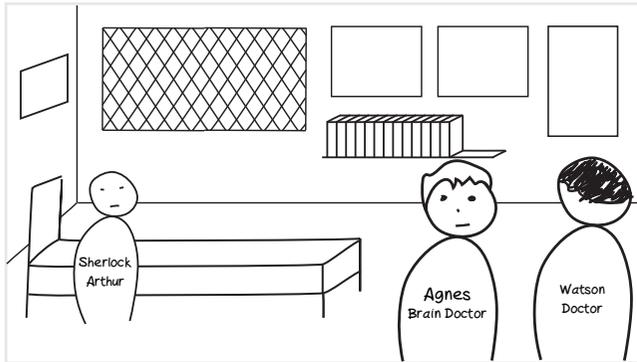
VO: J: But even then, he was living in a dream world. He had fabricated a series of highly fantastical stories, stories in which he felt safe.

Notes: Watson office - SH plays invisible violin

# Storyboard

Client: CopyrightUser  
Project: The Game is on! ep. 6

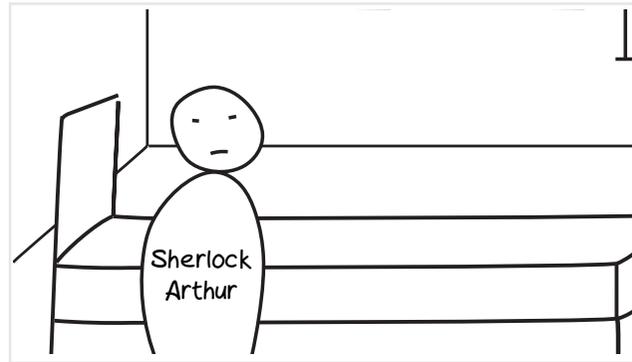
07



VO: J: Of late, however, he's become increasingly withdrawn, locked into himself. Although, I suspect he's still playing out those narratives in his head.

Notes: -

08



VO: A: So, he's lost in his own fictions ... What was the trigger?

Notes: -

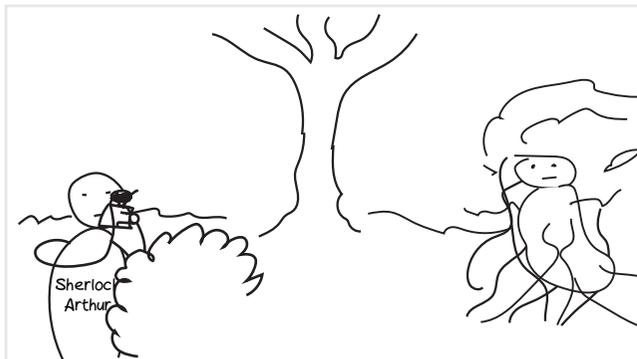
09



VO: J: It's a sad tale. He was a talented photographer who became obsessed with the occult, and with magical beings from other realms.

Notes: in a bush, SH is hunting fairies

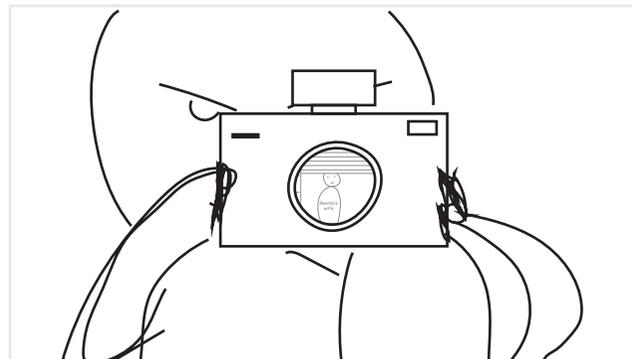
10



VO: He was infatuated with the thought of capturing fairies on film, chasing old wives' tales all over the country.

Notes: -

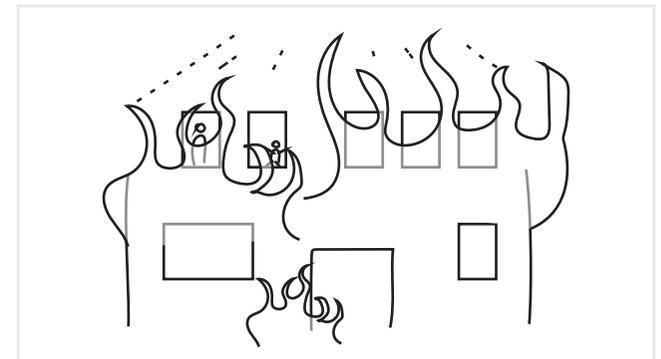
11



VO: J: While at home, his own wife was unwell, paranoid and delusional. He didn't see the signs, or he ignored them.

Notes: second shot, frontal

12



VO: Then one night, there was a terrible incident. The house burned to the ground. No one knows whether she purposely set it on fire.

Notes: his home + family burns down

# Storyboard

Client: CopyrightUser  
Project: The Game is on! ep. 6

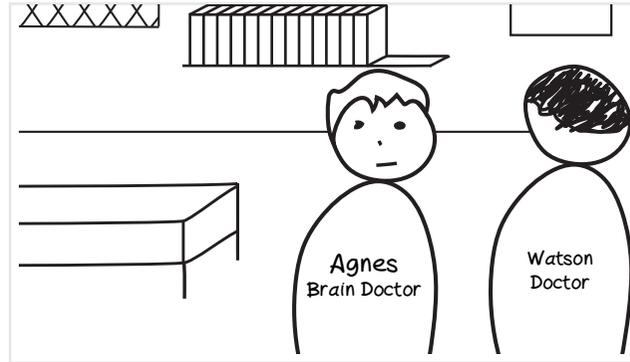
13



VO: J: But that night, he lost both his wife and his son. He blames himself, but can't face the reality of the situation, of his own actions.

Notes: -

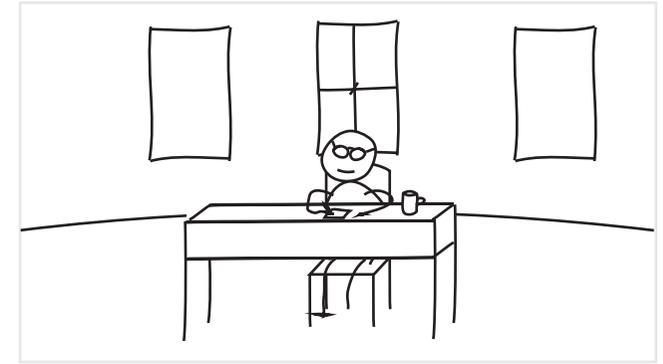
14



VO: J: Hence, this alternate world, one in which he gets to be the hero, rather than a grieving husband or absent father.  
A: A very sad tale indeed.

Notes: -

15



VO: J: Dr Hartz's examination confirms my analysis. The chances of recovery are negligible. Arthur remains entirely unresponsive, lost in his own fictions ...

Notes: -

16



VO: A: Lost in his own fictions ...

Notes: -

17



...flashbacks...

VO: -

Notes: -

18



VO: J: Dear God ...

Notes: -

# Storyboard

Client: CopyrightUser  
Project: The Game is on! ep. 6

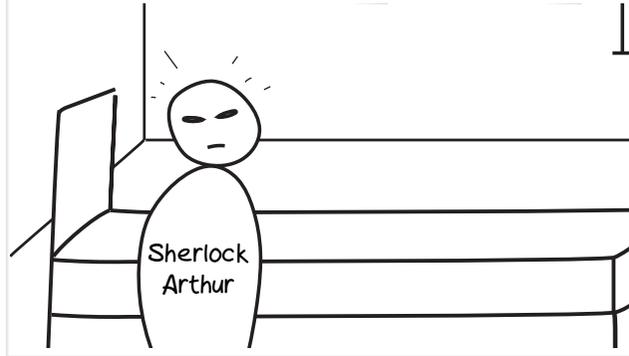
19

end credits

VO: -

Notes: -

20



VO: S: Wait!

Notes: -

21

VO: -

Notes: -

22

VO: -

Notes: -

23

VO: -

Notes: -

24

VO: -

Notes: -