



Writing Samples

As a writer of the past 20 years, I've written feature film screenplays, comic books, short-form prose fiction and animated television screenplays. Within this packet are samples from three of my projects, (two comic books and an illustrated short fiction) two of which have been published outside of my publishing label *Tales Beyond* as well as two excerpts from an animated series script.

Titles (click title to jump to entry)



(4-page drama screenplay & 4-page comedy screenplay)

Ultimate Spider-Man was a kids show running on Disney XD from 2012-2017 featuring a teenage Spider-Man teaming up with four other teenage heroes and joining the ranks of Nick Fury's SHIELD. The show was an **action comedy** that often had Spider-Man breaking the fourth wall, cameos of "shoulder angels", and quick intercuts of bizarre imaginary scenarios, a la *Family Guy*.

This spec script was ordered by Series Executive Producer Joe Kelly, and guest-stars Clarice Ferguson, aka Blink, as she becomes the first mutant enrolled in Peter Parker's high school. Peter, along with Danny Rand (Iron Fist) & Ava Ayala (White Tiger) are charged by their undercover principal, Agent Phil Coulson, to keep an eye on the new student, not knowing whether to protect the purple skinned & elven-eared teleporter from the tensions of a hostile teenage student body or to keep them safe from her. Despite its light-hearted tone, the episode's racial commentary was considered too mature for animation. The excerpts in this packet take place in two separate scenes, a cafeteria confrontation at the cliffhanger between of Acts 1 & 2 and in Aunt May's house later in Act 2. © 2012 Marvel. Script Written by Kris Burgos.



(5-page graphic novel)

When the beloved mentor of a colorful group of misfits working in a small casket factory passes away days before his retirement, the biggest degenerate in the group decides to confront death on his own terms... and bring the old man back.

Grand Theft Purgatory is a seven-issue **dark comedy** that brings a supernatural twist to the typical heist **thriller** with out-of-this-world **action**. The comic book is

adapted from a feature film screenplay and is scheduled to be published by *Tales Beyond* in 2025. The excerpt in this packet is the first five (5) pages of the first chapter.

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(2-page graphic novel)

The Norse End of Days has begun and as prophesied, all the creatures of Hel and Valhalla have stormed the earth to make Midgard their final battleground. In this Award-Winning* short tale titled *No Shelter*, a Viking scout tries to escape a village overrun by monsters. Unarmed and alone, he must get out of the town before the sun sets when he stumbles upon a sole child.

Ragnarok Come is a **horror adventure** comic, complete with monsters and

Vikings. This story was originally published in Comic Book School's 2020 anthology *Creator Connections: Panel One*. The excerpt in this packet is two (2) pages of the eight-page story as the primaries Kaia and Gunnar are ambushed by monsters while searching for weapons.

**Ragnarok Come: No Shelter* won Best Short Story in an Anthology (2020) by the *Independent Creator Awards*

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(6-page illustrated fiction)

When a former cop loses his daughter in an unexplained event, he looks for answers in the darkest conspiracies and government secrets and loses his grip on reality as he stumbles upon the mythological world of cryptids.

Frozen Carnage is a short illustrated **horror** tale in the world of *CF-1* where a SWAT officer is mortified as he comes to terms that his squad is being

decimated by an unknown assailant and he can (literally) do nothing to stop the slaughter. This story was originally published in Comic Book School's 2021 follow-up anthology *Creator Connections: Panel Two*. This prose tale is presented in this packet in its entirety, sans artwork, for purposes of showcasing the visual design influence on the storytelling.

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Spec by Kris Burgos

Peter Parker, along with his teammates Danny Rand (Iron Fist) and Ava Ayala (White Tiger), have been tasked by SHIELD Director Nick Fury and their high school principal, SHIELD Agent Phil Coulson, to protect the first mutant enrolled in their school, Clarice Ferguson. She sticks out like a sore thumb, with natural lilac-colored skin, purple hair, green eyes and elfish, pointy ears. She also has the ability to create portals to teleport from place-to-place that she calls 'blinks'.

Danny, being the philosophical pacifist, has already accepted Clarice as a person, while Ava, analyzing their team's constant battles with evil mutants, has made up her mind that the girl should be feared, and Peter skirts the line not knowing what to think, only trying to accomplish their mission. Protecting both sides, they have to maintain their covers as ordinary students, not just from the student body, but from Clarice.

EXT. CAFETERIA - LUNCHTIME

Lunch slop <SPLATTERS> from a giant serving spoon onto a tray. Clarice stares at her food with wide eyes, licking her lips. Peter and Danny are in line behind her. Waiting with their trays in hand.

CLARICE

Mmm. Sloppy joe.

PETER

You're going to eat that?

CLARICE

The sloppier the better.

DANNY

Want me to hold your bag so you don't get any of the, um, slop on it?

They pay at the final counter and turn to the main room. All the STUDENTS STARE and WHISPER in secret.

Danny holds Clarice's pink and green SCHOOLBAG over his shoulder and looks around nonchalantly for a seat.

Clarice is hiding slightly behind him.

Peter walks beside them and FREEZES.

PETER

(to cam)

Oh, man. My Spidey-sense is going bananas. It's like the entire... cafeteria... is hostile.

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PETER (CONT'D)

(to Danny)

Maybe we should avoid the big groups of people on Clarice's first day. Let it sink in for the students a bit.

DANNY

They have to accept her eventually. Might as well start now.

CLARICE

Maybe Peter's right. Let's not poke a sleeping bear.

DANNY

Bears are cute.

Danny walks toward an EMPTY TABLE in the middle of the room. Peter and Clarice sit at the table with him.

More students fill the cafeteria. Clarice and Peter are trying not to be conspicuous. Danny is trying to hide his childish glances toward the new girl.

PETER

Danny, are you okay?

DANNY

Never better! Clarice how are you?

CLARICE

Actually, I'm feeling a little uneasy right now. They're staring.

Ava enters the cafeteria and walks past their table. She gives a glance to Peter before sitting at a close table.

PETER

(to cam)

My head is spinning, I've never felt this before.

(to Danny)

If she's feeling uncomfortable, we should leave.

From a table with FOOTBALL JOCKS, a BROWNIE SUNDAE <SPLATS> in Clarice's LAP.

Everyone laughs wildly.

Tears well up in Clarice's eye. Danny <SLAMS> his fist through his tray and soars over their table toward the jocks.



Spec by Kris Burgos 3.

PETER
(to himself)
Danny no! Incognito!

Danny stands in the face of the football jock who is laughing the most. His fist starts to glow.

DANNY
That was most inappropriate. Say your apologies before I return the favor.

END ACT ONE

ACT TWO

INT. CAFETERIA - CONTINUOUS

Most of the teens in the cafeteria stand behind the JOCK. Everyone looks ready to fight.

Peter runs behind Danny and grabs his arm.

PETER
Dude. Let's get out of here.

JOCK
You should listen to your boyfriend. You're picking a fight with the entire school, over someone who isn't even like you.

Ava stands up from her table. She doesn't pick a side.

DANNY
If you think a teenage girl trying to live a normal life is different than what you're doing, you need to readjust your perception in life, my friend.

PETER
(whispering)
In-cog-nito means in secret.

The jock pushes Danny.

JOCK
Maybe I need to readjust your face.

CLARICE
Leave him alone!



Spec by Kris Burgos 4.

Everyone pauses. Clarice is furious in her seat. Ava shifts herself to pounce. A PORTAL opens under Clarice's FOOD TRAY, sucking it in.

Another PORTAL opens above Clarice and the tray <SPLATS> covering her in Sloppy Joe.

The cafeteria breaks out into <LAUGHTER>.

Tears stream down Clarice's face as she disappears into one of her portals. Peter stares down Ava.

PETER

Thanks for the backup there.

AVA

I was in position to take her down.
Protecting the innocents.

DANNY

Did they look innocent to you?!

AVA

Suppose she didn't drop a tray.
What if she dropped a table on
somebody?

PETER

It looks like she doesn't have full
control of her powers.

DANNY

We have to find her before she
hurts herself.

AVA

Or someone else.

END SCENE.

The following scene takes place after the events in the school cafeteria. To gain her trust, Peter, Danny and a begrudging Ava have revealed their hero identities to Clarice. Peter has also decided to bring the young mutant to a place where he knows there will be no judgement; home to Aunt May.

INT. AUNT MAY'S HOUSE - EVENING

Peter, Ava, Danny and Clarice are sitting around the dinner table. They have just finished a feast. AUNT MAY enters the living room with a bowl of DESSERT.

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AUNT MAY

Who's up for dessert? Clarice, have you ever had Mud Slop Pie?

CLARICE

Sounds sloppy! I like it already.

AUNT MAY

You're my kind of girl.

May starts to serve a wet, messy mudpie to all of the teens. Clarice chomps her pie down.

AUNT MAY

So nobody told me how school went today.

PETER

It was a bit rough.

CLARICE

(with a spoon in her mouth)

Kinda the worst day ever.

AUNT MAY

It always is for a new kid. Worst day ever though, that's excellent.

DANNY

Excellent?

AUNT MAY

Now that the worst is out of the way, things will only get better.

May smiles at Clarice who is staring at her SPOON. A PORTAL blinks open in her hand and the spoon sinks into it. Another PORTAL opens above the KITCHEN SINK, dumping the spoon into it.

DANNY

That was awesome.

AUNT MAY

Good job. On that note, I've got to go running to work off this mudpie. I'm going upstairs to change while you guys finish the dishes.

May makes her way upstairs.

CLARICE

I can do it again.



Spec by Kris Burgos 6.

Clarice makes some of the finished PLATES disappear into portals and lands them in the sink.

CLARICE

Its when I'm frustrated that my powers go nuts. Your Aunt is really sweet. She's calming.

PETER

Yeah, I told you. She's the best.

AVA

I would suggest not testing out your "portals" with Aunt May's dishes.

CLARICE

I call them blinks. The portals open and close like an eye blinking.

PETER

Ava its ok.

CLARICE

Think I'm not good enough?

AVA

Basically.

BAD-SPIDEY <POPS UP> over Peter's shoulder.

BAD-SPIDEY

Ooooh snap! She done started something now!

GOOD-SPIDEY <POPS UP> over Peter's opposite shoulder.

GOOD-SPIDEY

Now is when you step in and stop things before they escalate.

PETER

Maybe it's time to let Clarice stand up for herself. Ava does need to be put in her place a bit.

BAD-SPIDEY

Ooooh yeah! We're gonna see a ruuuuuumble!

GOOD-SPIDEY

Bad choice.



Spec by Kris Burgos 7.

They disappear.

CLARICE

How good are you? Little Miss Cat.

A BLINK opens and a BACKPACK drops on Ava.

AVA

Hey!

Danny chuckles.

Another BLINK opens and several DISHES fly at Ava. Peter pulls off amazing acrobatics to catch everything. GOOD-SPIDEY bounces around the screen like a pinball.

GOOD-SPIDEY

Always think about the dishes. And your identities.

PETER

Wait, wait, wait!

Several more BLINKS open, VARIOUS BOWLS and SILVERWARE fly at Ava. Danny and Peter try their hardest to catch things before they break. One nice GLASS DISH <SHATTERS> on the floor. Clarice looks mortified.

PETER

Clarice stop! Aunt May doesn't know about our abilities or secret identities.

DANNY

I doubt she's trying to get us caught.

CLARICE

(whispering)

I'm so sorry.

AUNT MAY (O.C.)

Is everything fine down there?

PETER

(whispering)

She's just trying to hang me.

(to Aunt May)

Sorry Aunt May, just broke a dish.

AUNT MAY (O.C.)

Sounded like glass. Just make sure you're safe cleaning up.



Spec by Kris Burgos 8.

CLARICE

I'm sorry, I was just playing
around. Practicing a couple tricks.
You know?

AVA

That's how it starts! A trick here
and there, next thing you know full
blown evil mutant.

CLARICE

Evil? Mutant?

PETER

Ava didn't mean it.

<BEEP> Peter's wrist communicator. FURY <POPS UP>.

PETER

What's up Fury?

FURY

You need to get the team to
Brooklyn now. Avalanche escaped
custody and is on a tear.

PETER

On our way.

The calls ends. Peter looks around. Clarice is gone.

PETER

Okay guys you heard Ol' One-Eye.
Clarice, you- um, where is she?

DANNY

She blinked out of here.

PETER

Man. That could've gone better.

END SCENE.

7:10 A.M.

VRRRRR



7:12 A.M.

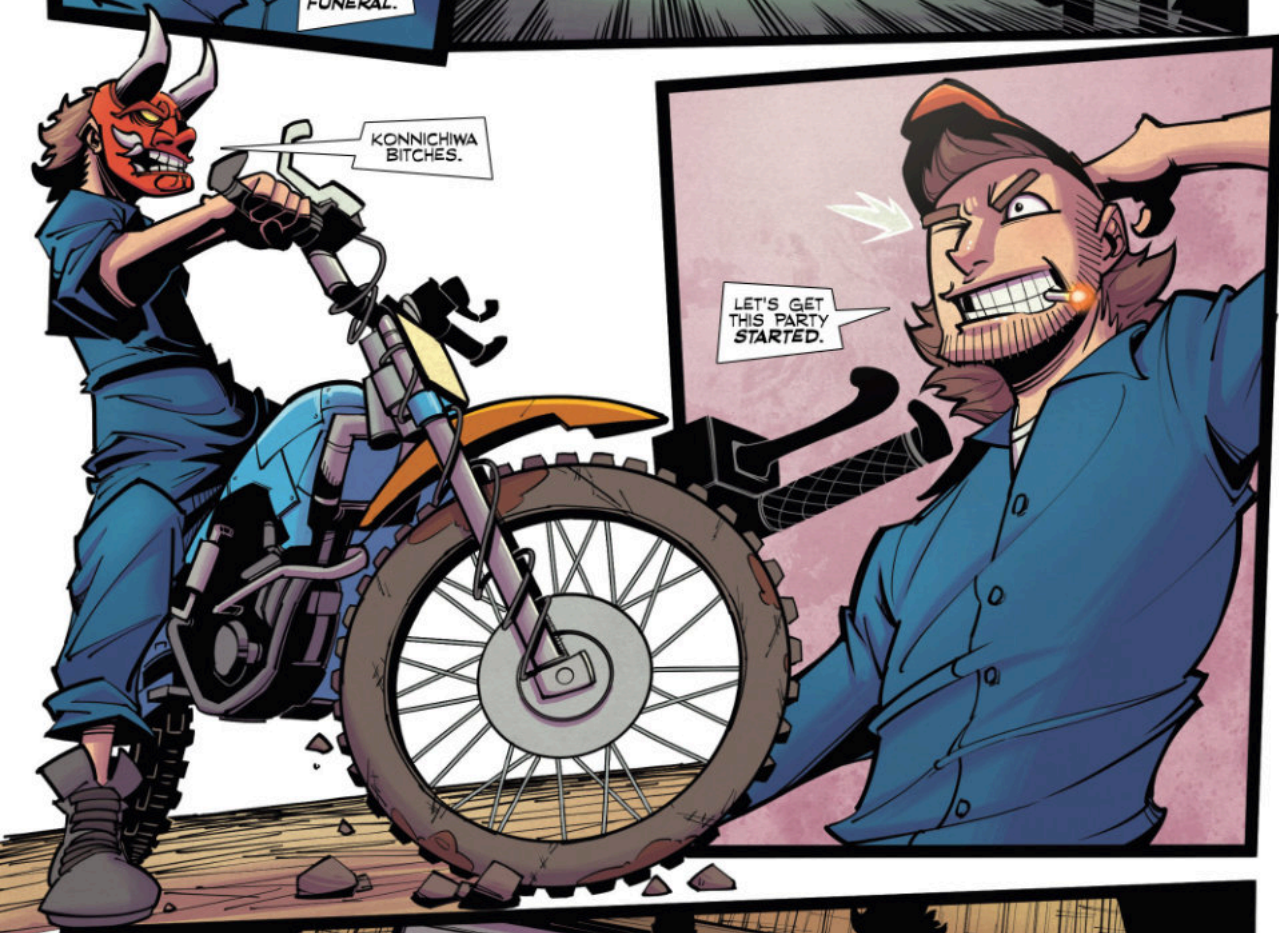
LOOK AT THESE SEXY MOTHER-FUCKERS.

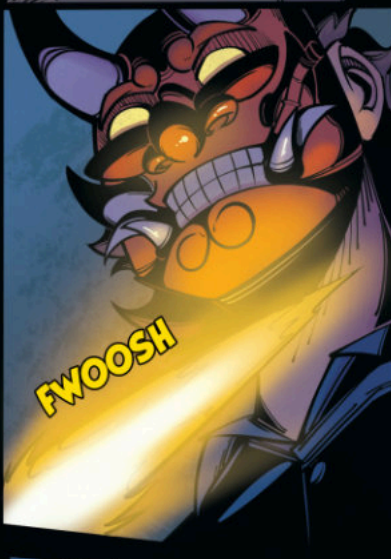
THANK YOU. I'VE HAD THIS OL' THING IN THE CLOSET FOR YEARS.

YOU'RE LATE, JESUS.

PUT ON YOUR MASK, THE OLD MAN IS GONNA BE HERE SOON.

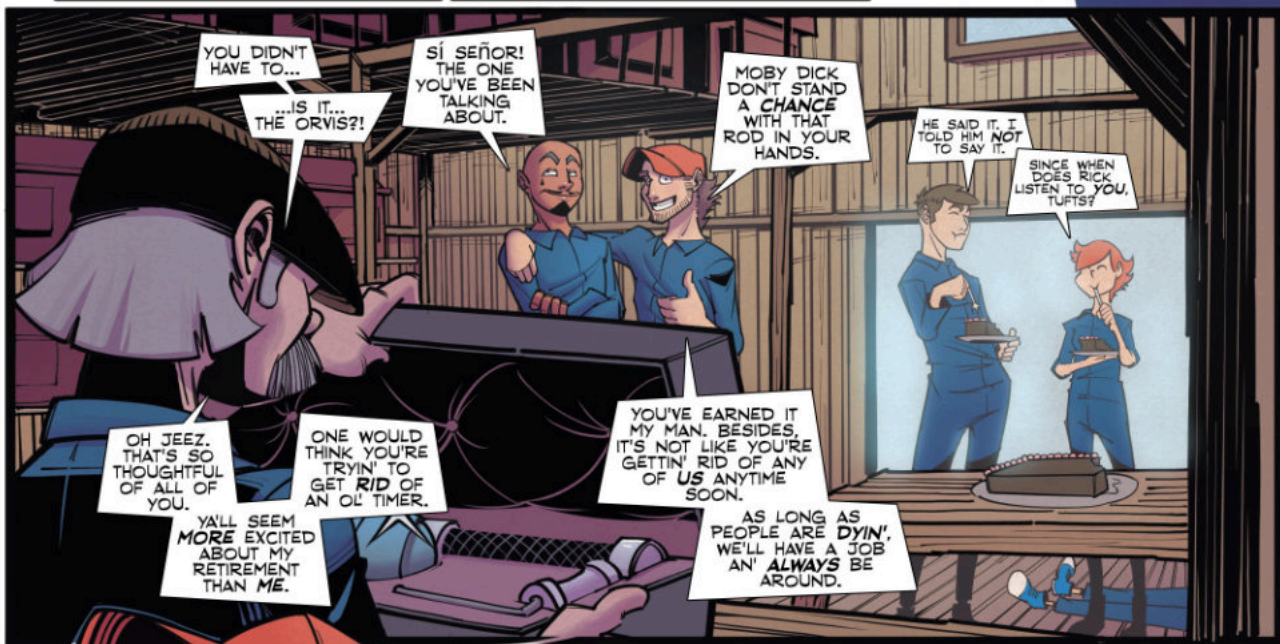


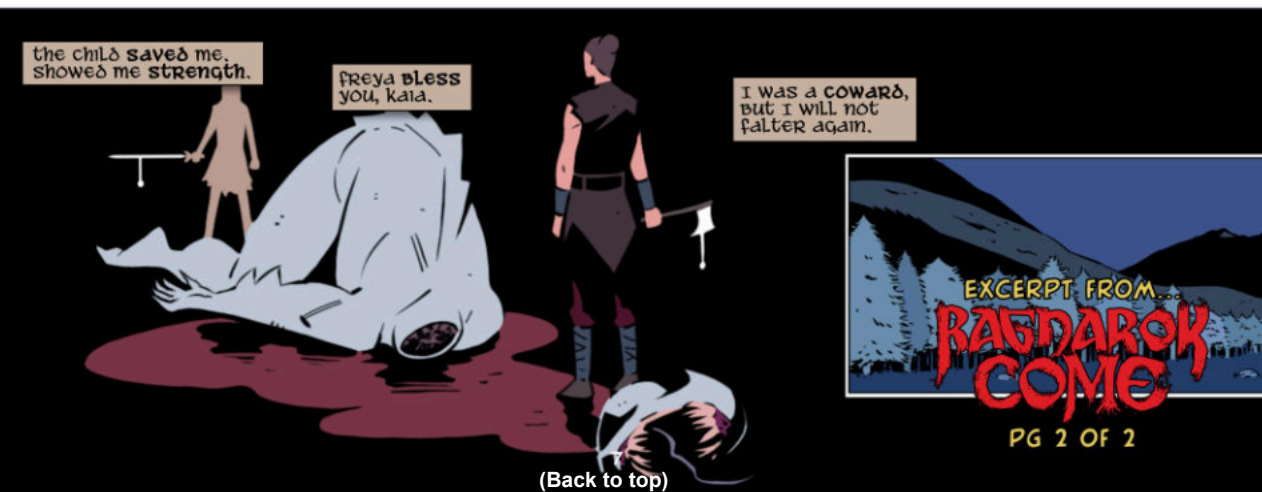






EXCERPT FROM...
**GRAND THEFT
PURGATORY**





CF:1 FROZEN CARNAGE

THE BURNING CINDERS RUNNING THROUGH MY VEINS
ARE ENGULFING MY SENSES.
THE UNRELENTING SKEWERING WITHIN,
LIKE SHATTERED GLASS
SCRAPING AT MY BONES AND ORGANS.
IS PARALYZING.

IS THIS SHOCK?

WAR NEVER PREPARED ME FOR THIS.

AM I DYING?
I'M NOT DYING.
I WOULDN'T BE STANDING.

BUT I CAN'T MOVE.
EVERYTHING AROUND ME HAS STOPPED

OR HAS IT?

I CAN'T MOVE MY EYES.
CAN'T BLINK.
NOTHING IN MY PERIPHERAL IS MOVING.
MY GUN IS IN MY HAND. I'M AIMING FORWARD, BUT I CAN'T MOVE IT.
HELP ME. WHAT'S WRONG WITH ME?

A SCREAM.

JESUS, IT'S A HORRIFIC SHRILL.
VIOLENT.
COMPLETELY CAUGHT ME OFF GUARD,
SCARED THE REMAINING LIFE OUT OF ME.
BUT I CAN'T EVEN FLINCH.
I CAN'T FIND COVER
I WANT TO HIDE.

SOMEONE GRUNTED.
IT'S FADING NOW.
NO,
NOT FADING...

...DYING

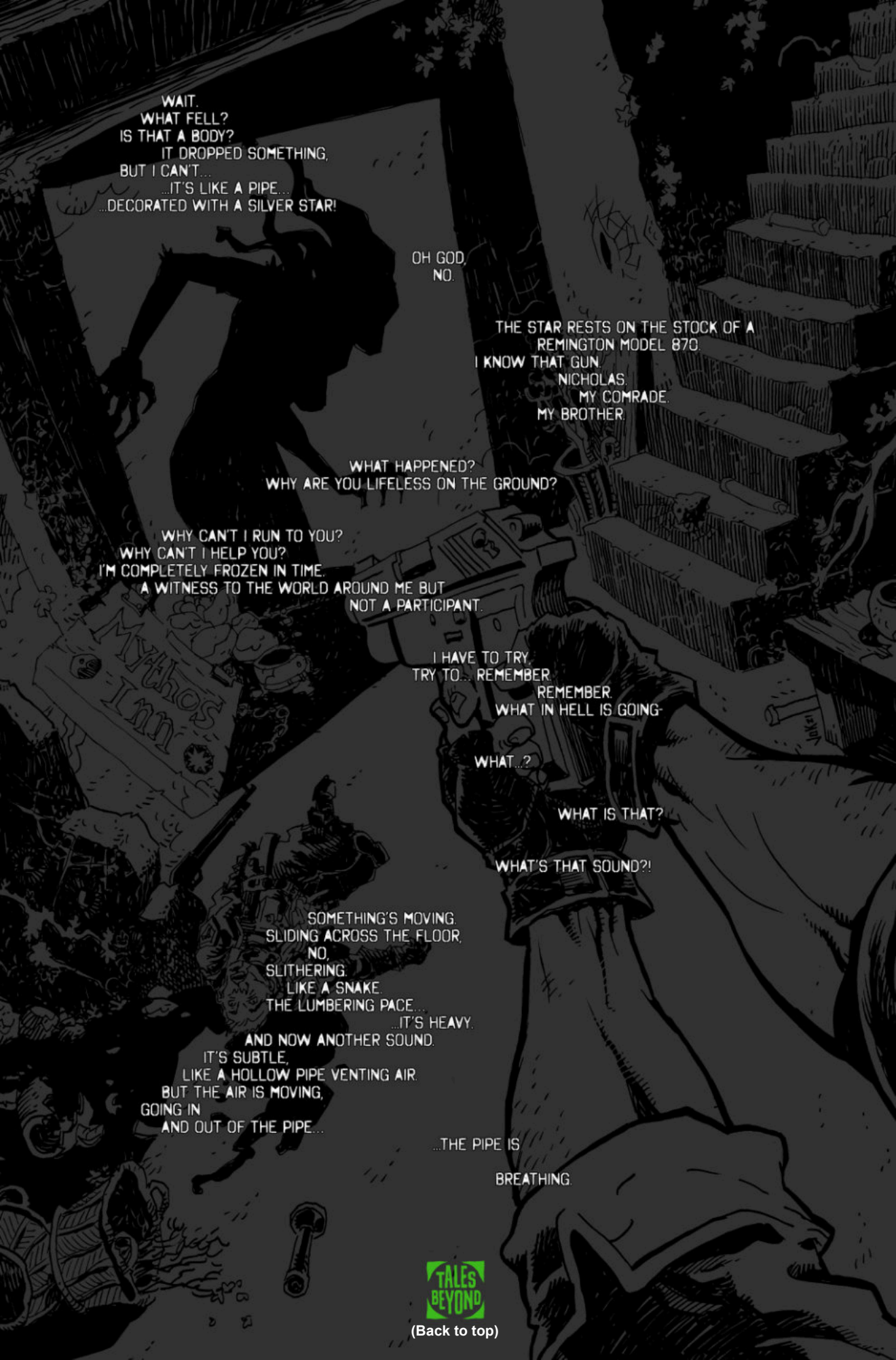
A GURGLING END.
I'VE HEARD MEN MAKE THE SAME RETCHING SOUND
AS THEY CHOKE ON THEIR OWN BLOOD.
THE FINAL FIGHT FOR BREATH IS UNMISTAKABLE.

THERE!
ACROSS THE ROOM.
A HEAPING MASS JUST CRASHED TO THE GROUND.
KNOCKED OVER A POLE.

A SIGN?
A CONSTRUCTION SIGN
"MYTHOS...?"



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WAIT.
WHAT FELL?
IS THAT A BODY?
IT DROPPED SOMETHING,
BUT I CAN'T...
...IT'S LIKE A PIPE...
...DECORATED WITH A SILVER STAR!

OH GOD,
NO.

THE STAR RESTS ON THE STOCK OF A
REMINGTON MODEL 870.
I KNOW THAT GUN.
NICHOLAS.
MY COMRADE.
MY BROTHER.

WHAT HAPPENED?
WHY ARE YOU LIFELESS ON THE GROUND?

WHY CAN'T I RUN TO YOU?
WHY CAN'T I HELP YOU?
I'M COMPLETELY FROZEN IN TIME.
A WITNESS TO THE WORLD AROUND ME BUT
NOT A PARTICIPANT.

I HAVE TO TRY.
TRY TO... REMEMBER.
REMEMBER.
WHAT IN HELL IS GOING-

WHAT...?

WHAT IS THAT?

WHAT'S THAT SOUND?!

SOMETHING'S MOVING.
SLIDING ACROSS THE FLOOR.
NO,
SLITHERING.
LIKE A SNAKE.
THE LUMBERING PACE...
...IT'S HEAVY.

AND NOW ANOTHER SOUND.
IT'S SUBTLE,
LIKE A HOLLOW PIPE VENTING AIR.
BUT THE AIR IS MOVING,
GOING IN
AND OUT OF THE PIPE...

...THE PIPE IS
BREATHING.



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BUT, ARE THERE MORE?

HOLD MY BREATH. LISTEN.

YES.
IT'S MINUTE,
BUT IT SOUNDS LIKE THERE ARE MANY.
I HAVE TO RUN.
GET TO NICHOLAS AND...

...THE SIGN! "MYTHOS" YES!

I REMEMBER...

WE'RE AT THE MYTHOS INN.
THEY'RE RENOVATING.
SOMETHING ABOUT GETTING THIS ANCIENT DUMP UP TO PAR
WITH THE FANCY HOTELS IN THE AREA.
MY TEAM WAS CALLED IN WHEN
ALL HELL BROKE LOOSE...

...SOMEONE STARTED KILLING INDISCRIMINATELY.
SOME-THING.
WHATEVER IT IS,
IT'S DOWN HERE IN THE BASEMENT.
WE'RE TRAPPED DOWN HERE WITH IT.
IT WON'T LET US GO.
AND MOST OF MY TEAM IS NOW DEAD.

GUNFIRE!
ERUPTING IN FULLY-AUTOMATIC BURSTS.

GET IT!
KILL IT!

THAT PIERCING SHRILL AGAIN.
SOMETHING SMALL JUST FLEW ACROSS THE ROOM,
SPLATTERED AGAINST THE WALL.
ANOTHER WEIGHT JUST CRUMPLED TO THE GROUND
BUT I CAN'T SEE IT.
IT'S TO MY RIGHT.
I JUST NEED TO-

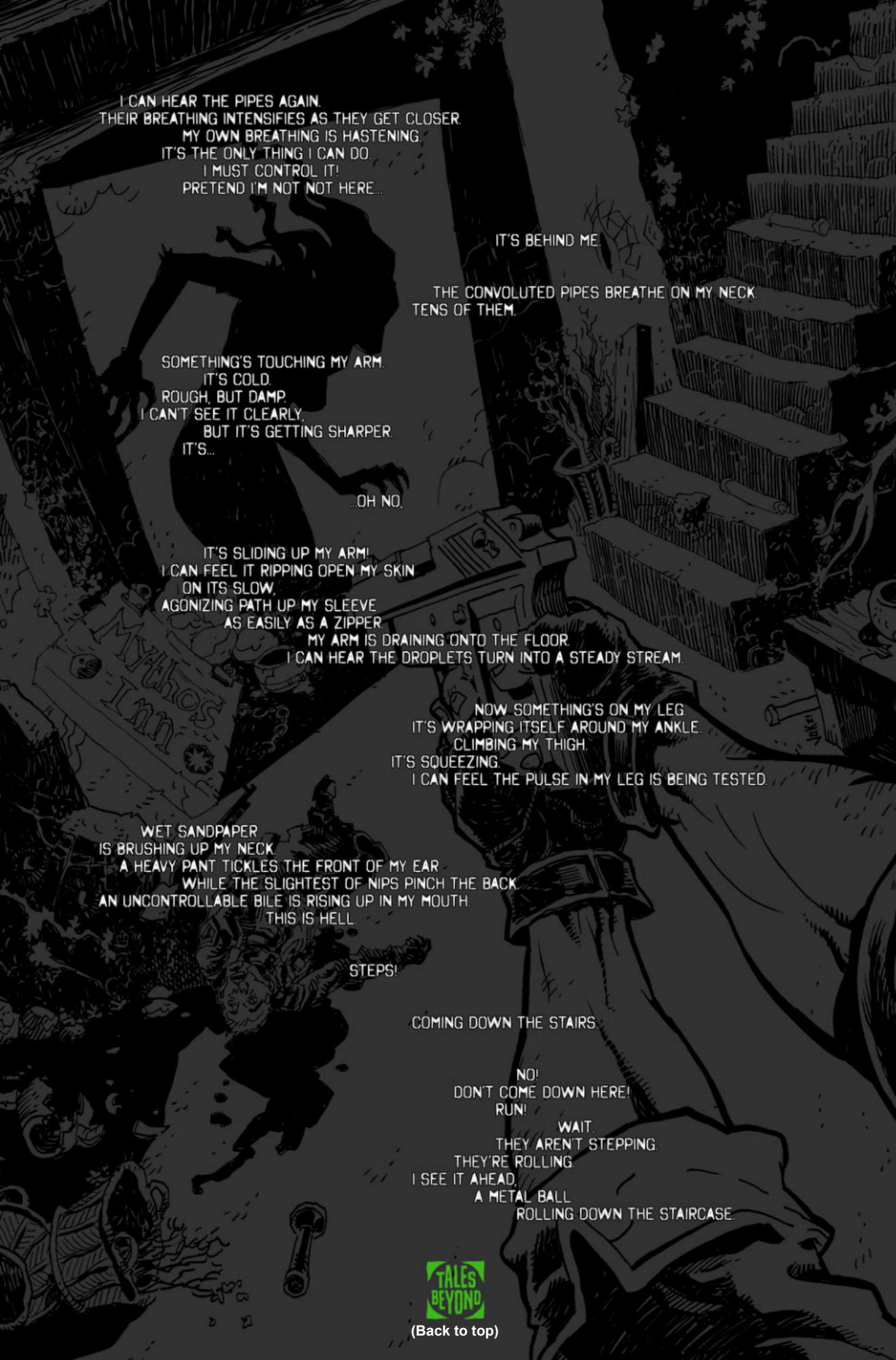
SILENCE.

SWEAT IS DANCING IN MY EYE.
I STILL CAN'T BLINK.
MORE BURNING,
ON TOP OF THE FIRE RACING THROUGH MY NERVES.

I HEAR IT AGAIN
THE SLITHERING
THE HEAVY CREEPING IS GETTING CLOSER.

CF:1 FROZEN CARNAGE

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I CAN HEAR THE PIPES AGAIN.
THEIR BREATHING INTENSIFIES AS THEY GET CLOSER.
MY OWN BREATHING IS HASTENING
IT'S THE ONLY THING I CAN DO.
I MUST CONTROL IT!
PRETEND I'M NOT NOT HERE...

IT'S BEHIND ME.

THE CONVOLUTED PIPES BREATHE ON MY NECK.
TENS OF THEM.

SOMETHING'S TOUCHING MY ARM.
IT'S COLD.
ROUGH, BUT DAMP.
I CAN'T SEE IT CLEARLY,
BUT IT'S GETTING SHARPER.
IT'S...

...OH NO.

IT'S SLIDING UP MY ARM!
I CAN FEEL IT RIPPING OPEN MY SKIN
ON ITS SLOW,
AGONIZING PATH UP MY SLEEVE
AS EASILY AS A ZIPPER.

MY ARM IS DRAINING ONTO THE FLOOR.
I CAN HEAR THE DROPLETS TURN INTO A STEADY STREAM.

NOW SOMETHING'S ON MY LEG
IT'S WRAPPING ITSELF AROUND MY ANKLE.
CLIMBING MY THIGH.
IT'S SQUEEZING.
I CAN FEEL THE PULSE IN MY LEG IS BEING TESTED.

WET SANDPAPER
IS BRUSHING UP MY NECK.
A HEAVY PANT TICKLES THE FRONT OF MY EAR.
WHILE THE SLIGHTEST OF NIPS PINCH THE BACK.
AN UNCONTROLLABLE BILE IS RISING UP IN MY MOUTH.
THIS IS HELL.

STEPS!

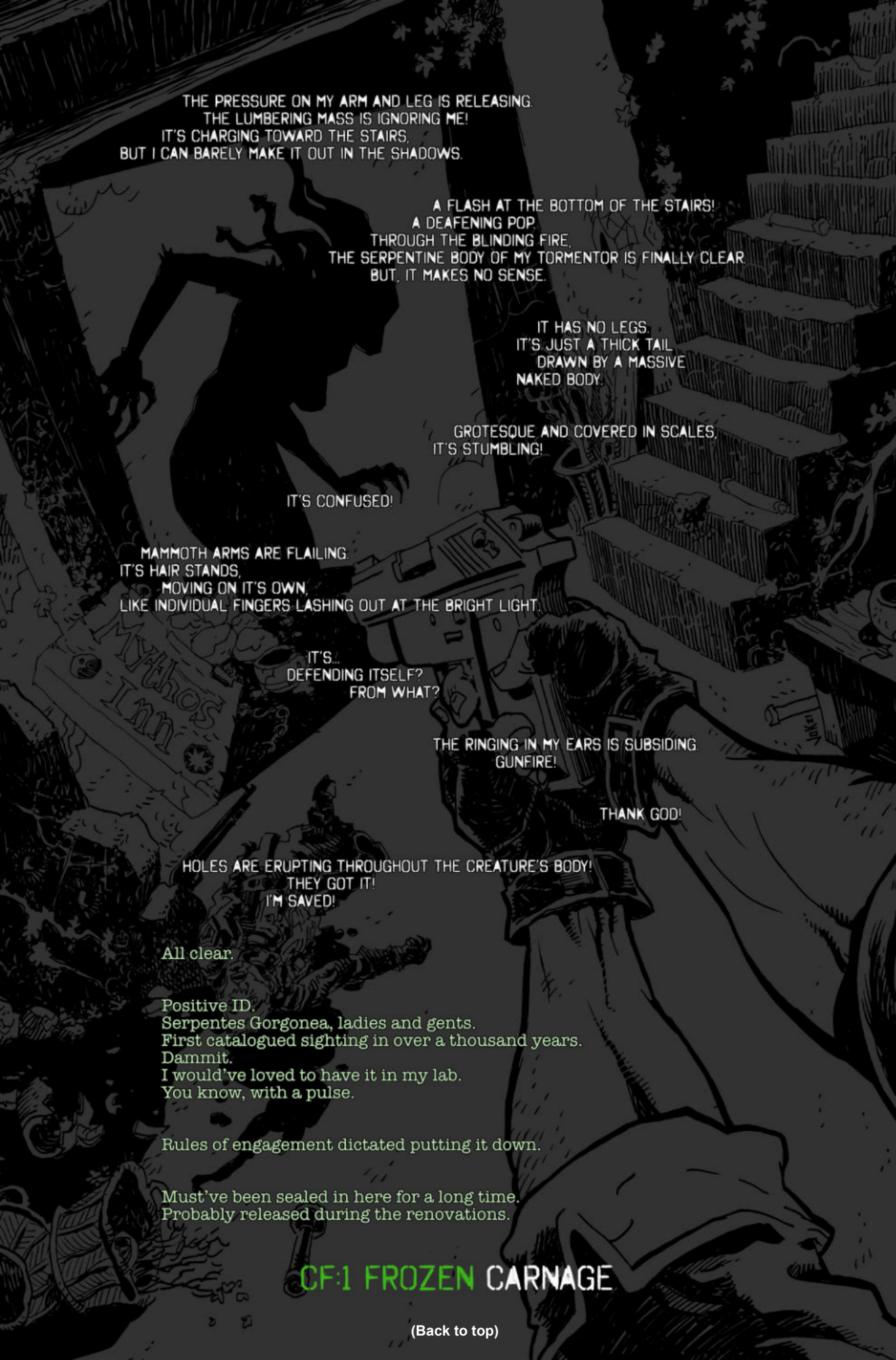
COMING DOWN THE STAIRS.

NO!
DON'T COME DOWN HERE!
RUN!

WAIT.
THEY AREN'T STEPPING.
THEY'RE ROLLING.
I SEE IT AHEAD,
A METAL BALL
ROLLING DOWN THE STAIRCASE.



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THE PRESSURE ON MY ARM AND LEG IS RELEASING.
THE LUMBERING MASS IS IGNORING ME!
IT'S CHARGING TOWARD THE STAIRS,
BUT I CAN BARELY MAKE IT OUT IN THE SHADOWS.

A FLASH AT THE BOTTOM OF THE STAIRS!
A DEAFENING POP.
THROUGH THE BLINDING FIRE,
THE SERPENTINE BODY OF MY TORMENTOR IS FINALLY CLEAR.
BUT, IT MAKES NO SENSE.

IT HAS NO LEGS.
IT'S JUST A THICK TAIL
DRAWN BY A MASSIVE
NAKED BODY.

GROTESQUE AND COVERED IN SCALES.
IT'S STUMBLING!

IT'S CONFUSED!

MAMMOTH ARMS ARE FLAILING.
IT'S HAIR STANDS,
MOVING ON IT'S OWN,
LIKE INDIVIDUAL FINGERS LASHING OUT AT THE BRIGHT LIGHT.

IT'S...
DEFENDING ITSELF?
FROM WHAT?

THE RINGING IN MY EARS IS SUBSIDING.
GUNFIRE!

THANK GOD!

HOLES ARE ERUPTING THROUGHOUT THE CREATURE'S BODY!
THEY GOT IT!
I'M SAVED!

All clear.

Positive ID.
Serpentes Gorgonea, ladies and gents.
First catalogued sighting in over a thousand years.
Dammit.
I would've loved to have it in my lab.
You know, with a pulse.

Rules of engagement dictated putting it down.

Must've been sealed in here for a long time.
Probably released during the renovations.

CF:1 FROZEN CARNAGE

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Jesus. These bodies are everywhere.

HELP ME.

I know, right? Talk about needing a cleanup on Aisle Fucked.

Stow it. I think this one's alive.

I AM!
HELP ME.

Damn.
Dude's seen better days.

Let me get a look.

Is he breathing?

Yes...
...but other than that, he's unresponsive.
Brachial artery is wide open,
he's lost a lot of blood.
He doesn't have long.

HELP ME

PLEASE

Son of a bitch.
Put him down and get a team in here for cleanup.

WHAT?
NO,
I'M STILL HERE!

GET THAT GUN OUT OF MY FACE!

Sorry, soldier.

STOP!

SAVE M-

END.



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