

Tales of the Proximity Effect
Issue #1 - Brothers In Arms

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Based on
Proximity Effect, The

Story by
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PAGE ONE

PANEL 1:

Wide shot of Greek ships on the horizon. Think epic invasion. It should look like one of the opening shots from the movie Troy. We are not talking a few ships but several hundreds. All of them carry the same banner. It should be a long shot so we shouldn't be able to see the individual soldiers.

PANEL 2:

Closer shot of the Greek ships. Maybe spotlight one of the ships. Each of the ships should be loaded up with soldiers. The ships should be large enough for each one to carry about 30 soldiers.

PANEL 3:

This large establishing shot is seen from behind Hector as he looks out to the horizon. He has a spear in his hand and one leg standing on top of a ledge (Think Captain Morgan symbol). He has an overview look at the ships. The shot should emphasize the vast numbers of ships on the horizon in silhouette and the immensity of the invasion. A soldier is reporting to him from outside the frame. Hector's front and face should not be revealed yet. His body frame should be hidden by a black cape.

SOLDIER

Lord Hector. Our scouts have determined that the Greeks will be beached by nightfall.

(link)

Their ARMY will be ready to invade by tomorrow morning.

PAGE TWO

PANEL 1:

Hector has turned around to meet a small vanguard of 8-10 soldiers. They should be heavily armored, and the aura about them suggests that they are the top fighters of Troy. They should all be differently dressed and armored, each with a different colored and styled plume atop his helmet which is the Trojan equivalent of campaign bars, with none so impressive as Hector's.. These soldiers also serve as Hector's Council of War. One or two of the soldiers can be much older and represent the king's court. Hector's front should remain hidden for the meantime. The frame should only show the back of his head and his shoulders. Paris's comment should be from out of frame.

HECTOR

Very well.

(link)

What have the spies to say about the Greek forces themselves? Who are we expecting?

SOLDIER 1:

We have reports of Ajax, Philoctetes, Diomedes, and Eudoros. All the major commanders, as expected.

HECTOR

And what of ACHILLES?

SOLDIER 2

Our spies tell us that there is a feud between Achilles and Agamemnon. He is with the Greek forces but for now refuses to fight under Agamemnon's banner.

PARIS (O.P.)

Then it'll be a shame. I've always wanted Hector to KILL Achilles.

PANEL 2:

This frame should be in the same position as frame 1. The soldiers have now parted sideways to allow Paris a free path to Hector. Paris should be in a cocky pose with one arm to his side.

PARIS

Besides, the Greeks will fall to the Trojan Wall. With or without Achilles.

SOLDER 3

It is not wise to mock the gods, young Paris.

PARIS

Hector, the ARMIES of TROY are assembled and at your command.

PANEL 3:

A long establishing frame shot of Hector, Paris and several soldiers walking down the stairs in a large courtyard and toward a sea of soldiers.

HECTOR

How many have you mustered for me?

PARIS

Our standing army has reported in at near 30,000. Reinforcements and Cavalry will include an additional 10,000 men.

HECTOR

Well done, brother.

PARIS

The army awaits their General.

PANEL 4:

Establishing shot. Hector is standing in front of the soldiers. The entire crowd of soldier is now standing in rows, looking at Hector in a professional manner. Hector's Council or war have joined the ranks, each at the head of a massive phalanx.

PAGE THREE

PANEL 1:

A closer shot of Hector but so close as to be able to make out the features of his face. He has one of his hands raised in a fist. Hector should be standing above an entire sea of fists raised to the sky. We also see that Hector is heavily armored.

HECTOR
 BROTHERS!
 SOLDIERS
 FOR TROY!

PANELS 2 - 5:

Multiple close up shots of different soldiers looking up towards Hector. Should use multiple frame shots with the Hector's speech going through multiple frames. Hector's lines are from off frame.

HECTOR
 (PANEL 2)
 The GREEK DOGS have landed on our shore. OUR SHORE. After years of peace, they have returned to destroy Troy.

HECTOR (CONT'D)
 (PANEL 3)
 But they will not succeed. YOU are the sons of troy. Blood descendent of Zeus. We will not FALL!

HECTOR (CONT'D)
 (PANEL 4)
 They trespass on our land with thousands of their soldiers. They would kill our men. Make our women and children into slaves.

HECTOR (CONT'D)
 (PANEL 5)
 But THEY WILL NOT PREVAIL!

PANEL 6:

Hector is standing tall to all his men. The shot should be taken from behind Hector to show the pure size of the army. He now has two arms up in fists.

HECTOR

NOW, THEY COME TO OUR SHORES.

(link)

THEY HAVE COME FOR YOUR NEW QUEEN

(link)

But what they will find is that the
sons of TROY...

PAGE FOUR

PAST STORYLINE. THIS PAGE SHOULD MAINTAIN A HEAVY SEPIA TINT ON THE PAGE TO SHOW THAT THIS PAGE IS FROM THE EXTREME PAST.

PANEL 1:

Paris's father, Priam, is holding a baby Paris on top of the castle walls to show him off to the citizens of Troy. All the citizens should bowing towards to the prince. Visually, it should remind the reader of the Lion King scene when Mufasa holds Simba over the rock to all the animals.

CAPTION
 ...BOW TO NO ONE.

PANEL 2:

Paris's father is now walking back into the castle with Paris in his arms. His wife is lying down on the bed, resting from labor. Paris's mother has a shy smile on her face, showing that she is tired, but happy for the birth. We will also see a young Hector standing next to his mother. He looks like he is five or six-years-old. A messenger concealed in a hood is standing next to the mother as well.

PRIAM
 What a beautiful child.
 (link)
 His father's ferocity...
 (link)
 And his mother's grace and beauty.

MESSENGER
 My lord, seer prophet Monseilu has arrived.

PRIAM
 Very well, send him in.

PANEL 3:

Priam has handed the baby back to his wife. He is now embracing the seer while the others look on.

PRIAM

It has been a long time, master seer.

MONSEILUS

Yes, it has.

PANEL 4:

Monseilus is now holding the child up to get a better glimpse of him. Priam is extremely proud as Monseilus is examining Paris. Paris is struggling to get away from Monseilus.

MONSEILUS

This is the child, no?

PRIAM

Yes, this is Paris. The new Prince of Troy.

MONSEILUS

Well, I have had visions of this young man.

PANEL 5:

Monseilus hands young Paris back to his father.

MONSEILUS

His future is clouded but, there are some things I know for certain. He will be a great leader but he will also show fear. Others will think he is a coward, but they will be mistaken.

PANEL 6:

Close up shot of Hector's face as he is watching the seer talk.

MONSEILUS

Together with his brother...

PAGE FIVE

SPLASH PAGE

As we have returned to the present, the colors return to normal. There is a recommendation of the frame format at the end of the script.

This is the formal introduction of Hector. Hector will have a sword in one hand and a spear in the other. Hector will be using a under hand stab with his spear. The spear will be lodged into one Greek warrior, carrying him up and through the next Greek warrior. There should be piles of bodies around. Hector should look like a true force of nature in this panel.

CAPTION

...THEY WILL BE UNSTOPPABLE.

HECTOR

FEEL THE FURY OF THE SONS OF TROY!

PAGE SIX

PANEL 1:

Hector is nearly cutting a Greek soldier in half with his sword, brining it down and across his chest, the soldiers armor doing nothing to halt the blow. Behind Hector we see a Greek Soldier charging with his sword raised high.

NARRATION

I am Hector.

PANEL 2:

Hector has spun and is on one knee, thrusting his bloodied sword into the stomach of the soldier that was behind him in the previous panel while in the background his victim in the last panel is falling dead.

NARRATION

Prince of Troy. Warrior of the
First Order.

PANEL 3:

Hector is removing his sword from the victim's chest by putting his foot on the slumped man's shoulder and pushing backwards, causing blood to spray on Hector's face and armor.

NARRATION

I have killed armies. But I take no
comfort in it.

(link)

They are fathers. Brothers.
Husbands. Sons.

(link)

They fight for their country. As
do I. For our countries, we give
our time, our labor, our love, our
youth.

PANEL 4:

As Hector is looking down at the dead man he just removed his sword from A Greek warrior is poised to strike him from behind. However, he getting shot with an arrow right in the throat. Hector only catches a glimpse of the man falling down with an arrow sticking out through his throat.

PANEL 5:

Hector is looking back into the main Trojan line to see Paris holding a bow and arrow having just shot Hector's would be killer. It should be an awesome scene. Think Hawkeye or Green Arrow when they are in a half-crouched position with a bow parallel to the ground.

NARRATION

Only for some of us, the sacrifice..

PAGE SEVEN

**Return to the sepia color scheme. This page takes place in the past. There is a recommendation of the frame format at the end of the script.

PANEL 1:

A young Paris is having a fist fight with a young Hector. The instructors are watching on the side but it appears that Hector is on the brink of an advantage. Paris is on the defensive, but he looks like he is fighting well.

CAPTION
...MUST BE MADE IN BLOOD

PANEL 2:

This panel can be split into multiple smaller panels for each individual punch and kick. Hector is now dominating Paris in the fist fight.

SPX: OOOOMPH!

PANEL 3:

Paris is now down on the floor on his back. Hector is on his knees, on top of Paris. He is pulling his right arm back and about to unleash a punch to Paris's face. The instructors are pulling him back. Hector's eyes should show rage, and this is to be expanded upon the next frame.

INSTRUCTOR
HECTOR! ENOUGH!

PANEL 4:

A close up frame of Hector's eyes. Think demon eyes. Pure of anger, hate and bloodlust. The color scheme in this frame will be dominated by red.

PANEL 5:

A profile shot of a conversation between the young Hector and his trainer. Hector is crying and wiping his eyes with the back of his hands.

INSTRUCTOR

Hector!

(link)

What was the meaning of that? You nearly killed your brother

HECTOR

I don't know.

(link)

Something came over me. Something I never felt before. A strength I never had.

INSTRUCTOR

Despite what happened today, remember that it can be useful, but you must redirect it. In the future, you will not have me to hold you back. Harness that rage you have found..

PAGE EIGHT

PRESENT DAY COLOR SCHEME.

PANEL 1:

Hector is slashing his way through the army. This should be an action panel where he is demolishing another Greek soldier with his sword. Hector should be extremely fluid in his motions. He is a professional soldier, he knows it and the enemies know it. He should exhibit the same eyes as in the last frame of Page 7.

CAPTION

...and direct it at the enemies of
Troy.

PANEL 2:

A shot of Greek soldiers scared of Hector and running away. The regiment running away from Hector should be disorganized and scared and running toward a huge colossal figure. Soldiers are running the opposite direction while still looking at Hector disassemble another Greek soldier. The scene should be from the angle of people running away from Hector's front.

GREEK SOLDIER 1

RUN! HECTOR CANT BE KILLED!

GREEK SOLDIER 2

He took an arrow in the chest.
What in the name of the gods is
that man?

GREEK SOLDIER 3

He has the favor of the gods! RUN!

PANEL 3:

A low angle of feet running away but only one pair of feet is walking towards Hector.

PANEL 4:

A Greek soldier running away is too busy looking at Hector and runs straight into the abs of a huge warrior.

GREEK SOLDIER 4

OMPH

PANEL 5:

The Greek soldier looks up to see a silhouette of a large warrior, Ajax. Ajax is so tall that he covers the sun from the perspective of the soldier

PANEL 6:

Ajax is standing tall with his arms crossed staring down at the soldier who has fallen down when he ran into Ajax

AJAX

And where do you think you're going?

GREEK SOLDIER 4

HECTOR! He is coming. We tried but he killed an entire battalion.

(link)

He...he...he is a MONSTER!

AJAX

Stop stuttering boy. Point me his direction.

(link)

Come and I'll show you how to kill a Trojan correctly..

PAGE NINE

PANEL 1:

A low angle shot of Hector pulling a sword out of a body with Ajax walking in the distance. Ajax should be much larger than all the other soldiers and holding a spear that seems as large as a ship's mast.. He easily eclipses the size of Hector.

PANEL 2:

Ajax has reached Hector, and he is standing with his spear pointed up while Hector is staring directly at Ajax in a low crouch position with his sword pointed in full extension outwards. The sword should run parallel to the ground.

HECTOR

Ajax, I see your masters have sent you to kill me.

(link)

Like the dog you are.

AJAX

I volunteered for the job. Imagine the blessings the gods will bestow upon me when I kill you.

HECTOR

You won't be the first Greek to try to write your name in history with my blood.

PANEL 3:

Ajax uses his ship-mast spear to stab at Hector. He spears downward and into the ground where Hector was standing. Hector is forced to roll out.

AJAX

But I will be the first to succeed and the last you'll ever see.

PANEL 4:

Hector has one knee on the ground in a defensive position where as Ajax readies his spear again for the next attack. Ajax has a smirk on his face. We can see that Paris is not too far away, watching, bow in hand.

AJAX

You know, Hector, I admire you.
Most brave men run from me. I may
let you live after all. Let me
through to Paris, and this battle
will end. I promise you that much.

HECTOR

If you want Paris, you must go
through me.

AJAX

Your brother is a coward.

PANEL 5:

Ajax attempts to use his spear while Hector leaps at Ajax
with his sword. Hector should be the mid-air. The look of
rage in his eyes has reappeared.

HECTOR

My brother has more strength..

PAGE TEN

SEPIA FLASHBACK.

PANEL 1:

A group of bandits have surrounded Hector and Paris. Hector is in his late teens and Paris looks like he is in the middle of puberty. They both have their swords drawn. The bandits are armed with swords and daggers. It's at night

CAPTION:

...THEN you'll ever know

BANDIT 1

Young princes of Troy. Put down your weapons and come with us. It's useless for anyone to die tonight. You are worth nothing to us dead.

PANEL 2:

Close shot of the two brothers standing back to back in order to defend each other. They are surveying the scene. A few of the surrounding bandits are visible.

HECTOR

Stand behind me Paris. I've got it covered.

PARIS

I was ranked just as high as you were in close quarters combat.

HECTOR

This is not a debate.

PANEL 3:

Paris runs forward and cuts down one of the bandits with his sword. Hector is surprised that Paris took the fight to the bandits and reaches out to grab the reckless Paris.

HECTOR

PARIS!

PANEL 4:

Paris cuts through the next bandit as Hector dispatches two bandits on his own.

BANDIT 2

KILL HECTOR! Paris is the one that
we want.

PANEL 5:

Hector is successfully battling three bandits, who are appear to be lurching toward him. He is backing up to step against Paris, who is holding his own against the remaining two bandits.

HECTOR

Paris.
(link)
Switch?

PARIS

Let's do it.

PAGE ELEVEN

PANEL 1:

Paris and Hector switch spots, with Hector swinging high where as Paris goes a low underneath sword swipe. Hector's blade decapitates the bandit that Paris was engaging where as Paris takes the leg off the bandit that was fighting Hector from the Panel 5 of Page 10.

SPX: SHOOOK

BANDIT 3
 UGGGHHH

BANDIT 4
 UGGGHHH

PANEL 2:

A set of 4 smaller frames dedicated exclusively to the sword and fist of Hector and Paris as they finish off the rest of the bandits. It should be close frame shots of the blade either cutting through someone with blood squirting.

PANEL 3:

All the bandits are either dead or dying. Paris is standing there, cocky as ever, with one of his hands on his side, posing. Hector is dislodging his sword from one of the carcasses. In the background, one of the bandits is getting up with a sword.

PARIS
 Is that it?
 (link)
 I expected more from bandits

HECTOR
 Humility is a good trait.
 (link)
 Learn it.

PANEL 4:

Hector and Paris are still talking to each other, completely oblivious that the last bandit has a sword in his hand and is leaping at Hector with his sword.

PARIS

How is it that you feel qualified
to lecture me on humility? Remember
when you won the soldier
competition last-

(link)

HECTOR! BEHIND YOU!

PANEL 5:

The bandit does an overhead slice with his sword. Hector defends himself with his forearm in a defensive stance. The Bandit's sword has made contact with Hector's forearm and breaks apart, with shards of the sword flying everywhere.

SPX: CRACK

PANEL 6:

Hector swings his other fist and punches the bandit in the face.

BANDIT

OMPH!!!

PAGE TWELVE

PANEL 1:

Paris rushes to Hector's side. Hector is staring at his right arm that should have been cut off but was somehow immune to the cut.

PARIS
 HECTOR! How did you do that?
 (link)
 HECTOR!
 (link)
 HECTOR!

HECTOR
 I'm here. What happened?

PARIS
 The Gods! They favor you!

PANEL 2:

Frame should be from Hector's perspective starting at his arm in shock.

HECTOR
 This can't be the work of the gods.
 There is something more.
 (link)
 Something unnatural.

PANEL 3:

Hector turns to Paris and places his two hands on the shoulders and stares Paris directly in the eye.

HECTOR
 Paris, you can't tell anyone what occurred here.

PARIS
 Are you kidding me? We just killed a group of bandits AND you broke a sword with your shoulder. We have to tell everyone!

HECTOR
 NO!
 (link)
 (MORE)

HECTOR (CONT'D)

Remember a few summers ago when we were sparring in front of Master Ariculus? I found something different in myself during that fight.

(link)

It was an energy... strange, and powerful. I moved faster and struck harder than ever before.

(link)

I felt that same energy today.

PANEL 4:

Hector sits down on a nearby bench while Paris is still standing.

PARIS

Then tell father. He'll understand.

HECTOR

Paris, something happens when I fight near you. I don't know what it is.

(link)

Maybe it is a gift from the gods, but no one must know about it.

PARIS

You're insane.

HECTOR

These bandits are Persian, and they not the only ones with an appetite for Trojan land. The Greeks too stand ready.

(link)

We're the princes of Troy and it's our duty to protect this land, regardless of what happens to us.

PANEL 5:

Paris is looking dismayed. He turns around but Hector places a hand on Paris' shoulder.

HECTOR

Together, we can protect Troy. You have never exhibited these powers but I have. I can not do this without you.

(MORE)

HECTOR (CONT'D)

HECTOR: With your help, we can be
UNDEFEATABLE.

PANEL 6:

Paris turns around and shakes his brother's hand.

PARIS: So be it. What do you ask
of me in the name of Troy?

HECTOR

Take up the bow. Stay near, but in
the safety of the archer's line..
Troy can't afford to lose you. Stay
back..

PAGE THIRTEEN

NORMAL COLOR SCHEME.

PANEL 1:

Hector and Ajax are in a middle of a fight. Hector and Ajax are in a middle of a fight. Ajax is now using a large sword to fight Hector. Hector is engaging him with his own sword, and their swords are now locked together. Ajax should have several scratches and cuts on him while Hector is still perfectly untouched.

CAPTION

...STAY AWAY FROM THE FIGHT.

AJAX

Where is your brother?

HECTOR

Don't worry about Paris. I am the biggest threat you will ever face!

PANEL 2:

Ajax and Hector disengage from their sword lock. Ajax swings at Hector and misses, with the sword strike destroying the ground.

AJAX

THREAT? YOU?!?!

PANEL 3:

Ajax continues to swing at Hector. Hector readies his blade for a counter attack

AJAX

I am Ajax.

(link)

The blood of the Gods runs through me!

(link)

I am the finest of all the warriors of Greece!

(link)

You do not stand a chance!

PANEL 4:

Hector's sword makes contact with Ajax's arm.

PANEL 5:

Hector is standing tall. Ajax is on the ground, holding his arm. His arm is not severed, but the cut bleeds profusely.

HECTOR

I don't care who you are or who you
fight for.

(link)

You might have the blood of Zeus
running through you but I...

(link)

I am a son of TROY and that...

PAGE FOURTEEN

THE SEPIA THEME RETURNS, BUT WITH MORE COLORS INTRODUCED TO INDICATE THAT THIS IS A MORE RECENT PAST.

PANEL 1:

It is a massive dance ball scene. The young men and women are in a pantheon-like building, attending a social for the elite. They are all dancing or talking to each other. Paris should be talking to Helen.

CAPTION

...THAT IS ALL YOU NEED TO KNOW.

PANEL 2:

A cutaway seen with the king of the Greeks starting at the young Paris flirting with his wife. The king should be very aware that Paris is hitting on his wife and he should be angry and annoyed. He should also show some suspicion of Paris.

PANEL 3:

Paris is jumping over a high wall to land silently in the dark.

PANEL 4:

Paris is now inside Helen's room with his hand on lips to make the SHUSH motion.

PANEL 5:

A silhouette of Paris and Helen running away. Think classic Disney scene where the prince is holding the princess' hand and running away. The queen's dress is a long one, and she needs one hand to hold it up and stop her from tripping.

PAGE FIFTEEN

MAINTAIN THE SEPIA THEME EXCEPT MORE COLORS THEN THE PREVIOUS PAGE.

PANEL 1:

Hector and his father are talking on the roof of their castle. Hector and his father have a view of the entire city, and that is what they are gazing at as they talk with one another.

HECTOR

It is not his fault father. He can be rash, but even I was rash in my youth.

PRIAM

That's not the point. Your rashness came in battle. He is a libertine. He flourishes in the dark and the debauchery. He spends his nights and days in the company of woman while the royal family runs the kingdom.

(link)

And yet, I do not know what to do when I do pass away. I have two sons...

(link)

equal in my eyes.

PANEL 2.

Hector and his father are still talking to each other but in the distance, Paris is riding in on his horse with Helen behind him. Hector does not notice him because he is talking to his father.

HECTOR

Do not worry about those issues, Father. Paris is a good man at his core.

PRIAM

Talk to your brother. Make him understand. He is a prince of Troy. He needs to live up to his responsibilities.

HECTOR
I will do my best father.

PANEL 3:

A shot from below the castle as Paris on horseback reaches the drawbridge. He is able to see Hector and his father on top of the castle. Paris waves to his father and brother.

PARIS
FATHER! BROTHER! I HAVE RETURNED.

PANEL 4:

This scene should be seen from the same perspective as Frame 1 and Frame 2. Hector and Priam turn around from the edge and walks away to greet Paris.

PRIAM
It seems that young Paris has accumulated another female companion. Perhaps this is a good time to talk to your brother.

HECTOR
I could not agree more.

PANEL 5:

Hector and the king walk to greet Paris with open arms. The king has reached Paris first and they are about to embrace. Hector is smiling, prepared to greet Paris next

PRIAM
SON!

PARIS
FATHER!

PANEL 6:

Hector is shaking the hand of his brother while Priam is looking precariously at girl that Paris has brought with him.

HECTOR
It is good to see that you have arrived safely back from the Greek royal court.
(MORE)

HECTOR (CONT'D)

When you decided not to travel with
the rest of us, I was afraid that
you were off causing trouble.

PARIS

Hardly.

PRIAM

Paris?

(limk)

Who is that girl? She seems
vaguely familiar.

PAGE SIXTEEN

PANEL 1:

Paris, Hector and their father is now in the royal court room. Paris is sprawling on the floor holding his face. His father is reeling from back handing Paris in the face. Hector is passive and just looks on the incident.

PRIAM

WHAT DO YOU THINK YOU ARE
DOING??!?!?

(link)

ARE YOU INSANE?!?!?

(link)

Do you know what you have brought
onto Troy?

PANEL 2:

Paris is still on the floor covering his face. The king is standing over him, looking down, and yelling. His face is flushed.

PRIAM

Now I have to meet the council of
elders to fix your mess.

PANEL 3:

Hector takes his hand out to help Paris up. A majority of the frame should be dedicated to the hand reading down.

PANEL 4:

Paris slaps away Hector's hand in disgust. Paris is looking at Hector with an angry/disgusted expression on his face.

HECTOR

You likely could have had any other
Greek woman without offense and yet
you choose the wife of Menelaus the
conqueror, Helen of Sparta. Why
would you do such a thing?

PARIS

She wanted me to take her away.
What did you expect me to do? I
fulfilled her wishes.

HECTOR
 YOU SHOULD HAVE LEFT HER ALONE!
 (link)
 NOW YOU'VE BROUGHT THE GREEK EMPIRE
 TO OUR DOOR!

PANEL 5:

Paris is getting up while Hector stands over him berating him.

HECTOR
 Show some responsibility Paris.
 (link)
 You're a prince of Troy. You are
 of royal blood. Act like it.

PARIS
 A CURSE ON YOUR HEAD, HECTOR! HOW
 DARE YOU QUESTION ME AFTER ALL THAT
 I HAVE ENDURED IN THE NAME OF TROY.
 PEOPLE THINK ME A WEAKLING AND A
 COWARD. AND YET WHAT OF YOU?

PANEL 6:

Paris is standing up with one of his hand pointing at Hector, accusing him. Hector is not moved but Paris is highly emotional with fury and anger through his face.

PARIS
 You've taken away all they glory.
 You are now the commander of all
 the Trojan forces. You are the
 greatest warrior to grace the
 Trojan lines in the last eight
 generations. People will remember
 you name when my is long forgotten.

HECTOR
 It is the will of the Gods.

PARIS
 And your will as well, I had to
 build a life to shadow yours
 because you asked me to. You said
 it was for the future of Troy.
 (link)
 Now, you want to take away my WIFE?
 (link)
 How DARE YOU! I have...

PAGE SEVENTEEN

PANELS 1, 2, AND 3 SHOULD BE THE SAME SIZE, LONGER IN LENGTH THEN WIDTH. ALL THESE FRAMES SHOULD NOT SHOW THE FACE OR THE FRONT OF ACHILLES, ONLY THE EXTREMITIES. THERE IS A RECOMMENDATION OF THE FRAME FORMAT AT THE END OF THE SCRIPT.

PANEL 1:

The panel should be framed around a battle gauntlet is being slid over a hand. Achilles is getting his hands armed and ready for combat. Conversation bubbles are coming from outside the panel.

CAPTION

...SACRIFICED EVERYTHING FOR MY COUNTRY.

ACHILLES

So, you want me to face mighty Hector? You couldn't do this on your own?

ODYSSEYS

Achilles, you know my talents have never been with the sword. I serve Greece with the gifts the god's have given me.

ACHILLES

But why does wise Odysseys serve him?

PANEL 2:

The panel should be framed around the midsection as Achilles buckles his belt that includes the sheath of the sword to his left. In the background we see Odysseys, seated calmly in a chair.

ODYSSEYS

I do not serve Agamemnon, I serve my fellow Greeks. Hector has slain Ajax, Aneus, and Phoenix. If our fiercest brethren continue to fall at his sword, perhaps the Trojans will look to the west for conquest. Or word of our defeat will find the ears of the Persians.

ACHILLES

Tell that to Agamemnon. Maybe if he had shown more respect, I would have fought in his imbecilic war and killed Hector months ago.

PANEL 3:

The panel should focus on Achilles adjusting his shin guards. Odysseys has leaned back in his chair to an even more relaxed position, his legs crossed, he is thoughtfully stroking his beard.

ODYSSEYS

Perhaps you are right.

ACHILLES

And yet here we are. Hector is decimating our forces.

(link)

Killing our heroes.

(link)

And now...

(link)

He needs me to clean his mess.

PANEL 4:

Achilles has his back turned to the Odysseys.. Achilles is intentionally turning him as he is putting his cape on top of his body armor.

ACHILLES

Make sure he knows to whom this victory belongs.

(link)

You may not have strength with sword, but your words find their mark true enough.

ODYSSEYS

My words mean nothing without your sense of duty.

ACHILLES

Had he come himself, my ship's sail would be catching the wind right now, bound for Thessaly. I was wise for you to come instead.

PANEL 5:

Achilles has turned and is looking Odysseys in the face and put his hand on the older man's shoulder, a clear moment of respect.

ODYSSEYS

He did not send me.

ACHILLES

Which is why I now go to face
Hector, old friend.

PAGE EIGHTEEN

THERE ARE GOING TO BE 4 EQUALLY SIZED HORIZONTAL FRAMES. EACH OF THESE FRAMES ARE GOING TO RECAP A PREVIOUS STORYLINE IN THE ISSUE. THIS FORMAT WILL ALSO BE IN PAGE 22, WHERE THE PAGE WILL WRAP UP EACH OF THE STORYLINES IN THE SAME ORDER IT BEGAN ON THIS PAGE. IN ESSENCE, PAGE 18 DEPICTS THE PAST AND PAGE 22 DEPICTS THE FUTURE. ALL THESE PICTURES SHOULD RESEMBLE THE SEPIA THEME.

PANEL 1:

A smaller tighter of frame 1 of page 3. This frame should be able to contrast the infant Paris over a sea of people.

PANEL 2:

Frame will focused on the pact between Paris and Hector, similar to Frame 6 of PAGE 12. We will see the two young princes of Troy shake hands with each other in the pact to forever defend Troy.

PARIS

What do you ask of me in the name
of Troy?

PANEL 3:

Should be the same frame as frame 5 of page 14.

PANEL 4:

This should be frame 5 of page 13. It should have Hector standing tall over a defeated and injured Ajax.

HECTOR

You might have the blood of Zeus
running through you but I...
(link)
I am a son of TROY...

PAGE NINETEEN

PANEL 1:

Achilles is walking tall in front of several generals and councilmen. Trojan soldiers are starting to run away. Achilles should be looking extremely scary and frightening. It should be a very dynamic panel where the view is certainly the Trojan angle. We can see the faces of the Trojan soldiers on the side of the panel as they are running away from Achilles.

TROJAN SOLDIERS
It's ACHILLES!!!

PANEL 2:

The frame closes up on spear that is thrown and falls right in front of Achilles' foot.

SPX: SHOOK!

PANEL 3:

Achilles looks up to see Hector standing there with his sword directed at Achilles. It should be from the perspective of Achilles. The sword should be pointed directly at the reader. Hector should have an army behind him.

HECTOR
ACHILLES! IT ENDS NOW!

PANEL 4:

A far landscape establishing shot of the two warriors leading their armies. Hector and Achilles should be standing apart from their armies. The armies are prepared to clash. Achilles is facing Hector with an aggressive looking demeanor. Hector still has his sword pointed at Achilles. The two are far apart enough that they can't fight each other yet, but all the soldiers know that this is about to be a clash of the titans. They stand ready, waiting for their respective leaders to start the fight.

PANEL 5:

Panel 5 and 6 would mirror each other, showing a close up of Hector's facial profile and helmet in one, and Achilles' profile/helmet in the other. It should be set up so that it looks like they are face to face. Panel 5 is going to be a closer shot of Hector.

HECTOR

Achilles. I expected you to be...

ACHILLES

Taller?

HECTOR

Scarier.

(link)

Where have you been hiding all these months while your soldiers fall?

PANEL 6:

Close up helm shot of Achilles.

ACHILLES

I've been sharpening my sword.

(link)

Blood had to be spilled before the field was ready for the likes of us to do battle.

HECTOR

Do not make the mistake of thinking you and I are on equal footing.

PANEL 7.

Achilles takes out his own sword and points it at Hector. This should also be a mirror image of Achilles and Hector, each pointing a sword at each other.

ACHILLES

I am certain we are not.

PAGE TWENTY - TWENTY ONE (DOUBLE PAGE SPREAD)

PANEL 1:

Hector and Achilles clash their swords. Think Superman versus Doomsday. All the ground is shattering while there is a shockwave that radiates from the clash.

SPX: CHING!!!

PANEL 2:

A close up shot of Hector's face grimacing in pain from blocking with his sword. You should be able to see his face snarling with his teeth showing. Sparks are visible where the two swords are coming into contact.

NARRATION

I made a pact when I was 19 when I
joined the army.

PANEL 3:

A close up shot of Achilles's face snarling while he is doing some blocking of his own.

NARRATION

I would give my life to protect my
country.

PANEL 4:

A shot of Paris at the wall's of Troy watching the battle take place just below him.

NARRATION

My brother.

PARIS

Do not stray too far from me and do
not toy with a jackal, brother.
Finish it quickly.

PANEL 5:

The camera has pulled back to a shot of Hector's wife, Andromache, holding his young son, Astyanax several paces back from the wall's of Troy. She cannot bear to watch the combat and is looking to Paris, who is in the background observing the fight, for clues as to the outcome.

NARRATION

My family.

PANEL 6:

A close up shot of the Priam looking on the fight from a distance. Bothered that he can not do anything to help his son. He is looking from the top of a castle.

NARRATION

My heritage.

PANEL 7:

A far shot of the Trojan solders looking on to the Hector-Achilles fight.

NARRATION

Nothing would be too much to ask in the name of my country.

PANEL 8:

Achilles has brought his sword down, but Hector's is blocking it and knocking it away with his arm, protected only by a leather sleeve. The blade is shattering and a there is a stunned look on Achilles' face, who is falling off balance.

PANEL 9:

Hector has gained the upper hand on Achilles and is driving him back, toward the walls of Troy, Achilles is crab walking backwards on his hands and hells as Hector is charging in to finish him off.

PANEL 10:

Achilles has reached the walls and has managed to stand himself up by backing up the wall, though he has his hand raised in a defensive posture and his eyes closed in anticipation of the killing blow. Hector is raising his two hands on the hilt of his sword and is readying the thrust.

NARRATION

Today I renew my vow to Troy.

PANEL 11:

Small, tight panel of Achilles eyes snapping open, the sword inches from his neck.

PANEL 12:

With speed lines, Achilles is spinning to the left of Hector, and behind him in a sort of one handed cartwheel while grabbing a spear from Hector's sheath.

PAGE TWENTY TWO

PANEL 1:

A close of Paris on the wall with a small shot of Achilles behind Hector below raising the spear. Hector's head is in the process of turning to locate Achilles, trying to get his shield around.

PARIS

No!

PANEL 2:

Paris is slumped, but is crawling away from the wall. Hector's wife is looking down at him with a concerned expression.

PARIS (CONT'D)

Help me away from here, he shares
in Hector's gift.

PANEL 3:

Hector's wife is running past Paris to the wall.

PARIS (CONT'D)

Please help me, woman.

Panel 4:

Hector's wife has reached the wall, but has her back to us. Paris is prostrate on the ground staring up at the sky, too weak to move.

Panel 5:

Hector and Achilles leap at each other with swords drawn. Their swords should be reeled back, ready to slash each other in mid air. They should be a mirror image of each other impossible high off the ground and surging through the air.

PAGE TWENTY THREE

PANEL 1:

An overview shot of a funeral pyre. The entire royal family is crying. Hector is being carried on an open casket.

CAPTION
TOMORROW

PANEL 2:

A close shot of Paris laying silver coins over his brother's eyes.

PANEL 3:

Achilles is sitting down, talking to Odysseys, whom is mostly covered by the view. Odysseys is standing up and turning away from the frame. In the distance we might see the black smoke of the funeral pyre drifting into the sky from behind the walls of the great city.

ACHILLES
In that fight, I felt something more. A strength and speed I never felt before. It was... amazing.

ODYSSEYS
You have always had the favor of the gods.

ACHILLES
No. This has nothing to do with the gods. This goes beyond gods and mortals.

PANEL 4:

Achilles is continuing to speak. Odysseys has turned and is looking at him thoughtfully.

ACHILLES
I have faced thousands of men and yet none with near the skill or speed of him. I truly thought my ride with the boatman was at hand.

ODYSSEYS

And then?

ACHILLES

I cannot put it into words. It was something that neither you or me or even Hector himself can imagine... a force beyond our comprehension. I could sense his strike at the twitch of his muscle, hear his heartbeat, feel his very breath.

PANEL 5:

Odysseys has sat down next to Achilles. We should be able to see that Odysseys has begun to carve something out of wood.

ODYSSEYS

A mystery indeed.

ACHILLES

And I fear we will have many months to think on it. Even with Hector dead the walls of Troy stand strong and its army mighty.

Panel 6:

Pull back so that we can now see that Odysseys is carving a small wooden horse.

ODYSSEYS

About that... I think we have been on this beach far too long. I hope to see my wife again before the next full moon, but don't foresee it happening by strength of arms.