

# **Shadowworlds #4 - Angel of Death**

by Brian Cole

## ONE (4 panels)

A half splash page. Big panel on top with 3 smaller panels along the bottom.

**Panel 1:** A large panel across the top of the page, extending to the borders. It is a wide shot of an Indian village. We can see several Tipi and also several fire pits, trees. There are some people walking from the river to the camp, and a few people around one of the fires near the center. of the panel. There is a small creek or river to one side and a horse pen at the other side, up in the corner. There are several horses in it. Some Tipi have smoke coming from the top.

It is nearly night, we can see the moon in the sky, some clouds.

At the bottom of the panel is a Tipi in the center, and a girl of about 16 years old walking to it. To the bottom left of the panel we can see a man on a horse also heading that direction.

1. CAPTION:

I WAS SCARRED THE NIGHT MY ANGEL CAME TO ME.

**Panel 2:** The 16 yr old native girl, Ayita holding some folded cloth and is walking fast towards the Tipi. She is dressed in normal Cheyenne clothing, and has a headband and a single feather on one side.

Caption: We knew not who this man was, only that he was not to be trifled with...

**Panel 3:** The young native girl looks up, surprised by something she has heard. Her eyes are wide.

2. AYITA:

YOU! HOW DARE YOU RETURN.

3. CAPTION:

...AND HE WAS NOT WELCOME.

**Panel 4:** We see a man on a horse, looking up at him, from the girl's POV. He is mostly in shadow.

4. THE MAN:

IT IS ALMOST TIME. I WILL WAIT.

## **TWO** (6 panels)

**Panel 1:** We see the inside of the Tipi. The young native girl is coming through the flap, her eyes looking at the woman laying in the center of the room (The MOTHER). The woman is on her back, her head propped up, covered with blankets. She is about to have a baby.

There is another woman next to her (the NURSE).

There is a small fire burning to one side, the smoke curling up to the hole in the top.

1. AYITA:  
HE HAS COME! HE IS HERE!

2. NURSE:  
NEVERMIND HIM, AYITA. THE BABY COMES, BE READY.

**Panel 2:** A close up on the face of the Native Girl. Her eyes are wide.

3. NURSE (OP):  
GOOD, ONCE MORE YONA!

4. MOTHER (OP):  
ARRRRGGH!

**Panel 3:** A view of the men sitting around a fire pit, looking at the Tipi with the woman giving birth. They should look like they were interrupted and are looking at the cause.

5. BABY:  
WAAAAHHHHA!

**Panel 4:** We see the mother holding the baby in her arms, the nurse next to her.

6. THE NURSE:  
YOU HAVE A DAUGHTER, YONA.

7. THE MOTHER:  
PLEASE TELL HIM HER NAME IS TO BE 'ANGEL'.

**Panel 5:** A view from the other side. We can see the native girl on the left, the mother on the right. The nurse looks busy placing something in a bag or pouch.

8. AYITA:  
ARE WE SURE HE HAS COME FOR THE BABY? YONA?

**Panel 6:** A small panel. We can see the mothers eyes are dead, though she is smiling. We can see the baby's head, at the bottom of the panel.

Ayita (OP): Yona? Yona!

## **THREE** (5 panels)

**Panel 1:** We see the nurse with the child in it's arms, the native girl coming out of the Tipi behind her.

1. THE NURSE:

YOU HAVE A DAUGHTER. HER MOTHER, WHO YOU KNEW, HAS PASSED.  
HER LAST REQUEST WAS FOR YOU TO CALL THIS CHILD 'ANGEL'.

**Panel 2:** We see the nurse handing the bundle to The Man.

2. THE MAN:

ANGEL...

**Panel 3:** The Man holding the child, looking at it. The child is wrapped in a blanket.

3. THE MAN:

WAIT.

**Panel 4:** An overhead shot. The nurse and the native girl have turned around. Please leave some room for lettering, preferably to the right side of panel.

4. THE MAN:

YOU, THE YOUNGER ONE...SHE IS OF YOUR PEOPLE. IT IS YOU  
WHO SHALL RAISE HER. YOUR CHIEF HAS FORBIDDEN ME TO  
REMAIN. I SHALL NOT RETURN UNTIL HE HAS PASSED.

**Panel 5:** We see the girl with the baby in her arms watching The Man ride away.

## **FOUR** (5 panels)

Captions after first may be struck.

**Panel 1:** A wide panel, the tribe gathered near the river. They are wearing nicer clothing than usual, more beads and feathers.

One man is standing on a small rock, his back to the river, talking. There is a half ring around him of women, all sitting, many holding babies. behind them are the men of the tribe.

In the background is the native girl, Ayita, holding the hand of a little girl about 6 years old, Angel. They are walking up a small hill towards The Man, who is standing next to his horse.

1. CAPTION:

THE MAN KEPT HIS WORD. IT WAS SIX YEARS BEFORE HE RETURNED, THE DAY AFTER RED HIDE'S PASSING.

2. CAPTION:

I THINK I HAD ALWAYS KNOWN, IN MY HEART THE TRUTH ABOUT THIS MAN.

**Panel 2:** We see The Man on the left and Ayita holding out one hand to indicate him to the little girl.

3. AYITA:

ANGEL, THIS MAN IS YOUR FATHER.

4. THE MAN (OP):

HELLO, MY ANGEL. IT'S NICE TO MEET YOU.

5. ANGEL:

ARE YOU...ARE YOU REALLY MY DAD?

6. CAPTION:

BUT I WAS WRONG ABOUT HIM. SO WRONG.

**Panel 3:** We see The Man with his hand up to his hat, about to take it off. In his other hand he is still holding the lead rope for his horse.

7. THE MAN:

YES, ANGEL. HERE, I'LL MAKE YOU A DEAL...

Caption: But there, that day long ago...

**Panel 4:** The hat being held out toward the girl. We should not see The Man or his hand, maybe his shirt sleeve but not his hand. The girl has a scrunched up look on her face, like she is thinking of his offer and trying to decide.

8. THE MAN:

YOU KEEP THIS HAT FOR ME, AND EVERY YEAR I WILL COME BACK

FOR IT. IF YOU GIVE IT TO ME, I WILL STAY THE SUMMER.  
DEAL?

9. AYITA:

DEAL.

10. CAPTION:

...THERE WAS NO DOUBT WHO HE WAS ANYMORE.

**Panel 5:** We see The Man riding away to the left of panel. He should be in silhouette, all black. To the right of panel we see Angel and Ayita. Angel is holding the hat.

## **FIVE** (6 panels)

**Panel 1:** Angel, 7 yrs old sitting on the ground playing with two flowers and some rope.

1. AYITA (OP):  
ANGEL!

2. CAPTION:  
AGAIN HE KEPT HIS WORD. EVERY YEAR HE RETURNED AND SPENT  
THE SUMMER WITH THE CHILD.

**Panel 2:** We see The Man in silhouette, small in the background, on his horse, and to the right of him is Ayita, holding the hat and calling to Angel.

3. AYITA:  
HE COMES! TAKE THIS TO HIM.

**Panel 3:** Angel running with the hat in her hands.

4. ANGEL:  
DADDY!

**Panel 4:** Angel holding the hat up to The Man. All we can see is Angel, the hat, and parts of the horse.

**Panel 5:** The man with the hat on his head, his hand still up putting it on. He is smiling.

5. THE MAN:  
HELLO, MY LITTLE ANGEL.

**Panel 6:** A closeup of Angel smiling up at her dad.

6. CAPTION:  
AS SO IT WAS. THE MAN HAD KEPT HIS WORD AND RETURNED.

## **SIX** (4 panels)

This page, four panels across page, all same size top to bottom.

**Panel 1:** We see The Man on his horse, angel on the back leaving the tribe.

1. CAPTION:

HE STAYED THAT SUMMER AND TOOK ANGEL OUT EVERY DAY TO  
TEACH HER HIS WAYS.

**Panel 2:** We see a small scene with a narrow stream or river and a tree. Under the tree is a flat area and a large rock. This scene will be used again, so please make it recognizable.

We see The Man and angel at the stream, a each holding a fishing pole.

2. CAPTION:

HE TAUGHT HER HIS LANGUAGE AND HOW TO FISH LIKE A WHITE  
MAN.

**Panel 3:** The Man sitting with his back to the tree, relaxing. Angel is near him, sitting on the ground.

He would answer her every question, except about where he went when he left.

**Panel 4:** We see The Man in the distance riding away, Angel holding the hat and watching him.

3. CAPTION:

BUT EVENTUALLY HE WOULD LEAVE ONCE MORE, ONLY TO RETURN  
THE NEXT SUMMER.



## **SEVEN** (7 panels)

This page is laid out with three panels across the top, then another page wide panel. Then two panels, then another wide one.

**Panels 1-3:** We see three panels across the top of the page, all same size. In each, the girl is holding out the hat. She looks a little older in each one. From 7 to 16 or 17 years old.

1. CAPTION:

FOR MANY YEARS HE CAME, TO TEACH HIS DAUGHTER. THEN ONE YEAR, SOMETHING CHANGED.

**Panel 4:** We see Angel using a bow and arrow, aiming at a target, her dad standing nearby.

2. CAPTION:

THE YEAR ANGEL STARTED TO BECOME A WOMAN, THAT YEAR SOMETHING CHANGED.

**Panel 5:** We see a target painted on a wood plank, nailed to a tree. There are two knives sticking out of it, and another hitting it in the center.

3. SFX:

THWACK!

4. CAPTION:

THAT WAS THE YEAR HE BEGAN TO TEACH HER THE WEAPONS.

**Panel 6:** Angel seen from the POV of the tree. She has her right hand raised, ready to throw another knife. Her left hand also holds a knife, but is not raised. Behind her somewhere is her father.

5. CAPTIONS:

HE WOULD SPEAK TO HER ABOUT HUNTING, AND KILLING.

**Panel 7:** We see The Man leaving to the left on his horse, Angel to the right holding the hat.

6. CAPTIONS:

THAT WAS THE YEAR A LOT OF THINGS CHANGED.

## **EIGHT** (5 panels)

**Panel 1:** Angel is walking back towards her home, still holding the hat. She also has a Japanese style sword in her other hand.

**Panel 2:** Ayita is standing near a Tipi, it's skin is raised to show the inside and we can see through it. (Ask me if you need help with this).

By now Ayita is a full adult, about 32 Years old.

Behind we can see more of the tribe's camp or village. Many people walking, some horse in a pen to the left, a fire pit to the right with a few people near it. There are some trees in the backgrounds, along the edges of the panels perhaps.

1. AYITA:  
DAUGHTER, ARE YOU MINE ONCE MORE THEN?

**Panel 3:** A close up on Angels face, she is smiling at her mom.

2. ANGEL:  
I AM ALWAYS YOUR MOTHER. DON'T TEASE ME.

**Panel 4:** We see Ayita embracing Angel, they are hugging each other.

3. AYITA:  
THEN YOU WILL COOK TONIGHT. I HAVE A THING TO SPEAK OF WITH YOU.

**Panel 5:** Angel holding out the sword to her mom.

4. ANGEL:  
LOOK AT THIS GIFT HE HAS GIVEN ME. ISN'T IT PRETTY?

5. AYITA:  
PRETTY? YOUR FATHER HAS LEFT THIS WITH YOU? WHAT IS HE TEACHING YOU?

## **NINE** (6 panels)

**Panel 1:** Angel and Ayita walking along the camp.

1. ANGEL:

HE SAYS I MUST NOT USE A GUN, ONLY A BLADE. AND I MUST LEARN TO KILL MANY THINGS WITH IT.

2. AYITA:

WHY? WHY MUST YOU LEARN THIS?

**Panel 2:** Angel still walking, a confused look on her face.

3. ANGEL:

I DON'T KNOW. HE SAYS IT IS SOMETHING I MUST LEARN.

**Panel 3:** Opposite shot on Ayita. They are coming to a lodge hut.

4. AYITA:

YES, THERE IS STILL MUCH YOU MUST LEARN. YOU ARE BECOMING A WOMAN, AND THERE ARE THINGS I MUST TEACH YOU MY DAUGHTER.

**Panel 4:** We see angel and Ayita have entered a lodge. It is a home built part underground. There are beds on each side and a firepit in the middle.

There are artwork and clothes hanging on the walls. Some small window slits are high up on the walls to let in light. The ceiling is only about 7 feet tall. (If you need more reference for this let me know.)

Please leave room for lettering.

5. AYITA:

ANGEL, THERE ARE MORE YOUNG MEN IN THE TRIBE THAN YOUNG WOMEN, AND THERE IS BOUND TO BE SOME INTEREST.

6. ANGEL:

I KNOW. I CAN TELL HOW THE BOYS LOOK AWAY THAT THEY HAVE BEEN STARING. AND HOW JUMPING FOX FOLLOWS ME. HE BRINGS ME GIFTS, DID YOU KNOW?

**Panel 5:** Ayita sitting on the bed looking at Angel. Angel is sitting on the bed too, but holding the sword in her lap.

7. AYITA:

DON'T YOU WANT TO HAVE A FAMILY OF YOUR OWN? YOU COULD BECOME A MOTHER, BRING INTO THIS WORLD ANOTHER LIFE.

8. ANGEL:

I AM NOT SURE WHAT I WANT. WHAT DO YOU THINK MY FATHER WOULD SAY?

**Panel 6:** We see The Man in the distance, coming to the camp. To the right is Angel, standing and waiting, the hat at her side in her hand.

9. AYITA [IN CAPTION]:

HE LEFT YOU WITH ME TO LEARN OUR WAYS, BUT NOW HE RETURNS  
TO TEACH YOU THE WAYS OF OTHERS. I THINK YOU WILL HAVE TO  
MAKE A CHOICE, TO LIVE IN THIS WORLD, OR ANOTHER.

## **TEN** (5 panels)

**Panel 1:** Angel handing the hat out to him.

1. ANGEL:  
YOU ARE EARLY THIS YEAR.
2. THE MAN (OP):  
YES. WOULD YOU BELIEVE I'VE MISSED SEEING YOU?

**Panel 2:** The Man with the hat on his head.

3. THE MAN:  
LET US GO BY THE RIVER, WE NEED TO TALK.

**Panel 3:** The Man and Angel walking along, the horse following.

4. THE MAN:  
ANGEL, THE WHITE MEN HAVE BUILT A FORT AT CROSSING CREEK,  
AND IT HAS PUSHED THE BLACKFOOT INTO YOUR TRIBAL HUNTING  
GROUNDS.
5. ANGEL:  
I WILL TELL THE COUNCIL.

**Panel 4:** Shot of The Man and angel both.

6. THE MAN:  
NO, ANGEL. THAT'S NOT WHY I AM TELLING YOU. THESE CHANGES  
ARE NOT GOOD, THEY ARE DANGEROUS. I WAS THINKING THAT  
MAYBE...

**Panel 5:** A close up on Angel's face, she looks a bit shocked. Eye's wide, eyebrows raise.

7. THE MAN:  
...MAYBE IT IS TIME YOU CAME WITH ME.
8. ANGEL:  
AND LEAVE MY PEOPLE?
9. THE MAN:  
THESE PEOPLE, YES.

## **ELEVEN** (6 panels)

**Panel 1:** Angel pointing to her dad, she is very angry.

1. ANGEL:

THESE PEOPLE? THEY ARE MY PEOPLE. YOU MADE THEM MY PEOPLE  
WHEN YOU LEFT ME WITH THEM. HOW DARE YOU!

**Panel 2:** The man with one hand pointing out to the distance. He looks calm.

2. THE MAN:

YOU HAD TO KNOW I WOULD TAKE YOU FROM HERE ONE DAY, ANGEL.  
THE BLACKFOOT ARE NOT PEACEFUL, LIKE YOUR PEOPLE. THEY  
WILL COME EVENTUALLY, AND THEY WILL DRAW BLOOD.

3. THE MAN:

WHAT DIFFERENCE DOES IT MAKE IF YOU COME THIS YEAR OR  
NEXT?

**Panel 3:** Angel standing in front of him, her arms folded around herself, her head down, like she is ashamed.

4. ANGEL:

IT MATTERS BECAUSE...I AM TO MARRY THIS SUMMER. I WAS  
ASKED AND I SAID YES.

5. THE MAN:

OH, MY DARLING ANGEL. PLEASE, FORGET ABOUT THIS AND COME  
WITH ME.

**Panel 4:** Angel looking up, she is crying.

6. ANGEL:

MY MOTHER WAS RIGHT, WASN'T SHE. YOU WILL MAKE ME CHOOSE  
TO LEAVE THE PEOPLE.

7. THE MAN:

NO. I LEFT YOU HERE SO YOU COULD HAVE THESE EXPERIENCES,  
SO YOU WOULD KNOW THIS WORLD.

**Panel 5:** The Man standing looking out at the distance, he is holding the rope to the horse still. Angel is behind him, looking at him. She is still holding her arms to herself.

8. THE MAN:

BUT BELIEVE ME WHEN I SAY THE THINGS THAT MAKE YOU HAPPY  
WILL CHANGE. FATE MAY PLAY TRICKS, BUT HER PATH IS ALWAYS  
TRUE.

9. ANGEL:

I AM GOING TO MARRY, AND HAVE MANY CHILDREN. I HAVE  
DECIDED.

**Panel 6:** A close up on The Man, he is laughing.

10. THE MAN:

HA! I DON'T THINK SO.

## **TWELVE** (5 panels)

**Panel 1:** Angel is mad again, she is on the left side of the panel, The Man on the right, turning to look at her.

1. ANGEL:

AND WHY NOT! WHO ARE YOU TO DICTATE MY FATE?

2. THE MAN:

ME? I DICTATE NOT AT ALL. THE BLACKFOOT, NOW IT WILL BE THEM WHO I FEAR YOU MUST CONVINCE.

**Panel 2:** Angel standing in front of her dad, looking at him in his eyes.

3. ANGEL:

My path is with my people. Let it be you who must choose to stay, or to go. Why must the choice be mine?

4. THE MAN:

OH, MY ANGEL. I HAVE LITTLE CHOICE.

**Panel 3:** He has moved closer. He has his hands on her arms and is kissing her forehead.

5. THE MAN:

IF YOU CHOOSE THIS PATH, I MUST LEAVE AND NOT RETURN UNTIL YOU CALL FOR ME.

**Panel 4:** The same panel, but now the hat is on her head (but centered on her forehead, not the top of her head. It is covering her eyes) and he has turned to leave. Remember, we can never see his face/head without the hat on.

Angel has her arms around herself again, her head still down with the hat covering some of her face.

6. THE MAN (OP):

I LOVE YOU, ANGEL.

**Panel 5:** We see Angel on her knees, crying, the hat still on her head, covering her face.

7. ANGEL:

I LOVE YOU TOO.



## **THIRTEEN** (3 panels)

**Panel 1:** A wide shot of a marriage ceremony taking place. We can see Angel standing next to a young man, the tribe behind them, men and women together. A man wearing an elaborate feathered hat stands in front of the couple getting married, shaking something at head height.

1. CAPTION:

I KNEW NOT WHAT HAD HAPPENED, ONLY THAT ANGEL RETURNED IN TEARS, SAYING SHE WOULD FULFILL HER MARRIAGE PROMISE THAT SUMMER.

**Panel 2:** Two couples sit around a fire, laughing. Angel and her new husband, and Ayita and her new husband. They should look happy.

2. CAPTION:

IT WAS A SEASON OF CHANGE, BOTH GOOD AND BAD. WITH ANGEL GROWN AND MOVED OUT, I FOUND MYSELF WITH SEVERAL SUITORS, WILLING TO HAVE ME MOVE IN WITH THEM. I WAS ONCE MORE MARRIED THAT SUMMER.

**Panel 3:** A view from over and behind a small party of Blackfoot Indians, looking down at Angel's camp from a nearby ridge. [I can give you reference for Blackfoot Indians].

3. CAPTION:

ANGEL HAD COME WITH A WARNING, A WARNING OF THE BLACKFOOT MOVING CLOSER, SHARING OUR HUNTING GROUNDS. WE HAD LITTLE PROBLEMS WITH THE BLACKFOOT AT FIRST.

## **FOURTEEN** (5 panels)

Please leave a bit of room for the lettering on this panel.

**Panel 1:** A shot of a few of the men from Angel's tribe (Cheyenne) skinning and dressing an antelope. One of the Cheyenne is looking at the Blackfoot approaching on horseback.

1. CHEYENNE:  
BE AWARE, THE DEVILS APPROACH.
2. BLACKFOOT:  
YOU HAVE STOLEN OUR KILLS ONCE MORE WE SEE.
3. CAPTION:  
BUT THEY WERE NOT LIKE US. THEY DID NOT DESIRE TO COEXIST.

### **Panel 2**

4. BLACKFOOT:  
SINCE YOU HAVE CLEANED THEM FOR US WE SHALL FORGIVE YOU THIS TIME.
5. CHEYENNE:  
BE GONE, THESE ANIMALS ARE OURS!
6. CAPTION:  
IT WAS ONLY A MATTER OF TIME BEFORE SOMETHING WOULD HAPPEN. IT TOOK TWO YEARS...

### **Panel 3**

7. CHEYENNE:  
LOOK OUT, IT IS A TRICK!

One of the Cheyenne is warning the others who are still looking to the right, arguing with the other Blackfoot. A Blackfoot is off to one side, still on his horse, his bow pulled back, ready to fire an arrow.

**Panel 4:** Angel is kneeling, tending to a small garden. She is looking up. Over her shoulder we can see one or two of her tribe running in the direction she is looking.

8. CHEYENNE(OP):  
HE IS HURT!

**Panel 5:** Several Cheyenne arriving on horseback, one of them in front draped over his horse, an arrow in his back. There are 2 or 3 Cheyenne on the ground, one holding the horses lead, the others reaching toward the injured man.

9. CHEYENNE:  
IT WAS THE BLACKFOOT, THEY ATTACKED US WHILE WE HUNT.

## **FIFTEEN** (5 panels)

**Panel 1:** Small panel in upper left, A close up on a woman, just her upper parts. She is pointing towards the top right of the page.

1. CHEYENNE WOMAN:  
MORE COME!

**Panel 2:** Open panel, extending to edges of the page. We see Blackfoot on horse riding through the camp, some shooting rifles and others using hatchets on the Cheyenne. This is a busy page. There should be a couple of the Cheyenne males trying to fight back, but overall the scene is a slaughter, with a lot of people being hurt.

Bottom of page, 3 panels across, all same size. Note all 3 panels are also form the same point of view.

**Panel 3:** We see Angel getting up from her garden. Getting ready to run away.

**Panel 4:** We see Angel from behind now, she has turned to run. We can see a bullet hitting her in the back. There should be a lot of blood spray from the front, where the bullet has exited.

**Panel 5:** We see Angel going down, face first.

## **SIXTEEN** (5 panels)

Be sure to remember that in the background should be the after math of the attack. Wounded Cheyenne, Tipi's on fire, dead horses and people lying here and there, etc.

panels one and two should be larger than the others

**Panel 1:** Ayita kneeling on the ground next to Angel. She is crying, one hand to her mouth. Angel's clothes are beat up, some rips, mud, and so on.

1. CAPTION:

THEY CAME FOR THE HORSES, AND THEY KILLED MANY, INCLUDING MY PRECIOUS ANGEL.

2. CAPTION:

IT WAS HER HUSBAND, MOON SOCK, WHO HAD BEEN SHOT WITH AN ARROW ON THE HUNTING GROUNDS. I HAD ALREADY FOUND MY HUSBAND AS WELL, FELLED BY THE BLACKFOOT AS I RAN.

**Panel 2:** An overhead shot of Ayita sitting next to Angel's body, angel now on her back, a bloody exit wound on the left side of her chest, where her heart would be.

Ayita is holding her hands spread over Angels body, like trying to feel heat from a fire. Angel's eyes are closed.

3. CAPTION:

I FELT SORROW, BUT MOSTLY I FELT ANGER.

4. CAPTION:

I SENT A PRAYER FOR REVENGE. NOT TO PROTECTORS OF MY PEOPLE, WHO HAD FAILED, BUT THROUGH ANGEL, TO HER FATHER. I KNEW NOT IF HE COULD HEAR ME, BUT FOR THE FIRST TIME I COULD EVER RECALL I WISHED HE WOULD COME.

**Panel 3:** A close up on Angel's face, her eyes are open.

5. CAPTION:

But he did not need to come. In a way, he had never left.

**Panel 4:** Ayita still on the ground, Angel sitting up and looking at her.

6. ANGEL:

MOTHER...

7. ATIYA:

SHHHH, ANGEL. IT IS ALRIGHT. HERE I BROUGHT THEM FOR YOU.

**Panel 5:** We see Ayita holding out the hat in one hand, the sword in the other.

8. AYITA:

THE TIME HAS COME FOR YOU TO LEAVE THE PEOPLE, ANGEL. I  
LOVE YOU.

## **SEVENTEEN** (5 panels)

**Panel 1:** We see angel from the waist up. She is standing, her head lowered, the hat on her head making her face dark. She is holding the sword. Remember that Angel's clothes are dirty and so on.

1. ANGEL:

I LOVE YOU, MOTHER.

**Panel 2:**

Front view of Angel to the left edge of panel, running away from Ayita. She is running fast. We can see Ayita to her left (panel right), Standing with her hands together in front of her, watching Angel leave. Remember to add a bit of the background.

2. CAPTION:

I LOVE YOU TOO, MY DARLING LITTLE ANGEL.

**Panel 3:** A wide thin panel showing a bit of the camp to the left, and a Angel running to the right, nothing in between. This panel is to show the reader her literally separating herself from the tribe. All in solid black and white, a silhouette panel. Ask if you need an example.

3. CAPTION:

YOU HAVE DIED...OR HAVE YOU JUST NOW BEEN BORN?

**Panel 4:** An shot from over and behind Angel, we can see a wide track of horseprints ahead of her, going off into the distance.

**Panel 5:** Small panel, Again all silhouette of her running, jumping over a stone or something.

## **EIGHTEEN** (6 panels)

**Panel 1:** A difficult, crowded panel.

A small camp of Blackfoot. There needs to be many, many of them, so please have a crowded fire on the right side, we only see half of the circle, the rest are off panel.

It is near a stream, horses are tied up at trees, a bunch more horse in the background. In the center are two Blackfoot lying with their heads up on trees or something, each with another putting bandages to their wounds.

To the left is one Blackfoot, he should be the only one on the left side of this panel. He is kneeling over a bag. In his hands are cooking stuff, like a skillet or some pan with a handle.

Three panels across the page, all same size. They do not have to be big.

**Panel 2:** We see the back of the head of the Blackfoot with the cookware. He is looking at Angel coming down a small rise, running at him. She is still holding the sword at it's middle in her left hand.

1. BLACKFOOT:  
WHAT THE?!?

**Panel 3:** We still see Angel approaching, closer now, still running. She has drawn the sword in her right hand, holding it pointed out at the ground as she runs.

The Blackfoot has his head half-turned, saying something to the rest of his tribe.

2. BLACKFOOT:  
ONE COMES!

**Panel 4:** Like panel 2, we see the back of the Blackfoot's head, Angel almost to him now, the sword in her right hand raised, pointed outwards.

3. ANGEL:  
ARRHHHHHH!

**Panel 5:** Small panel inset into panel 6. A close up on the Blackfoot's eyes. He looks alarmed.

4. BLACKFOOT:  
NO!

**Panel 6:** A dramatic panel showing Angel swinging the sword, taking the Blackfoot's head clean off. It's a very exciting panel.

## **NINETEEN** (3 panels)

**Panel 1:** We see the other Blackfoot, so many of them. (24 or more, rows of them). They all look ready to fight, their hatchets and ball mallets out. A couple on the edges have their bows pulled.

**Panel 2:** Close worm's eye view of Angel [if you do not know 'worm's eye view', please ask], she is giving a war cry. One arrow flies over her, and another has hit her in her left shoulder. She should look almost like a demon woman.

**Panel 3:** Rest of page. Angel in the middle of the Blackfoot, limb's flying, heads flying, blood flying everywhere. See picture (Andy Fish Grips)





## **TWENTY**

Have fun with this. Please make this page a splash page, like this cover or something like it.



## **TWENTY-ONE**

Please fill with panels of Angel fighting the Blackfoot. It is OK if she is hit or stabbed, she cannot die. Remember the arrow still in her shoulder. If you want, you could have a swing from an Indian cut the shaft in half, leaving just a bit of shaft and the arrowhead in her shoulder.

## **TWENTY-TWO** (5 panels)

**Panel 1:** Angel walking away from the battle

1. CAPTION:

A SHORT WHILE LATER...

**Panel 2:** Angel picking up the scabbard for her sword from the ground.

**Panel 3:** Angel sitting with her back to a tree stump. The top should look like the tree fell over, not like it was cut. She is pulling the arrow from her shoulder.

**Panel 4:** Angel is holding the arrowhead in front of her, to get a good look at it. It should be dripping blood. A large shadow falls over the area.

**Panel 5:** Angel looking up, a look of disappointment on her face.

2. ANGEL:

SO NOW YOU SHOW UP? YOU ABANDON ME FOR TWO YEARS AND NOW...

## **TWENTY-THREE** (5 panels)

**Panel 1:** We see a shot from the ground of the Grim Reaper, his left hand holding the reigns of this horse, his right pointing out to his right.

Please make this as dramatic as you can, it is 'the big reveal' panel.

1. THE MAN:

ANGEL, YOU JUST KILLED A LARGE PART THE BLACKFOOT'S ENTIRE TRIBE. YOU HAD TO KNOW I MIGHT COME.

**Panel 2:** Angel stands, her head down, both her hands on the sword.

2. ANGEL:

YEAH, I KNOW. SORRY IF...I MEAN...I'M GLAD TO SEE YOU.

**Panel 3:** Angel standing next to the grim reaper, still on his horse. She is holding out the hat to him.

3. ANGEL:

HERE IS YOUR HAT.

**Panel 4:** We see 'The Man', his right hand still on the hat, he has just put it on his head.

4. THE MAN:

IT IS GOOD TO HAVE HEARD YOUR CALL, MY ANGEL. NOW, WILL YOU COME WITH ME?

5. ANGEL:

WHERE? WHY?

**Panel 5:** The Man looking down at Angel from the horse. He is again pointing out, over her head and behind her, out into the distance.

6. THE MAN:

BECAUSE YOUR FATE, ANGEL, IT IS OUT THERE. OR THERE...MAYBE THERE. BUT NOT HERE. LET ME HELP YOU UP.

## **TWENTY-FOUR** (5 panels)

**Panel 1:** We see The Man helping Angel onto the back of his horse.

1. ANGEL:

HERE, THERE...YOU SOUND LIKE THE OLD CHIEF, DO YOU KNOW THAT?

**Panel 2:** A side or overhead shot of The Man and Angel riding on the horse, leaving the scene. at the edge we should see a few of the Blackfoot bodies lying on the ground.

2. THE MAN:

YOU'RE GOING TO LIKE YOUR NEW HOME. I HAVE SO MANY OTHERS TO INTRODUCE YOU TO.

**Panel 3:** Angel is sitting behind The Man, holding onto him, her head to his back.

3. ANGEL:

DAD? BEFORE WE GO, WOULD YOU MIND IF WE STOP BY THE BLACKFOOT'S CAMP? I'D REALLY LIKE TO KILL THE REST OF THEM.

**Panel 4**

4. THE MAN:

SURE MY ANGEL. WHATEVER MAKES YOU HAPPY. AND DO TRY TO SEE ABOUT FINDING YOURSELF A NICE HAT.

**Panel 5:** A close up of Angel's face, her cheek still pressed to The Man's coat. The flesh is falling off of her face, as if from top to bottom, her eye sockets clearly visible. Her lips are still there, but starting to sag. [Ask me if you do not understand. This is another plot point].

5. ANGEL:

A HAT? WHY WOULD I NEED A HAT?

The end