

Jirni #1 (of 5)
“Shadow and Dust”
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(REVISED)

The World:

Before jumping into the script, a word about the world of Jirni. This is not Earth, but it does resemble the landscape of ancient African and Middle Eastern nations with vast deserts, barren rocky mountain regions, forest and jungle areas, and even rivers and streams. There is very little in the way of the ocean or giant seas, at least as far as we can see in this world so far. When it comes to the inhabitants, you need to think of it in an ancient world mindset, where people and cultures live their entire lives never knowing or experiencing anything beyond their immediate environments. You have desert cultures that treat the seemingly endless desert hills as their sea, for they’ve never laid eyes on an ocean before. Not only are we playing up the Aladdin and Arabic themes in terms mythology and story, but the landscape and motifs should also reflect this. It is not ancient Arabia. It is another planet, but the influence and similarities are apparent. A clear way to establish such a difference will come in the existence of multiple moons in the sky as well as the varied races of species that we will encounter throughout this story. Small tribal villages, nomadic wanderers, and even grand cities are all represented. If I had to reference other stories, movies, books, and such for guidance, I would invoke images of Conan the Barbarian, John Carter of Mars, Flash Gordon, and The Lord of the Rings. This is fantasy science-fiction, with the emphasis on the fantasy element. A Frazetta-infused tale of action and adventure where the law of the land is paramount and the wide world is something largely undiscovered.

Note:

One other logistic issue to discuss. The main character ARA has two forms. Her strong, purple-skinned warrior form and her more docile appearing, human-looking princess form. For the purposes of clarification, the warrior form will be referred to in the script as simply ARA, whereas the other form will be described as PRINCESS ARA.

PAGE 1

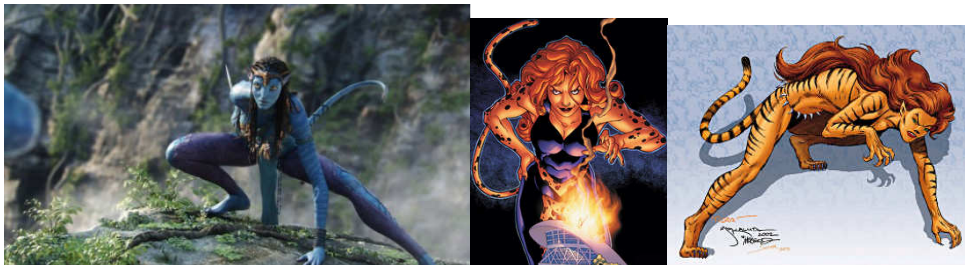
Panel One.

Setting the scene. We are in a forest at night. In a small clearing where a makeshift campsite has been erected by a tribe of nomadic BARBARIANS - the HRUGITES. (Throughout the scripts, I'll offer references that are not meant to be copied or mimicked exactly, but try to simply offer a visual notion of the look and feel I am going for).



They are a brawny species, mostly human in appearance but with a bit of a swine animalistic influence to them. Perhaps a slightly snouty-nosed face with small tusks - a warthog influence. There should be at least a dozen of them.

They have captured a roving family of a feline race of tribal beings on our world - the ONTINAE. I like the lithe body shape and type of the Na'Vi from AVATAR, but keeping with a more traditional feline color scheme like Cheetah or Tigra.



There are four ONTINAE in all. Two are already skinned and dead, getting cooked over the fire - their pelts on the ground. The ONTINAE father, KATAR, is getting skinned right now, while the lone young NYLESE watches in horror as she is tied with ropes, restrained against one of the trees - a prisoner, awaiting her own fate. NYLESE isn't a kitten in any respect, but she does not have that fierce spirit quite yet. She is young still.

This first image shows the view as seen through the trees. We are seeing it from ARA's POV, who watches in silence behind some foliage. NYLESE is hissing in fear and anger. There are a couple of HRUGITES near her, weapons in hand, almost mocking her with hungry smiles. We can see the two ONTINAEs on the fire and their skins on the ground. KATAR is being manhandled by several HRUGITES, they are tying him down, getting ready to skin him for their feast. Lot going on, so might be a larger panel. Slightly obstructed by a few leaves. We could see ARA's hand in the foreground holding back a branch or something, but keep her hand in shadow or silhouette - no color yet.

Ara (caption): This is the world we live in.

Ara (caption): Predators and prey. With nothing much in-between.

(CONTINUED)

PAGE 1 CONTINUED

Panel Two.

The HURGITES start to slice and pull KATAR's skin away, skinning the fur from him. It's a bloody gross mess. KATAR is screaming out in anguish. In the background, still tied to the tree, NYLESE screams out in a different kind of anguish. They are killing her father.

Ara (caption): It's not my fight. Not what I am looking for.

Hrugite: Be a hell of a lot easier to do this after we kill them.

Hrugite: Hrrmp. I like my meat fresh.

Katar: **Raaawwrrr!**

Panel Three.

Close on NYLESE's anguish-filled face. Crying out in despair.

Nylese: **Father!!!**

Ara (caption): But some cries...

Panel Four.

A view from through the trees as ARA begins to move forward. We are behind her, now seeing just her hand and a bit of the sword it wields. Something akin to an Islam-Scimitar. She is holding it down at her side, so we might also get a bit of leg and hip as well. She's very confident.



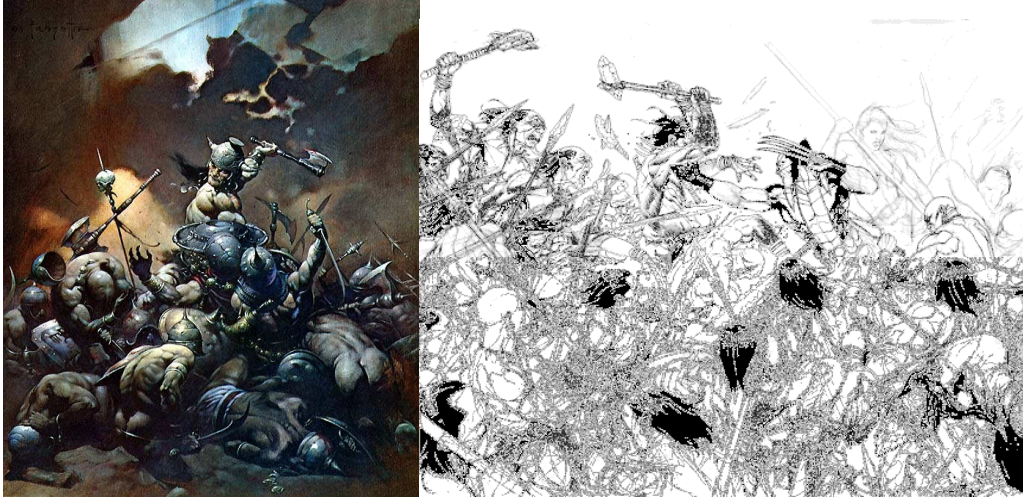
We see the color of her skin now - purple. Beyond the hand and blade, we see the HRUGITES turning toward her - drawn to her arrival. She doesn't care about the element of surprise. There is no fear with ARA.

Ara (caption): Some cries even I can't ignore.

PAGE 2

Panel One.

SPLASH. This is our Frazetta Conan moment - premiering ARA in all her glory as she attacks the Barbarian HRUGITES. She is featured prominently as she enters the fray, slashing and cutting at the HURGITES as they swarm around her. It's a massive display of energy and battle. Here's some examples of the type of feel I am thinking. Not these layouts, but you get a sense of the energy of the melee. ARA is right in the thick of it - unafraid. (You'll be seeing a few Frazetta references over the course of this series).



PAGE 3

Panel One.

When it comes to the action pages, I offer suggestions for elements, but if you have an idea for something else, let's talk about it. Essentially, this is conveying how much of a badass warrior ARA is on the battlefield. She is working these HRUGITES over big time.

First, ARA swipes her blade across, beheading one of the HURGITES.

Panel Two.

ARA uses her sword to block an axe blade from cutting her in half. Maybe angled close to emphasize the steeled expression on her face while in battle.

Panel Three.

ARA attacks again. This time, she is stabbing her blade through the chest of another HRUGITE.

PAGE 4

Panel One.

More imagery of ARA decimating the HRUGITES, killing them all. Angle on NYLESE watching ARA as she is now wielding her sword as well as an axe retrieved from one of the fallen HRUGITES. She is swinging her sword, clashing with another HRUGITE'S axe. Her strength is shattering the axe blade as she swings though with incredible power.

Panel Two.

ARA hurls the axe through the air toward the lone HURGITE standing near NYLESE, watching guard over her. He has a spear in hand, holding it tightly. He's scared.

Panel Three.

The Axe nails a HRUGITE square in the face, between the eyes. Driving right into his face and skull. Blood explodes from the force of the impact. NYLESE gets an up close view of the carnage. For more mood, we might only see NYLESE's face as blood gets sprayed across it. The impact of the axe to the face is seen in the shadows on the tree trunk she is tied. Just a thought.

Panel Four.

ARA and the last remaining HRUGITE are face-to-face, clutching at one another's weapons. The HRUGITE is snarling at her. Determined to kill her. Both struggling.

Hrugite: Bitch.

Ara: Indeed.

Hrugite: You're tough, but your skin is soft. Bet you'll taste even better than these vermin.

Panel Five.

ARA manages to drive her sword up through the HRUGITE'S chin. His eyes are rolling to the back of his head. He's dead.

Ara: You'll never find out.

PAGE 5

Panel One.

Large panel. A view of ARA standing over the bodies of the fallen HRUGITES. A pile of death and dismemberment. ARA is clutching a hold of her sword, covered in blood. A quiet, post battle view.

Panel Two.

With her sword in hand, ARA approaches NYLESE, who cowers. Afraid for her life.

Nylese: Nooo!

Panel Three.

Small panel. ARA's blade chops against the tree, cutting the ropes that bind NYLESE.

Panel Four.

The ropes around NYLESE are loose now, limp and dangling. She is free. NYLESE looks up to ARA.

Ara: You're welcome.

PAGE 6

Panel One.

As ARA turns away from her, NYLESE immediately rushes toward her father's side. KATAR is a bloody mess, mostly skinned, bleeding, weak and in bad shape. He's dying.

Nylese: **Father!**

Panel Two.

NYLESE kneels before her father, holding his head, comforting him. They all know how this is going to end. NYLESE is crying.

Nylese: So much blood...what can I...help...

Katar: F-For me, there is nothing to do.

Panel Three.

An overhead view perhaps. NYLESE still tries to comfort her dying father, while ARA is gathering weapons and supplies from the HRUGITES. They won't be using them any longer.

Katar: You - you must continue on. Find our people.

Nylese: The great city? But I don't even know where it is.

Katar: To the East, **Nylese**. That is your future. The East.

Panel Four.

Close on KATAR's face. His mouth uttering his final words.

Katar: Be strong. Follow your heart.

Katar: Dear...sweet...child...

Panel Five.

A quiet moment. Silhouette perhaps as NYLESE holds her dead father in her arms. Her head is low with sorrow.

PAGE 7

Panel One.

It's a little later. NYLESE is standing before the fire. The three ONTINAE, including her father, KATAR, are burning upon it. Nearby, ARA is gearing up her pack animal - an EPTI. A camel-like alien beast with four tall, lithe legs. Maybe, a long neck so it's got a giraffe vibe to it.

Angle on ARA. She is preparing to leave, holding the reins of the EPTI. Behind her, NYLESE stands at the fire. She is hesitating. NYLESE cries.

Nylese: sniff. sniff.

Panel Two.

ARA approaches NYLESE. Her sword is sheathed, but she carries one of the HRUGITES' spears. NYLESE is scared of her still.

Ara: I am sorry for your loss.

Ara: East is my path as well. You are welcome to travel with me. If you wish.

Panel Three.

Similar to previous panel only now we see that ARA is changing in her form, beginning to revert to her more human-looking princess form. Body shrinking in stature a little. **There is a purple/black misty smoke starting to swirl about - a mysterious effect.**

Ara: You need not fear me.

Panel Four.

More transformation. Her body is becoming more lithe. Her skin tone is changing. Turning to a more tan, brown complexion. Think Arabic, Middle-Eastern. Not all the way there yet, but on it's way. **Still with the purple/black misty smoke around her.**

Ara: I promise.

Panel Five.

Now, we see PRINCESS ARA completely transformed. **A slight waft of purple/black smoke evaporates around her.** PRINCESS ARA's clothes still fit her and she is still holding her sword. But she is smaller in stature and now with that brown complexion. There is a humbleness in her eyes, an empathy. She no longer seems like a brutal, cold warrior. She is handing NYLESE the spear.

Nylese: W-who are you?

Princess Ara: **Ara.**

PAGE 8

Panel One.

PRINCESS ARA and NYLESE trek through the forest area. It's morning now. The sunlight streaks through the foliage. PRINCESS ARA leads the way, pulling the reins for the EPTI following behind her. NYLESE walks a few paces behind them both. She is still unsure of this warrior.

Panel Two.

Angle on PRINCESS ARA as NYLESE comes closer up behind her in order to talk to her. PRINCESS ARA keeps her eyes ahead.

Princess Ara: You keep staring at me when your eyes should be trained around us. That is, if you want to stay alive.

Nylese: I'm sorry...I just...I never seen nothing like you before. I mean - that other form you have.

Princess Ara: My land of Janna is a thousand miles to the west. Beyond the great Kurkian mountains. But my people are not like me.

Princess Ara: At least, I am not like them.

Nylese: What brings you so far from your home?

Princess Ara: Not a what. A Who.

Panel Three.

Angle on PRINCESS ARA. She is changing back into her other form. The purple/black smoke wisps around her.

Princess Ara: A man. A monster. That ravaged my kingdom.

Princess Ara: And stole something priceless.

Nylese: Treasure?

Princess Ara: Yes.

Panel Four.

Close on ARA - fully back to warrior form. Still starrng off into the distance. Focused, yet allowing a touch of emotion. It's been a long road for her.

Ara: My **mother**.

PAGE 9

Panel One.

Large Panel. We go into a flashback scene for the next two pages, highlighting the life PRINCESS ARA led before war ravaged her kingdom and her mother was kidnapped. First, we get a grand view of the kingdom of JANNA. If anything could be said to be this world's kingdom on the hill or Camelot - this is it. A bright, opulent kingdom of positive energy with happy, loving subjects. There is a bold castle in the center of the kingdom, surrounded by the village that has developed around it. The CITIZENS of JANNA live in relative peace and prosperity, ruled by a benevolent king and queen, KENAQ and LUNA. They have one child, the PRINCESS ARA. CITIZENS go about their day, the market is thriving as merchants sell livestock, fruits and vegetables, grains, pottery, fabric, jewelry and weaponry.

A crowd is gathered around LUNA and PRINCESS ARA as they walk through the streets of the kingdom, enjoying a day amongst the people. PRINCESS ARA is younger than she appeared in the earlier pages. If the current form could be said to range from 19-24, then this younger PRINCESS ARA would be in the 10-12 range.

The CITIZENS around them are happy, their days brightened by catching a glimpse of the royal family. They are truly loved and admired in JANNA. There are a few SOLDIERS keeping guard for them, but LUNA and PRINCESS ARA are somewhat approachable.

Caption: Janna.

Caption: Years Earlier.

Panel Two.

A MERHCANT approaches with an offering. A small box featuring an array of small golden canisters filled with spices.

Merchant: If my queen would permit me...a gift for the princess in anticipation of her coming celebration.

Merchant: A variety of spices and incense. May they liven your every day.

(CONTINUED)

PAGE 9 CONTINUED

Panel Three.

PRINCESS ARA holds the box, smelling in the odors from the box as LUNA takes the MERHCANT's hand in hers - a note of appreciation. The MERCHANT is enraptured by her gesture. Touching the Queen's hand is a priceless experience.

Princess Ara: Mmmmm. Delicious.

Luna: You are too kind.

Merchant: No, my queen Luna. It is my honor.

Panel Four.

PRINCESS ARA looks to the MERCHANT as he tells her of where the spices came from. He can be pointing to them. PRINCESS ARA is intrigued by the knowledge of far-away places.

Princess Ara: Thank you for this. Our royal kitchen houses some of these, but others I do not recognize.

Merchant: Ah, I am pleased to bring something new for you. There is a bit of cochora root found beyond the Kurkian Mountains. Good for teas and baking.

Merchant: And Lavandria is a flower known only to grow in the far-away forests of Tagaron. A heavenly scent for a special occasion.

Panel Five.

Close on PRINCESS ARA. Eyes wide with wonder and intrigue. She dreams of visiting far-away places.

Princess Ara: The forests of Tagaron...Amazing.

PAGE 10

Panel One.

Later, PRINCESS ARA sits along a high point of the castlewall that overlooks the vast kingdom and the horizon beyond. She is focused on the LAVENDRIA in her hand. She is admiring it.



Luna (off): I see you are enjoying your gift.

Panel Two.

PRINCESS ARA looks to see her mother, LUNA, standing behind her.

Princess Ara: Very much.

Princess Ara: But I wish I could see the other lands that feature such wonders...Experience more of our world.

Panel Three.

LUNA stands with PRINCESS ARA. LUNA looks to her daughter with love and care, while PRINCESS ARA gazes out toward the horizon.

Princess Ara: All I know is our kingdom.

Luna: You are resilient and determined child, Ara. I have no doubt you will one day explore everything your heart desires.

Princess Ara: Why can't someday be today?

Luna: Don't be in too much of a hurry to grow up. Can you not be my daughter for a little longer?

(CONTINUED)

PAGE 10 CONTINUED

Panel Four.

Small panel. LUNA is retrieving something from her pocket. It is the ARMBAND we've seen ARA wearing already. It should be in its collapsed, compacted form as it appears on PRINCESS ARA.

Luna: Here, I have something for you as well.

Panel Five.

PRINCESS ARA smiles and admires the ARMBAND as LUNA is clasping it around her wrist.

Princess Ara: Mother...it's beautiful. But my birthday is still days away.

Luna: I am aware of the correct date of your birth. I was there, too. Remember?

Luna: And no doubt your father has a treasure trove to bestow upon you, but I wanted to give you this myself.

Panel Six.

LUNA embraces PRINCESS ARA as they stand on the castlewall. A mother/daughter moment.

Luna: Wear it always and know that I will be with you.

PAGE 11

Panel One.

The setting shifts to a vast desert on a clear sunny day. The dunes are soft and pristine, blown smooth by the constant winds swirling about. Moving across the desert is a large beast - a LINDAR. It's a beast of the desert, big and lumbering. It has a carriage on its back, like an elephant in ancient time. The carriage is enclosed with doors and windows and curtains - giving it an almost old west stagecoach vibe. Here are some images to get the juices flowing. It should sit lower to the ground than say an elephant, shorter legs. It's big and can be mean, but it's not altogether threatening in its appearance. The back and body should be long to accommodate a good-size carriage (again, think stagecoach in terms of size) on its back.



Sitting upon the neck of the beast is a doughy, plump creature with milky white scaly skin and stubby, fat fingers. His appearance and texture is almost like a white snake. His name is BLOR.



Caption: Now.

(CONTINUED)

PAGE 11 CONTINUED

Panel Two.

Small panel. A close view on the front foot of the LINDAR as it steps into the soft, pristine sand. Ragged, garbed hands and arms are starting to appear - coming out of the ground around the LINDAR.

Panel Three.

Probably the largest panel on the page. Showcasing these figures that have fully emerged from their desert hiding place. Tall men, covered in tatters, ragged garbs, and bandages. They are a nomadic band of DESERT THIEVES - the ZANKAZ. They have an almost MUMMY vibe to them, but they are just men underneath. FIVE in total. Armed with swords and spears and such. A couple ZANKAZ are wielding long spears, holding the LINDAR at bay with it. Make sure one ZANKAZ is centrally featured, so we get a good, dynamic view of them.



Panel Four.

Another ZANKAZ has ascended onto the beast itself, closing in on BLOR. Putting a blade to his neck. BLOR doesn't seem too afraid. Other ZANKAZ are approaching the carriage door.

Zankaz: What's a bloated fiend like you doing way out here?

Blor: I ask myself that same question.

Zankaz: I hope you got more than food stowed away back there. For your sake.

Blor: There's nothing you'll want.

Blor: Trust me.

PAGE 12

Panel One.

Large Panel. Revealing the inside of the carriage. It's an ornate cabin for travel. The curtains are silk. It has a regal feel to it, like something Cleopatra would use for transportation. There is a bowl of fruit on a table as well as water skins. Sitting comfortably inside are TORINTHAL and LUNA. TORINTHAL is annoyed to say the least - but he too is not scared. LUNA is sitting quietly and humbly. Beautiful and stunning but with a look of sorrow on her face. She is a slave to this man. While her attire is different, this is clearly ARA's mother that we saw in the previous pages.

Zankaz: My, my, my. We have a little bit of everything in here.

Zandaz: Beautiful treasure. Plump fruit.

Panel Two.

Focus on LUNA.

Zankaz (off): Lush lips.

Panel Three.

TORINTHAL tosses the ZANKAZ a pouch of jewels. It hits the ZANKAZ in the chest spilling open so we can see the jewels he is tossing them.

Torinthal: A band of **Zankaz** in the desert - how predictable.

Torinthal: Take your bounty and be away. My journey is more important than your petty thieving.

PAGE 13

Panel One.

While one of the ZANKAZ retrieves the scattered jewels, the other is focused on what else rests within the carriage.

Zankaz: I'm afraid that won't cover it. Not nearly.

Zandaz: We'll be taking everything. Perhaps even your life, you pompous bastard.

Panel Two.

Small panel. On TORINTHAL as he begins to pull out something from inside his garment. A shiny treasure. In truth, it's a magic lamp, but we don't see it enough to identify yet.

Torinthal: In that case, might I suggest you start with -

Panel Three.

Fully revealed. Focusing on the LAMP in his hand. It looks like something right out of ALADDIN. Ornate. Jeweled. Gold. Impressive.



Torinthal: - **This.**

Panel Four.

Angle on the ZANKAZ, eyeing the LAMP in awe. It's a beauty of a treasure. Sure to fetch some good coin for them.

Panel Five.

LUNA is apprehensive. She is leaning away as TORINTHAL opens the lid. We start to see just the first hint of BLUE/BLACK SMOKE trickling from the lamp.

Torinthal: Don't be distracted by the shiny exterior. The real treasure is inside.

PAGES 14 & 15 (Double Spread)

Opening panels. I'm not going to break this whole double spread down in panels, but essentially it is a series of images showing a crazy swirl of BLUE/BLACK SMOKE emerging from inside the LAMP, then surging out of the carriage and around the ZANKAZ (like the misty ghosts swirling about the Nazis in Raiders of the Lost Ark - seemingly harmless at the moment, but rather unsettling, but with the density and flow of the SMOKE MONSTER from LOST). Then attacking.

The BLUE/BLACK SMOKE invades several of the ZANKAZ - driving into their bodies through their mouths, noses, and even eyes. The BLUE/BLACK SMOKE is smothering them like a vicious SANDSTORM.

Finally, the last image is a SPLASH or almost SPLASH as the smoke takes form - it's our version of a genie, a D'jinn named ANJAHA. He's badass - think of a cross between the Genie in the animated Disney Aladdin film and something like LOBO. Blue skinned with elaborate and extensive black tattoos across his body, gnarly and vicious. He's a prisoner of that LAMP, enraged and enslaved. So, whenever he gets free the initial moments after are like letting a wild animal loose from its cage. There is fire and hate in his eyes. The final remaining ZANKAZ is obviously speechless with shock and terror.

Zankaz: Look!

Zankaz: I...don't believe it.

Zankaz: It's a **D'jinn!**

PAGE 16

Panel One.

The final ZANKAZ is speechless, eyes filled with shock and terror as ANJAHA looms large before him. Overshadowing him.

Torinthal: Didn't think they really existed, did you?

Panel Two.

Angle on BLOR at the reins still, watching with mild indifference.

Blor: Fool. You were warned.

Panel Three.

ANJAHA's rock-hard fist comes crashing down on the final ZANKAZ. Pounding him into the sand, sending up a burst of sand debris and dust from the force of the impact. Like the HULK smashing into the sand. But his FIST is huge. Bigger than his victim.

SFX: THUUUUUM!

PAGE 17

Panel One.

Angle on ANJAHA as he looks to the sun in the sky. He is growing calm. His rage subsiding.

Panel Two.

ANJAHA closes his eyes, feeling the sun on his face. He's drifting upward. There is almost a yearning in him. A desire to go home - up there.

Panel Three.

TORINTHAL is leaning out of the carriage. Holding the LAMP. We can see streaks of BLUE/BLACK SMOKE trailing from the lamp to ANJAHA. Like a chain of smoke. It's locking onto ANJAHA. Pulling him back down.

Torinthal: That's far enough, **Anjaha**.

Torinthal: Back home for you.

Panel Four.

ANJAHA is in anguish as he is retracted back down into the LAMP. Pulled back into captivity. TORINTHAL relishes in the power he holds over the mighty being. LUNA watches him return. Compassion in her eyes.

Anjaha: **Raawrrrr!**

Torinthal: Always with the wailing. It grows tiresome.

Panel Five.

Angle on LUNA as TORINTHAL returns the LAMP to his garment - an inside pocket.

Luna: As does his enslavement, **Torinthal**.

Luna: Especially when you tease him with freedom.

PAGE 18

Panel One.

TORINTHAL looks to LUNA.

Torinthal: I do no such thing, **Luna**.

Torinthal: Anjaha knows his fate is tied to me.

Panel Two.

Close on LUNA's face as TORINTHAL touches it with his hand.

Torinthal (off): He has accepted that.

Torinthal (off): So must you.

Luna: Never.

Panel Three.

TORINTHAL reveals another vessel. This is LUNA's VESSEL. It's not quite a magic lamp, but another kind of ornate, jeweled container. Perhaps a GOLDEN BOX or CHEST. Featured on the lid or the front face should be a jeweled MOON. LUNA is sad to see it.

Torinthal: Sadly, it is not up to you. Or your King.

Torinthal: Not any more.

Panel Four.

Closer on LUNA'S VESSEL as she is in the background, looking toward it with dismay.

Torinthal: We all have our burdens to carry...

PAGE 19

Panel One.

We return to ARA and NYLESE as they trek across the landscape. For this first image, let's focus on ARA's ARMBAND - the ornate display around her and the jeweled moon centrally featured. A close view of it. We are alluding to the fact that her armband may in fact be her vessel.

Torinthal (caption): ...Don't we?

Panel Two.

A wider view shows ARA and NYLESE walking across the forest landscape. It's nighttime again. They are coming to the end of the forest region, but we don't see that quite yet. Angle on ARA and her ARMBAND.

Ara (caption): As a child, I dreamt of discovering new civilizations in faraway lands.

Ara (caption): My mother kept me sheltered in Janna, close to her.

Panel Three.

Close on ARA.

Ara (caption): I assumed she was trying to save me from the horrors the wide world offered.

Ara (caption): But it turns out the darkness she sought to avoid came from our secret past - one I know little about.

Panel Four.

Angle on ARA as they approach a clearing. This will give them a good vantage point to get the lay of the land - of the journey that awaits them. ARA and NYLESE stand side-by-side. As if they are readying themselves for what may lay ahead.

Ara (caption): It made me into what I am. Whatever that is, I know not.

Ara (caption): Strong. Powerful. Deadly.

PAGE 20

Panel One.

SPLASH. This is a view of ARA and NYLESE from behind as we see them heading farther to the east, farther into the unknown. The view should be somewhat wide to highlight the vast landscape and great unknown that lies ahead of them. That's the focus of this image - the environment. The road ahead. They have come to the edge of the forest region and now head out toward deserts and mountains and such. It's a vast expanse. An endless horizon. For the first time, we see that there are TWO MOONS in the sky. Clearly, this is not Earth.

I always think of that last image from LORD OF THE RINGS: FELLOWSHIP OF THE RING as FRODO and SAM continue alone into dangerous territory.

Ara (caption): But the greatest danger looming on the horizon is not some foreign enemy.

Ara (caption): It is the truth.

Ara (caption): And I wonder if I will have the courage to face it when the time comes?

Caption: Next Issue...**Enter the Pit of Despair!**