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PANEL 1: Horizontal panel, largest on the page. Bird's eye view of Bangor, a mid-size city on the coast of Northern Ireland. High noon. Explosions from artillery shells rock the city sending plumes of smoke into the overcast sky. Enemy soldiers, almost like ants, can be seen in the distance pouring out of amphibious assault vehicles along the beach. Please leave space in top left for title and top right for credits.

Title: TO KEEP FIGHTING

Credits: Art: Adam Fields, Letters: Taylor Esposito, Story: Wes Gift

1 CAPTION: Bangor, Northern Ireland.

2 CAPTION: Sometime in the not-so-distant future.

PANEL 2: Horizontal panel. Long shot of LT. KELLY from behind, frantically running down a city street. He is carrying a rifle in his right hand while holding his beret on his head with his left. Bullets ricochet off the cobblestone street around him.

3 CAPTION: A soldier on a mission...

SFX: BOOM!

PANEL 3: Horizontal panel, equal in height to Panel #2. Same POV as above but closer on Lt. Kelly's midsection as he continues to run down the street; the focal point of this panel is the brown satchel bouncing on his left hip. He is positioned to the right side of the panel; on the left-hand side of the panel further down the street, a small bakery shop explodes from an artillery shell.

SFX: BUH-WOOM

4 CAPTION: ...carrying an important package.

Page 2

PANEL 1: Medium shot of Lt. Kelly from the side, facing right, crouched behind a low, brick wall in a courtyard. The muzzle flash of the rifle should be visible as he fires a few rounds and shells are ejected.

SFX: POW

SFX: POW

SFX: POW

PANEL 2: Long shot of Lt. Kelly. He has ducked down behind the wall for cover as the enemy returns fire. Bullets strike the ground in front of him, creating puffs of dirt and debris. Be sure to add bullet trails to show that each round narrowly misses him. Lt. Kelly reaches into his shirt pocket with his left hand, clutching his rifle with his right.

SFX: PIK

SFX: PIK

SFX: PIK

PANEL 3: Close up on a creased photo in Lt. Kelly's left hand. The photo is of a young woman with curly red hair, smiling, wearing a white blouse and brown shawl.

1 LT. KELLY: Saoirse, I promise to make you proud.

PANEL 4: The enemy has briefly ceased fire. Lt. Kelly, now standing, holds his rifle, aiming, and pulls the trigger—but he is out of ammo.

SFX: KLIK

PANEL 5: Medium shot of Lt. Kelly from the front, looking down at his rifle.

2 LT. KELLY: I'm out!

3 LITTLE GIRL (OFF): Help!

Page 3

PANEL 1: Horizontal panel. LITTLE GIRL stands in the middle of the street, crying and alone in full view. Her face is dirty and her coat covered in soot.

1 LITTLE GIRL: Grandma?

PANEL 2: Close up on Lt. Kelly's face, screaming.

2 LT. KELLY: Get out of the street!

PANEL 3: Closer on Little Girl. Behind her, about a block away, an explosion in the street sends debris into the air.

SFX: KA-BOOM

PANEL 4: Long shot, wider panel. Little Girl (left side of panel) is still standing in the street, terrified and crying in the background. In the foreground, we see Lt. Kelly's lower body (right side of panel) as he runs to her in a dead sprint.

PANEL 5: Lt. Kelly's grabs the girl just in time.

3 LT. KELLY: It's okay, I've got you.

Page 4

PANEL 1: Lt. Kelly, holding the Little Girl, rises to his feet and cries out in pain.

1 LT. KELLY: GAH!

PANEL 2: Close up on Lt. Kelly's right leg. He's bleeding, his pant leg is torn, and a piece of shrapnel embedded in his leg is visible.

PANEL 3: Pull back, revealing Lt. Kelly, still clutching the Little Girl with one arm, staggering out of the alley.

2 OLD WOMAN (OFF): Roisin? Roisin!

PANEL 4: Over Lt. Kelly's shoulder, we see an OLD WOMAN approaching Lt. Kelly, who is still holding the Little Girl.

3 OLD WOMAN: My little Roisin! Thank goodness you're safe!

PANEL 5: Now facing Lt. Kelly, he hands the Little Girl to the Old Woman. Despite the pain, the expression on his face is serious.

4 LT. KELLY: Get out of the city. Head south.

5 LT. KELLY: Now.

Page 5

PANEL 1: Wide panel. We see Lt. Kelly from behind, limping towards a large building at the end of a narrow street. Two armed GUARDS stand on either side of a large wooden door, guarding its entrance.

1 LT. KELLY: Open the door!

2 LT. KELLY: I need to see the Captain.

PANEL 2: Guards point their rifles at Lt. Kelly, who has fallen to his knees.

3 GUARD #1: Halt soldier! Identify yourself!

PANEL 3: Looking down at Lt. Kelly, still on his knees, arms raised and head hanging low.

4 LT. KELLY: Lt. Kelly, 3rd Infantry Regiment.

5 LT. KELLY: I have something for the Captain.

PANEL 4: Closer on Lt. Kelly's face from the left, looking up.

6 LT. KELLY: Please...I can't be late.

PANEL 5: Looking at Lt. Kelly from a side angle, he stands slightly hunched over, nearly out of breath, head hanging low. The CAPTAIN steadies him by placing a hand on his shoulder. Lt. Kelly has a hand on the parcel hanging at his side.

7 LT. KELLY: Captain, am I late?

8 CAPTAIN: Do you have it, Lieutenant?

PANEL 6: Closer on both the Captain and Lt. Kelly from the side. Lt. Kelly, his head now raised, faces the Captain and hands him a sealed envelope.

9 LT. KELLY:

Captain, sir, did I make it in time?

10 CAPTAIN:

Ay, laddie...

Page 6

SPLASH: A makeshift hospital room. The walls are not white, but a faded blue, and a bit dirty. In the foreground, SAOIRSE (the same woman from the photo on page 2 panel 3) sits up in her hospital bed, holding her newborn DAUGHTER. Daughter is tightly wrapped in a blanket, with a small tuft of red hair peeking out from the top of her head. Lt. Kelly sits on the bed, holding the two of them in a warm embrace. A single tear falls down his cheek. Behind them, in the background, is a large window running the length of the wall. Out the window, in the distance, a squadron of bombers can be seen approaching the city.

1 CAPTAIN (OFF): ...you're just in time.

2 RADIO: Coordinates received. Air support is inbound.