

# **HEART OF DARKNESS**

By

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**PAGE 1**

NOTE TO ARTIST: For all pages, I drew up some rough ideas of how these panels should be spread out before I wrote each page. So if there's anything confusing about how I've described the size and layouts of the panels, I can show you visually what I'm thinking of.

**PANEL 1**

Wide panel, filling up about the top 1/4 of the page. SARA PEZZINI is sleeping in bed, preferably in some way in which her right hand and the Witchblade in bracelet form can be seen on her wrist. I imagine some moonlight filtering in through the window, but I leave this up to your discretion.

SARA

(caption)

The Dalai Lama once said that "sleep is the best meditation."

SARA

(caption)

That's probably because he never had to share his dreams with a mystic artifact.

**PANEL 2**

This should be a small inset panel, overlapping the bottom left corner of panel 1. Just a close-up of Sara's face. Her eyes should be clenched, maybe her lips parted and her teeth gritted as well. Something to indicate restless sleep.

SARA

(caption)

Never haunted by dreams of the past.

**PANEL 3**

Fills up the rest of the page. Perhaps no border here, just make it the background of the whole page, behind panels 1-2. Have Sara's face in the center, with some of the Witchblade armor on her. All around Sara should be various other Witchblade bearers throughout history. How you decide to show them is up to you, but try and make sure it's obvious that all of them possess the Witchblade. Some suggestions for characters to use: Anne Bonny, Shiori-sama, Una, Princess Raquel, Leung Lin Yao, etc. But feel free to use your own judgment.

SARA

(caption)

Never having to experience the memories  
of women from different eras.

PANEL 4

Similar to panel 2, but this time in the bottom right corner of the page. A close-up on the Witchblade bracelet, maybe focused on the gem.

**PAGE 2****PANEL 1**

Large panel, fills up about 2/3 of the page. I'd like this to be a visual recap of WITCHBLADE: DAY OF THE OUTLAWS story, so it would feature RAMON ESTACADO and his crew ransacking the Colorado Hills village. Fires burning, townspeople being terrorized.

SARA

(caption)

Some of those memories aren't very pleasant.

SARA

(caption)

Memories of darkness.

**PANEL 2**

Beneath Panel 1, lower 1/3 of the page. About half the length of panel 1. A close-up of ENOLA'S Witchblade gun firing.

**PANEL 3**

To the right of Panel 2, same size. Close-up of the faces of Ramon and his crew looking somewhat surprised.

SARA

(caption)

But sometimes the darkness isn't always external.

**PAGE 3****PANEL 1**

Small panel, right-hand corner, close-up on the face of ENOLA, the Witchblade bearer of the late 1800s. Her eyes are narrowed, a look of anger on her face.

ENOLA

I understand you're in charge here now.

ENOLA

We might need to talk 'bout that.

**PANEL 2**

Make this the background of the page. Enola battling Ramon with her claws and his tendril-whip (if needed, see pages 16-17 of WITCHBLADE: DAY OF THE OUTLAWS for reference).

**PANEL 3**

Bottom third, about half the size of the page width. Ramon is in the foreground of the panel, keeled over on the ground, with Enola standing over him in the background, her gun pointed at him.

ENOLA

I've had a bad day, and I'm not in a killing mood, so, I'm giving you thirty seconds to run.

**PANEL 4**

Next to the previous panel, Ramon riding his horse out of town, with Enola watching him go.

RAMON

I like you. You're my kind of girl.

**PAGE 4****PANEL 1**

Stretches the width of the page, about 1/4 of the page. Enola on her horse, riding out of town, leaving Ramon's crew with the townspeople.

ENOLA

You folks enjoy your time here. Careful though, the locals are a bunch of assholes.

**PANEL 2**

2/4 of the page below Panel 1. Ramon's crew attacking the townspeople.

SARA

(caption)

Sometimes the darkness comes from inside.

**PANEL 3**

Bottom 1/4 of the page, a quarter of the length of Panel 2. Close-up on Enola's face, filled with anger.

SARA

(caption)

Oh god...

**PANEL 4**

To the right of Panel 3, fills the remainder of the space. Aerial view of the town with gunshots firing.

SFX

(screams of the townspeople  
extending to the edge of the page)

**PAGE 5****PANEL 1**

Small panel, close-up on Enola waking up in a fright. Size should be about 1/4 of the length of the page, but only 1/4 of the width.

ENOLA

\*gasp\*

**PANEL 2**

Located behind Panel 1. Extends across the width of the page, about 1/3 of the length down. In this panel, Enola is sitting up in a sleeping bag in the desert, her head down and her right hand over her face with the Witchblade bracelet clearly seen. It's early daybreak. A smoldering campfire should be seen in the panel, in addition to her horse looking over at her in the background.

SARA

(caption)

She just left them there.

**PANEL 3**

Half the width of Panel 2, length should be about 1/2 of the remaining white space on the page. Close-up of Enola's horse nudging her nose against the right side of Enola's face.

**PANEL 4**

Same size as Panel 3, right next to it. Enola has a faint smile, her eyes closed, and she rubs the horse's head with her right hand.

ENOLA

Yeah, pardner. Same dream.

ENOLA

Don't worry, though...

**PANEL 5**

Fills the remainder of the page. Pull out and show the area of Enola's campsite with her and the horse in the middle of the panel. The "campsite" just consists of the sleeping bag and the smoldering fire in the middle of the wilderness.

ENOLA

...today's a new day.

## CREDITS

(Note to Editor: Feel free to omit  
this section if title and/or credits  
will appear on their own page)

HEART OF DARKNESS

Written by Percival Constantine

Pencils by

Inks by

Colors by

Letters by

Edited by



**PAGE 6****PANEL 1**

Large widescreen panel stretching across the page. About a 1/4 of the page length. Aerial shot of a herd of buffalo running through a valley.

ENOLA

(caption)

Why don't we see what we can scrounge up for food?

SARA

(caption)

I can see her memories. I know how the townspeople treated her.

**PANEL 2**

Same length as Panel 1, half the width. Low-angle view of Enola on a cliff, the Witchblade in the form of a rifle. She's pointing down at the reader, lining up a shot.

SARA

(caption)

But that's no justification.

**PANEL 3**

Same size as Panel 2. Side view of Enola crouched, holding the rifle steady to get the shot.

SARA

(caption)

If I were her, I couldn't live with myself.

ENOLA

One of these, we could eat for a few days. Make some money, maybe.

**PANEL 4**

Same size as Panel 1, filling remainder of the page. Slightly high-angle view of Enola and her horse from behind. A figure is approaching her from behind. We can't see him yet, but this is WHITE CROW, a Cheyenne hunter. His shadow should fall over Enola.

(gun cocking) SFX

**PAGE 7****PANEL 1**

Panel about 1/3 length of the page, and 1/4 of the width. Profile shot of Enola, looking out the corner of her eyes. At the bottom of the panel, we should see the Witchblade beginning to react to the threat, starting to encase her in armor.

WHITE CROW

(off-panel)

Turn around slowly.

**PANEL 2**

Next to Panel 1, same length as Panel 1, width fills remainder 3/4 of the page. Slight low-angle view of White Crow with Enola in the foreground, looking over her shoulder at him. White Crow is a Cheyenne hunter, armed with a rifle, pointed at Enola.

WHITE CROW

Thought I made it clear what I'd do  
if'n I saw your ilk out here ag--

**PANEL 3**

Wide panel extending across the page. Length should be about half that of Panels 1-2. This is a close-up of White Crow, a bit of surprise on his face as he looks down at Enola (off-panel).

WHITE CROW

Wait, are you In--?

**PANEL 4**

Fills the remainder of the page. Enola is on her feet and lunging at White Crow, fully encased in the Witchblade armor.

SARA

(caption)

She doesn't waste any time. She's so fast, I can barely keep up with her as I'm reliving this.

**PAGES 8-9**

NOTE TO ARTIST: This is a two-page action spread of Enola and White Crow fighting. What follows is what I see in my head. Try to keep the basic beats here in mind, but feel free to experiment a bit with the layout if you so desire. Consider these panel descriptions suggestions. If you have a better idea for how this plays out, I'd love to hear it.

**PANEL 1**

Side view, similar to Panel 4 on the previous page, except blown up larger and extending across the width of Page 8. Length should be about 1/2 to 2/3 of the page. Enola still lunging at White Crow, except now White Crow has his rifle up and fires it at her at point-blank range. In the background, Enola's horse should be reacting to this as well, maybe falling back on her hind legs, front legs kicking in the air.

SFX

(gunshot)

**PANEL 2**

Occurs on Page 9, same size as Panel 1. Over-the-shoulder view from White Crow's perspective looking at Enola. She's crouched, looking down at the smoking spot where the gunshot struck her, her head down, hair hanging over her face.

WHITE CROW

Wh-what the hell...?

**PANEL 3**

Narrow panel below Panel 1 on Page 8. About 1/3 of the width of Panel 1. This is a tight shot on Enola's face, eyes looking up, peering through strands of hair over her face. She's pissed.

ENOLA

You spooked my horse.

**PANEL 4**

Same length as Panel 3, width is remaining 2/3 of Page 8. Close-up on the Witchblade changing shape into tendrils.

**PANEL 5**

Below Panel 2 on Page 9. Same length as Panels 3-4, width is half the page. Enola is off-panel, but her tendrils aren't.

White Crow is facing the reader, slightly off-center to the right of the panel. He's holding onto his rifle with both hands, trying to maintain a grip on it as Enola's tendrils are grabbing it (Enola is off-panel).

PANEL 6

Same size as Panel 5. Slight aerial shot with White Crow towards the bottom right of the panel. Enola's tendrils have pulled the gun away and are tossing it towards the upper left corner of the panel.

**PAGE 10****PANEL 1**

Not so much a panel, but a profile shot of Enola that fills about a 1/4 of the page's width and extends all the way to the bottom of the page. All the other panels should have their borders behind this. The profile shot is from Enola's right side with her right arm raised, the Witchblade taking the form of a pistol.

ENOLA

Someone oughta teach you some manners.

**PANEL 2**

3/4 of the page's width, about a 1/3 of the length. Slight low-angle view. White Crow is on his knees, and all we can see of Enola is her gun pointed at his head.

WHITE CROW

What the hell are you? Some kinda spirit or somethin'?

ENOLA

(off-panel)

Or somethin'.

**PANEL 3**

Same size as Panel 2. POV from White Crow's perspective, looking up at Enola, her gun pointed at the reader.

ENOLA

You got exactly ten seconds to explain why you attacked me.

**PANEL 4**

Same size as Panels 2 & 3. From Enola's POV, looking down at White Crow, the gun still pointed at him. He's looking up at her (and the reader), his eyes wide with fear.

WHITE CROW

I'm sorry, okay? I thought you was someone else.

ENOLA

(off-panel)

Who?

## WHITE CROW

The railroad company. They been  
slaughterin' the buffalo out here,  
makin' it harder for my tribe to eat.

**PAGE 11****PANEL 1**

These first four panels should spread across the width of the page, but only about 1/3 of the length. A close-up profile view of White Crow's face with the gun pointed at his head. His eyes are closed, expecting the inevitable.

WHITE CROW  
I acted rash, I know that.

**PANEL 2**

Same size as Panel 1. This is a slightly low-angle view of Enola's face. She's contemplating what she should do.

**PANEL 3**

Same size as the previous two panels. This is a close-up of Ramon Estacado's Darkness face, a memory flash.

RAMON  
You're my kind of girl.

**PANEL 4**

Same as Panel 1, except now White Crow's eyes are open, surprised. The Witchblade is retreating into the bracelet.

WHITE CROW  
Huh?

**PANEL 5**

Wide shot, extends the width of the page, about 1/3 of the length. Enola's right arm is bent upward, her left hand touching the Witchblade bracelet, and she's staring it as White Crow stands.

ENOLA  
Well, you're not the only one actin' rash. I'm sorry I drew on ya.

SARA  
(caption)  
Thank god for that.

WHITE CROW  
I dunno how to thank you.

**PANEL 6**



NOTE TO ARTIST: If you'd like to combine Panels 6-7 into one, that's fine. If not, this should be at the bottom 1/3 of the page. About 1/3 of the width. Close-up on Enola's face.

ENOLA  
You got a name?

PANEL 7

Same size as Panel 6, close-up on White Crow (again, feel free to combine 6-7 if you like).

WHITE CROW  
White Crow. You?

ENOLA  
(off-panel)  
Enola.

PANEL 8

Same size as Panels 6-7, remainder of the page space. Both Enola and White Crow are looking off-panel in the same direction.

SFX  
(train whistle)

WHITE CROW  
The train company! They're back!

**PAGE 12****PANEL 1**

1/4 of the page length, width extends across the page. Enola is moving towards her horse with White Crow still looking off-panel.

ENOLA

Reckon they didn't take your threat serious.

WHITE CROW

I better go after 'em.

ENOLA

If it's a train company, you'd better believe they got more'n a few guns onboard.

**PANEL 2**

1/4 of the length, 1/3 of the width. Close-up on White Crow's face, now looking towards Enola (off-panel).

WHITE CROW

What're ya doin'?

**PANEL 3**

Same size as Panel 2. Low-angle view of Enola on her horse, White Crow standing off to the right side of the panel. The Witchblade is taking form of a gun again.

ENOLA

I'm not about t' let you get yourself killed, that's what.

**PANEL 4**

Slight high-angle view of White Crow picking up his rifle from where Enola dropped it.

WHITE CROW

I can't ask ya t' do that.

ENOLA

(off-panel)

You ain't--

**PANEL 5**

Fills up the remainder of the page. Enola is riding towards the reader, and pulling White Crow onto the horse as she does.

ENOLA

--But I'm gonna help you anyways.  
Somebody's gotta show these bastards  
they don't got no right t' hurt  
innocent folks.

WHITE CROW

Some might say we Injuns ain't the same  
as regular folk.

ENOLA

I reckon some might say the same of me.

**PAGE 13****PANEL 1**

1/4 length of the page, extends across the width. A herd of buffalo are near the train tracks and a train is approaching.

**PANEL 2**

Same size as Panel 1. Inside the train, several gunslingers are readying their rifles and pistols. One guy, dressed in a fine suit with a bowler hat is watching them, his hands gripping the lapels of his jacket. This is ELIJAH HALL.

ELIJAH

Look alive, boys! We got some beasts  
that need killin'!

GUNSLINGER

'Bout time!

GUNSLINGER

Been achin' to shoot somehin'!

SFX

(sounds of various guns cocking,  
feel free to pepper the SFX where  
needed according to the art)

**PANEL 3**

Same length as Panels 1-2, but only half the width. The gunslingers are pouring from the train.

**PANEL 4**

To the right of Panel 3, same size. Shot of the buffalo as they look off-panel to the new arrivals.

**PANEL 5**

Fills remainder of the page. The gunslingers open fire on the herd.

SFX

(various gunshots)

GUNSLINGER

Yee-haw!

GUNSLINGER

Lookit 'em run!

**PAGE 14****PANEL 1**

1/4 length of the page, 2/3 of the width. Slight high-angle shot of Enola and White Crow approaching a hill overlooking the herd and the train.

ENOLA

That's them, I take it?

WHITE CROW

Yup.

**PANEL 2**

1/4 of the page, 1/3 of the width, next to Panel 1. Close-up of Enola with White Crow sitting behind her on the horse.

WHITE CROW

Soon we won't have no more buffalo  
'round these parts.

ENOLA

These ones'll stay, that I can promise  
you.

**PANEL 3**

Fills next 2/4 of the page length, extends across the length. The horse is charging down the hill, towards the reader. Enola grasps the reins with her left hand, the Witchblade gun-hand held up. White Crow has one arm wrapped around Enola's waist, the other holding his rifle off to the side.

ENOLA

Let's ride!

**PANEL 4**

Bottom 1/4 of the page, extends across the length. The gunslingers notice the approaching duo and start to react to them.

GUNSLINGER

Injuns!

GUNSLINGER

Kill 'em!

**PAGE 15****PANEL 1**

A splash page of the gunslingers turning their weapons on Enola and White Crow, the buffalo stampeding from the battle in the background. Enola's Witchblade armor should now spread out all across her body, covering even her head. She's firing the gun with her right hand, the Witchblade forming a whip with her left. She draws most of the fire, but White Crow is firing as well with his rifle.

SFX

(various gunshots)

SARA

(caption)

The Witchblade reacts to the threats, expanding across her body.

SARA

(caption)

Enola is ferocious and unforgiving, taking out a year or more of pent-up rage on the attackers.

SARA

(caption)

The rush of emotions is indescribable.

SARA

(caption)

These are the Witchblade's memories, not Enola's, so I feel like I'm there beside her as opposed to reliving it from her perspective.

SARA

(caption)

But she's connected to the Witchblade, he can feel her anger.

SARA

(caption)

And he sympathizes with it.

**PAGES 16-17**

NOTE TO ARTIST: Double-page spread.

**PANEL 1**

This first panel fills up about 1/2 of the page, extending across both pages. White Crow has now dismounted the horse and is firing on the gunslingers with his rifle, while Enola is still on the horse, unleashing her fury on them.

**PANEL 2**

Below Panel 1, fills bottom half of Page 16, about 1/3 of the width of Page 16. One of the gunslingers gets off a lucky shot, striking White Crow in his leg.

**PANEL 3**

Same size as Panel 2. Close-up on White Crow's face as he reacts in pain, screaming from the gunshot wound.

WHITE CROW

Argh!

**PANEL 4**

The center of this panel will fall at the page break, next to Panel 3. The left half of the panel will be 1/3 of the width of Page 16, with the right half 1/3 of the width of Page 17. Enola is looking towards the reader, the Witchblade armor retracting from her face and she's concerned.

ENOLA

White Crow!

**PANEL 5**

Fills the remaining 2/3 of the page width. Low-angle shot with White Crow in the foreground, clutching his injured leg. The gunslinger who shot him is towering over him, ready to shoot White Crow in the head.

GUNSLINGER

You damn Injuns just don't know when you're beat, do ya? Think of it this way, I'm puttin' you outta yer misery.



**PAGE 18****PANEL 1**

Fills 1/3 of the page length, width stretches across the page. Enola comes up behind the gunslinger, her left arm wrapping around his neck, the Witchblade gun firing into his back, blowing out the front of his chest.

ENOLA

F\*\*\* you, asshole!

**PANEL 2**

Next 1/3 of the page length, half the width of the page. In the foreground is a close-up on the gunslinger, lying dead on the ground, his eyes open and mouth slightly opened. In the background is White Crow, looking somewhat surprised.

**PANEL 3**

Same size as Panel 2. High-angle shot from Enola's POV. She's reaching a hand down to help White Crow back to his feet.

**PANEL 4**

Bottom 1/3 of the page length, about 2/5 of the width. White Crow has taken Enola's hand and is pulling himself back up to his feet.

WHITE CROW

Thanks.

ENOLA

Don't mention it--

**PANEL 5**

Next to Panel 4, same length, but only 1/5 of the width of the page. A close-up on Elijah's hands clapping

SFX

(clapping sound, have this extend across Panels 5-6)

**PANEL 6**

Same size as Panel 4--bottom 1/3 of the page, remaining 2/5 of the page width. Close-up on Enola and White Crow looking off-panel toward the sound of the clapping.

**PAGE 19****PANEL 1**

1/2 the page width, and about 1/2 the length. Slight low-angle view of Elijah, standing at the train entrance, still clapping with a smug smile on his face.

ELIJAH

Well, now ain't that somethin'. That's one mighty fancy weapon you're sportin' ma'am.

**PANEL 2**

Remaining 1/2 of page width, 1/4 of the length. Close-up on Enola and White Crow, and both of them look angry as they glare at Elijah (off-panel) from the corners of their eyes.

ENOLA

How 'bout you come on down, an' I'll show ya how it works?

**PANEL 3**

Same size as Panel 2. Close-up on Elijah, still grinning.

ELIJAH

Ha! You got spunk, I'll give ya that! How'd you like to make some real money?

**PANEL 4**

1/4 of the length of page, 1/2 the width. A close-up on the Witchblade starting to retract into the bracelet.

ENOLA

(off-panel)  
Real money, you say?

**PANEL 5**

Same size as Panel 4. Close-up on Enola and White Crow. White Crow looks a little surprised and Enola has a little smile on her face.

ENOLA

Whaddaya got in mind?

WHITE CROW

Enola, are you crazy? He's a killer!

PANEL 6

Bottom 1/4 of the page, width extends across the page. Enola is approaching Elijah, with White Crow still behind her.

ELIJAH

It's pretty simple, actually. This here Injun's been causin' my people a lotta grief. I'll give ya \$500 if you blow his damn head off.

**PAGE 20****PANEL 1**

Fills the width of the page, length is 2/3 of the page. White Crow's back is to the reader, and Enola is now facing him, her right arm pointed at White Crow, the Witchblade starting to form its weapon. In the background is Elijah, smiling.

ENOLA  
\$500 for this?

WHITE CROW  
Enola!

ELIJAH  
That's right. \$500. An' the promise of  
a job.

**PANEL 2**

Next 1/3 of the page length, 1/3 of the page width. Enola has the Witchblade gun pointed at White Crow's head, but tendrils are also emerging from her left hand.

ENOLA  
Y'know, I worked for the white man once  
before. Was sheriff of this town out  
west. Wanna know how that ended?

**PANEL 3**

Same length as Panel 2, 2/3 of the page width. This is a flashback panel to the townspeople of Colorado Hills, the town pastor front and center (refer to Page 7, Panel 5 of WITCHBLADE: DAY OF THE OUTLAWS).

TOWNSPERSON  
Witch!

TOWNSPERSON  
Whore of Babylon!

TOWNSPERSON  
Demon half-breed!

**PANEL 4**

Fills bottom 1/3 of the page length, stretched across the page width. Witchblade tendrils reach out and grab Elijah.

ELIJAH

What in the name of--!

**PAGE 21****PANEL 1**

1/3 of the width of the page. About 1/4 of the length. This is a close-up of Enola and Elijah, her left hand wrapped around his throat, the Witchblade gun pointed at his head. She's pissed, he looks like he's about to wet himself.

ENOLA

Not well!

**PANEL 2**

2/3 of the page width, 2/3 of the length. Enola still has her hand wrapped around Elijah's throat, but his hands are raised, trying to plead for his life.

ELIJAH

Okay...maybe we can work out some other kinda deal...

ENOLA

Yeah? What kinda deal you thinkin'? Maybe some Smallpox blankets? Or how 'bout y' sell me some land you'll take back later?

**PANEL 3**

Next 1/3 of the page length, half the page width. A close-up on Enola's face, twisted with rage.

ENOLA

I've had my fill of the white man's promises. Those ungrateful bastards kicked me out after I saved their rotten lives.

**PANEL 4**

Same size as Panel 3, repeating the flashback of Ramon's face.

RAMON

You're my kind of girl.

**PANEL 5**

Bottom 1/3 of the page, half the page width. Close-up on Enola's gun pushing up against Elijah's cheek.

ENOLA

(off-panel)

So I left 'em t' die. An' that's on me.

PANEL 6

Same size as Panel 5. Enola releases her grip on Elijah.

ENOLA

Don't want no more blood on my hands.

So here's the deal...

**PAGE 22****PANEL 1**

1/3 of the page length, about 1/2 of the page width. Close-up on Enola's face and White Crow can be seen in the background. She points to him with her right hand, but is still looking off-panel at Elijah.

ENOLA

This here's White Crow's territory. You promise to stay out, you get to walk away.

**PANEL 2**

A small circle panel that is layered on top of Panels 1 & 3. A close-up of Elijah's hand reaching into his jacket.

ELIJAH

(off-panel)

Here's my counter--

**PANEL 3**

Same size as Panel 1 (layered behind Panel 2). Elijah draws a revolver and points it at Enola, who is on the left-hand side of the panel.

ELIJAH

--Go f\*\*\* yourself!

**PANEL 4**

Next 1/3 of the page length, 1/2 the page width. One of Enola's tendrils impales Elijah through below his jaw, extending up through his head.

ELIJAH

Ukk!

ENOLA

(off-panel)

Had your chance, you bastard.

**PANEL 5**

Same size as Panel 4. Enola is staring at Elijah off-panel as White Crow comes up to her.

WHITE CROW

Had me goin' for a minute.



ENOLA

He had it comin'.

WHITE CROW

Where will you go now?

ENOLA

Dunno...

PANEL 6

Bottom 1/3 of the page, extends across the page width. Enola walks to her horse, with White Crow watching her go.

ENOLA

...just see where the trail takes me.

SARA

(caption)

That's where the dream ends.

SARA

(caption)

But as for Enola's story...I have no idea...