



ECLIPSE™

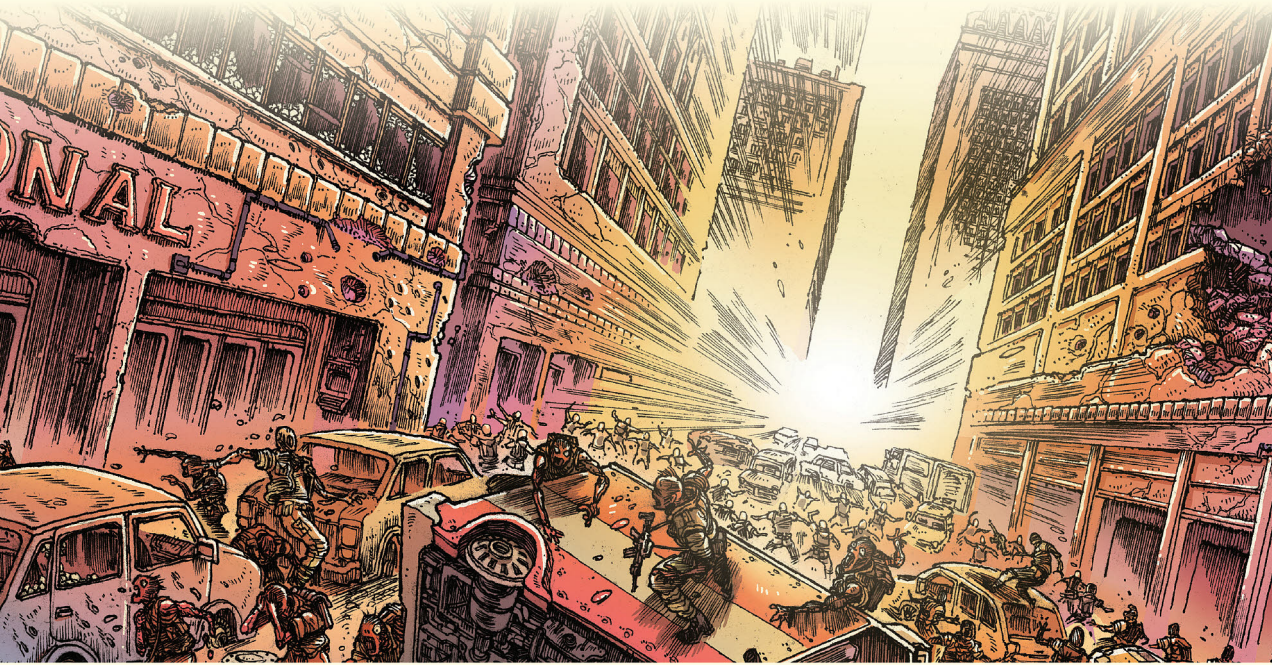
ZACK KAPLAN • GIOVANNI TIMPANO • FLAVIO DISPENZA

#10



ECLIPSE™

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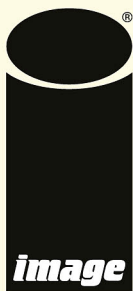
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**NINE YEARS AFTER THE FLARE.
1 YEAR AGO.**

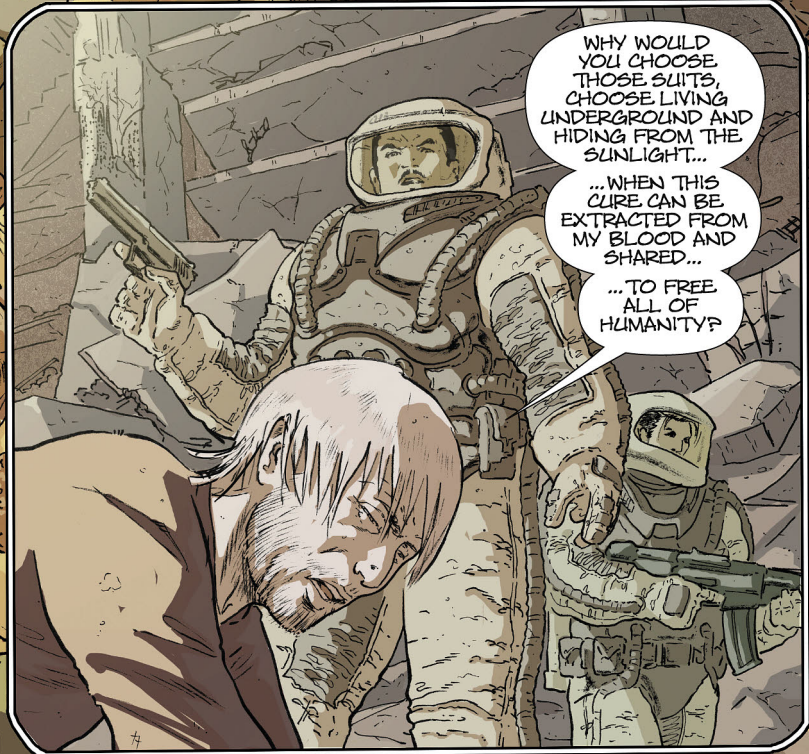
YOU FOOLS.

IT ONLY WORKS IF I'M ALIVE.
ONCE YOU KILL ME,
THE CURE DIES.

THE CURE TO BURNING IN SUNLIGHT?

YES, YOUR GIFT IS REMARKABLE, BUT YOU SEE...

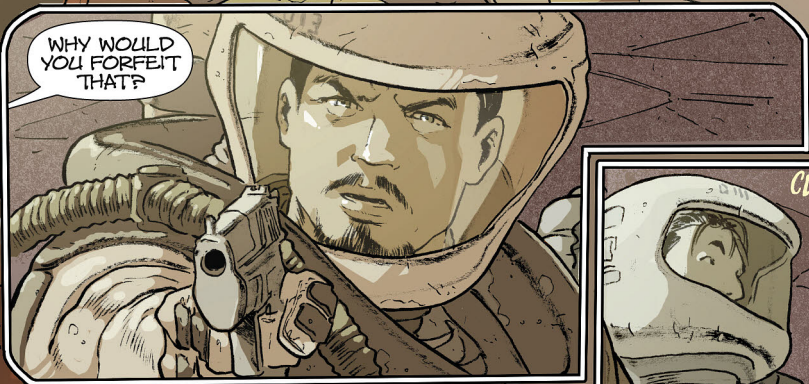
... WE ARE QUITE FINE ON OUR OWN.



WHY WOULD YOU CHOOSE THOSE SUITS, CHOOSE LIVING UNDERGROUND AND HIDING FROM THE SUNLIGHT...

...WHEN THIS CURE CAN BE EXTRACTED FROM MY BLOOD AND SHARED...

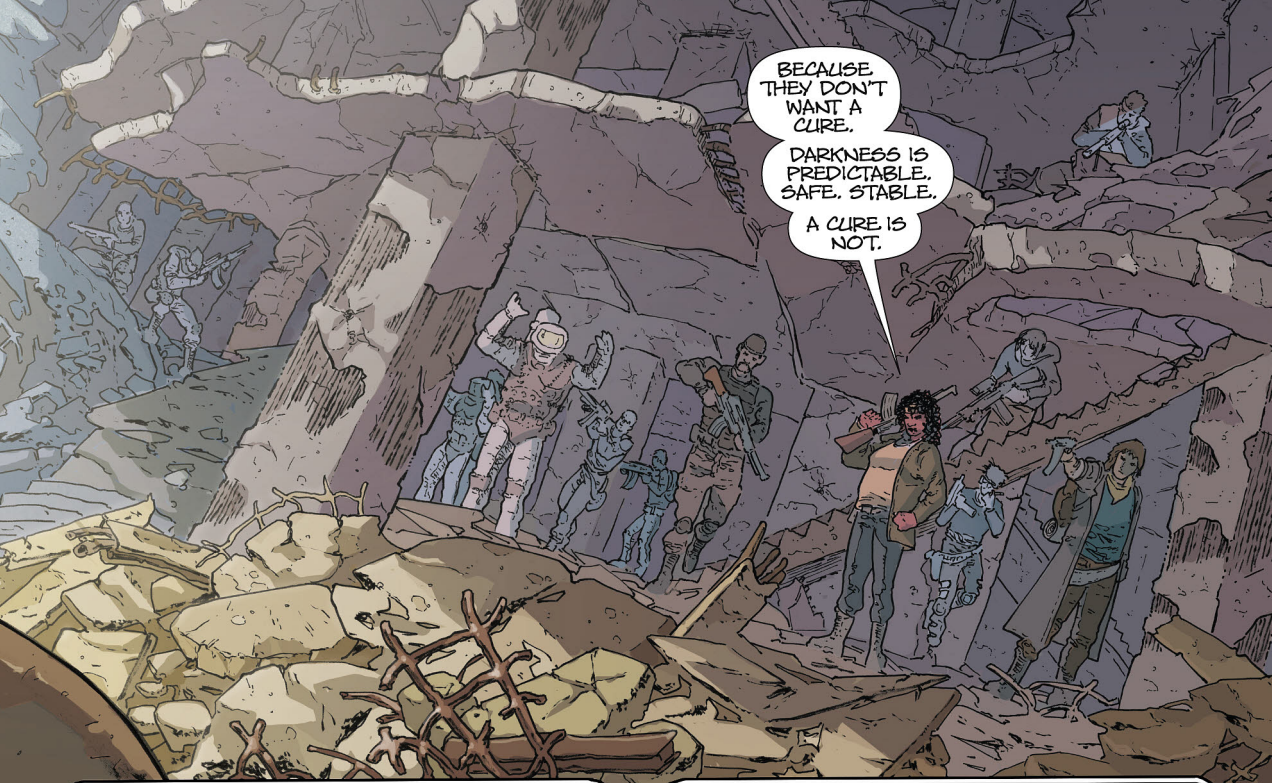
... TO FREE ALL OF HUMANITY?



WHY WOULD YOU FORFEIT THAT?



CLICK



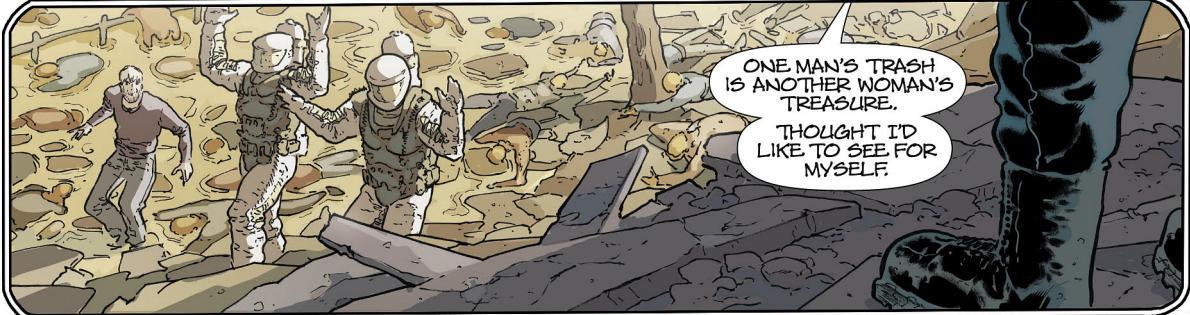
BECAUSE
THEY DON'T
WANT A
CURE.
DARKNESS IS
PREDICTABLE.
SAFE. STABLE.
A CURE IS
NOT.



HANDS UP,
WALLACE.
WE DON'T
WANT TO HAVE TO
KILL ANYONE
HERE, BUT WE
WILL.



AND WHY
COME ALL
THE WAY OUT
HERE DURING
THE DAYS?



ONE MAN'S TRASH
IS ANOTHER WOMAN'S
TREASURE.
THOUGHT I'D
LIKE TO SEE FOR
MYSELF.



YOU'RE SAVED,
MILKSHAKE.
GET
UP.



YOU'RE
MINE
NOW.

PRESENT DAY.

JUST UP THIS WAY.

IT'S A LAB.

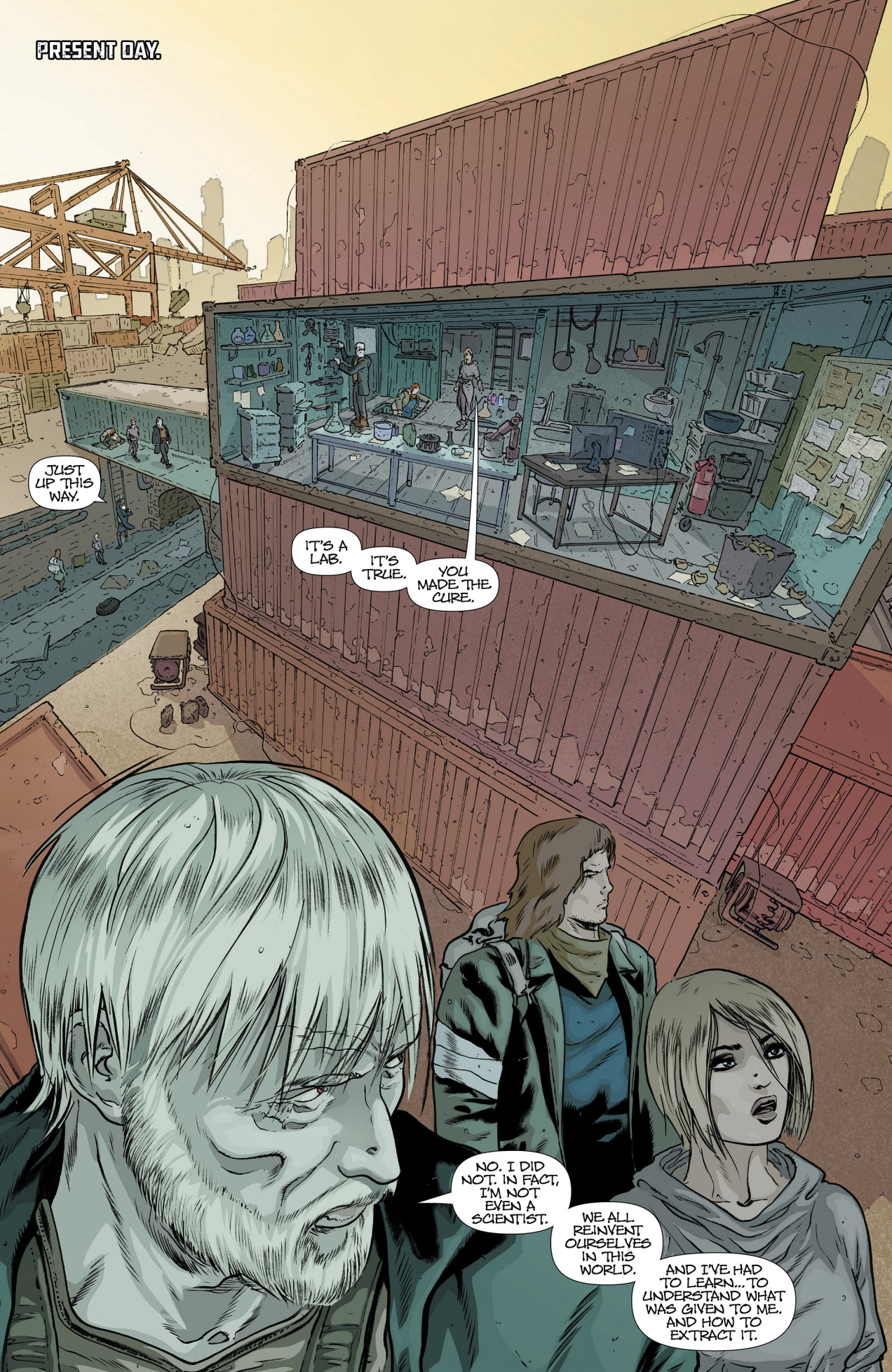
IT'S TRUE.

YOU MADE THE CURE.

NO. I DID NOT. IN FACT, I'M NOT EVEN A SCIENTIST.

WE ALL REINVENT OURSELVES IN THIS WORLD.

AND I'VE HAD TO LEARN... TO UNDERSTAND WHAT WAS GIVEN TO ME. AND HOW TO EXTRACT IT.





AND I ONCE HAD A REAL CHROMATOGRAPHY LAB...

...AND A BIOCHEMIST WHO OPERATED IT AT NIGHT.

WE ALMOST HAD THE CURE, ONE THAT DIDN'T PLAGUE THE MIND, THAT IS...

...UNTIL YOUR FRIEND AND HIS UNDERGROUND ABANDONED ME, AND THEIR IDEALS.

WE SAVED YOU. WE GAVE YOU A CHANCE.

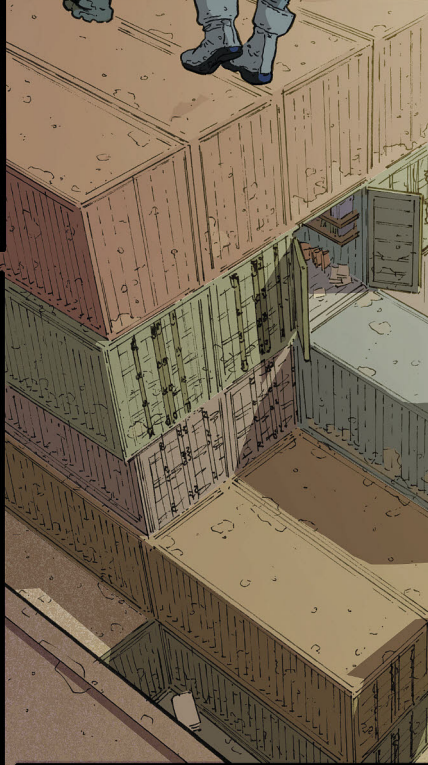


FOR YOUR OWN GAIN AND PROFIT.

WHEN IT REALLY MATTERED, THE CONDUCTOR TURNED AND RAN.

BECAUSE SHE FEARS CHANGE.

IS CHANGE POSSIBLE? CAN YOU RECREATE YOUR IMMUNITY TO SUNLIGHT? TO GIVE IT TO OTHERS.





IT'S MORE THAN POSSIBLE.

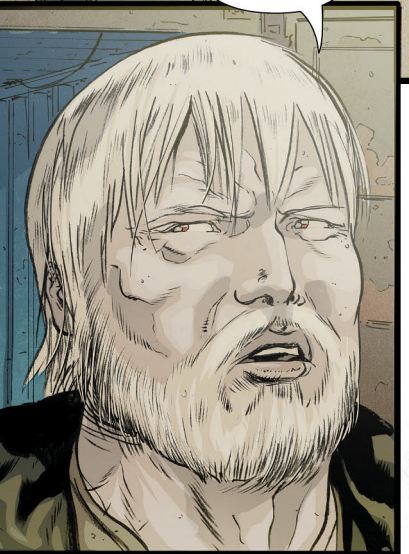
IT'S HOW I CAME TO BE THIS WAY.

AFTER THE FLARE, OUT WEST, IN THE ROCKIES, NEAR DENVER, THEY HAD THIS CURE THERE, BEFORE IT ALL FELL APART.

BEFORE THEY WERE CONSUMED BY THEIR OWN AMBITIONS.



IT'S POSSIBLE, BUT NOT WITHOUT THE PROPER SETUP. AND THE HOSPITALS AND UNIVERSITIES, WELL, SOLARITY HAS PILLAGED ALL THE BIO-CHEMICAL EQUIPMENT.



IF THE UNDERGROUND IS SO CORRUPT AND COWARDLY, WHY WOULD YOU WANT OUR HELP--?

I DON'T WANT THE UNDERGROUND'S POLLUTED HELP.

I WANT HERS.



YOU ARE THE DAUGHTER OF NICHOLAS BRANDT, RIGHT? YOU CAN GET A BIOLAB FROM SOLARITY.

WITH A CURE, WE COULD BE FINALLY FREE FROM SOLARITY. WE CAN AGREE ON THAT END, CAN WE NOT?



CIELO, WE CAN'T GET A BIOLAB WITHOUT THE UNDERGROUND'S HELP.

THEN WE GET THE UNDERGROUND'S HELP.

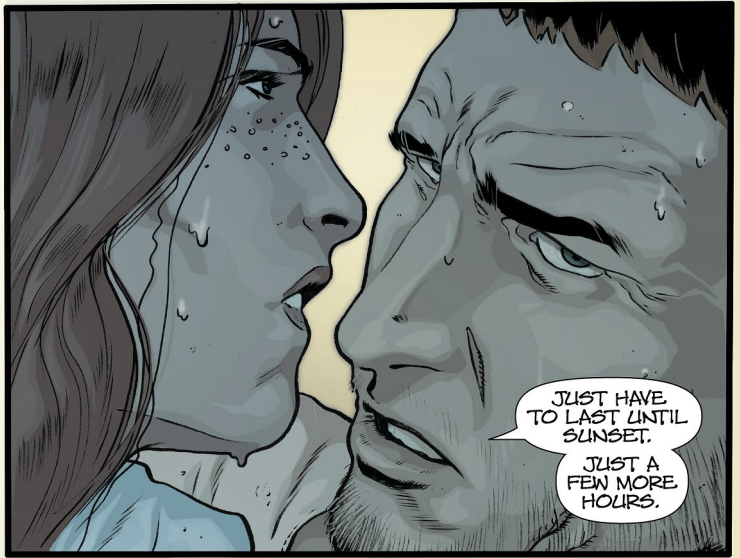
WE'LL GET YOU WHAT YOU NEED.

WE'LL HELP YOU MAKE YOUR CURE AGAIN.

AND THEN... YOU'LL GIVE IT TO ME.



"WE'RE GONNA
DIE OF HEAT
EXHAUSTION."



JUST HAVE
TO LAST UNTIL
SUNSET.

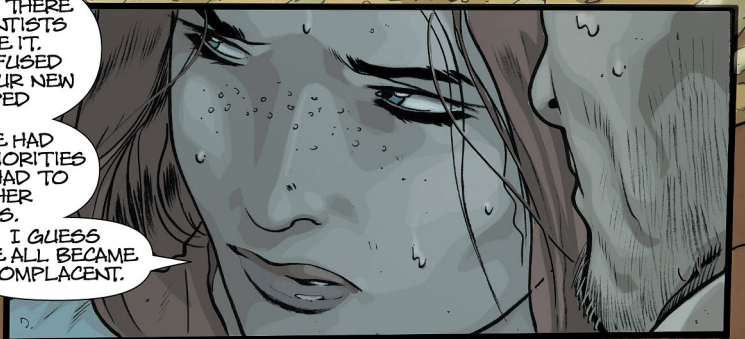
JUST A
FEW MORE
HOURS.

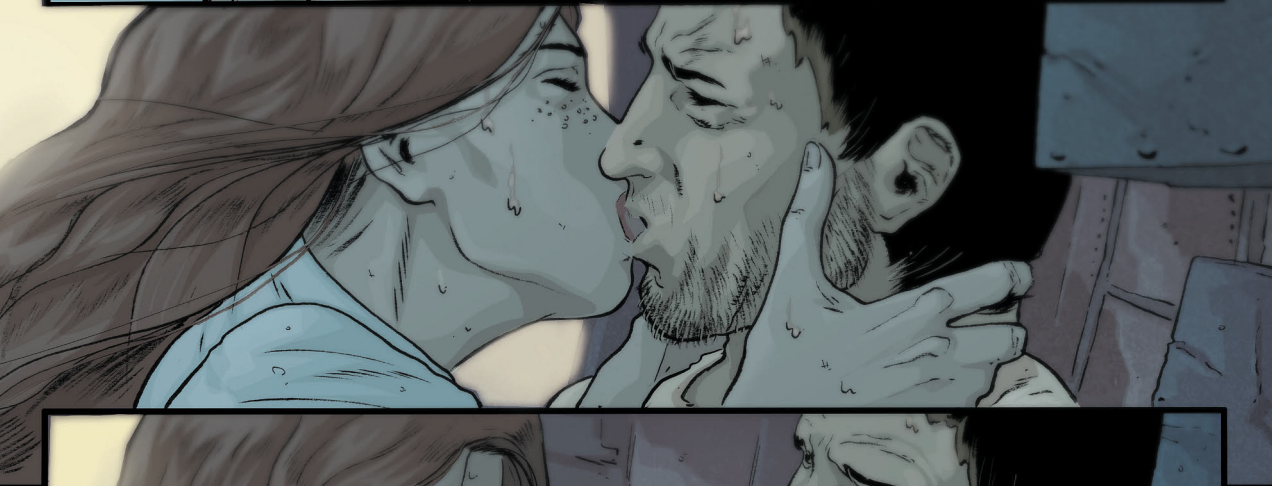
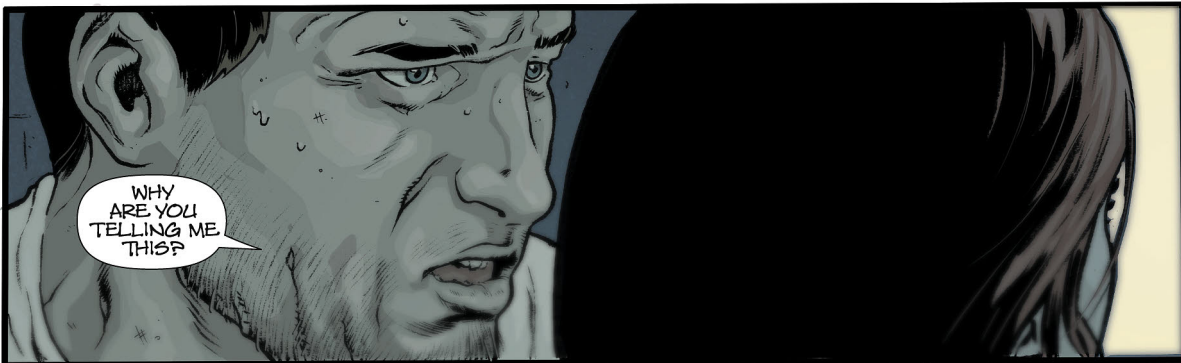
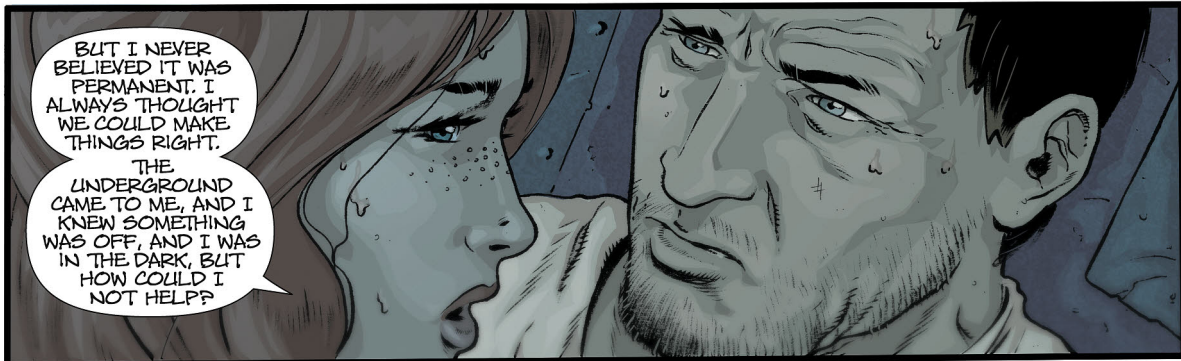


YOU KNOW, AFTER
THE FLARE HAPPENED, THERE
WERE TEAMS OF SCIENTISTS
WHO TRIED TO CURE IT.
THOUSANDS WHO REFUSED
TO ACCEPT THIS AS OUR NEW
REALITY. WHO HOPED
FOR MORE.

AND THEN WE HAD
TO SURVIVE. PRIORITIES
SHIFTED. WE HAD TO
SOLVE OTHER
PROBLEMS.

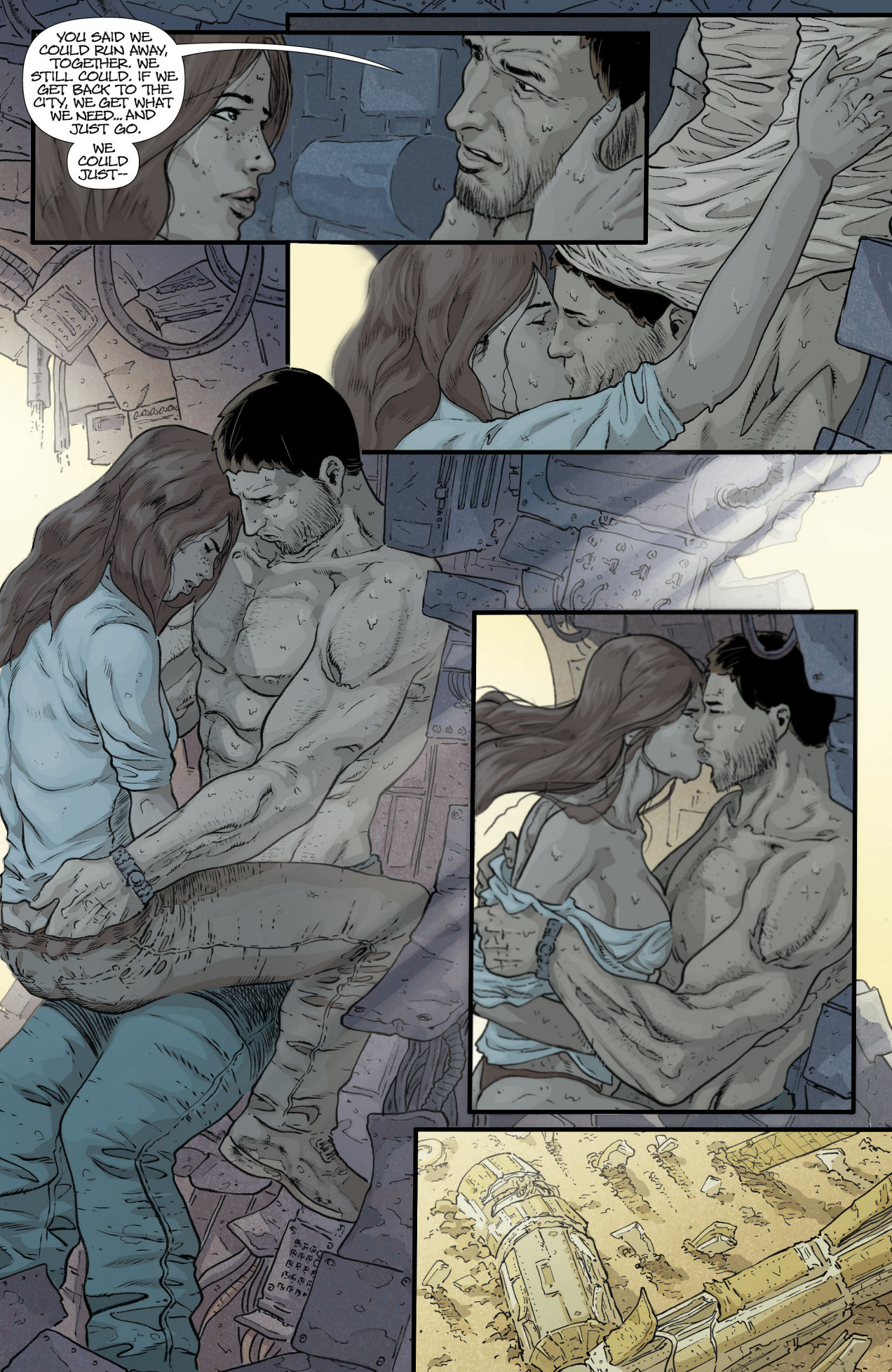
I GUESS
WE ALL BECAME
COMPLACENT.





YOU SAID WE
COULD RUN AWAY,
TOGETHER. WE
STILL COULD. IF WE
GET BACK TO THE
CITY, WE GET WHAT
WE NEED... AND
JUST GO.

WE
COULD
JUST--





MADAM CONDUCTOR, WE FOUND SOMETHING AND WE'D LIKE TO--

DON'T TELL ME.

YOU FOUND THE SCIENTIST. OR RATHER, HE FOUND YOU.



AND HE WANTS YOUR HELP WITH A LAB, NO? TELL ME, WHERE CAN WE FIND HIM?

SO YOU WILL HELP HIM? GIVE HIM A LAB?



NO, WE'LL TRADE HIM TO SOLARITY.

THEY'LL KILL HIM.

AND THEN THEY'LL LEAVE US ALONE AGAIN.




BUT THIS MAN CAN HELP US GET A CURE. WE COULD GO INTO THE LIGHT AGAIN.



WHO WOULD GO?

YOU'VE MADE A HUNDRED DOSES. A THOUSAND. WHO LIVES IN LIGHT AND DARKNESS?

YOU WISH TO CREATE A VALUABLE COMMODITY, AND DON'T EXPECT THEM TO FIGHT OVER WHO CONTROLS IT.



DO YOU KNOW WHAT THIS CITY WAS BUILT ON?

SOLAR POWER.

YOUR FATHER AND HIS FRIENDS DISCOVERED IT.

AND THEN THEY SOLD IT.

SO WE JUST KEEP THINGS AS THEY ARE?

WE SURVIVE AS THINGS ARE.

AND IF YOU DISRUPT ALL THAT...

...IT CAN ALWAYS GET WORSE.

BUT WE COULD CONTROL IT.

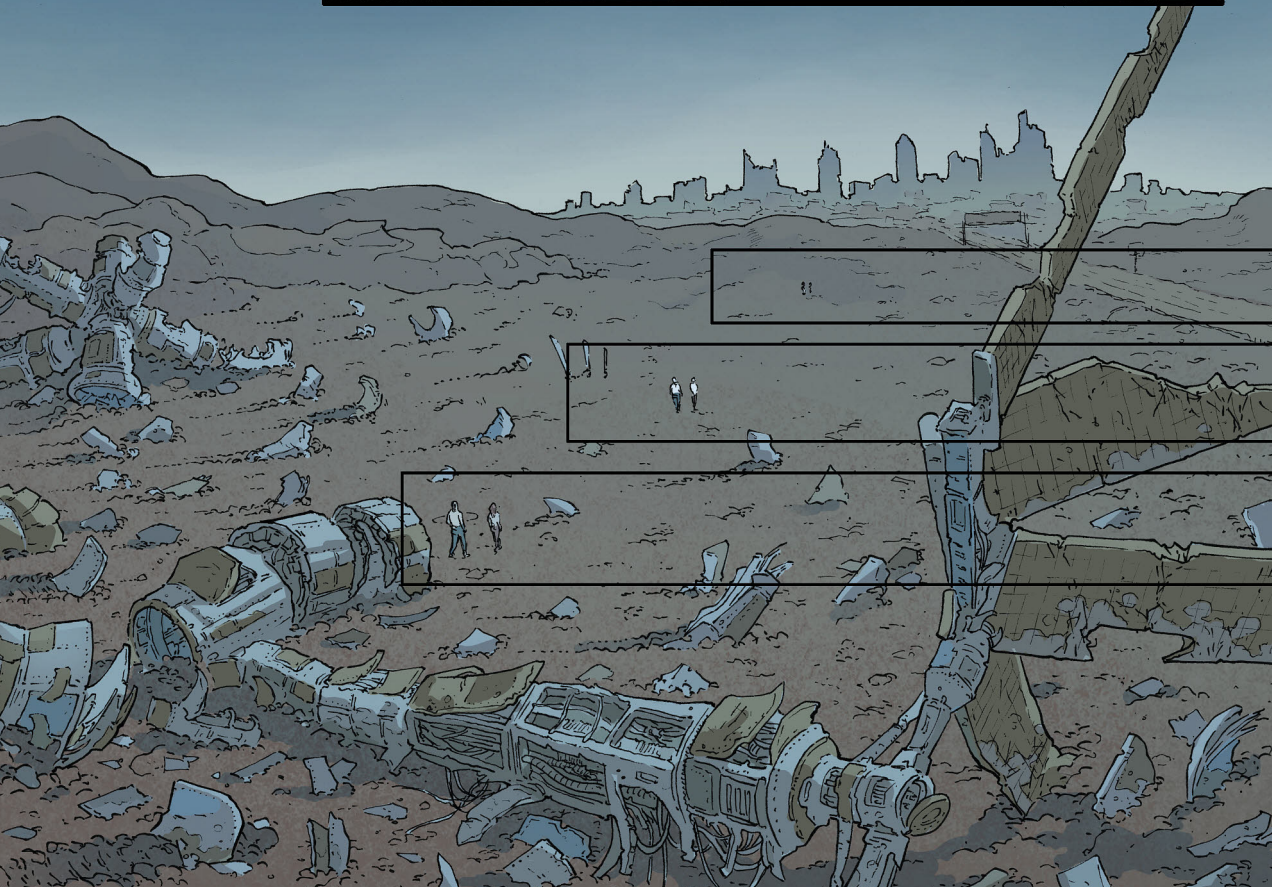
AND WE COULD THEN OVERTHROW SOLARITY.

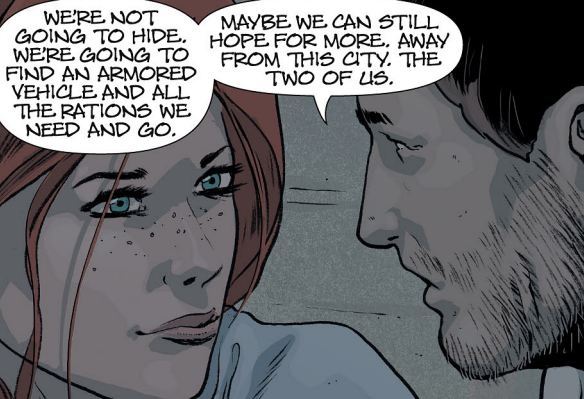
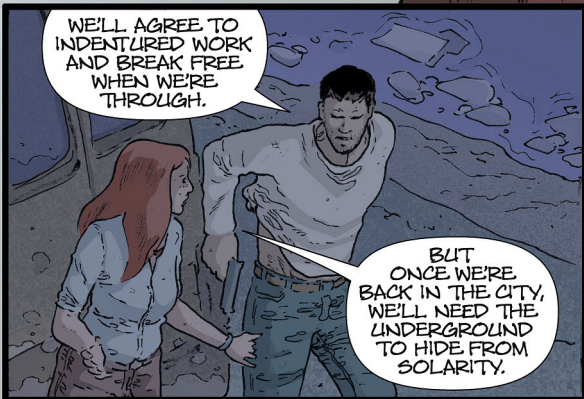
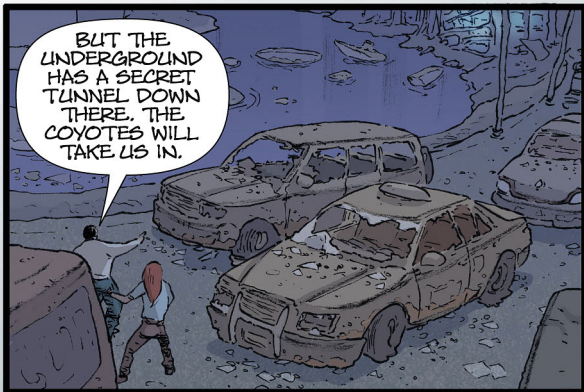
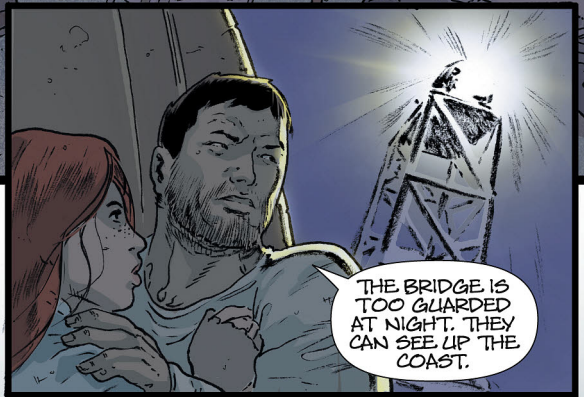
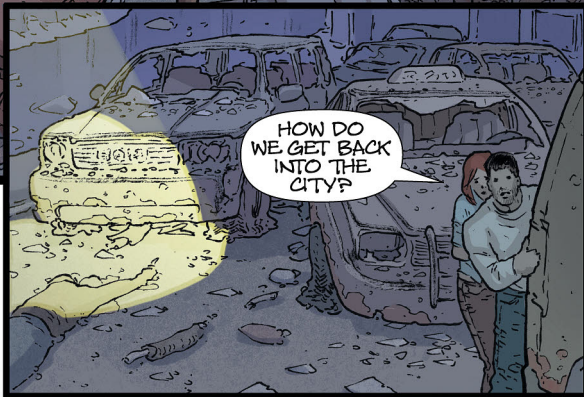
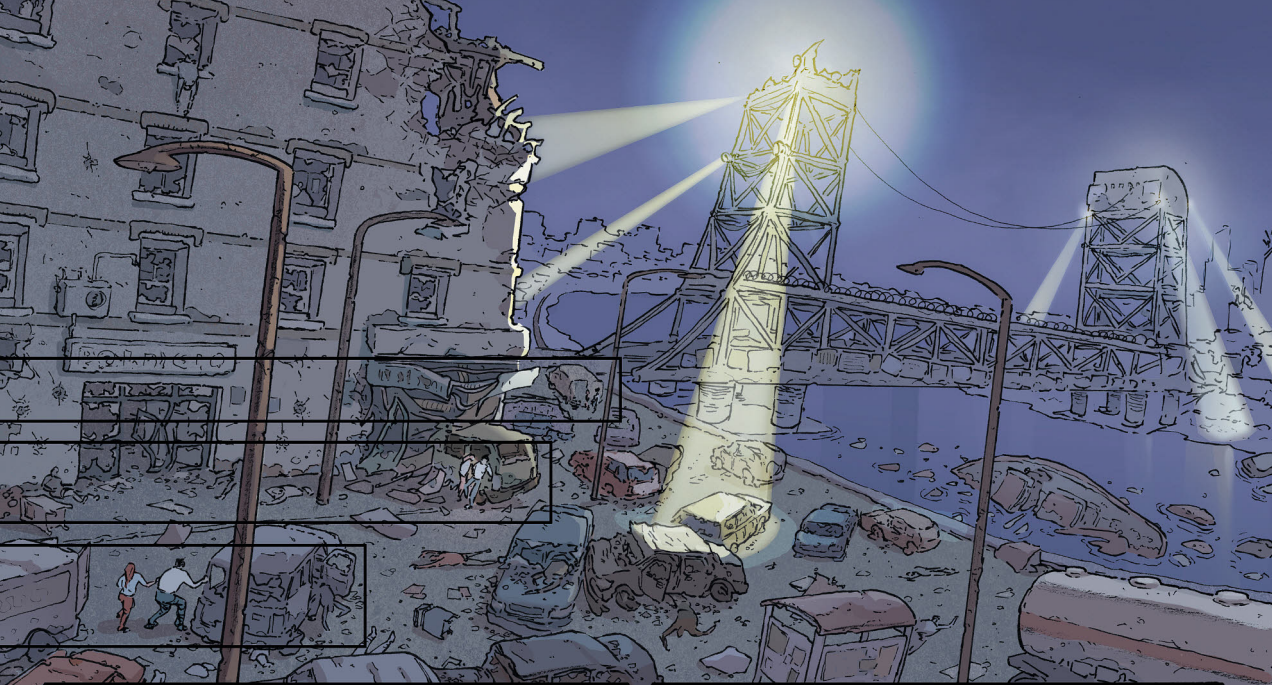
THIS CITY RUNS ON SOLARITY. YOU ARE TOO EMOTIONAL, TOO INFLUENCED BY YOUR FATHERS.

BOTH OF YOU.

THIS CURE BUSINESS ONLY INVITES CHAOS.

TURN THE ALBINO OVER AND WE'LL BE DONE WITH IT.





BEEN
LOOKING
FOR YOU.

I'M NOT
HIDING.



ARE
YOU?

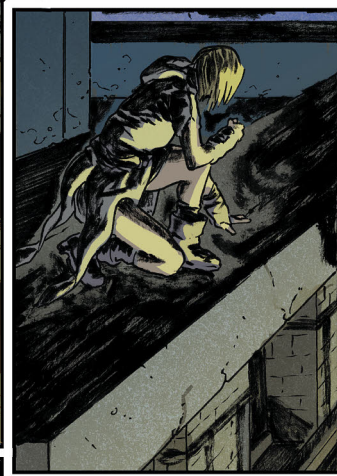
THE CONDUCTOR
MENTIONED YOUR
FATHER.

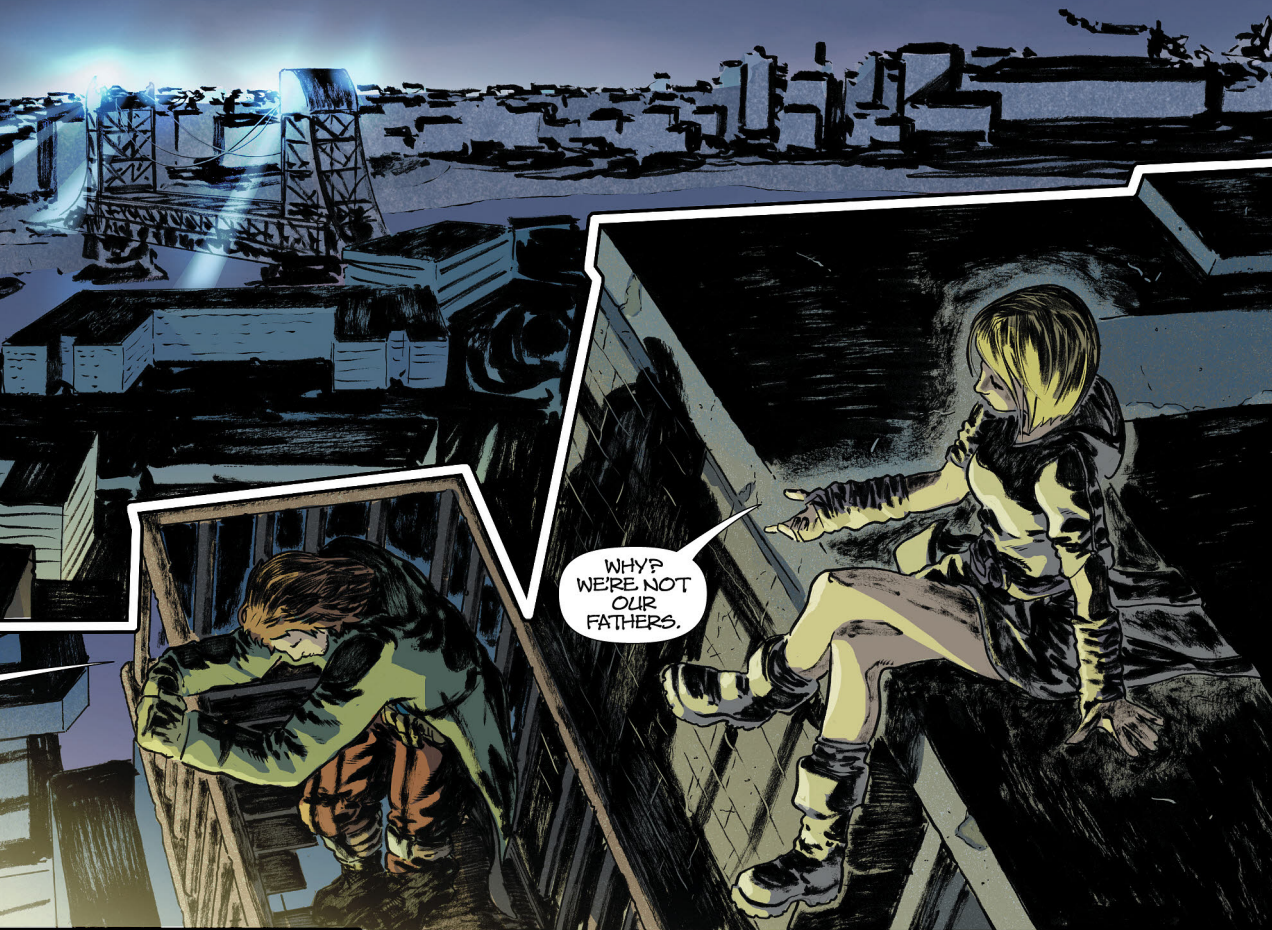
YOU
WANNA
TELL ME
WHO YOU
ARE?

I'M
PARKER
VAN GORN.
MY FATHER
IS--

GREGOR
VAN GORN.
MY FATHER'S
PARTNER IN
SOLARITY.

YOU CAN
UNDERSTAND
WHY I DIDN'T
TELL YOU.



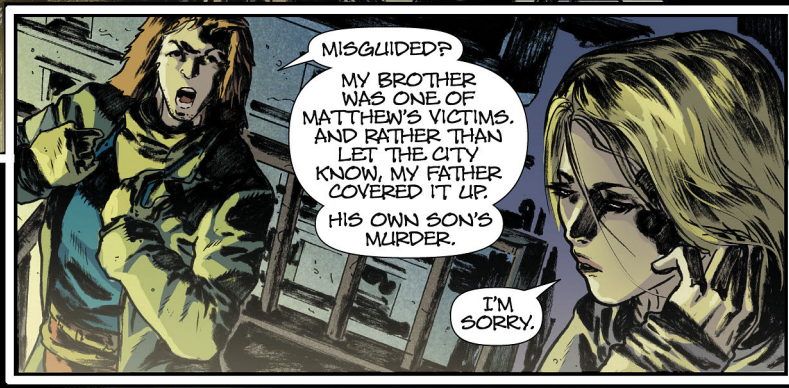


WHY?
WE'RE NOT
OUR
FATHERS.



I KNOW THINGS.
HORRIBLE THINGS.
ABOUT ALL OF
THEM.

THEY'RE NOT
HORRIBLE, THEY'RE
JUST MISGUIDED.



MISGUIDED?
MY BROTHER
WAS ONE OF
MATTHEW'S VICTIMS.
AND RATHER THAN
LET THE CITY
KNOW, MY FATHER
COVERED IT UP.
HIS OWN SON'S
MURDER.

I'M
SORRY.



THEY TOOK THIS CITY BY
FORCE, PUSHED OUT THE
MAYOR, FOUGHT OFF THE
GOVERNMENT, AND
FOR WHAT?

THEY WERE
TRYING TO SAVE
THE CITY, AND
WITH THIS
ALBINO, WE
STILL CAN.

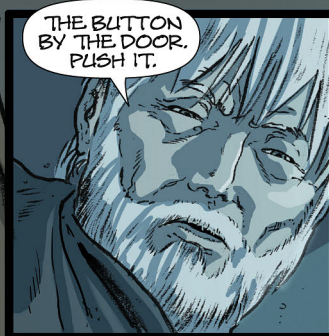
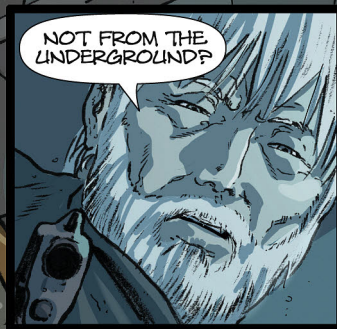
BUT WITHOUT THE
CONDUCTOR'S HELP, THE
UNDERGROUND'S
PROTECTION...IT'S JUST
THE TWO OF US.

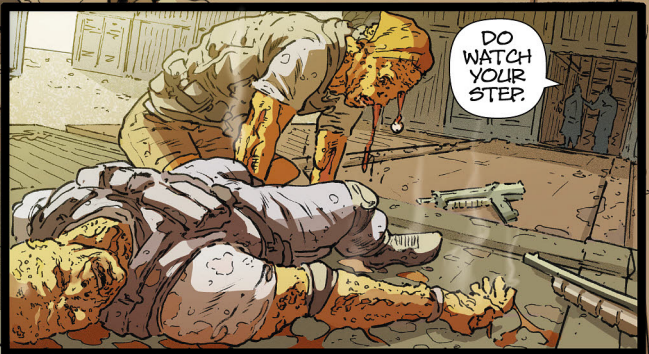
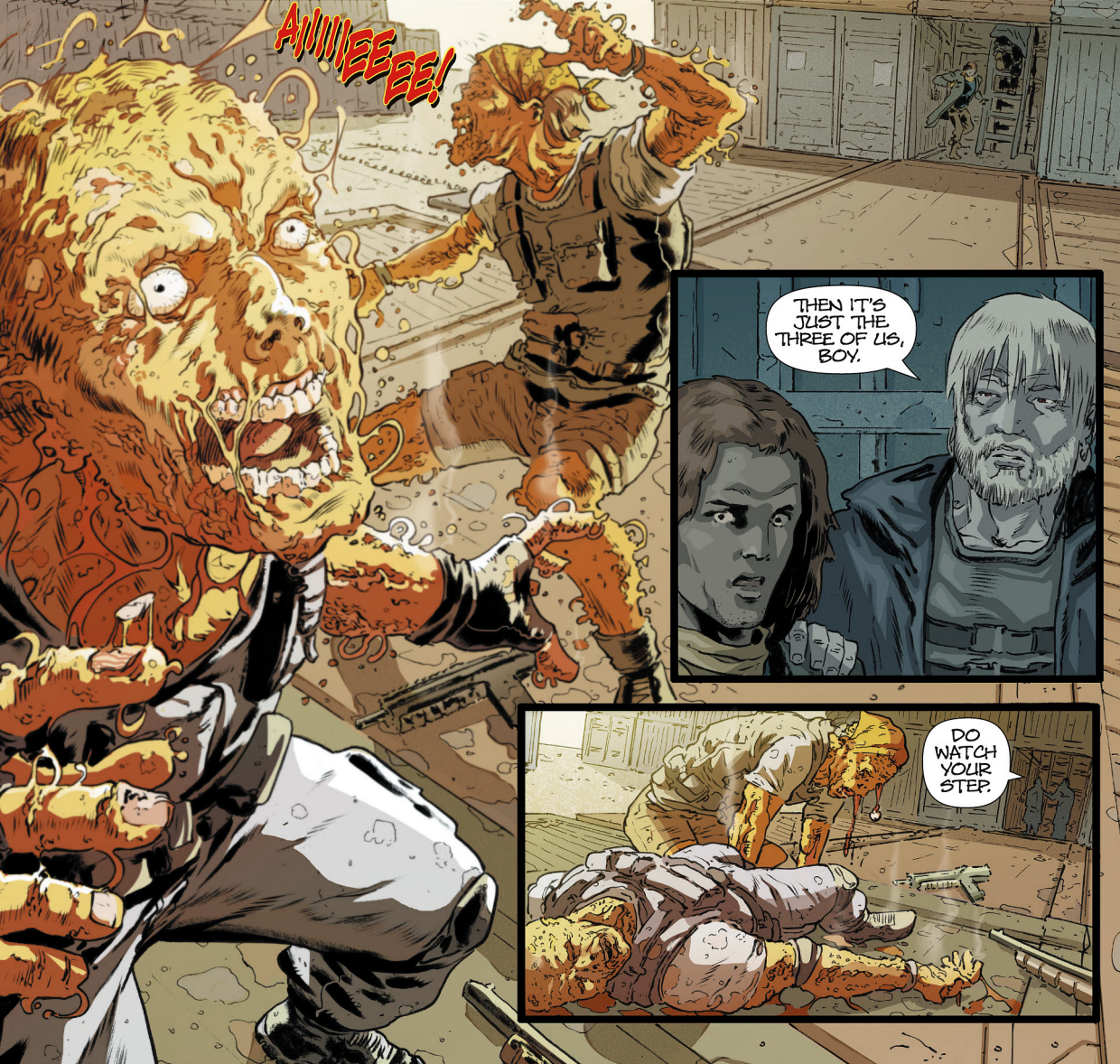
AND
I DON'T
TRUST THE
ALBINO.

BUT WE CAN
STILL USE HIM.
I HAVE AN IDEA.
THAT IS...IF YOU
TRUST ME?











HEY, CAN I HELP YOU?



OH MY GOD! SOMEONE CALL NICHOLAS BRANDT.



SHE SAYS SHE HAS SOMETHING FOR US.

BUT SHE'S ONLY WILLING TO SPEAK TO YOU.



HI, DADDY.



IT'S GOOD TO SEE YOU, ROSE.
THE POLICE TELL ME YOU HAVE SOMETHING.
ARE YOU GIVING US YOUR NEW FRIENDS IN THE UNDERGROUND?

BETTER.
MUCH, MUCH BETTER.

I'M GIVING YOU THE ALBINO.



TO BE CONTINUED...

NEXT ISSUE



ECLIPSE

ZACK KAPLAN • GIOVANNI TIMPANO • FLAVIO DISPENZA

#11



We would like to share with you a new element in the process of ECLIPSE. Making and collaborating on a comic book evolves with each issue. Initially, the script was written with Zack writing a number of panels and the action for each. But as our process continued, it became clear Giovanni had a gift for layouts.

So with the beginning of our third arc, in ECLIPSE #9, Zack wrote the scripts in an "open format", so open that the panels were left out and scenes and sequences were merely written with page numeration guidelines. This gave Giovanni the chance to decide on what page a sequence should start and end, how the panels were laid out, even giving him the opportunity to alter the number of pages per sequence if needed. Giovanni was already used to this method. Michael Uslan in *Justice Inc.* and Steve Orlando in *Shadow/Batman* both used an "open format" in this way.

This is like a dream for a comic book artist like Giovanni, because the more freedom he has to lay out the book, the happier he is. Keep in mind, this does not mean it is easier. Quite the contrary! This makes the process harder on every level. The sequencing and planning of pages and panel division requires about two full days of work, with trial and error and dozens of sheets of paper sacrificed. But this delivers a satisfaction that has no equal when an artist transforms a script into a comic book. And ultimately, Giovanni Timpano is such a talent that one wants to provide as much freedom as possible to allow for the best results.

And so, we would like to share the original script pages and the final inked pages, so you may see the new process for how the third arc of ECLIPSE was drawn.

A glimpse into the process behind

ECLIPSE

Giovanni: Page 12 was drawn as described in the script. I've just used a trick in the three final panels in which we see Val and Bax walk toward the city, and in a way we extend time, since in the page after they are immediately in New York.

The next page starts with a three inset to follow the previous design. What I dramatically changed here is that this page was supposed to be a two page sequence. Once I read the script, I immediately thought that one should be enough, and I realized that this saved an extra page, which would help me later in another sequence: the sun kill action sequence.

PAGES TWELVE SURVIVAL

The sun has set, and the sky is darkening. At the airlock, Bax and Valerie emerge, look at the sky, the landscape. They smile at each other, and prepare to head out on their journey.

PAGE THIRTEEN - FOURTEEN PASSAGE

PANEL ONE

Bax and Valerie reach the outskirts of the city, the river's edge, where New York City stands in the distance. Valerie leans on Bax heavily, as she's very tired. We also see searchlights from the security towers along the bridge. They should be hiding against a building, a car, a van something to stay hidden themselves from the lights.

1. VALERIE: How do we get back into the city?

Bax points to the fortification on the bridge, the same bridge as before, and the same bridge to come later.

2. BAX: The bridge is too guarded at night. They can see up the coast.

Bax points to a set of buildings near the river, hands Valerie some binoculars.

3. BAX: But the Underground has a secret tunnel down there. The Coyotes will take us in.

Valerie looks through to see a building near the river. A few people, perhaps 6, wait in the shadows, waiting to be escorted through secret tunnels back into the city. A COYOTE speaks to them.

4. VALERIE: But how will we pay?

Bax produces his gun.

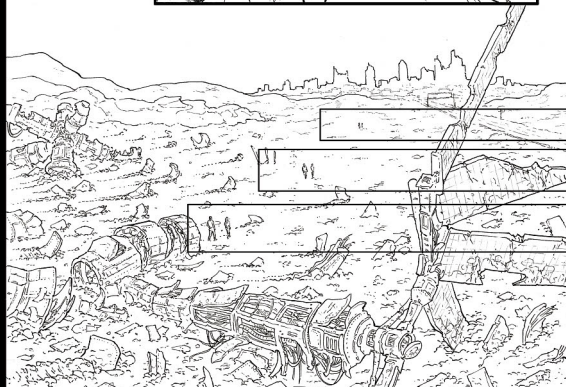
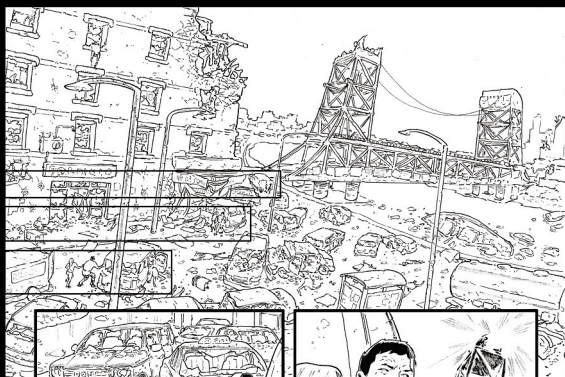
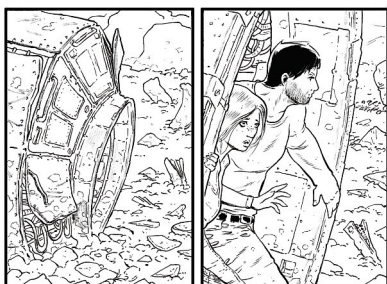
5. BAX: We'll agree to indentured work and break free when we're through.

6. VALERIE: But once we're back in the city, we'll need the Underground to hide from Solarity.

7. BAX: We're not going to hide. We're going to find an armored vehicle and all the rations we need and go.

8. BAX: Maybe we can still hope for more. Away from this city. The two of us.

Valerie and Bax share a hopeful moment together. Probably their last.



Giovanni: I usually like to introduce a new Eclipse location with a big, wide image in order to give the readers a more detailed look at the place. This scene is a three-page sequence, so there is enough space for a double-page spread (which I thought would work well to show the location). The challenge was that the sequence starts on an odd page, and the double-page spread must start with an even page.

So I thought to play the sequence in a different way: we start the conversation with big characters, half bodies or talking heads, without knowing yet where we are. Then the reader turns the page and bam! They have this big view of the Underground facility. And also, basically this double-page spread is a unique shot, divided into six panels, because the characters and the balloons needed their order, and the panel borders help the eyes to follow this order. The Conductor is a busy woman and while Cielo and Parker talk to her, the Conductor continues to operate her business. Sometimes she turns her head, and sometimes no.

And so we jump to the fact that the characters stand above the panel borders. I chose this approach because I wanted to emphasize that while the place and the background are steady, the characters are moving through it, moving from panel to panel, in space and time. This is obviously nothing new. It's a trick pretty frequently used in comic books. My major reference for this was *We3* by Morrison and Quitely, a masterpiece in terms of narration and storyboarding.

PAGE NINE - ELEVEN

THE UNDERGROUND'S DECISION

An underground sorting facility. Once a recycling center or mail/package sorting area, with conveyor belts and packaging stacks, now the Underground uses this area to sort secret deliveries and goods around the city: medicine, weapons, food, messages. An entire network of individuals bringing in goods, sorting them, and dispensing them to messengers to take them out through different tunnels. The lighting is moody and dark, with bright fluorescent overhead lights above the sorting conveyor belts.

***ARTIST NOTE:** I thought a lot about this location, and I thought it better to see Etta working and focusing on the guts of the Underground. She's not the type to hide in a lair or meet in a throne room or boardroom. She's working, and so I thought it interesting to see the logistical center of where the Underground operates their secret deliveries. But this can have a lot character. Do they go low tech and use chalkboards. Are there women and grandmothers managing it and children making deliveries. It might be a pretty major operation. We don't need to see conveyor belts, it could be an underground center where they've got their set up. Think about how to design this world/location and we can discuss.

Cielo and Parker march through a lane, flanked by two Underground guards.

1. CIELO: Madame Conductor, we found something and we'd like to-

They find: Etta, who stands watching the business play out. She's smoking her cigar, standing in the middle of the room.

2. ETTA: Don't tell me. You found the scientist. Or rather, he found you.

3. ETTA: And he wants your help with a lab, no? Tell me, where can we find him?

4. CIELO: So you *will* help him? Give him a lab?

5. ETTA: No. We'll trade him to Solarity.

6. CIELO: They'll kill him.

7. ETTA: And then they'll leave us alone again.

Cielo pursues Etta, who walks away upon the argument, perhaps heads for a manager's office or open area on a platform looking down on the operation.

8. CIELO: But with the right assistance, this man can help us find a cure. We could go into the light again.

Etta turns to confront Cielo now.

9. ETTA: Who would go? You've made a hundred doses. A thousand. Who gets it first? Who doesn't? Who lives in light and darkness?

10. ETTA: You wish to create a valuable commodity, and don't expect them to fight over who controls and exploits it.

11. ETTA: Do you know what this city was built on? Solar power. Your father and his friends discovered it. And then they sold it.

12. ETTA: It's human nature to fight over resources.

13. CIELO: So we just keep things as they are?

14. ETTA: We survive as things are. We have control right now, and if you disrupt all that...it can always get worse.

15. CIELO: But we could control it.

16. PARKER: And we could then overthrow Solarity.

17. ETTA: This city runs on Solarity. You are too emotional, too influenced by your fathers.

18. ETTA: Both of you.

Cielo catches that comment, and looks to Parker with confusion.

19. ETTA: We survive by being careful. This cure business only invites chaos.

20. ETTA: Turn the albino over and we'll be done with it.



Giovanni: This sequence had two major changes: one was the extra page taken from the earlier sequence, which allowed me to make this a three-page sequence, not a two page, and the other was the very nature of the sun kill itself. With the extra page I had the chance to use the first two pages, pages 16 and 17, just for Parker being followed and the confrontation with Rathmore. Also the panels were big enough to show the location, and the container system so important to see in order for the sun kill after to make sense.

And then we arrive at the sun kill itself: this first idea described in the script was a bit complicated to show and it reminded me of the one in issue #2 at the train depot, where Matthew crash the ceiling with a hammer and the glass pieces fall, shredding the Icemen suit. So I thought that since the entrance to Rathmore's base was inside this corridor made with a series of containers, why not show four engines that, with the use of chains, can open the sides of the containers, and burn anyone crossing through. It's a very simple idea but perfect for this occasion! The victims find themselves totally doused in the sunrays, with no escape. It makes for a clever sun kill and an exciting sequence!

PAGE SEVENTEEN - EIGHTEEN
FOLLOWED AND A PLAN

Daytime. Parker, in an Iceman suit, returns to the Port and the shipping containers, but as he reaches Rathmore's home, it's empty. Nothing inside. From behind him, he hears –

1. RATHMORE: That's far enough, boy.

Parker turns to find Rathmore holding a gun on him.

2. PARKER: I was followed. Behind you. Four of them.

Rathmore raises an eyebrow, spots a shadow behind him.

Rathmore spins to find four Underground Agents, in Icemen suits, have followed Parker. They raise their guns.

3. RATHMORE: The rope, above the door. Pull it.
(to Parker)

Parker spots a rope –

-- and pulls it --

The rope connects across to another shipping container, and pulls open the doors –

-- and inside a giant fan TURNS ON and BLOWS glass that lies on the floor --

-- towards the four Agents, shredding their suits --

-- Rathmore watches as they fall before him burning.

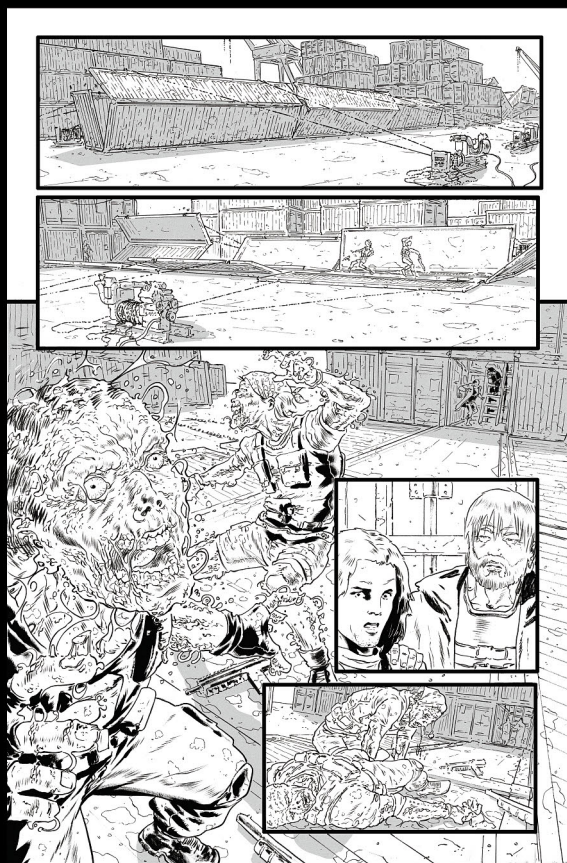
Parker looks shocked, as Rathmore turns back to him, gun raised at Parker.

4. PARKER: We're getting your lab.

Rathmore looks at the bodies.

5. RATHMORE: From who. Not the Underground.

6. PARKER: No, not the Underground.





ZACK KAPLAN is a new comic book writer whose debut sci-fi series, *ECLIPSE*, exploded onto the scene in fall of 2016 to an amazing response. Zack's sophomore comic effort, *PORT OF EARTH*, also published by Image Comics and Top Cow Productions, released November 2017. Both *ECLIPSE* and *PORT OF EARTH* are currently in development to be TV series, and currently ongoing. Zack also writes *The Lost City Explorers* for Aftershock Comics. Zack taught screenwriting at the International Academy of Film and TV, located in the Philippines, and he also writes film and television.



GIOVANNI TIMPANO is an Italian comic book artist who works for several U.S.A. publishers. For Dynamite Entertainment he has drawn a long run on *The Shadow* ongoing series, but also the *Doc Savage/Shadow/Avenger* crossover: *Justice Inc.* and the *Lone/Ranger* team-up miniseries. He has also worked on the *G.I. Joe* series for IDW, *Hellraiser* for BOOM Studios, *Grimm Fairy Tales* for Zenescope and *CYBERFORCE* for Top Cow. Currently he is working on *ECLIPSE*, a monthly series published by Top Cow/Image Comics and the DC/Dynamite Crossover *The Shadow/Batman*.



FLAVIO DISPENZA is an Italian colorist. He attended the Fine Art Academy in Frosinone and the Scuola Internazionale di Comics in Rome. On the Italian market he worked for Manfont on *Quantum Academy-Cassandra* and *Quantum Academy-Ethan*. He also colored *Dago* for Editoriale Aurea. In 2017 he made his debut in the American market with *ECLIPSE* published by Top Cow/Image Comics on which he is currently working. He also colored the DC/Dynamite crossover *Shadow/Batman*.



TROY PETERI, Dave Lanphear and Joshua Cozine are collectively known as A Larger World Studios. They've lettered everything from *The Avengers*, *Iron Man*, *Wolverine*, *Amazing Spider-Man* and *X-Men* to more recent titles such as *WITCHBLADE*, *CYBERFORCE*, and *Batman/Wonder Woman: The Brave & The Bold*. They can be reached at studio@alargerworld.com for your lettering and design needs. (Hooray, commerce!)

ECLIPSE

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