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UNIVERSITY

#14

ECLIPSE

ZACK KAPLAN • GIOVANNI TIMPANO • FLAVIO DISPENZA



ECLIPSE™

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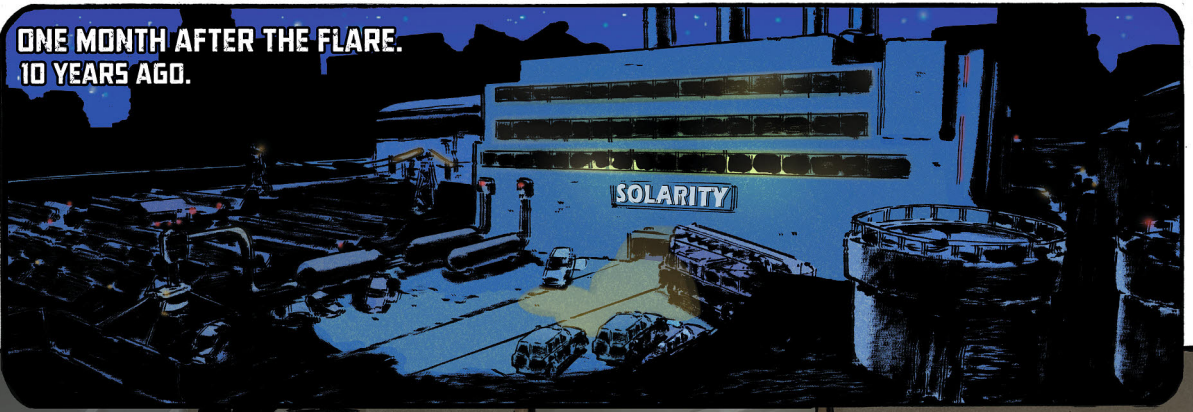
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ONE MONTH AFTER THE FLARE.
10 YEARS AGO.



LET'S BE REASONABLE.

WE CAN PROVIDE YOU SOLAR POWER IN EXCHANGE FOR A NUMBER OF OTHER RESOURCES.

THE SUN IS KILLING PEOPLE. IT'S IMPORTANT THAT WE ALL COME TOGETHER NOW TO SURVIVE.



THAT'S A... REAL NICE SENTIMENT, SON.

BUT NEW YORK CITY IS A U.S. CITY. AND THAT'S A U.S. POWER GRID.

NOW, YOU HAND IT OVER PEACEFULLY, AND WE CAN MAKE SURE YOU ARE VERY COMFORTABLE.



YOU'RE NOT TAKING OUR CITY.

IT'S OKAY...

...WE KNOW YOU'RE JUST TRYING TO PROTECT YOURS, AND WE'RE TRYING TO PROTECT OURS.

THERE'S NO REASON WHY WE CAN'T MAKE A DEAL HERE.



DON'T EVEN!

WHAT ON EARTH!?

HE'S REACHING.



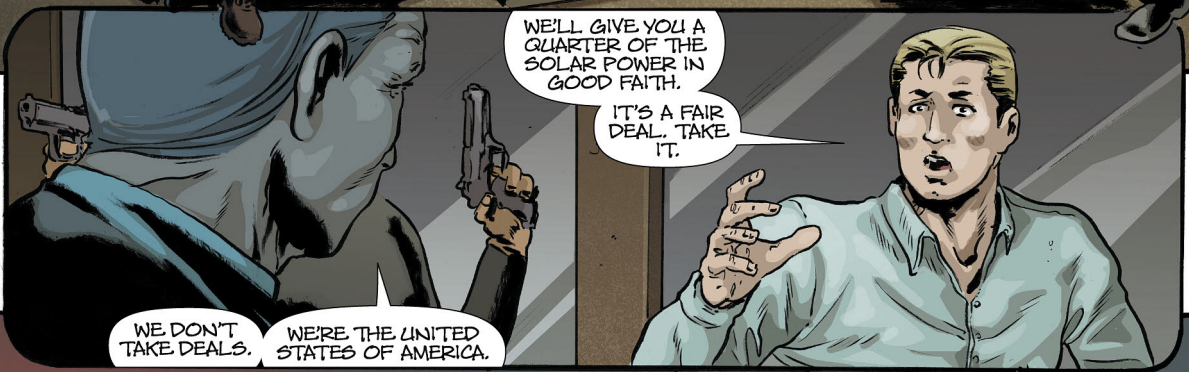
YOU PUT THEM GUNS DOWN RIGHT NOW.

YOU FIRST.

HONEY, JUST WAIT.

YOU'RE ALL UNDER ARREST!

WAIT!
JUST STOP.
WE CAN WORK THIS OUT.



WE'LL GIVE YOU A QUARTER OF THE SOLAR POWER IN GOOD FAITH.

IT'S A FAIR DEAL. TAKE IT.

WE DON'T TAKE DEALS.

WE'RE THE UNITED STATES OF AMERICA.



WELL, WE'RE NEW YORKERS--

--AND THIS IS OUR HOME.



PRESENT DAY.

AAAAAAAAH!

PLEASE, LET ME IN.

THERE'S NO ROOM. I'M SORRY--

MAKE ROOM.

THE SUN IS COMING.

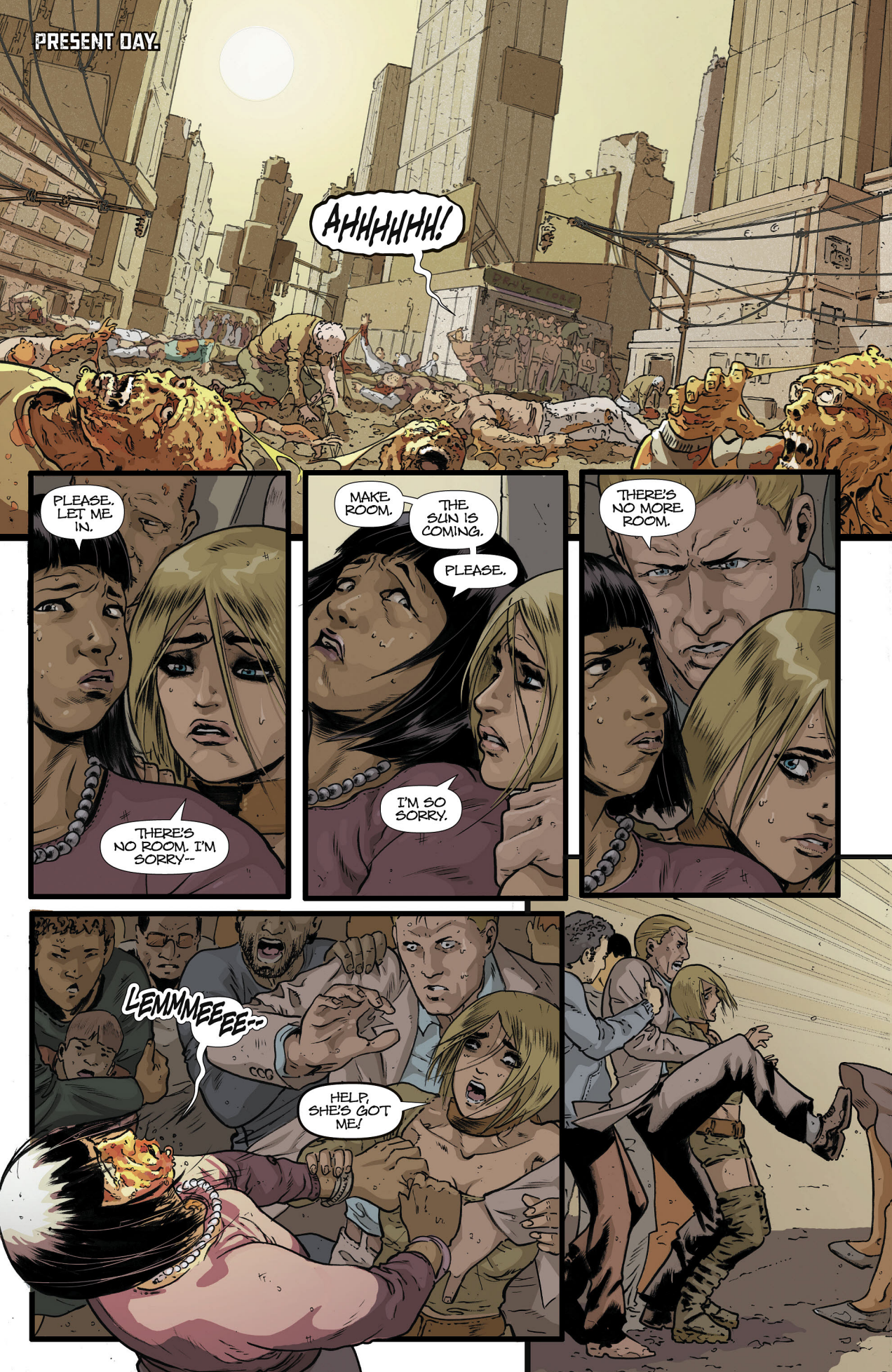
PLEASE.

I'M SO SORRY.

THERE'S NO MORE ROOM.

LEMMEEEEE~

HELP, SHE'S GOT ME!





I'M A MOTHER. I HAVE CHILDREN.

STOP. HELP. SHE'S PUSHING ME OUT--



LET GO OF HER.

LET ME IN!



STOP PUSHING!

PLEASE, STOP PULLING ME!



EEEEEEEEEE!

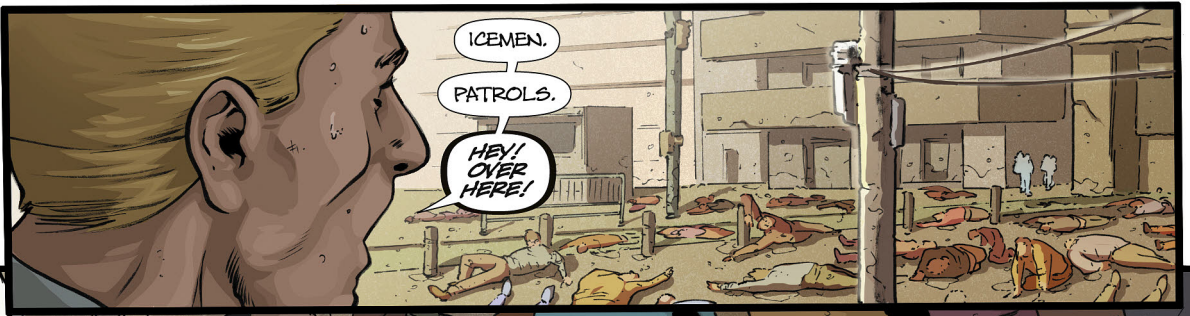


I GOT YOU, ROSE. I GOT YOU.

G!GHHKGG



LOOK! ROSE, LOOK!



ICEMEN.
PATROLS.
HEY!
OVER
HERE!



THEY
CAN'T
HEAR
US.
WE
GOTTA
GET
OVER
THERE.

BUT
THE
SUN--

THE
SUN
IS
GONNA
RISE
AND
BURN
THIS
WHOLE
STALL.



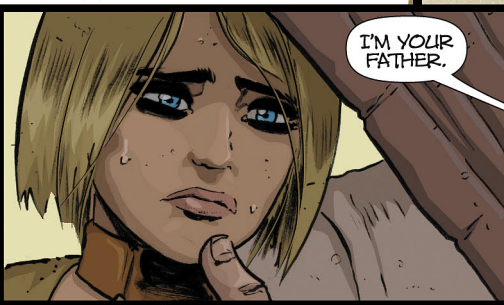
WE
CAN'T
STAY
HERE.
COME
ON--



THERE'S
NOT
ROOM
FOR
TWO
PEOPLE.



ROSE,
I'M
NOT
LEAVING
YOU.



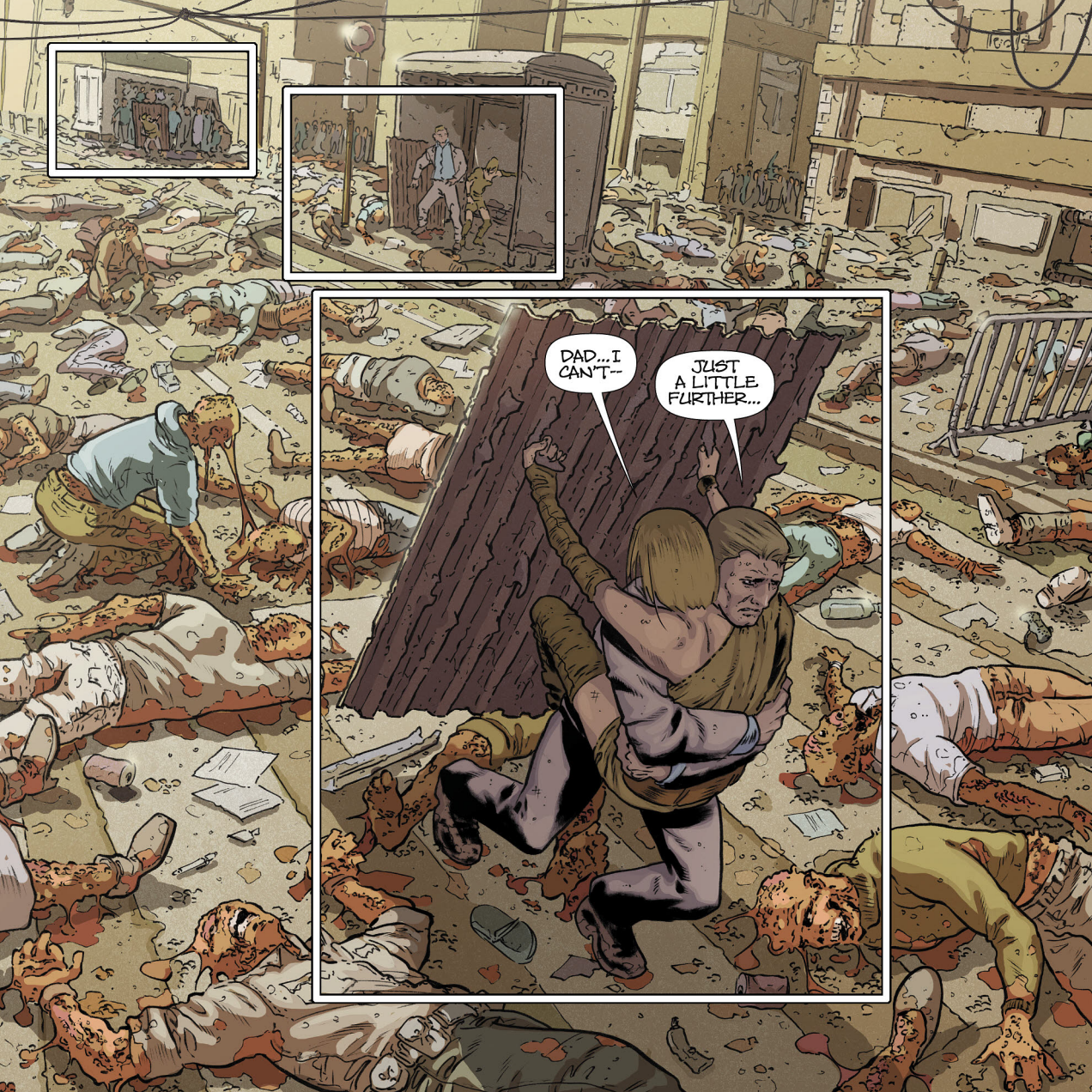
I'M
YOUR
FATHER.



THIS
ISN'T
STABLE.
WE'LL
BURN
ON
THE
WAY.
IT'LL
NEVER
WORK.

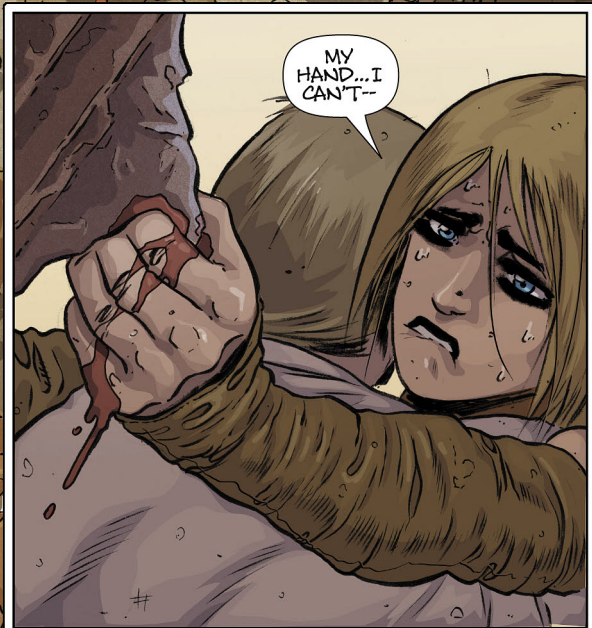
WE'LL
MAKE
IT
WORK.

YOU
READY?



DAD... I CAN'T--

JUST A LITTLE FURTHER...



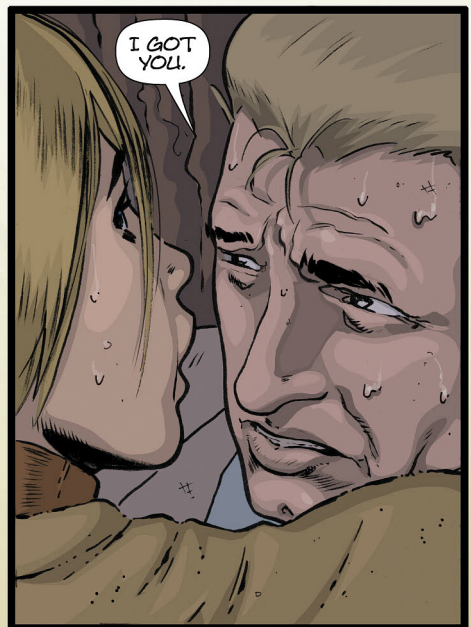
MY HAND... I CAN'T--



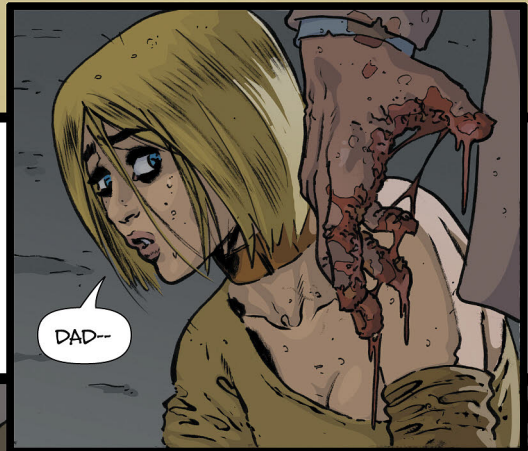
--HOLD IT!



I GOT IT.



I GOT YOU.



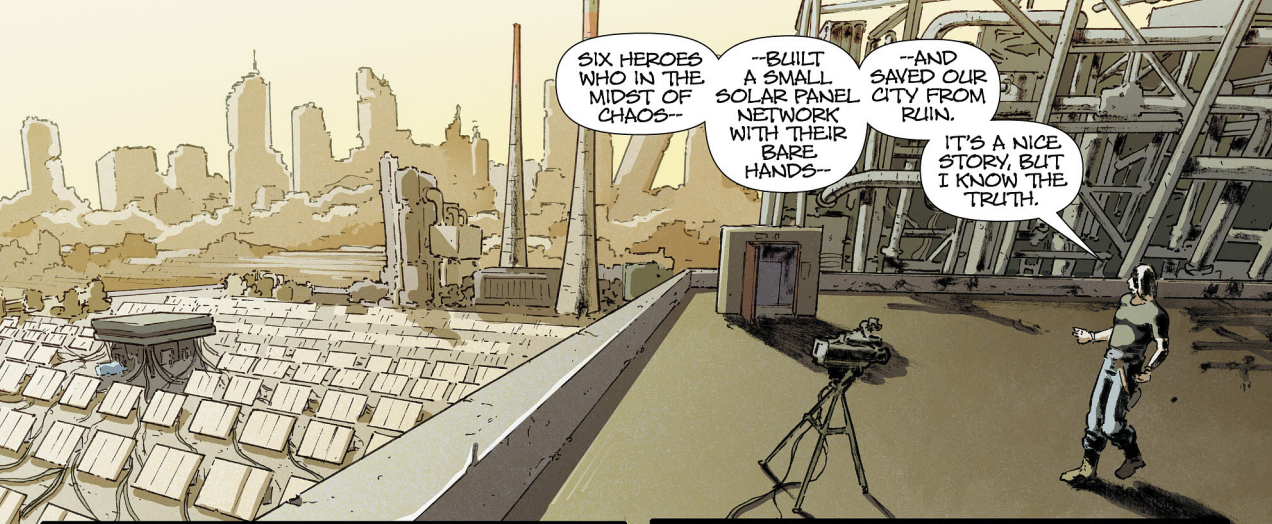
DAD---



OVER HERE! IT'S NICK BRANDT!

WE'RE FINE.

WE MADE IT.

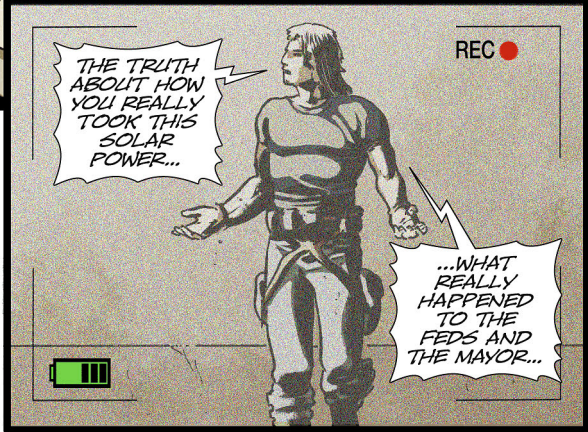


SIX HEROES WHO IN THE MIDST OF CHAOS--

--BUILT A SMALL SOLAR PANEL NETWORK WITH THEIR BARE HANDS--

--AND SAVED OUR CITY FROM RUIN.

IT'S A NICE STORY, BUT I KNOW THE TRUTH.



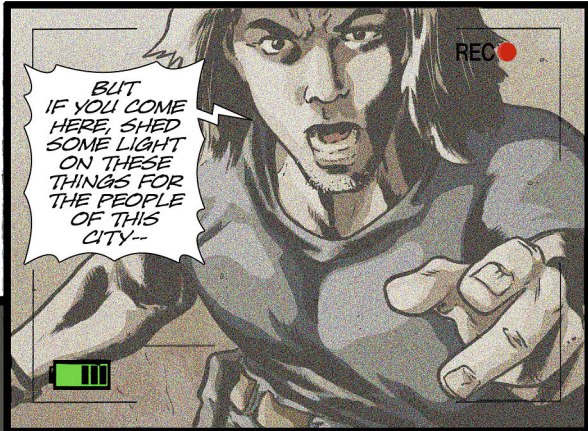
THE TRUTH ABOUT HOW YOU REALLY TOOK THIS SOLAR POWER...

...WHAT REALLY HAPPENED TO THE FEDS AND THE MAYOR...

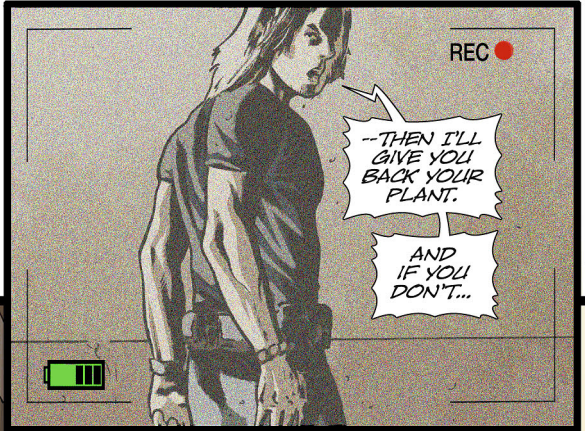


...AND HOW YOU HID THIS CURE TO SUNLIGHT...

...FOR YOUR OWN PROTECTION.

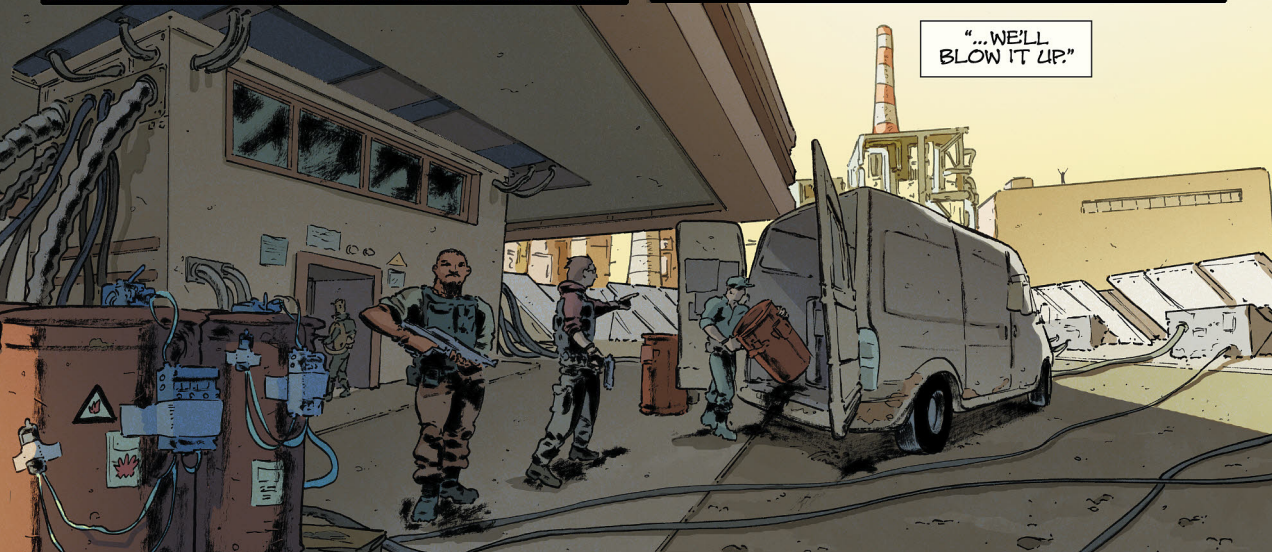


BUT IF YOU COME HERE, SHED SOME LIGHT ON THESE THINGS FOR THE PEOPLE OF THIS CITY--

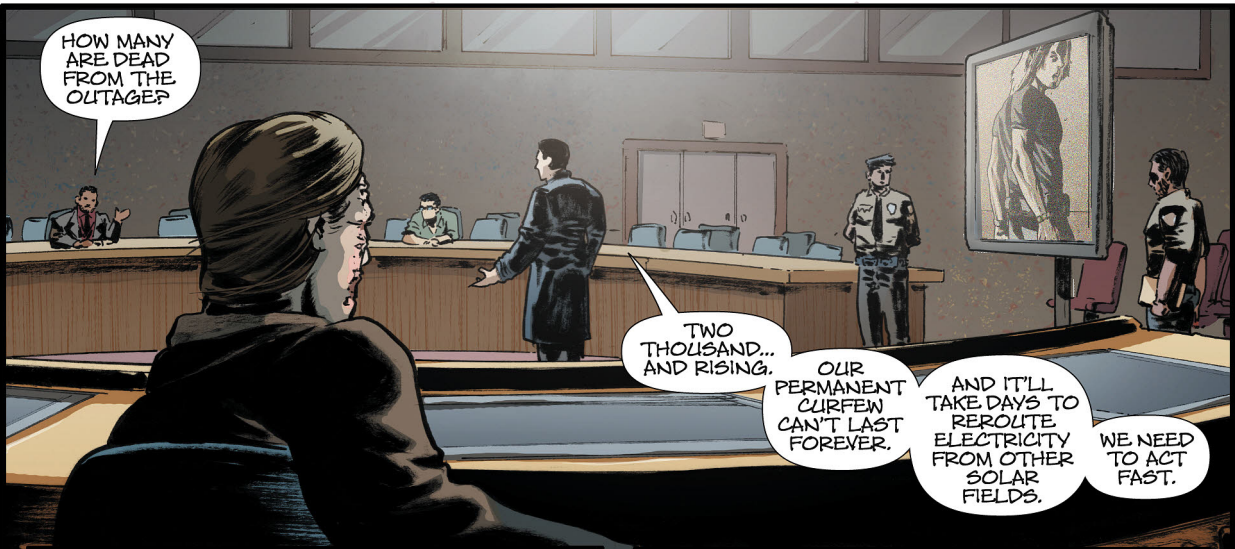


--THEN I'LL GIVE YOU BACK YOUR PLANT.

AND IF YOU DON'T...



"...WE'LL BLOW IT UP."



HOW MANY ARE DEAD FROM THE OUTAGE?

TWO THOUSAND... AND RISING.

OUR PERMANENT CURFEW CAN'T LAST FOREVER.

AND IT'LL TAKE DAYS TO REROUTE ELECTRICITY FROM OTHER SOLAR FIELDS.

WE NEED TO ACT FAST.



SIR, HE'S YOUR SON. WHAT DO WE DO?

LET'S JUST GET EVERY MAN WE GOT AND TAKE THAT PLANT BACK.



BUT IF HE DESTROYS IT AND RUNS, WE'LL HAVE SPOILING FOOD, GROWING HEAT CONCERNS.

IF PEOPLE THINK WE CAN'T PROTECT THEM, AND HE'S STILL ALIVE...WHAT IF HE GAINS FOLLOWERS?



AND WHY CAN'T WE GO IN WITH A SMALL BUT POWERFUL FORCE AND HIT HIM HARD?



HE'S GOT THE UNDERGROUND. YOU DON'T THINK HE'S WAITING FOR YOU?

THIS CALLS FOR SOMETHING MORE STRATEGIC AND ARTFUL. WHERE IS NICK BRANDT?



WE DON'T NEED BRANDT.

SIR, YOU MAY KNOW WHEN TO FIGHT, BUT BRANDT KNOWS HOW.



THEN FIND HIM ALREADY.



NEVER
GIVE UP.

NEVER
GIVE UP.

NEVER
GIVE UP.



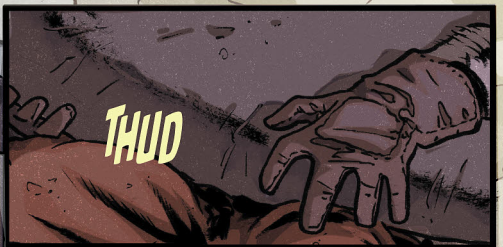
NEVER--



--GIVE--



--UP!



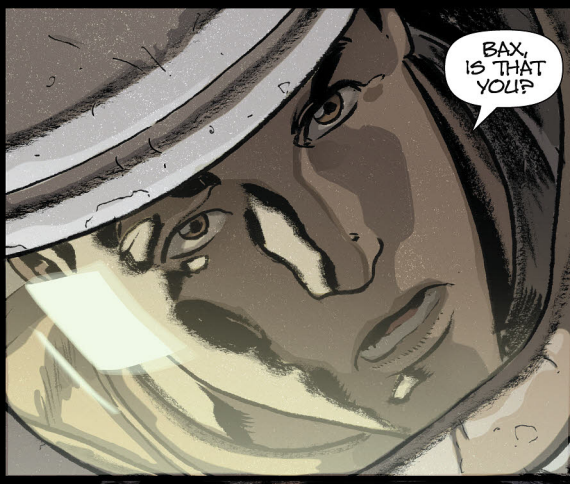
THUD



I TRIED,
VAL...



BAX?!



BAX,
IS THAT
YOU?



EVERLY?

BAX, WHAT
ARE YOU
DOING DOWN
HERE?



GETTING
READY TO
DIE.

WELL,
DON'T DIE
YET.

WE
NEED
YOUR
HELP.

NO, THE CITY
POWER IS STILL
OUT. AND STILL
NO WORD FROM
THE PLANT.

AND THE TEAM
WE SENT. LOST
CONTACT WITH
THEM, TOO.

AT THIS
POINT, WE
THINK IT
MIGHT HAVE
BEEN AN
ATTACK--

I NEED TO
GET TO THE
BOARD RIGHT AWAY,
SERGEANT. WE HAVE
TO RESTORE
ORDER HERE,
QUICKLY AND
QUIETLY.

MAYBE YOU
NEVER HAD
ORDER.



MAYBE YOU
BROUGHT
THIS ALL ON
YOURSELF.

SHHH.
YOU HEAR
THAT?

STAY HERE.
WE'LL CHECK
IT OUT.

I KNOW
YOU THINK I'M
SOME GREEDY,
CORRUPT
MONSTER,
ROSE...

...BUT I LOVE
THIS CITY AND
I'VE ALWAYS
TRIED TO
PROTECT IT...
NO MATTER
WHAT...

...AND
THERE ARE
THINGS
YOU DON'T
KNOW
HERE...

... THINGS
YOU DON'T
UNDERSTAND--





THUNNK



IF YOU JUST LISTEN TO THE RADIO COMMUNICATIONS...



...IT'S AMAZING WHAT YOU HEAR.

SO GLAD WE COULD SAVE YOU, CIELO.

SAVE YOU BOTH.

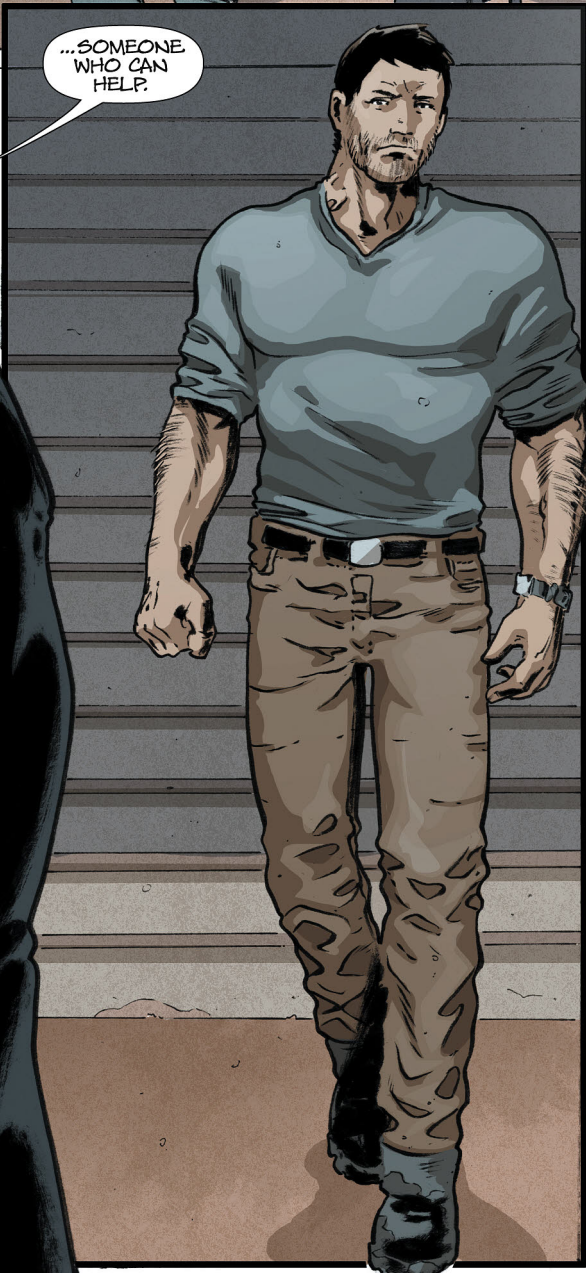


MAJOR
EVERLY? YOU
FOUND
BRANDT?

BRANDT'S
SECURITY DETAIL WAS
IN TIMES SQUARE AT
SUNRISE. HE DIDN'T
REPORT IN.

THERE WAS
A PATROL THAT
JUST CLAIMED
TO HAVE FOUND
HIM...

...BUT THEY'VE
GONE SILENT,
TOO.



...SOMEONE
WHO CAN
HELP.



HE'S NOT
ONE OF US
ANYMORE.

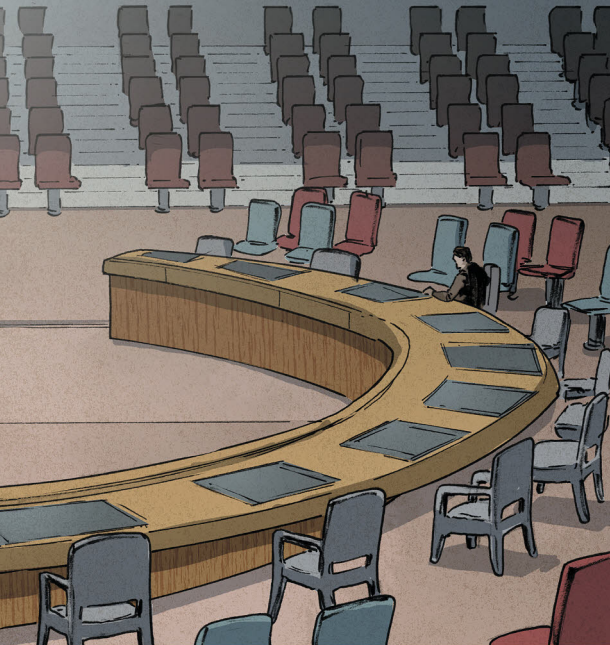
HE
BETRAYED
US ON THE
BRIDGE.



I DON'T THINK
TEN MOVES AHEAD AND
I DON'T MANIPULATE
PEOPLE TO DO WHAT
I WANT.

BUT I DO
THE JOBS
NOBODY
WANTS TO
DO.

AND YOU
NEED SOMEONE
TO DIFFUSE
THAT BOMB AND
KILL THE LAST
ALBINO.



THEN PERHAPS BRANDT IS DEAD.

WHICH IS WHY I TRACKED DOWN SOMEONE ELSE...



MORE THAN ANY OF THAT... HE **BETRAYED** US FROM THE START. HE WALKED AWAY.

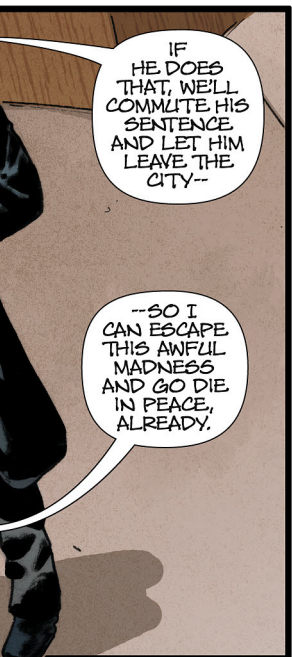


BUT HE'S THE ONLY ONE WHO HAS HANDLED ALL THE OTHER ALBINOS.

HE WAS JUST THE MUSCLE, FOLLOWING ORDERS. FACT IS, BRANDT HANDLED THE OTHER ALBINOS.



YOU'RE RIGHT, AND I'M NOT NICK BRANDT.



IF HE DOES THAT, WE'LL COMMUTE HIS SENTENCE AND LET HIM LEAVE THE CITY--

--SO I CAN ESCAPE THIS ANWFUL MADNESS AND GO DIE IN PEACE, ALREADY.



AND HOW IS IT, BAX, THAT YOU THINK YOU CAN SNEAK IN THERE AND TAKE OUT THAT BOMB?

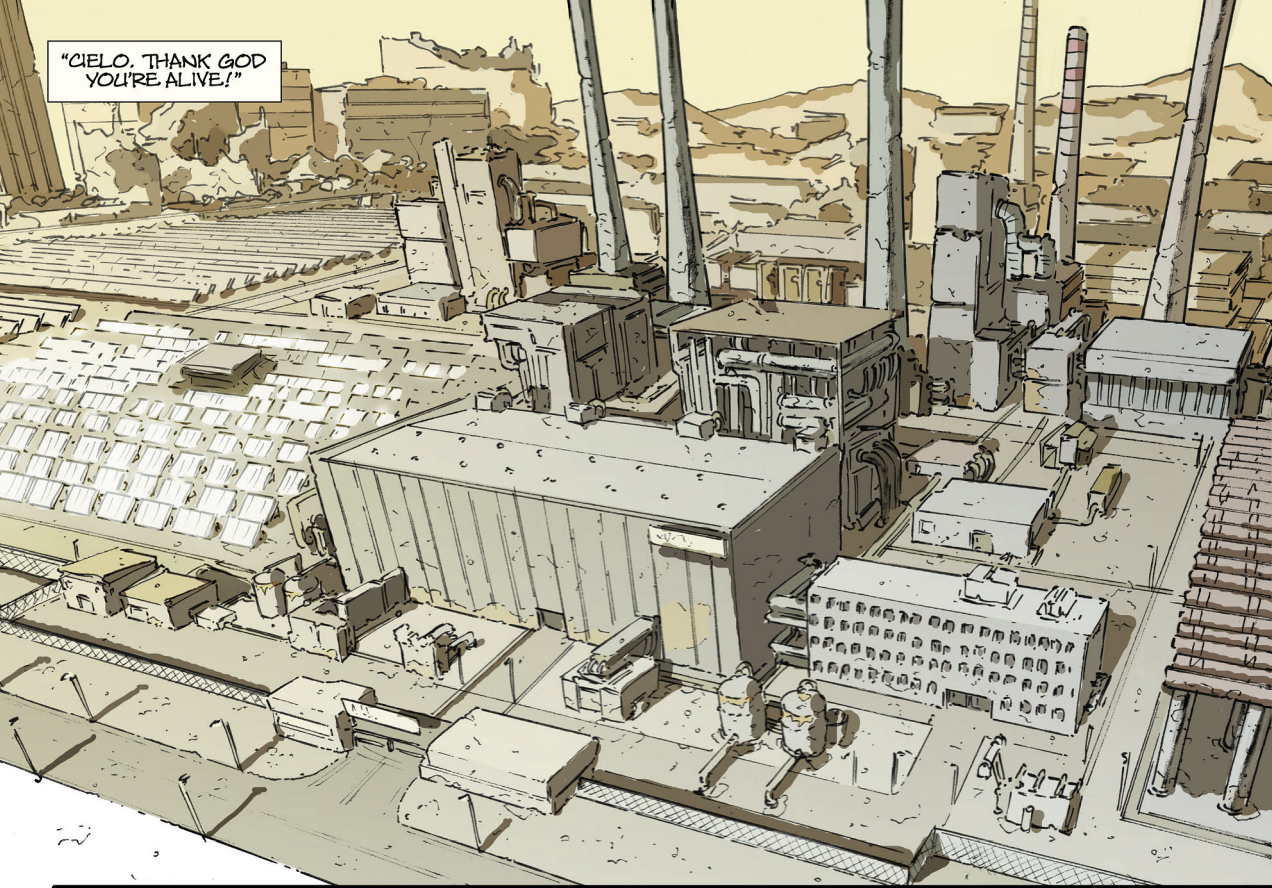


WELL, GREGOR, IT JUST SO HAPPENS...

...WHILE I WAS SERVING TIME...

...I GOT SOME EXPERIENCE WITH DIGGING.

"CIELO. THANK GOD
YOU'RE ALIVE!"

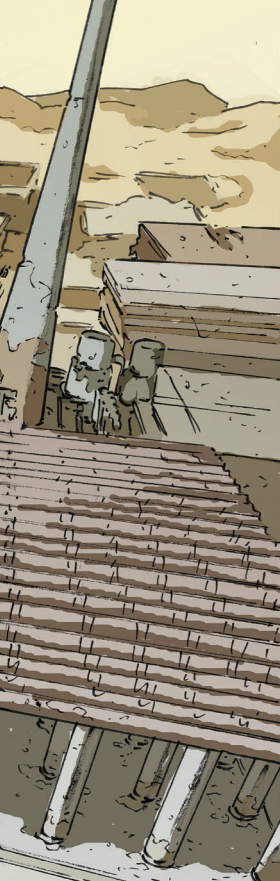


ALIVE! WE
ALMOST DIED
OUT THERE!



YOU'VE BEEN
HOME FROM
SCHOOL...
...EVERY DAY
FOR THE
PAST TWO
WEEK.

HOW WAS I TO
KNOW YOU'D BE
OUT WITH YOUR
FATHER ON THE
STREETS AT
SUNRISE?



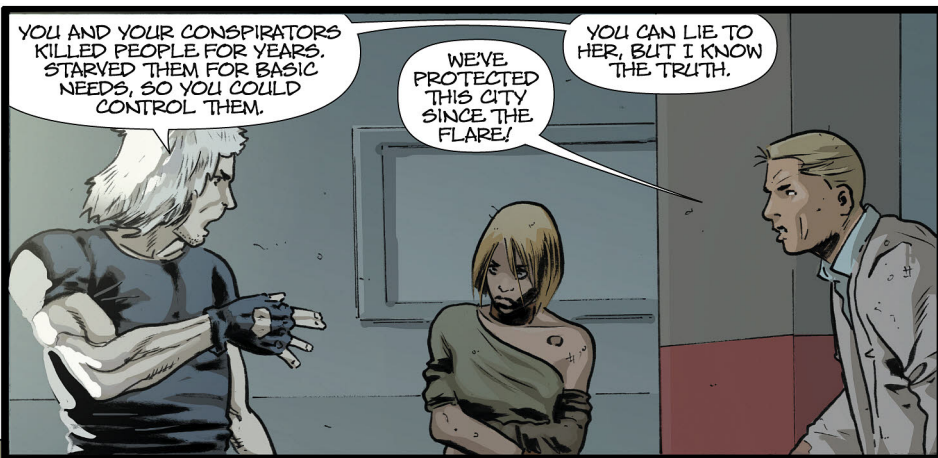
--AND WHAT ABOUT THE REST OF THOSE PEOPLE ON THE STREETS? THOSE INNOCENT PEOPLE--

INNOCENT?
WEREN'T YOU THE ONE WHO SAID THAT NONE OF THEM CARED?

THAT THEY WERE ALL PRETENDING?
WASN'T IT A BRUSH WITH DEATH THAT WOKE YOU UP TO THE TRUTH?



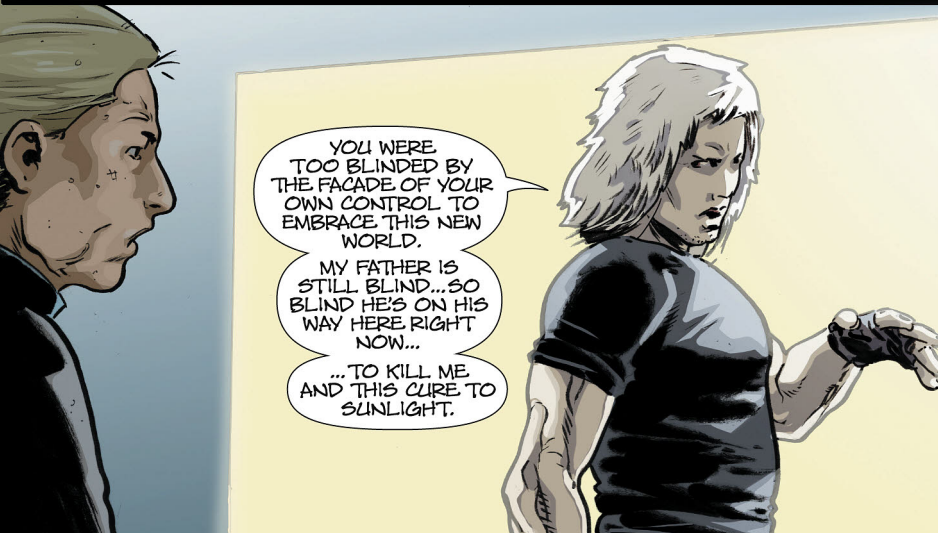
THE TRUTH IS THAT THOUSANDS ARE DEAD BECAUSE YOU'RE A MURDERER.



YOU AND YOUR CONSPIRATORS KILLED PEOPLE FOR YEARS. STARVED THEM FOR BASIC NEEDS, SO YOU COULD CONTROL THEM.

WE'VE PROTECTED THIS CITY SINCE THE FLARE!


YOU CAN LIE TO HER, BUT I KNOW THE TRUTH.



YOU WERE TOO BLINDED BY THE FAÇADE OF YOUR OWN CONTROL TO EMBRACE THIS NEW WORLD.

MY FATHER IS STILL BLIND...SO BLIND HE'S ON HIS WAY HERE RIGHT NOW...

... TO KILL ME AND THIS CURE TO SUNLIGHT.



BUT YOU HAVE THE SOLAR POWER.
SO WE CAN GIVE IT TO THE PEOPLE.
LET THEM DECIDE THEIR FATE.

IT'S TOO LATE FOR THAT.



THE SOLAR TYCOONS...

... THEIR SOLAR POWER...

... THIS BROKEN CITY...

... WE HAVE TO STOP LIVING IN THE PAST.

WE HAVE TO END IT ALL.



YOU'RE GONNA DESTROY THE CITY'S SOLAR POWER?

WHAT WILL PEOPLE DO?

HOW WILL THAT GIVE THEM FREEDOM?



THEY CAN TAKE THE CURE...

...AND LIVE WITH ME IN THE LIGHT...

...OR THEY CAN DIE.



THE CONDUCTOR WAS RIGHT.

WE CAN'T LIVE IN A WORLD WHERE SOME LIVE IN THE LIGHT AND SOME IN THE DARKNESS.

SO PEOPLE WILL GET TO CHOOSE.

TO BE CONTINUED...

i
Image



#15

ECLIPSE

ZACK KAPLAN • GIOVANNI TIMPANO • FLAVIO DISPENZA



J. Yano
2018

After fourteen issues of behind the scenes looks, there's not too much new to say. And yet, here in this issue, we had a sequence unlike any we had done before, a sequence that combined exterior and interior, danger and safety, grand stakes and tight emotional story-telling. The complex sequence I'm referring to is the Escape from Times Square sequence from Pages 4–8, where Nick and Cielo find themselves trapped and must get away before they burn alive. In addition to problem-solving the logistics of their escape and the blocking of this landscape, we also had to capture the human emotions at hand. We decided to take you on a little “MAKING OF” commentary from script to layouts to inks to colors and back to the final dialogue polish before the letters come in. As you can see, some of the small details you may gloss over during the read actually go through a lot of thought and collaborative exploration. The only way to truly find the right elements for a story is to constantly be questioning each idea, working through it to make sure it connects to all the other aspects. This sequence is one of our favorites in this book. We hope you like it too and enjoy our description of the process making it!

A glimpse into the process behind

ECLIPSE

PAGES FOUR – FIVE – TWELVE PANELS

PANEL ONE

Times Square. Day. Hundreds of bodies burned in the streets. It would seem all is still. It would seem the massacre is over. But it's not. At a few stalls and stands, the food truck and drug store and shady areas, dozens of survivors crowd into the shadows, hiding from the sun. And the sun is moving higher into the sky, slowly eating away at the shadows, causing those on the fringes to burn. There is a MAN FALLING near the drug store, falling into the sun, burning and screaming.

1. CAPTION: PRESENT DAY

2. MAN FALLING: Ahhhhhh!

PANEL TWO

At the drug store stall, we see Nick and Cielo at the edge of the window, but safely inside the stall. There are many survivors on the inside of the stall, and there are survivors outside in the small remaining shade. People are pushing and clawing and trying to edge their way closer into the shade, closer into the stall. The Man Falling is on the ground, near the corner, near the woman in purple.

3. MAN FALLING: (faint) Burning gurgles.

PANEL THREE

A FRANTIC WOMAN stands at the edge in front of Cielo.

1. FRANTIC WOMAN: Please. Let me in.

2. CIELO: There's no room. I'm sorry-

PANEL FOUR

The Frantic Woman leans back to talk to Cielo.

3. FRANTIC WOMAN: Make room.

4. FRANTIC WOMAN: The sun is coming.

5. FRANTIC WOMAN: Please.

6. CIELO: I'm so sorry.

PANEL FIVE

Nick leans over and speaks to the woman.

7. NICK: There's no more room.

PAGE SIX – SEVEN PANELS

PANEL ONE

As they cover in the shade, Nick spots four Icemen in the alley far off in the distance, but the rescue is across the sunny square.

7. NICK: Look! Icemen!

PANEL TWO

Nick steps away from Cielo and the crowd under the stall's shade. He reaches for a metal plate that lies partially in the sun, a shield that failed to protect its owner, who now lies burned to a crisp. (or perhaps he even uses a fallen trash pickup pole to reach it. And as he does this, Cielo looks at him hesitantly, quiet comfortable in the shade.

8. NICK: We have to get to them.

9. CIELO: But the sun. There's no way.

PANEL THREE

Nick holds the shield over his head, protecting from the sun, although it looks rather flimsy. But despite this, he holds out his hand to Cielo, not in yet in a trusting way, but in an assuming way, as why would she not come.

10. NICK: The sun will only come around and burn this whole stall. We can't stay here.

PANEL FOUR

But Cielo hesitates to step away from the shade. She remains. Uncertain.

PANEL FIVE

Seeing her apprehension, Nick extends his hand and puts on a trusting face.

11. NICK: It's okay. Trust me.

PANEL SIX

Cielo hesitates once more...

PANEL SEVEN

Then steps to him, over the dead bodies and takes his hand. We do not need to yet see the embrace, it is simply that she now joins him. Perhaps in the background, we see a couple survivors in the stall shade, push each other to take Cielo's old spot.

PAGE SEVEN - EIGHT

-- they run across the street, using the shield as cover from the sun. They reach a secondary cover and then continue to the Icemen who wave them over. They start to run the final stretch, but the shield warms in the sun, and burns Cielo's hands.

11. CIELO: My hands!

She drops her side, and Nick grabs it just in time. (This is the They lose it for a moment beat, however you want to rework this moment)

As it burns his hands, he endures the pain and carries the shield to the alleyway, where they reach the shade.

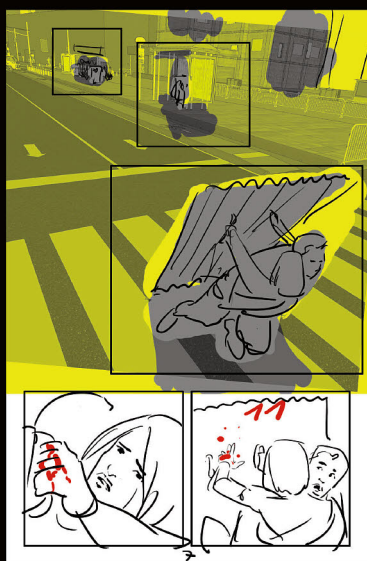
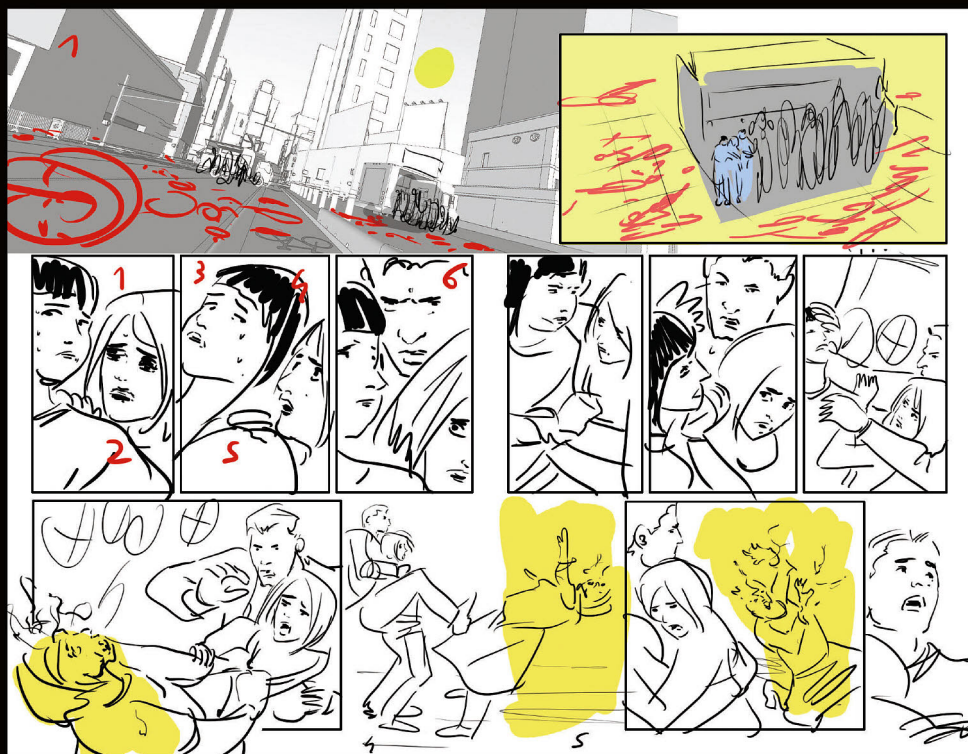
Cielo looks at his burned hands and then up at him.

12. NICK: Alright, come on.

SCRIPT

ZACK: The scene was an exciting one to write, full of action, suspense, danger and emotion. It could have been done easily by putting Nick and Cielo in a hiding place and have them plot their escape. But I wanted to create some complexity and capture the realism of the situation. In this scene, shade is a resource, and the few remaining survivors are fighting over it. There is no coming together here. A woman on the edge will die unless she takes Cielo's spot. It's a classic scenario. The woman can't be evil. She's not wrong for wanting to live. She's a mother. She's begging. This is a primal moment in which Cielo and Nick must fight to survive, at the expense of others. And what it does is bond them. A father and daughter torn by lies and manipulation, but forced together here by circumstance. And Cielo sees her father willing to practically kill for her, willing to do anything to save her. They begin the story farther apart than every before, and they will find themselves separated again, so this sequence was vital to share a hopeful moment between them.

The mechanics of their escape were tricky and left nebulous at first. Nick would recover some shield or cover and use it to navigate the sun-drenched street and make it to safety. It had to be a perilous journey, questionably insecure, and it needed two elements: 1) Nick and Cielo to have a near miss, a dramatic, tense, almost-killed moment on their escape and 2) for them to work together to overcome it. This collaboration demonstrates the best of their relationship before any of the power politics return to the fold to divide them again.



LAYOUT

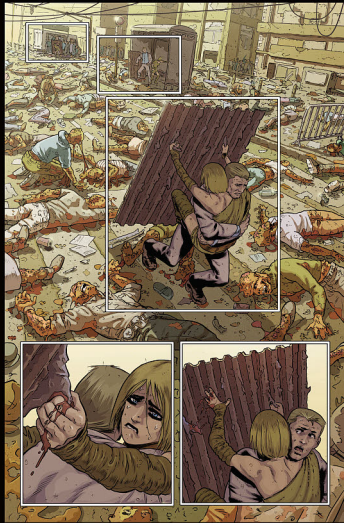
GIOVANNI: This was quite a challenging sequence! Every time Zack and I try to push forward in terms of sun kills or sequences with our characters trying to escape from the sun, but here we raised the level. This sequence begins with the big double page with all the dying people in Times Square, then moves to a sequence that I considered claustrophobic when I read it in the script, even if it played in the open air. That's why, once started with two establishing, wide panels, I decided to play it very closely to the characters, because I wanted to put the readers very close to this little group of persons, trying to save their life, one attached to the other, with the heat, the fear, the tension, feeling all this, not being a simply viewer. Zack and I had also a discussion about the feelings of the people around our characters, while the woman is trying to take Cielo's spot by force, the reaction of the other NY citizens, seeing all this. We had a different vision that at the end merged in this one, but it's always fascinating to work like this, to see some little differences come out between us. We are a very good, close team, but we are also two different persons with different views of the world.



INKS

GIOVANNI: Zack and I thought about different ways for Nick and Cielo to escape from this predicament, even one with both of them inside a garbage truck, but that might have looked more like a *Looney Tunes* episode than *ECLIPSE!* Underneath this metal plate was more interesting, because being smooth on a side, Cielo is forced to grab it on the other, and it can only be grabbed on sharp points, a difficult task for our girl, as we saw then! I loved this sequence, page 7 in particular: we wanted to create an escape system, but not only through Nick's will. It had to be teamwork, something that could tie father and daughter, physically and emotionally. That's why, while Nick walks crouched, with difficulty, so as to keep Cielo safe and not expose her legs/ankles to the sun. Cielo herself has the duty to keep the shield up against the sunrays, keeping it directly in front of the sun, so as to create as much shadow as possible in the space that they occupy. I really hope the readers will appreciate all of this!

A FUN FACT: Geoff Darrow, author of *Shaolin Cowboy*, *Hard Boiled* with Frank Miller, and designer of *The Matrix* Trilogy, and one of my main influences for *ECLIPSE!*, is the new owner of the double page with the Times Square massacre scene from issue #13.



COLORS

FLAVIO: I loved coloring these pages but it was quite challenging! I had to balance between the need to make the whole sequence as easy as possible to read and the duty of enhancing Gio's extremely detailed work. That's what my job is mostly about on ECLIPSE, and in issue 13 and 14 we have got some of the greatest examples of series main features. In the exteriors, I have to emphasize the danger the Sun represents above all. A good way to do so is creating a slight palette contrast between the Sun-washed background (with the yellow/brown shades typical of ECLIPSE) and few safe spots provided by cast shadows (in which I can use a colder palette). I can't create such contrast just darkening the shadow's colors because the printing process tends to darken them even further, and it would covers Giovanni's clear lines. We can't afford this in such detailed pages! Balancing the rendering helps too. Characters that are safe (give or take) in the shadows are way more rendered so the readers can focus on their acting performance while in the sunlight I usually use a simpler shading. Two or three shades on each object/corpse at most. I overexpose the image on purpose to make the readers feel the burning Sunlight. More over a richer rendering on one hundred corpses would make the page impossible to read. Colors are about story-telling. I must not break the rhythm of the narrative. Keeping that in mind, with respect for both the writer and the artist's work, is the secret to doing a good job on such complex pages, and I try my best! I really hope readers are enjoying the outcome of the teamwork we developed in the last three years and as always I thank them for following us so far!



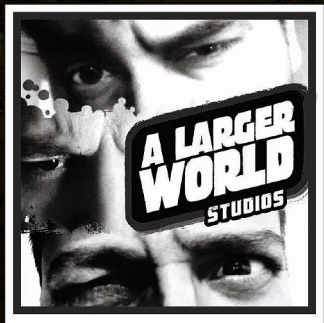
ZACK KAPLAN is a new comic book writer whose debut sci-fi series, *ECLIPSE*, exploded onto the scene in fall of 2016 to an amazing response. Zack's sophomore comic effort, *PORT OF EARTH*, also published by Image Comics and Top Cow Productions, released November 2017. Both *ECLIPSE* and *PORT OF EARTH* 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!)

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