

ONE

Panel 1: Establishing shot - the car zooms down the timeway, coupled with some epic motion lines. The camera is angled at a Dutch tilt to add another layer of dynamism (and totally not because I'm obsessed with Dutch tilts). Perhaps the car is kicking up some dust, or the exhaust is producing some cool smoke lines to denote *speed*. Classic rock blares out the car, the words to the chorus spilling out Sebastian's window and across the panel. I was thinking that this panel could be an open panel, with the other panels on the page being the ones that are closed off – to denote that this is the environment that they are continuously driving through? If need be, this panel could be spread across two pages, giving us some nice room to establish the setting, characters and car.

The song: Born to Be wild – Steppenwolf

<https://www.youtube.com/watch?v=93fAJe8WVjA&list=PL6yTN2L7xLX4lxbq5puCbWZeq4O3otbPI&index=42>

*each song will also be provided in the form of a Spotify barcode at the bottom of each page (will this work? Alternatively, we can make a YouTube playlist to go along with the comic or something), so that the readers can listen to the songs as they read – I think this adds a unique layer of immersion/engagement on the reader's part.

NARRATION: European3 Timeway, 10h00

MUSIC: Born to be wiiiiiiiiiiiild.

Panel 2: Close up – Sebastian and Donnay sit together at the front of the car. Sebastian contentedly mouths the song as he looks out at the road ahead, while Donnay frowns as she reads through one of her many encyclopedias.

Panel 3: Close up – Donnay jerks up and scowls at Sebastian, who seems unphased – he casually tilts his head towards her. The dialogue lettering is a little blurry to show that it's hard to hear over the music.

DONNAY: Can you turn that **down?** We only have 36 hours to complete this assignment and-

Panel 4: Extreme close up – a side view of Sebastian's hand turning one of the knobs (volume) on his radio/cassette player. The dialogue slowly becomes clearer because of this.

DONNAY: - it is imperative that we remain focused. Graduation is only a week away.

Panel 5: Close up – Sebastian smugly looks over at an exasperated Donnay. The dialogue is perfectly clear now.

SEBASTIAN: I'm sorry, were you saying something?

DONNAY: Sebastian, I know you heard me.

TWO

Panel 1: Close up – Sebastian rolls his eyes as he speaks, while Donnay watches on in frustration. This shot takes place from the side, as though the camera is looking into the car from Sebastian’s side window. Most of the focus is placed onto him, while Donnay leans over to watch.

SEBASTIAN: Yeah, yeah. I heard you. Our last assignment. We need to stay focused. Blah blah blah.

Panel 2: Close up – Donnay pinches the bridge of her nose as she speaks. This panel appears as a diagonal split from the panel before, with the same perspective, but from Donnay’s side of the car.

DONNAY: Yes. Exactly. So.

Panel 3: Extreme close-up – Donnay punches the co-ordinates into the TPS as she speaks.

CO-ORDINATES: 20/07/1305, London, United Kingdom

DONNAY: I was thinking we could travel back to the date of William Wallace’s execution. .

SEBASTIAN: **What?** Isn’t that a little unexciting?

Panel 4: Close up – a shot of Sebastian and Donnay sitting together, as though the camera is looking in through the windscreen. Donnay looks over at Sebastian in disbelief.

DONNAY: Unexciting? Do you even know who William Wallace was?-

SEBASTIAN: *I* was thinking we could go back to 14AD, the last year of Augustus Cesar’s reign.

Panel 5: Long shot – the TPS system tells Sebastian to change lanes, so he does as told – even though he thinks Donnay’s plan is lame. This panel is a long shot of the car weaving through the others on the timeway. If you look closely, you can spot Daniel and Delilah’s Fiat in the background.

TPS: In 500 meters, keep left at the fork.

DONNAY: The **Roman Empire?** Are you JOKING? Only advanced time travelers go back that far!

SEBASTIAN: Mxm. I thought you wanted to graduate top of the class?

DONNAY: I do-

DONNAY: Sebastian, keep your EYES on the road!

Three:

Panel 1: Medium close-up – an over the shoulder shot of Donnay and Sebastian. The backseat is littered with encyclopedias, Super M bottles, and blankets. Sebastian and Donnay’s eyes are visible in the rearview mirror – he gives her a cheeky side eye while her eyebrows furrow angrily as she looks at him. Donnay tightly holds onto her seat. Through the windscreen, an old woman and her goat cross a road in the distance.

SEBASTIAN: I bet Daniel and Delilah are travelling farther than 700 years.

TPS: In 300 meters, take the exit on the left.

Panel 2: Medium close-up – continue the same over the shoulder shot. Donnay leans over and aggressively points at Sebastian’s face. Sebastian turns his head to look at her. The old woman in the distance grows closer.

DONNAY: **Listen.** I wear the red jacket. ***I’m in command.*** You be the navigator and ***navigate.***

SEBASTIAN: Is it? Or what-?

Panel 3: This is an open panel where the crash takes place. This is a medium long shot of the car, which swerves in circles before coming to a stop. The characters are a blur as the car rotates – of which all angles are a blur in the same panel. Donnay hits her head on the dashboard as Sebastian hurriedly tries to regain control of the vehicle.

NARRATION: CRASHHHHH; SKRRRRRR

Panel 4: Long shot - a high angle of the car finally skidding to a stop. The bumper is badly crumpled, and skidmarks form loops on the timeway offramp, which merges into a dusty dirt road. Dust clouds settle around them. Some of the skidmarks are from Sebastian’s tyres – while others look like *blood*.

Panel 5: Close-up – in the background, Sebastian’s door swings open as he steps a foot out. He curses as he sees the damage that has been done. In the foreground of the shot lies a dead goat, his bloodied head encompassing most of the shot. Beside the goat is the hand of an old woman, limply holding a rope.

SEBASTIAN: holy- holy shit. D-Donnay? Are you alright?

DONNAY: I’m fine, what- what happened?

Four:

Panel 1: Long shot – this is a high angle shot of Sebastian walking over to the accident scene while Donnay climbs out the car – holding her bleeding nose. Some dialogue continues.

DONNAY: What the *fuck?!-*

SEBASTIAN: It's fine. We're fine-

DONNAY: Fine? Nothing is fine, Sebastian! They're *dead!-*

SEBASTIAN: We've established that-

DONNAY: This is a direct breach of the directive-

Panel 2: Medium long shot – a low angle of Sebastian crouching down in front of the bodies. He's got a hold of the peasant woman's clothes and is trying to drag her off. Donnay can be seen walking closer in the background, clearly distraught as she realizes what's going on. As they speak, the sound of a set of brakes screeching to a stop comes across the page (Daniel and Delilah's Fiat).

DONNAY: We could face immediate expulsion-

SEBASTIAN: Shut up and help me hide the bodies.

DONNAY: *What?*

SEBASTIAN: Quick, before someone finds-

NARRATION: SKREEEET.

Panel 3: Medium long shot – an over the shoulder angle of Sebastian and Donnay, who are looking up as Delilah climbs out of the driver's seat, hand over her mouth. Daniel is sticking his head out the passenger window, looking on in disbelief.

SEBASTIAN: *Shit.*

DONNAY: Delilah? Delilah! Lovely to see you! We can explain-

Panel 4: Close up – Delilah dials the authorities on her cellphone as she watches on in horror.

SEBASTIAN: Get in the car.

Panel 5: Medium long shot – Sebastian hurriedly climbs back into the driver's seat while Donnay turns to speak. The car starts to hum as he pulls forward.

DONNAY: Are you *insane?*

SEBASTIAN: They'll arrest us if we stay!

Panel 6: Close up – an over the shoulder shot from Donnay's perspective. The camera looks into the car, through the door that Sebastian has thrown open for her. He looks desperate as he pulls her in.

SEBASTIAN: Get in the fucking car!

Five:

This page is very busy and dynamic! This should denote the frantic panic that the characters are going through as they escape.

Panel 1: Closeup – Donnay slams the door as she settles in. This shot is just above knee level, the focal point being Sebastian’s hand that turns the volume knob on his cassette player all the way up. Bat out of Hell by Meatloaf starts blaring through the speakers. The dialogue becomes blurry again. The words to the song get bigger as he turns up the volume. Again, a link to this song will be provided to the reader.

A link to the song: <https://www.youtube.com/watch?v=mHcF1aJhJbc>

DONNAY: Now is not the time-

SEBASTIAN: ***Sing!***

DONNAY: But-

NARRATION/LYRICS:

Oh, baby you're the only thing in this whole world
That's pure and good and right
And wherever you are and wherever you go
There's always gonna be some light,
But I gotta get out, I gotta break out now
Before the final crack of dawn

Panel 2: Medium closeup – an over the shoulder shot of Sebastian and Donnay pulling around Daniel and Delila’s Fiat (as they watch in astonishment). Sebastian frantically turns the wheel while Donnay looks at him in disbelief. The music continues to blare over the speakers.

SEBASTIAN: You know this song, just sing it!

DONNAY: No-

SEBASTIAN: For ***GOD’S SAKE DONNAY***. Just fucking ***SING!***

NARRATION/LYRICS:

So we gotta make the most of our one night together
When it's over, you know,
We'll both be so alone

Panel 3: Closeup – Donnay’s face fills the shot. Her nose is all bloody and bruised and there are tears in her eyes as she watches Sebastian, who starts singing along to the song. In the same shot, her face blurs as she blinks and swallows hard. The world around her is blurry as she processes what to do. She opens her eyes, looking determined. These can be arranged to your liking around the next panel. What is most important here is that the dialogue mimics the flow of the song.

SEBASTIAN (while she watches him):

Like a bat out of hell I'll be gone when the morning comes
When the night is over, like a bat out of hell, I'll be gone, gone, gone

SEBASTIAN (when she swallows):

Like a bat out of hell I'll be gone when the morning comes
But when the day is done
And the sun goes down
And the moonlight's shining through

SEBASTIAN (when she looks determined):

Then like a sinner before the gates of Heaven
I'll come crawling on back to you

NARRATION/LYRICS:

Like a bat out of hell I'll be gone when the morning comes
When the night is over, like a bat out of hell, I'll be gone, gone, gone
Like a bat out of hell I'll be gone when the morning comes
But when the day is done
And the sun goes down
And the moonlight's shining through
Then like a sinner before the gates of Heaven
I'll come crawling on back to you

Panel 4: Medium long shot – a $\frac{3}{4}$ angle of the outside of the car, looking in through Donnay's window. Donnay and Sebastian look at one another as she starts to sing as well. This is an open panel. They're back on the timeway now – the background blurs and strong motion lines start to surround the car as it elongates towards the back.

SEBASTIAN AND DONNAY:

I'm gonna hit the highway like a battering ram
On a silver-black phantom bike
When the metal is hot, and the engine is hungry
And we're all about to see the light

NARRATION/LYRICS:

I'm gonna hit the highway like a battering ram
On a silver-black phantom bike
When the metal is hot, and the engine is hungry
And we're all about to see the light

Panel 5: Extreme closeup – the regenerator (a modified odometer) displays an error, due to insufficient space (they're going too fast for the machine to read). This panel appears in between/overlaid the previous one and the next one.

Panel 6: Long shot – the car shoots of into the distance – music still blaring. The smoke/dust kicked up by the tyres spells out some onomatopoeia. This shot could also be at a Dutch tilt, if you like; or perhaps an obscured shot of the tyres/exhaust?

NARRATION/LYRICS:

Nothing ever grows in this rotting old hole,
And everything is stunted and lost
And nothing really rocks, and nothing really rolls,
And nothing's ever worth the cost

NARRATION: VRRRRRRPAH

EIGHT:

Panel 1: Long shot/extreme long shot – a high angle of the car cruising down a deserted timeway. The tires kick up some dust as the hood starts to smoke. Despite travelling slower, music still fills up the scene. This could be an open panel that is more central on the page; or could be a larger panel at the top of the page. Since the car isn't going so fast, this shot could be at a straight vertical or horizontal angle.

Panel 2: Medium long shot – Sebastian and Donnay look a little worse for wear. This shot could look in from the windscreen or appear directly inside the car. The hood's smoke starts to creep in through the windows, causing Sebastian to curse under his breath as he sees the smoke.

SEBASTIAN: Shit.

Panel 3 and 4: Closeup – Donnay ignores Sebastian and stares at the cassette player; which appears as a separate panel somewhere else on the page. Both panels are the same size and width – emulating a sort of Mexican standoff – like in cowboy movies. If you like, there can also be a direct horizontal or diagonal split between these panels – making up one vertical panel that's split in two. The cassette player displays the song that's playing – Wouldn't It Be Nice by the Beach Boys (something arbitrary that also contrasts with the scene).

Panel 5: Long shot/medium long shot – Sebastian tears Donnay from her thoughts by suggesting they pull over. This shot takes place from the backseat, showing Sebastian turn his wheel as he pulls into a shoddy looking petrol station and convenience store. There are no petrol attendants (because it's deserted, lol); but Prospero's scooter can be seen parked off to the side.

SEBASTIAN: I need to check on the car. You can clean up in the bathroom or something.

**Location: since the timeway is kind of deserted and everything is kind of dusty; this location can be set up as something like the N3 to Durban – where everything is kind of dry and empty. Literally in between nothing and nowhere.

NINE:

Panel 1: Extreme closeup – Sebastian turns his key to switch off the car.

NARRATION: Click!

Panel 2: Long shot – Sebastian hops out the car and gets to work on the hood – he opens it up or something. Donnay stumbles out of the passenger side. This shot could be a head-on shot from outside the car – showing the nasty damage the accident has caused to the bumper. Fortunately, the blood has been covered up by the dust, but Sebastian thinks it's better to hose it down anyway.

Panel 3: Cowboy shot – Donnay makes her way towards the convenience store, while Sebastian can be seen in the back trying to wave away the open hood's smoke. He calls out to Donnay as she walks away.

SEBASTIAN: Check if they have any Super M's!

SEBASTIAN: ...Or Steri Stumpies at least!

Panel 4: Medium closeup - Donnay rolls her eyes as she pushes the convenience store's door open and steps in. This can be a tall, vertical panel off to the side of the next panel. This should suggest where Donnay is located in relation to the rest of the room.

Panel 5: Long shot/medium long shot – this shot shows what's going on in the inside of the convenience store. The store is mostly empty, aside from a clerk playing on their phone behind the counter and Prospero looking inside the ice cream freezer (for an orange Paddle Pop – the most delicious ice cream in existence). Some fans are going in the ceiling corners and the shop is full of classic South African delicacies such as Nik Naks and Chomp bars. The restroom is off to the side, which is where Donnay will step into in the next panel. Ideally, this panel will be very large to facilitate the positioning of panels 4 and 6.

Panel 6: Medium closeup – this panel mirrors panel 4's structure. Donnay makes her way into the bathroom to clean up. Ideally, this panel would be positioned close to where the bathroom is laid out in panel 5.

Ten:

Panel 1: Cowboy shot – Sebastian works on his car outside, cursing and muttering as he goes along.

SEBASTIAN: Where do I even start?

SEBASTIAN: I should have taken temporal engineering...

SEBASTIAN: Oh!

SEBASTIAN: *Oh.*

Panel 2: Closeup – Sebastian frustratedly looks into the hood while blowing air through his teeth. This panel could overlap somewhere over panels 1 and 3.

Panel 3: Long shot – exasperated, Sebastian curses up at the sky while Donnay steps out of the convenience store, looking refreshed. She calls out to Sebastian as she walks towards the car. This shot takes place from the side of the car, looking out towards the convenience store.

DONNAY: Sebastian we need to talk about-

SEBASTIAN: FuuuUUUUUCK (the letters grow bigger and bolder as he yells. Maybe this forms part of some onomatopoeia instead of being restricted to a speech bubble?)

Panel 4: Cowboy shot – Sebastian and Donnay both stand at the open hood of the car. This shot is from the perspective of inside the hood, looking up at the pair. Donnay and Sebastian share a brief conversation while Donnay peers into the hood. Sebastian holds his hands out towards the hood. This conversation takes the form of various speech bubbles that appear in quick succession all over the scene. Ideally, this shot should be the largest on the page and should fill the whole width of the page.

DONNAY: What did you do? Did you damage it even more-

SEBASTIAN: *No* I didn't damage it. The regenerator isn't working.

DONNAY: The *what?!*

SEBASTIAN: The device that measures the amount of time miles we can travel?

DONNAY: I know what a regenerator is, Sebastian. What's wrong with it?

SEBASTIAN: I don't know. It just stopped working.

DONNAY: So what do we do?

SEBASTIAN: I don't know. *You're* the one in command.

NOTE: it would be cool if panels 1, 3, and 4 were horizontal panels of the same width, but varying heights – while panel 2 overlaps in the way that I have suggested above. I think this would be a nice way of demonstrating the sequence of events in a way that feels like a quick succession, without feeling overwhelming.

Eleven:

Panel 1: Closeup – surprised, Donnay looks at Sebastian and then quickly looks to the side; thinking of what to do next. Sebastian looks on in the background, unimpressed. Donnay's change in expression could be portrayed in one of those cool smudge transitions you often see in Manga.

DONNAY: I-

DONNAY: Well-

Panel 2: Medium long shot – Sebastian slams the hood of the car shut. He looks over at Donnay as he speaks, while she turns her head to watch him. She jumps slightly at the sound of the slam. This shot takes place from behind them.

SEBASTIAN: We need to find an engineer.

Panel 3: Medium closeup – Sebastian's door swings open as he gets into the driver's seat. This panel is diagonally split to match the panel that follows. He focuses on sticking the keys in the ignition.

Panel 4: Medium closeup – the action in this panel mirrors that of panel 3. Donnay gets into the passenger seat while looking over at Sebastian. A conversation flows between these two panels.

DONNAY: The Academy has plenty-

SEBASTIAN: We can't go back to The Academy, we'll have to go someplace else-

DONNAY: But that's breaking the *rules*-

SEBASTIAN: Look at us. We have broken all the rules-

DONNAY: We can't stay here forever-

SEBASTIAN: We can't go back-

Panel 5: Long shot – their car doors slam simultaneously. This is a shot from outside the car.

Panel 6: Medium closeup – Sebastian and Donnay look at each other as he speaks. Donnay is all teary eyed, realizing the gravity of the situation. Sebastian tries to comfort her, placing a hand on her shoulder while the other is on the ignition/wheel. This shot takes place from the backseat, looking out the windscreen to the timeway just outside the petrol station.

SEBASTIAN: Alright, here's the thing. We can either go back and face the consequences. We *won't* graduate and our lives will be *ruined*.

SEBASTIAN: Or we can keep going and follow our dreams. The choice is yours.

Twelve:

Panel 1: Medium closeup – this shot takes place through Donnay’s window – looking into the car from her side. She sniffs to regain her composure. Sebastian leans over in the background, waiting for a response.

Panel 2: Medium closeup – this panel mirrors the previous one, and directly follows it as well. Here, Donnay makes a decision. Sebastian’s expression shifts from worry to glee.

DONNAY: We’ll need to go somewhere in 1920’s England to repair the generator.

Panel 3: Medium closeup – this shot is a frontal view of the pair in the car. Sebastian starts the ignition while Donnay sets up the TPS.

DONNAY: It will be far enough to escape The Academy for now.

DONNAY: And the perfect place to get a regenerator fixed.

Panel 4: Extreme closeup – Donnay punches the correct co-ordinates into the TPS as she speaks.

CO-ORDINATES: 11/05/1921, London, United Kingdom.

Panel 5: Long shot – the car pulls out onto the timeway. Sebastian and Donnay’s dialogue spills out the windows.

SEBASTIAN: We barely have any time miles left to go back that far.

DONNAY: I know, but it’s our best option.

SEBASTIAN: Whatever you say, captain.

DONNAY: Don’t call me that.

Panel 6: Close up – a paddle pop drops with a ‘plop’ to the pavement next to Prospero’s (fabulous) shoes. We watch past his feet as the car zooms off into the distance.

(DUN DUN DUUUUUUUUN – A CLIFFHANGER)