

LINAH

By
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Linah's Origin

Page One

P1, A fat, rich looking, white British nobleman lies on an ornate bed surrounded by expensive looking pillows and throws, he is in a ships cabin, an old wooden frigate. He holds a golden goblet full of wine and is being fed grapes by an attractive women in lose fitting robes. The woman is Linah, but her face is covered and she wears a large over the top head dress, she could be anyone.

FAT DUDE

"Enough with the fruit, run that pretty rear up to the kitchen and see what is taking dinner so long."

LINAH

"Yes my lord."

CAPTION, LINAH

Three months. Three months waiting hand and foot on this bottom feeder. Bowing and scraping, all just waiting for the right time.

P2, Close up of the fat man's horrible warty hand slapping Linah's backside.

FAT DUDE

"And it is an exceedingly pretty rear."

CAPTION, LINAH

Even with all my training, after this long, even my patients wears thin.

P3, View from behind Linah as she walks out of the fat guy's bedroom. There is a heavily armed British guard (circa 1700s) on either side of the door she exits through.

CAPTION, LINAH

But he is cautious. Always guarded. Always watched. Taking them wouldn't be a problem, but better to work quiet than raise the alarm.

P4, Linah walks out on to the deck of the ship. She looks very elegant as the wind blows her robes out behind her.

CAPTION, LINAH

I could just kill everyone on board. But I never was a fan of taking innocent lives. Add to that the annoyance of being at sea. Sailing a galleon this size alone is no...

P5, A British sailor is in the crow's nest of the frigate on lookout. He has one hand to his mouth to amplify his panicked shout and is pointing out in front of him with the other, his eyes are wide with shock.

LOOKOUT

"SHIP AHOY. RIGHT AHEAD. COMING STRAIGHT FOR US."

Page Two

P1, A poorly dressed Asian man turns towards us and is yelling, stood in the same position as the British lookout in the last panel of page 1, but on a different ship. He is dressed as a servant and looks worried as he shouts out the alarm, he is on look out at the harbour of a small seaside town in China around the year 1700.

TITLE

17 YEARS AGO, CHINA

CAPTION, BRITISH LOOKOUT FROM THE PREVIOUS PAGE
PIRATES!

ASIAN LOOKOUT
"RAIDERS!"

P2, Wide view of a small rather shabby looking Chinese village circa 1700 BC. The village is in ruins, bodies lie scattered about the streets. It is the aftermath of a savage raid. A grander and more ornate building than the surrounding ones stands in the centre of the panel, in the centre of the town. This is the residents of the town governor and also looks to have been attacked quite heavily.

CAPTION, LINAH

No! For over 17 years I have waited for this opportunity and it will not be taken away from me by some feckless thieves. I have come too far.

P3, Close up view of Linah as a child, around the age of five or six, peering through a slit in the cupboard door in which she is hiding. She looks straight towards us wearing an expression of fear as a tear slides down her cheek. We cannot yet see what she is looking at.

CAPTION, LINAH

I have suffered through too much, lived with this indignity for too long to let this slip through my fingers so readily.

P4, Expanded view of what Linah is witnessing as she peeps out of the cupboard in which she is still hiding. The view of the panel is as if we are Linah looking out of her hiding place from just over her head. We look out in to an expensive, yet traditionally decorated hall way. There is marble everywhere, but the room looks to have seen better days. In the centre of the panel a younger slightly thinner version of the fat man that we saw on page 1, being fanned by Linah, drags a beautiful woman backwards towards the open door of a large bedroom, Lenah's mother, he has a knife to her throat. To the right-hand side of the panel two men hold down an attractive looking man, dressed in equally expensive clothes. The man, Linah's father, is on his knees and looks battered and bloodied, his expensive clothes torn. A man is holding each of his arms respectively while a third man runs him through with a sword. He screams.

CAPTION, LINAH

No person could watch their family murdered, their honour trampled, by a man not fit to empty their waste, and simply stand by idle.

P5, In the foreground of the panel Linah, still the six-year-old girl, runs towards us as fast as she can, panicked and still crying. She is running down a tattered street having escaped her home and the raiders who have invaded it. In the background of the panel a servant who looks equally battered and bruised, points the way she should run, having just aided in the little girls escape.

SERVANT

"Run child. Run and don't look back."

CAPTION, LENA H

...and run I did. I ran until my feet bled and my breath was fire. And then I ran some more.

P6, This panel is purely in silhouette and is a nod to a traditional oriental marionette show. The centre of the panel shows the silhouettes of a large muscular man and a teenage girl who is a couple of feet smaller than him, both brandishing katanas at one another in a fighting pose as if about to strike. Their robes flap behind each of them in the wind as they hold the pose towards each other. The only other thing the panel is the ground they stand on and trees either side all in silhouette.

CAPTION, LINA H

But no one can run forever. And when you stop running, you have a choice, lay down and die, or stand and fight.

Page Three

P1, Back on the merchant ship from page 1, Linah continues to walk towards us as she did in P4 of page 1. She is continuing to walk straight at us while casually discarding her outer cloak to reveal a loose fitting body suit underneath and a number of weapons strapped all about her body, knives, swords and what looks to be throwing stars.

CAPTION, LINAH

I chose to stand and fight then, as I choose to stand and fight now. My quarry will not be taken away from me. If I need to take more than one life to achieve my goal, then so be it.

P2, We are looking from behind Linah as she stands up on the rail of the ship looking over the side, out to sea. She holds a rope that hangs down from the rigging with one hand, seemingly for balance, but she is so poised that she makes balancing on the rail look effortless. In her other hand she holds an elegant sword casually by her side. In front of her the massive hull of the Queen Ann's Revenge bears down on the merchant's ship.

CAPTION, LINAH

I'll kill them all if I have too.

P3, The two ships have pulled up side by side and are doing battle. The merchant ship is vastly outmatched, the Queen Ann's Revenge is more than twice the size of the other. Ropes run down from the bigger ship to the smaller, attaching the pair together. Cannon flashes show from both ships and Pirates can be seen swinging down on to the smaller ship.

Page Four

P1, The battle is in full flow aboard the small British frigate. In the foreground of the panel we can see the side of Blackbeard's boot giving the impression that he has just set foot on the ship. The rest of the panel is as if we are looking up from the floor. Linah is in the centre of the panel. There are two dead pirates at her feet and she is effortlessly fending off two more with swords, one on either side of her. Both the pirates have cutlass', Linah has a sword in one hand, her other hand is free.

P2, This panel is pretty much the reverse of P1. The view is from the opposite side of Linah and she is in the foreground of the panel. She is currently despatching the two pirates that she was fighting with in the previous panel, running one of them through with the sword blade while tossing a throwing star into the eye of the second with the other hand. She is crouched down low while doing this. In the background of the panel we can see Blackbeard. He is in full battle mode, lit matches under the brim of his hat, a pistol in one hand and cutlass in the other. He wears a big grin as he fires his pistol straight into the head of an oncoming British soldier.

P3, The fat man who we saw on page 1, the killer of Linah's parents, is walking purposefully out of the doors to his cabin, the same doors we saw Linah leaving through at the end of page 1. He is being flanked by two armed soldiers a step or two behind him, he hasn't noticed that they are both being shot from off panel. He wears an expression of indignation as he storms out on to the deck to find out what all the noise is about.

FAT GUY

"Just what in the name of all hell is going on up here..."

P4, Blackbeard's current first mate is sneaking up behind Linah. He has a sword drawn and is only a step or two behind the woman as she stands looking towards where the fat man has just exited his cabin. The First Mate is a skinny ugly man with few teeth and wears a scruffy bandanna.

FAT GUY, OFF PANEL

"... You get the hell off my ship right n..."

The next four panels are quite small and all in extreme close up in order to show the swiftness of the action that is about to take place.

P5, Close-up view of Linah's sword as it knocks the first mate's sword out of his hand.

P6, Close up view of Blackbeard's hand pointing a pistol inches away from the fat man's face. Fatty looks extremely shocked as he didn't expect to walk right into such danger.

P7, Close up of Linah's hand as it is snatching a gun from the belt of the first mate.

P8, Close up of Blackbeard's hand as it begins to draw a pistol from one of the many holsters dotted about his body.

Page Five

P1, The direct result of the action we just saw at the bottom of page 4. We can see that Blackbeard and Linah are now in a stand-off facing one another. Blackbeard is holding two pistols, one of them to the side of the fat man's head, who he now holds hostage as a human shield, and the other points straight towards Linah. On the other hand, Linah is holding a sword to the first mate's neck, who she also holds as a human shield, her other hand holds the loaded pistol out in front and is pointing it straight at Blackbeard.

BLACKBEARD

"Well, this be a grand pickle we find ourselves in, Miss...?"

LINAH

"Linah. And you are?"

BLACKBEARD

"Given name's Edward Teach."

LINAH

"Blackbeard?"

FAT GUY

"That's not her name. Now, Mr Teach, I'm sure we can come to..."

P2, View of the same scene but from behind Linah. We can see that the fat man looks extremely terrified to be in this predicament and looks to be sweating profusely.

BLACKBEARD

"I'd suggest that you shut that hole in your head, before I add another for ya.."

LINAH

"NO!! He's mine to kill."

BLACKBEARD AND FAT MAN SIMULTANEOUSLY

"What?"

LINAH

"The reasons are mine. But I cannot let you take the life that is owed to me."

P3, View of the same scene that is unfolding, this time from behind Blackbeard. We can see that Linah is holding the cutlass tight to the pirate's neck, a trickle of blood running down the blade she still steadily points pistol towards Blackbeard's face.

BLACKBEARD

"Alright, well it looks to be I have something you want, and I ain't accustomed to be doing stuff for free."

LINAH

"Lucky for you I find myself in need of employment. You've seen what I can do."

BLACKBEARD

"That I have, and a fine first mate you'd make. But, job's already taken, by that very fine fellow you be holdin on too..."

P4, View of the same scene from the side. Both Blackbeard and Linah are firing their pistols, the ones pointed out towards each other, simultaneously. Blackbeard is shooting his own first mate in the chest and Linah is shooting the fat man in the chest.

P5, The foreground of the panel is taken up by the fat man's face as he lies dead on the floor. His eyes are open and his tongue lolls out of the side of his mouth. In the background of the panel we can see Linah and Blackbeard walking off together towards the Queen Anne's revenge.

BLACKBEARD

"Well Miss Linah, this could be the start of a beautiful partnership..."

Page Six

P1, A shaft of light shines down through a freshly broken hole in the ceiling of the cave. We can see where the light hits the floor in the cave but very little else as the rest is still drenched in shadow.

TITLE

After

P2, Same view as in the previous panel but this time a figure has dropped through the hole in the cave ceiling and is landing on the floor of the cave in an awesome superhero pose. The figure is Linah.

P3, Close up view of Linah's hands as she strikes together flints and ignites a wooden torch with fabric wrapped round the end.

P4, View from behind Linah looking into the cave. Light spills from the torch she has just lit illuminating the contents of the cave in its entirety. In front of Linah we can see a number of old looking mediaeval sarcophagi arranged in a circle. Each one has a figure carved from stone on top of a knight lying in state, each figure's head is facing into the centre. These are the graves of the knights of the round table, each arranged in the same place they would have sat in life, 12 in total, it's a big cave. Each of the sarcophagi look the same apart from the different figure on the top, none are more special than the others to indicate everybody was seen as equal in Arthur's court. The rest of the room is full of treasurers and riches, piled high all around the cave. No one has been in the tomb for hundreds of years, everything is covered in dust and the sarcophagi are starting to fall apart.

Page Seven

P1, Close up of Linah's free hand as she lays it gently on the feet of one of the crumbling figures.

BLACKBEARD, OFF PANEL

"After all this time, we finally found it..."

P2, Blackbeard stands facing Linah a little further around the circle, about three figures further on from the sarcophagus that Linah has stopped at. He is holding his own lit torch. She still rests one hand on the sarcophagus' feet while holding the torch with the other. She is not looking at Blackbeard but looks down towards the face of the carved figure.

BLACKBEARD

"... Don't really do em justice, do it?"

LINAH

"Not sure that anything truly could. The last good men."

BLACKBEARD

"Ay, yer not wrong. Place has held up well for the past thousand years."

P3, View from over Blackbeard's shoulder as he raises his lit torch to properly illuminate the sarcophagus that he stands in front of. The carved stone figure of King Arthur stares back at the pirate. The carving shows Arthur dressed in his royal robes and wearing his crown. He also holds Excalibur by the hilt with both hands, the blade of the incredible weapon pointing downwards, the tip lies precisely between his feet. Unfortunately, this is only a carving of the sword and not the real thing.

LINAH

"It is almost impossible to believe that the men we fought side by side with mere months ago have filled these graves for a thousand years."

BLACKBEARD

"Well, if the legends about Arthur be true, his tomb isn't full."

P4, Blackbeard has walked over to Linah and is resting his hand upon her shoulder in somewhat of a comforting gesture. She is still in the same place looking towards the same sarcophagus and is not looking up to meet his eyes. She does not look upset merely indifferent as she looks down at the carved face.

LINAH

"Yes, it is unfortunately not true of the rest of them."

BLACKBEARD

"Ah, it would seem that he made more impact than I knew in the weeks after the fighting were done."

LINAH

"...I asked him to come back with us. But he couldn't. That honour ran deep."

BLACKBEARD

"Then he were wrong, but so were you..."

P5, Extremely close in view as, with her free hand, Linah rubs her slightly swollen pregnant belly.

BLACKBEARD

"... they are no longer the last good men."

P6, View of the sarcophagus that Linah was stood paying homage to. The figure on top of this sarcophagus is Sir Galahad, dressed in his finest knight's robe minus his helmet. His name is carved into the stone slab that makes up the top of the sarcophagus underneath the carved figures feet in large distinctive letters.

CAPTION, LINAH

I am afraid that this is where we part ways my captain.

CAPTION, BLACKBEARD

Ay, I saw this coming. A legacy can weigh heavy. We'll seal this place, it won't be disturbed until your child is ready to take that legacy on.

The End