

A Pitch for “V.elka: The Triumph of Liora Falk”

Episode or Issue 1

Logline (Episode 1: The Triumph of Liora Falk)

After being forcibly saved from a suicide attempt, Liora Falk begins a path of empowerment and rehabilitation through martial arts and the comradery it fosters. But as her strength returns, so does an obsession that twists recovery into a descent of violence, control, and quiet self-destruction.

Logline (Entire V.elka Series)

Set in a near-future empire that draws on the world’s current political climate, V.elka follows three haunted figures (Liora Falk, Conley Blythe, and Angeline Quinn) as they are weaponized by their nation and undone by their illusions, in a stark, character-driven dissection of heroism, media manipulation, and the brutal cost of belief in a manufactured reality.

What I’m Looking For

You are currently holding a pitch for the first episode (or issue) of V.elka, an original, expansive world created by me, Pavel Tretyak. This project is designed with flexibility in mind: it can grow into a television series, a graphic novel, or a series of fully realized films. However, *I believe the best first step is a graphic novel adaptation.* The medium allows the world, characters, and themes to develop fully, without the constraints of screen time or production budgets limiting the scope of its science fiction and action elements. There are literally hundreds of visual elements, ques, frames, and designs that require careful framing, parallels, and repetition. Should they be fully realized in the graphic novel format, it will help with further visualizations of the world.

I am looking to contract a graphic artist who feels genuinely excited about the project. At this stage, I am seeking a professional collaboration in which I retain all rights to the story, characters, and visual content. That said, I am open to a deeper creative partnership after trust, communication, and boundaries have been clearly established. This is a long-term vision, and I aim to build it with care.

This packet focuses on Episode 1 so you can get a sense of the tone, themes, and character depth. Naturally, many elements are left out; such is the nature of a pitch. If the material speaks to you, I encourage you to reach out. I’d be thrilled to discuss the project further and begin shaping *V.elka* together.

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Episode 1 Summary

A quiet suburban street in Riverton. Night. A haunted, hollow figure walks toward us like a wounded animal. This is Liora Falk, a 19-year-old woman in the immediate aftermath of a brutal sexual assault. The details are never shown because this story isn't about what happened to her. This story is about what she becomes.

Moments before she throws herself from a bridge, Liora is tackled and restrained by Amara Reed, a warm and empathetic local woman who refuses to let her disappear. Over the next ten months, we follow the slow thaw of Liora's numbness and Amara's persistent compassion as they pursue justice. It never comes.

In an attempt to heal Liora, Amara introduces her to the place that helped her survive her own traumas: The Riverton Combat Club. There, Liora begins reclaiming her body and strength through martial arts, under the guidance of Amara and a small collective of fighters: Malik Jordan (Judo, wrestling, jiu-jitsu), Deshawn Miller (boxing), Luci Reyes (Muay Thai), and Andre Wells (street-style brawler). What begins as recovery becomes obsession. Liora trains relentlessly. Her body transforms. Her presence grows.

In parallel, Liora re-engages with her university research. Once a rising star in physics and energy systems, she is paired with Luca Brody, an idealistic biologist whose innovations in synthetic biomass complement her structural brilliance. Their equal collaboration ultimately produces VIALs, a revolutionary energy system that reshapes the landscape of the near-future Velkan Empire.

As almost five years pass from her assault, Liora has become something unrecognizable. Physically imposing. Intellectually transcendent. Emotionally distant. The turning point arrives during a sparring session with Luci. A single kick breaks Luci's rib, and Liora's cold, detached response fractures their bond and signals a dangerous shift in tone.

In the final act, a ghost reappears. A man (his face blurred, unnamed) triggers something in Liora. She follows him back to the place of her trauma, where she finds him and two others mid-assault on another woman. What follows is brutal. Liora fights back not with righteous fury, but with surgical precision. Three grown men. One woman. Despite all her strength, she is bloodied, pinned, nearly killed. Her head hits a mirror. Something in her breaks. She grabs a shard of glass and murders them efficiently, graphically, completely.

The violence is horrifying. The audience is forced to reckon with its catharsis. This is justice... right? The horror and unhinged nature of Liora's violence makes even the most morally resolute audience member question the nature of this 'justice.' The episode ends with three mangled bodies, a blood-soaked woman sitting among them, and a profound silence. Liora has found peace but not in her own empowerment. There is an uncanny horror in the peace she finds among the blood, among the viscera.

This isn't the triumph of a hero. This is the triumph of Liora Falk.

Character Bios (Only Episode 1: The Triumph of Liora Falk)

Liora Falk

At 19, Liora Falk is brilliant, broken, and quiet in the wake of an off-screen sexual assault that shatters her sense of self. Once a rising star in physics and engineering, she retreats into silence, until she's forcibly saved from a suicide attempt and taken in by Amara Reed. Over the course of episode 1, Liora reclaims control over her mind and body through martial arts and academic innovation, but her recovery is tinged with obsession. What begins as healing becomes fixation, and by the episode's end, Liora emerges not as a hero, but as something far more complicated: violent, controlled, and quietly monstrous.

Amara Reed

Amara Reed is warmth, resilience, and empathy incarnate. A Black Velkan woman in her mid-20s, Amara saves Liora from the brink and becomes her anchor, mentor, and moral compass. A lifelong but casual martial artist and member of the Riverton Combat Club, Amara copes with her own traumas through physical discipline and community support. She introduces Liora to that same world, hoping to help her heal. She is a voice of compassion and reason, a Black woman living in a quietly white supremecist suburb who still gives her heart to those in need. Amara's presence is steady and generous, but even she begins to see the shadows creeping behind Liora's transformation. Liora may be a student whose hunger for control may outpace her capacity for compassion.

Luca Brody

Luca Brody is a biologist in his late 20s, energetic and idealistic, known for synthesizing cutting-edge biomass systems. Paired with Liora for a university research initiative, Luca is one of the few people able to match her intellectually. Their partnership, built on mutual brilliance, leads to the development of the VIAL system, a technology that will shape the future of warfare. He views their collaboration as a kind of salvation: a chance to build something beautiful with someone equally damaged. But he doesn't yet see the darker undercurrents forming in Liora, or the toll their creations will take. Allured by the power technology brings, he often finds himself blind to the consequences until it is too late.

Marek (off-screen)

Though he never appears in Episode 1, Marek's shadow looms large. The enigmatic commander of Velka's elite 3rd Section, Marek watches from afar as Liora's transformation unfolds. A master of manipulation, Marek sees potential in Liora not as a survivor, but as a symbol, a weapon, and a propaganda tool. His eventual recruitment of Liora will mark the beginning of her fall into state-sanctioned violence. In this episode, he exists only as an absence and in off-screen contact with Luca, proof that power can see us long before we ever see it.

Deshawn Miller

Deshawn Miller is the boxing coach of the Riverton Combat Club, a quiet force of confidence and precision. In his late 30s, Deshawn is a former fighter who now mentors with calm authority, teaching Liora the importance of rhythm, breath, and presence. Unlike others, he doesn't push her to talk—he lets the pads do the speaking. Deshawn's sessions offer Liora both structure and discipline, but even he begins to question whether her hunger to fight is driven by healing or by something far more destructive.

Luci Reyes

Luci Reyes is joy. A Muay Thai practitioner in her late 20s, Luci brings fierce levity, confidence, and toughness to the Combat Club. To her, Muay Thai is a spiritual experience and an extension of the divine body given to everyone. She's emotionally open and her bond with Liora is strong, until it breaks. After a sparring match ends with a shattered rib and Liora's cold indifference, Luci pulls away. Her departure marks a turning point: the moment where camaraderie gives way to isolation, and Liora's descent becomes irreversible. Her approach to fighting foils/contrasts Liora's.

Andre Wells

Andre Wells looks like a man built for violence. He is scarred, weathered, and sharp around the edges. But beneath the brawler's exterior is a dry, dark wit and the kind of cynicism that only comes from surviving too many real fights. In his early 30s, Andre doesn't train to win anymore but to endure. Unlike the others, he's not chasing glory, transformation, or redemption. He's been there, lost that. His intermittent presence at the Combat Club makes him feel peripheral, until he returns to observe Liora's progress with a quiet, unsettling clarity. Andre doesn't see promise in her evolution, he sees danger. Their final conversation reveals a fundamental rift: where Liora has intellect, Andre has wisdom. And unlike most around her, he no longer believes in the myth of heroism. (Unbeknownst to the others, Andre is far more than he appears—a planted agent of the Tellos Company whose return in later arcs may carry deeper consequences.)

Malik Jordan

Malik Jordan is the soul of the Combat Club. 35 years old, he's a former national-level wrestler and judo coach who commands respect through patience and presence. Malik is a silent teacher, not a fighter, and his philosophy centers on control, leverage, and understanding one's opponent. He helps Liora build the foundation of her fighting style, teaching her how to use her frame with devastating precision while leveraging Liora's strengths. He sees Liora's brilliance early, but begins to fear the cold calculation growing behind her eyes before anyone else. His words scar Amara's innocent impression of her empowerment and are the first warnings to Liora's growth. In Malik's world, martial arts is about restraint. In Liora's, it's fast becoming something else.

World and Technology

Uncle Nikolai

Uncle Nikolai is the omnipresent figurehead of Velka. He has a soothing voice, a smiling face, a father to the nation. To conservatives, he is a staunch traditionalist; to progressives, a visionary reformer. But Uncle Nikolai is no man, but a mirror, an algorithmic construct built from layers of targeted AI propaganda. Every broadcast, poster, and quote is curated to match the psychological profile of the individual consuming it. His fascism doesn't shout: it smiles. His racism and sexism don't demand obedience, but rather they suggest it gently, as common sense. He appears throughout the series in many forms, portrayed by different actors whose faces are obscured by a carefully curated look: heavy beards, neutral clothing, and prosthetics that blur specific features. Even if the illusion cracks, true Velkans believe that this is the point: Uncle Nikolai is not a person, but a presence. Eternal. Adaptable. Everlasting.

Velka

Velka is a near-future empire that sells safety, identity, and unity through a carefully engineered mythology of heroism, masculinity, and deceptive social concessions. A soft fascist regime powered by surveillance, predictive policing, and AI-generated reality streams, Velka doesn't enforce belief, but rather it manufactures it. The cities are clean, the schools efficient, the trains always on time. But dissent isn't punished with spectacle; it's quietly erased. Beneath the harmony lies a quiet, calculated racism and sexism, embedded as systemic control. White warriors (like Liora, like Conley, like Uncle Nikolai himself) are celebrated, while Black and ethnic citizens are given only one story: if you just do that one thing, you too can be a true Velkan. It is a false promise on loop. Even the language reflects the regime's binary logic: Velkan is male, Velkian is female; linguistic divisions reinforcing societal ones. The very name "Velka" comes from an archaic root meaning "strength," but in truth, its strength lies in illusion.

The 3rd Section

The 3rd Section is Velka's elite strike unit. But, more than that, it's a weaponized myth designed to be seen. Formed through the strategic partnership of Marek (command), Liora Falk (tech/theory), and Luca Brody (biotech), the 3rd Section is Marek's brainchild: a propaganda machine disguised as a special ops team. Each mission is filmed, edited, and broadcast across Velka's networks to sell not truth, but spectacle. Their victories are not measured in territory but in viewership, and their uniforms, tech, and personas are tailored for maximum psychological impact. With Liora's VIAL technology and Luca's regenerative biomass as its foundation, the 3rd Section represents the perfect fusion of body, mind, and state ideology and functions as living proof that Velka creates not just heroes, but gods. What the public never sees is the cost: a team built to win wars on screen but lose themselves off it.

AI Control (Referenced)

Velka's true power lies not in its military but in its algorithms. AI systems shape not only newsfeeds and public perception, but entire personal narratives—targeted propaganda pipelines designed to shift belief subtly, invisibly. The same technology that personalizes Uncle Nikolai's messages also predicts protest before it happens, redirects conversations before they spark, and rewrites history in real time. This is not surveillance, but narrative engineering. And in Velka, reality is just another programmable outcome.

Riverton (and Veritas)

Riverton is Velka's myth made concrete: a pristine suburb where nationalism is baked into the soil, where children recite unity pledges, and the streets are lined with surveillance-friendly architecture. It is the cradle of Velkan ideology, its training grounds, and a symbol of domestic harmony for the cameras. By contrast, Veritas—the capital—is a sprawling contradiction: a city of screens, distraction, spectacle, and tightly managed chaos. Together, Riverton and Veritas form Velka's two faces: clean control and curated noise. This is the home of Liora and her training ground.

VIALs

VIALs (Vortex Ionization Active Liquids) are small, cylindrical energy cells designed to harness and weaponize the decaying power of radioactive material, most notably, uranium. Inside each VIAL, a pressurized core of dense metal is surrounded by a living bioelectrical gel that metabolizes radiation, converting decay into usable electrical current. This current is stored and amplified by a tensioned mesh architecture inspired by biological systems like spider silk and tendons: the tighter the internal pressure, the stronger the alignment, until the mesh collapses into a conductive pathway and releases a concentrated electrical arc. The result is a system capable of generating anything from a defibrillator-strength jolt to full lightning-like discharges, depending on how many VIALs are linked together and how much energy has been built up. Part capacitor, part living reactor, VIALs represent the convergence of biology, nuclear decay, and precision engineering.

Biomass (Luca's Contribution)

Luca's biomass is a synthetic, genetically engineered organism designed to replicate the abilities of nature's most extreme survivors. Inspired by radiotrophic fungi found in Chernobyl and deep-sea symbionts that thrive near hydrothermal vents, the biomass is built from colonies of microscopic organisms that feed on ionizing radiation and chemical decay. Through embedded protein scaffolds and engineered cell membranes, these living systems can absorb and redirect electrical charges, creating a kind of organic battery. When housed inside a VIAL, this biomass acts as both processor and converter, extracting energy from radioactive material and transmitting it with unprecedented efficiency. It doesn't just survive in extreme environments, it transforms them, turning decay into power, entropy into purpose.

The Scientific Trinity: Marek, Luca, Liora

The creation of Velka's most advanced war tech (VIALs, Helios, CATS) was the result of a volatile scientific trinity: Marek Krieger, who engineered the original Helios suit and sacrificed his own body to prove its potential; Luca Brody, who developed the living biomass capable of converting radioactive decay into bioelectric current; and Liora Falk, who transformed that unstable power into precision weaponry through her strain-reactive mesh and field-control systems. Marek built the body, Luca gave it blood, and Liora taught it how to strike. None of them alone could have birthed the storm: they each contributed a piece of the system, and each carries its curse.

CATS (CATHARIS Field) (Episode 2+)

The CATHARIS Field, known colloquially as CATS, is a defensive plasma shield system powered by the energy surges of VIALs. It functions by scanning the immediate environment, often in tandem with local battlefield drones, and detecting high-velocity threats like bullets, shrapnel, or blades (effectively, it's a bullet shield). When a projectile is identified, CATS releases an instantaneous electromagnetic discharge that ionizes the surrounding air, creating a plasma arc that intercepts or deflects the incoming object. The system relies on the principle that electricity follows the path of least resistance, using the wearer's own body as a conduit to direct the discharge with surgical precision. Initially exclusive to Liora Falk's suit, CATS became the benchmark for elite Velkan soldiers. It is prized for its effectiveness, feared for its drain on both the body and battlefield energy reserves.

Helios Suits (Episode 2+)

Helios suits are biomechanical combat systems designed not just to enhance the human form, but to fuse with it. Originally developed by Marek Krieger, the suit operates on a layered structure: a base skin-like membrane that integrates with the nervous system, a second layer of synthetic muscle engineered to strengthen under load and self-repair, and an optional third armor layer for blast resistance. Powered by chained VIALs, Helios grants wearers immense strength, reflexive responsiveness, and a degree of durability that borders on superhuman. However, the suit is not inert. It grows, adapts, and metabolizes energy like a living organism, requiring chemical inhibitors to prevent overgrowth and tissue invasion. Worn long enough, Helios doesn't just amplify its user, but consumes them.

Unspoken Rules and Systems

- All actions have consequences - Training grows a character's physical presence, and has consequences; fights have losers and winners, and have consequences; etc.
- Asymmetric fights
- Sci Fi elements are based on real scientific principles, though (admittedly) there is room for that 1 'magic biomass' thing that helps make the Sci Fi possible; no magic minerals
- No techno-babble. If there is talk about science, it is related to character or more natural. We want to avoid the 'white noise' affect that many films of the genre (e.g. Marvel) have
- Ma - Give room for characters to breathe and for the audience to process
- All Sci Fi elements are related to the character
 - Luca - Essentially specialized in growth, but cancer is the uncontrollable growth of cells. He's like a blood cell that multiplies, trying to do a good job, only to create a tumor
 - Liora - Creates an energy source called VIALs, effectively representing her insatiable appetite for blood and revenge. VIALs strengthens under load, and similarly Liora explodes and releases energy under heat, pressure, and hatred
 - Marek - Desperately afraid of death, he attempts to create a suit (Helios) to transcend his own body's limited functions. Ironically, it grows into him and gives him perpetual cancer

Moodboard, Concept Art, and Visual Reference Pages

(AI Generated for now; Looking for an Artist!)



While the art-style need adjustment, this darker representation of Liora is more akin to her true personality. The braids are wonderful alternatives for later in the series.



Propaganda, Overtly-positive portrayal of Liora.

Colors (Orange, Yellow) are Velkan

Here are some references to her fighting style:

[Hybrid Kickboxing Pad Work](#)

[Mike Tyson Inspiration and Parallels](#)



The physique in this generation isn't great, this does offer a starting point for Liora's VIALs concept at the end of episode 1.



A darker, tactical depiction of Liora at Thalam or at war (Episode 2+)



Amara - This generation got her eyes right, and the braid. Liora's braid comes from Amara.



Luci - Thai and the fighting 'foil' to Liora.

Real-Life Inspiration: Stamp Fairtex, but more traditional
[Personality Clip 1](#)
[Shadow Boxing](#)
[Clip](#)



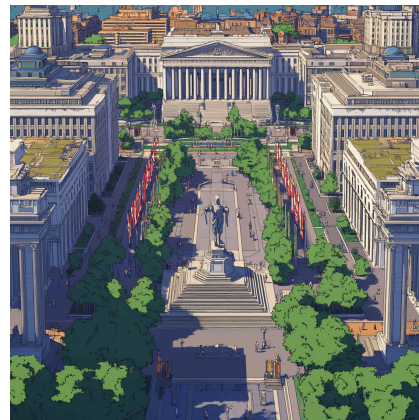
Luca, visually, is a bit similar to Raskolnikov and has some parallels. He is a materialist and has a wonderful naivety about his actions, until he sees the repercussions...



Uncle Nikolai - Distinct clothing and facial hair make it easier for them to replicate his image should one of the Uncle Nikolai's be assassinated.



Riverton Downtown - Real-life inspiration would be San Luis Obispo



Veritas, the capital city of Velka; hero worship, statues, flags, etc.

Current, Graphic Novel Inspirations

Art Style Only

[Sara](#) by Garth Ennis, Steph Epting, and Elizabeth Breitweiser (TKO Studios)

[Berlin](#) by Jason Lutes - Mostly for Architecture, Framing, and Riot Scenes

Notes from the Creator (Inspiration and Allusions)

Uncle Nikolai draws obvious parallels to Orwell's Big Brother, but the lineage runs deeper. *Velka's* Velkan empire is heavily inspired by Tsar Nicholas I, whose paranoia gave birth to the original "3rd Section" (a precursor to the KGB). His rule was marked by mock executions (Fyodor Dostoevsky among their victims), obsession with uniforms, and a love-hate relationship with bureaucracy. All of this finds its way into Velka: a state obsessed with order, illusion, and obedience, not through terror but through suggestion.

Other major influences include *V for Vendetta*, *Children of Men*, and *Metal Gear Solid IV*, works that explore dystopia through both philosophical and visual depth. But perhaps the most crucial influence is the characters themselves who were not placed into this world, but rather birthed it. Liora, Conley, and Angeline came first. As their personalities unfolded, so did the systems, ideologies, and histories around them.

Personally, I find myself more drawn to writing female characters. This is not for novelty, but because of the conflicts they're allowed to hold. Where men in media are often streamlined into power fantasies, women in *Velka* must navigate societal contradictions, internalized expectations, and suppressed fury. Liora, in particular, embodies this complexity: a woman who despises her own femininity because she sees it as weakness. Her femininity is something that made her a target, something Velka never valued unless it could be turned into propaganda.

In terms of martial arts and action, *The Raid* serves as a key visual and tonal reference. Fights in *Velka* are never stylized for spectacle; they are brutal, grounded, and consequential. Characters break bones and bear scars, both physical and emotional. Over time, even the story itself grows tired of its violence, escalating to explosive set pieces before collapsing under their emotional toll. The action becomes exhausting for the characters, and hopefully, the viewer. Because unlike typical genre stories, *Velka* doesn't ask its audience to cheer. Instead, it asks them to understand, to grieve, to *release* these characters.

Thematically, one of the most unlikely but significant influences is *There Will Be Blood*. Not in plot, but in moral pacing. The use of silence, time, and slow decay overlaps heavily with Miyazaki's concept of *Ma*, too; the space between actions. This was central to the writing. I intentionally built scenes and beats that allow the camera or the reader's gaze to *breathe*. To linger. To suggest, not declare.

Finally, I return to literature. James Joyce once wrote, "Absence is the highest form of presence." That principle runs deep through *Velka*. The abusers' faces are never shown until the very end. The assault is never depicted. Uncle Nikolai never appears as a single, fixed man. This story is filled with *voids* that the audience must fill for themselves. Even the name, initially conceptualized as simply 'V,' asks viewers and readers to complete the meaning: V.elka, V.ictory, V.iolence, V.oid... When violence *does* erupt into focus (like the murders at the end of Episode 1) it becomes shocking not because of the gore, but because it breaks the contract. *Velka* invites viewers to imagine, then confront what they imagined against what actually is. That tension, between perception and reality, is where this story lives.

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