

## Incite Insight

### General Story Notes

This is a “silent comic.” There is no dialogue, but there are some sound effects. The characters are named in the script in order to make following the panel descriptions easier. However, the characters are not mentioned by name in the final illustrated version of the story.

### Page One

#### **Splash Page**

Daytime. Bird’s eye view of a three city block grid; three blocks north/south, three blocks east/west. This is similar to a 3x3 panel layout except the streets are thicker than panels. From this height, it is like looking at a topographical map. The majority of the streets are lines with parked cars on both sides. This is to emphasize why the woman in the wheelchair parked so far away. On this splash page, we will follow a woman in a wheelchair as she travels several blocks from where she parks her car to where she lives. To emphasize this more, there are two smaller panels in this splash page.

**Panel 1:** In the top left is a close-up panel of a residential parking sign. This is where the woman in the wheelchair has parked. This is Mrs. Healey. She has returned from grocery shopping and has two brown paper bags in her lap.

**Panel 2:** In the bottom right is another panel containing a young boy drawing spaceships on the sidewalk with different colors of chalk. The boy’s name is Steve. Behind him is the four story apartment building where Mrs. Healey and Steve live. These are our two main characters. They are not related. Only tenants of the same apartment building.

On this splash page, we follow her route from her car (in the top left corner of the page) to her home (in the bottom right corner of the page). As she travels the few blocks, we view multiple instances of her on the page. Below are some suggestions.

- A flock of birds on the sidewalk depart as she approaches.
- Mrs. Healey takes a short cut in a small community park, the size of a one square block. As she passes through, she waves at an elderly couple sitting on a park bench.
- Two joggers in their 20s run passed her trying to wheel up a hill. She is in obvious need of assistance, but they are smiling and chatting with each other, ignorant of her.
- Tired, she pauses and waves her hand to cool off on this hot day.
- Part of a sidewalk is under construction and roped off. A large chunk of the concrete is missing from the sidewalk. She needs to turn around and go another way.

## **Page Two**

### **Page 2, Panel 1**

Long-shot. Toward the left of the panel, Mrs. Healey is wheeling herself up the sidewalk. In her lap are two brown paper bags full of groceries. In the right of the panel, Steve looks up from his chalk drawing and notices her. He is sitting on the sidewalk in front of the apartment building. Perhaps we can see a car parked along the curb in front of the building. It is not necessary in this panel, but will play a key part in this page. If possible, best to add it early for continuity.

**NO DIALOGUE**

### **Page 2, Panel 2**

Mrs. Healey is approaching Steve in front of the four story apartment building. Steve is standing, waving at Mrs. Healey as she nears. As mentioned, there is a parked car along the curb near Steve.

**NO DIALOGUE**

### **Page 2, Panel 3**

Steve has his hands in his pockets, shyly listening to Mrs. Healey's woes. She is pointing down the street with both hands, emphasizing the distance and difficulty it took for her to arrive back home. A man wearing a hat is walking passed them toward the parked car. He will be appear in the following panels.

**NO DIALOGUE**

### **Page 2, Panel 4**

Steve opens the door to the apartment building for Mrs. Healey. She enters, giving him a look of gratitude. Behind them on the street, the man with the hat from the previous panel is opening the driver side door of the parked car.

**NO DIALOGUE**

### **Page 2, Panel 5**

Mrs. Healey and Steve watch as the car drives off. Mrs. Healey raises her hands in defeat. The ideal parking spot is available, but she doesn't contain the strength or patience for the return trek to her car to claim this now vacant spot.

SFX (From car): VROOOOM

### **Page 2, Panel 6**

Mrs. Healey enters the elevator, defeated and mentally exhausted. This panel will be match-cut with the following panel.

**NO DIALOGUE**

**Page 2, Panel 7**

Match-cut with the previous panel; Page 2, Panel 7. The elevator door is closed and ascending to the second floor.

**NO DIALOGUE**

## **Page Three**

### **Notes on Panel 1-4 Layout**

These are similar, quick close-ups that should be placed in the same row, adjacent to one another.

### **Page 3, Panel 1**

Close-up of Steve's small hand as he picks up a yellow stick of chalk from the scattered pile of colored chalk pieces on the sidewalk.

**NO DIALOGUE**

### **Page 3, Panel 2**

Close-up of the yellow stick of chalk drawing a straight line on the street black top.

**NO DIALOGUE**

### **Page 3, Panel 3**

Close-up of Steve's feet as he runs up the stairs inside the apartment.

**NO DIALOGUE**

### **Page 3, Panel 4**

Close-up of Steve's hand knocking on apartment 2B's door.

SFX: KNOCK

SFX: KNOCK

### **Page 3, Panel 5**

From inside 2B, Mrs. Healey opens the door. She is holding a can of peaches in one hand and a few red apples rest in her lap.

**NO DIALOGUE**

**Page 3, Panel 6**

Long shot. Steve zips passed a surprised Mrs. Healey and sprints toward the open window on the far wall. The window is low enough that Mrs. Healey will look out of it in Panel 8 and 9. Startled, Mrs. Healey knocks the apples from her lap. They will scatter on the floor in the following panel.

From this perspective we can see most of Mrs. Healey's main living room. A love seat couch is in the room's center, a handmade quilt drapes along the couch's top. A medium sized, bulky cathode ray tube TV is in front of the couch. There is a small, short table stacked with magazines. The table is short enough for her to reach. Similarly, a low coat rack is affixed to the wall with one bright red coat hanging. A small archway leads into the kitchen. The floor is decorated with a black and white checkered pattern. Both the paper bags can be seen on the kitchen table: one brown paper bag stands, the other is laying down.

**NO DIALOGUE**

**Page 3, Panel 7**

Steve is at the window, waving Mrs. Healey to join him, excited to show her what is outside her window. Mrs. Healey does not share his excitement. She is very flustered and upset at her rude intruder. Also, she's aiming the can of peaches at Steve's head. As mentioned, the apples are rolling on the ground after falling from Mrs. Healey's lap.

**NO DIALOGUE**

**Page 3, Panel 8**

Outside of the apartment building. We are looking up at Steve and Mrs. Healey as they look out the window of the second of four floors. Mrs. Healey looks very surprised while Steve is grinning ear to ear in pleasure.

**NO DIALOGUE**

**Page 3, Panel 9**

We are viewing what Mrs. Healey and Steve are viewing below. A crude drawing of a handicap spot is drawn in yellow chalk in front of the building where the man with hat's car was parked. To emphasize this, we can still see the chalk spaceships that Steve was making in the beginning of the story.

**NO DIALOGUE**