

Drawing Stars

By Gabriel Valdez

PAGE ONE

Panel 1: The page starts off with a view of the cosmos. Stars, celestial bodies, and other wonders are in clear view. It appears that we are viewing the outside through a window, but there is only a minute outline of a window. It is obvious that this is being viewed from inside a ship.

1 CAPTION: *I've heard nice stories about the outside.*

Panel 2: A busy walking intersection. CROWDS walk and talk. Various holograms are present, and architecture of the planet Earth, a large ship, and an emblem of some sort are in view. People wear fancy looking clothing (different colored clothing with stripes, accessories). The same stars and celestial bodies are still in view. There is a window in the background. The holograms are in a row, aligning with the outside part of the walkway.

2 CAPTION: *But Isabelle always tells me that I wouldn't like it up there.*

Panel 3: We see the same image of outside, but from a corridor window. It is much smaller than the previous two windows, but it is still big enough that we get some of the

view. A COUPLE PEOPLE wearing non-flashy clothes walk up and down the corridor. The corridor is of a plain grey color.

3 CAPTION: *She says people wouldn't understand me.*

Panel 4: We see a boy, ROBERT, staring out the window. He has dark skin, but a light complexion to it. It can be assumed that he is looking at the same scenes we have been seeing. He looks drawn into the window, as if he could slip into the scenery if there wasn't a window in his way. A couple KIDS play tag, off panel.

4 KID ONE: Tag, you're **it**!

5 KID TWO: Hey, you **cheated**!

6 CAPTION: *She says staying in here is safer for me, anyway.*

PAGE TWO

Panel 1: Robert kneels down, and draws something. There are multiple piece of paper, a book, and multiple drawing utensils near him. This takes up most the panel, and more KIDS interact off panel.

1 KID THREE: When is Isabelle coming **back**? I'm **hungry**!

Panel 2: The panel shows what Robert is drawing, along with a couple other pieces of paper. From what Robert has drawn so far on the current piece of paper, it looks like he has been drawing the same thing: constellations. JAY, a boy with a missing arm, who also teases Robert, talks to Robert from off the panel.

2 JAY: **Hey**, Robbie! You drawing those **dumb** stars again?

Panel 3: Robert continues to fixate on his drawing, trying to ignore Jay. Another kid, ARES, joins in on the teasing.

3 ARES: Hey, it's not **his** fault he doesn't know how to make **friends**! I bet Isabelle left because she thinks you're **weird**!

Panel 4: Robert, visibly upset, gets up, and tries to argue that Isabelle will come back with the book. It is obvious that

Robert is taller than the other two kids. Jay and Ares continue to poke fun at Robert. They both look content as they continue to tease Robert.

5 Ares: That means you won't get your **dusty, old** books anymore!

5 ROBERT: **No**, you're **lying**!

6 JAY: No we aren't. **She** told us herself.

Panel 5: Robert looks furious, but he is crying now. Jay and Ares laugh, continuing to tease him while walking away. The other kids continue to play around them, oblivious to what is happening.

8 ARES: We were told if you want to get the book, **you** should go to the library **yourself**!

9 JAY: Just don't stay out **too** long, Robbie! You might get caught!

Panel 6: We get a third person view from Robert, who is now facing the door. The door has no visible handle. Instead, there is a box to the right of it with a button covered by a piece of plastic (kind of like a button that is contained within a plastic box). It is placed very high, and *almost* all the kids can't reach it.

PAGE THREE

Panel 1: ISABELLE, wearing a labcoat, walks in through the door. She wears semi-colorful clothing, signifying her importance to a higher place on the ship.

1 SFX (door opening): WOOSH

Panel 2: The kids rush Isabelle. They hug her, grab her heads, and show her what they have been doing while she was away. She greets all of the kids, and takes a headcount of everyone.

2 ISABELLE: Hello, children.

3 Multiple Kids Speaking at Once: Hi, Miss!

4 ISABELLE: One, two, three...

Panel 3: Isabelle finishes her headcount, and notices that she is off by one. The kids disperse to go back to playing. Some goad Isabelle to come join them. She asks if anyone know where Robert is. Jay and Ares are in the panel, guilt on their faces.

5 ISABELLE: Twelve, thirteen, wait, there's supposed to be fourteen.

6 KID ONE: Look at **this**, Isabelle!

7 KID TWO: No, look at **me**!

8 ISABELLE: In a second. Does anyone know where Robert is?

Panel 4: Isabelle interrogates Jay and Ares, seeing that they are acting weird. Jay point to the door off panel, claiming that Robert ran away by his own volition.

9 ISABELLE: Do either of you know what happened to Ro--

10 ARES: It was Jay! **He** made Robert run away!

11 JAY: Nuh-uh. Robert ran away because he **wanted** to. See?

Panel 5: A close up of the button protected by the plastic panel. The latch is unlatched.

12 JAY: See? He touched the button, but we didn't, just like you **always** tell us not to.

Panel 6: Isabelle rushes out of the room. As she darts out, the sliding doors start to close. The kids stop playing, and look at Isabelle exiting the room.

13 SFX (Isabelle running): PIT PAT PIT PAT PIT PAT

14 JAY: Why would you tell on me for that **weirdo**?

PAGE FOUR

Panel 1: Robert walks around a communal area. People with different looking suits (used to represent where they are on the social hierarchy) walk around. Holograms from earlier are back, but they show different parts of the ship (such as the thrusters, or the cockpit).

Panel 2: A man tries to talk to Robert, but Robert walks right on by him. It is obvious that he is interested in something off panel.

1 MAN: Hey, kid. Are you looking for something?

Panel 3: Robert is deep in thought, confused. A light shines against his face, detailing his skin color. There is a blue-ish tint to it. The man still tries to get his attention from the background.

2 ROBERT (Thought Bubble): I wonder what these **symbols** mean.

3 MAN: Hey. Hello? Are you even **listening**?

Panel 4: The camera shift to a directory, illuminated by a backlight. We see a bunch of large icons. One of these icons looks like a book. The rest represent a medical pavilion, a general store, a restaurant, a tree, and a bar. The sign makes a low murmur sound.

5 SFX: WURRRRR

PAGE FIVE

Panel 1: Robert talks to himself, trying to come up with a plan to navigate to the library, since he has no idea how to read the directory aside from the pictures. He trails off while talking to himself.

1 ROBERT: Maybe I can find the tree, and then go to the doctors place, and then...

Panel 2: The man approaches Robert, disgruntled by the obliviousness of Robert. He tries to get the attention of Robert one more time, placing a hand on Robert's shoulder.

2 ROBERT: Maybe I can even **draw** while I'm there. I've **never** had a **clear** view of the stars before.

3 MAN: Kid, you better listen to me. Have your parents **ever** taught you respect? Where are your parents **anyway**?

Panel 3: Fed up with Robert, the man turns Robert around, violently, and yells at Robert. Robert, now aware of his surroundings, is face to face with the man. We now get a good look at the man's face. He is wrinkly, balding, and has greying facial hairs. The wrinkles on the man's face is dramaticized because of the way he scrunches up his face in anger. Robert looks spooked by this, and this is made worse by the fact that

the yelling is done right in his face. Saliva flies from the man's mouth, accentuating the amount of yelling done.

4 MAN: When I talk to you, you're supposed to listen!
What kind of **rude** brat are you?

Panel 4: Robert kneels down, with his hands over his ears. He is shaken up by the sudden loud volume presented at him. The man continues to yell at him. He stands over Robert, but just his legs are in view. We can see Robert, but through the legs of this man. Robert is on the verge of sensory overload.

PAGE SIX/SEVEN (SPREAD)

Page Six: A wide shot of the surrounding areas. There is a cafe nearby, a bar, and a lounge where many PEOPLE sit. Robert kneels in the middle of page six and seven. He is in a similar position as page five, but he looks a little bit more balled up now, his head buried in his legs and hands. The man still stands over him. His back faces the panel, and we still see Robert through his legs. Every person speaking has a radio speech bubble. The lights are more harsh than before. The images in the following panels get gradually more distorted/blurry. This is to represent the inability of Robert to perceive his surroundings. Robert has entered into his sensory overload territory.

(Everything is too intense for Robert to handle, so he "shuts down". He is basically immobilized by the heightened sense of his surroundings triggered by the man yelling at him. Even people walking seem to be a little too loud for him.)

1 STRANGER 1: What if I told you we could make
millions!

2 STRANGER 2: You just don't **understand** me anymore!

3 STRANGER 3: We need solutions, not problems! Get
Seung-Jae on the line, **now!**

4 MAN: Hey, kid, are you alright?

5 SFX (This is meant to resemble to stomping of feet):
BOOM BOOM BOOM

Page Seven: Same descriptions as the last page. Everything happens spread out across these two pages.

6 STRANGER 4: I say we find all those **half-breeds** and weed 'em out!

7 STRANGER 5: I ordered a non-fat chai tea latte, not this! Take it **back**!

8 SFX (This would be a blender of some sort in the cafe): VRRRRRR

9 STRANGER 6: Just one date? Pleeeeease?! You're my **dream** girl!

10 STRANGER 7: You bought me lunch once. I even **paid** you back for that! I don't owe you anything!

PAGE EIGHT

Panel 1: A medium closeup of Robert, leaning against the directory, and with the man from earlier in view. He fights back tears, but some snot and tears leak out of him. The man, more annoyed that he upset Robert than compassionate, tries to calm Robert down. He kneels down to Robert, extending a hand to Robert. It is important that this hand look as uninviting as possible. Robert takes note of the advancing hand.

1 ROBERT: Loud. **Too** loud.

2 MAN: Oh, come on. I didn't even yell at you **that** badly. Come on. Get up!

Panel 2: Robert chomps down on the man's hand like he is trying to bite into a tough piece of jerky.

3 SFX: CHOMP

Panel 3: The man wails as he tries to get Robert off of his hand. Robert, will not let go. The man calls some guards to help him get Robert off of his hand.

4 MAN: Argh. Get off of me, you **gremlin!** Ack!

5 MAN: Guards, someone! Get this kid **off** of me!

Panel 4: Upon hearing the word "guards," Robert releases the man from his bite. Stringy saliva and blood drip from Robert's teeth.

Panel 5: Robert runs away from the incident, and towards oncoming PASSER-BYERS.

6 MAN: Where do you think you're going, you **monster**!

Panel 6: Two guards show up on panel. They wear protective armor, and they also wear helmets. The colors of their suit are white and orange, and the material looks rough. They look like they mean business.

7 MAN: That kid running away just **bit** me! Go do your job!

8 GUARD 2: Yes, sir.

Panel 7: The guards run off in the same direction as Robert. The panel consists of a main shot of the man's hand, and then we see the guards run to chase Robert. There is a deep bite imprint on the man's hand.

9 MAN: There is something **off** with that kid...

PAGE NINE

Panel 1: Robert sprints through an open area with people off to the side. The guards are off panel, but their speech bubbles come in from the left side as Robert runs to the right of the panel. The images are still distorted, but Robert's image remains untouched. The speech bubbles are also untouched. The the backgrounds appear to be distorted.

1 GUARD 1: Get back here!

2 GUARD 2: Running from the law **only** makes things worse, kid!

3 ROBERT: Leave me **alone**!

Panel 2: A shot of Robert facing the panel. Behind him are the two guards, running at him. They are not too far off from catching up. The guards and speech bubbles are not distorted during this panel, but everything else remains blurry still. Onlookers stop to observe the chase happening, but do nothing to intervene.

4 GUARD 2: This is your **last** chance!

5 GUARD 1: Stop, or face the **penalties**!

Panel 3: A hand reaches out for Robert. It is somewhat of a callback to when Robert is set off by the man's hand. This hand is only inches away from grabbing ahold of Robert's clothing

even though Robert runs as fast as he can. The images are still distorted at this point except for the previously mentioned things. Although unclear, Robert runs past the things we saw when he looked at the directory. He is indirectly running in the correct direction to the library.

6 SFX (representing the foot stomps of the guards in their gear): THUMP THUMP THUMP THUMP THUMP

7 GUARD 1: You can't outrun us **forever**!

Panel 4: The hand is now less than an inch away from grabbing Robert. The panel only shows the guard's hand, and a piece of Robert's clothes that the guard is trying to grab at.

8: GUARD 1: You're **mine** now!

PAGE TEN

Panel 1: Guard 1 grabs at air. Robert has escaped the clutches of the guards by running into a small crowd of people. We get a bigger shot of the two guards, and the crowd that Robert has disappeared in to. We assume Robert has run into the crowd because all we see of him in this panel is one of his legs jutting out from the crowd.

1 GUARD 2: Where did he go?

2 GUARD 1: Over **there!** Don't let this **trouble** maker escape!

Panel 2: Robert traverses through the crowd. Things are still blurry, but things also seem to be getting more claustrophobic for Robert. He pushes past people, and it is obvious that they are annoyed by it. Many of the people have colored suits that distinguish their continent of origin. The ones that don't have suits that represent their occupation (since occupation would be important to distinguish if you are high enough on the social chain).

3 YOUNG WOMAN: Hey, **watch** it, **kid!**

4 OLDER WOMAN: No pushing!

Panel 3: The guards also push through the crowd, and move towards a commotion being had amongst passer-byers.

5 YOUNG MAN: Who touched me?

6 GUARD 1: He went this way!

Panel 4: The guards search around the area, asking the crowd if they have seen Robert. They say they have, but they all point in different directions. (Reminder: since Robert is not in the following scenes, the images are not distorted.)

7 GUARD 1: Where did that kid go?

8 Young Man (Pointing in a direction): He went **that** way.

9 Older Woman (Pointing in the opposite direction of the Young Man): No, he went **that** way!

Panel 5: The guards exit the crowd, confused by the different directions. Robert is nowhere to be found, and the crowd no longer complains about Robert.

10 GUARD 1: That sneaky little **quark**.

Panel 6: The two guards stand away from the crowd, observing their surroundings. We get a wider shot, and it turns out that they are in front of the library. It isn't super clear, but there is a statue outside of the library, and we get a glimpse of what looks like a book.

11 GUARD 2: Where'd he go? Did he disappear.

12 GUARD 1: I don't know. Keep your eyes peeled. We don't want **him** causing anymore trouble.

PAGE ELEVEN

Panel 1: Robert hugs himself outside of a facility that contains a giant tree (this is used to supply oxygen throughout the ship). The panels are distorted again, but slightly less now. He tries to calm himself down.

1 ROBERT: You're okay. You're okay. You're **okay**.

Panel 2: Robert observes his surroundings. The panels continue to be less distorted, but something is a bit more clear (the library).

2 ROBERT: Is that...

Panel 3: The library is now crystal clear. We get a first person point-of-view of the library. Things start to be way less blurry, but still retain some distortion.

3 ROBERT: It's **the** library!

Panel 4: Robert jumps for joy, believing his journey to be over.

4 ROBERT: I did it! I showed Jay **and** Ares!

Panel 5: Robert faces the panel, and he lands. We get a closer view of his expression. Even though he is still looking in the general direction of the library, his expression is less joyous.

Panel 6: Robert's expression completely flips now. He sees something we don't see (the guards).

5 ROBERT: Oh no. It's **them**.

PAGE TWELVE

Panel 1: The two guards walk towards the library, heads turning in opposite directions, trying to scan the area. It isn't the biggest library, but its grandeur makes up for that. There is a statue of the captain of the space ship. He points upwards, and is to the right of the steps leading up to the library.

Panel 2: The guards stop under the statue. A medium shot of the two.

1 GUARD 2: Where is he? Did he turn into a **ghost**?

2 GUARD 1: No, you **wombledoof**, he's probably just hiding.

Panel 3: Medium closeup of Guard 1.

3 SFX (initial static noise from Guard 1's radio): KRX
KRXXXX

4 GUARD 1: Command? Over. Yeah, we are investigating a disturbance, over. Right, we'll keep you posted. Over and out.

Panel 4: Guard 1 and Guard 2 walk around, outside the library. A COUPLE walks by with a CHILD. Guard 2 looks at the kid.

5 GUARD 1: Keep your guard up at **all** times.

6 GUARD 2: Yeah, got **it**!

Panel 5: The view of the two guards gets more distant from the last panel. More CROWDS come into view.

Panel 6: The view pans out just a little more to reveal Robert looking at the guards from behind the ledge of a planter.

PAGE THIRTEEN

Panel 1: Medium close-up of Robert's face. He is determined to get his library book, especially after all the teasing from Ares and Jay.

1 ROBERT: I'm **not** turning back.

Panel 2: Robert makes his way toward the library. He is crouched down, walking towards the opposite end of the library where the guards originally were.

2 ROBERT: They won't make fun of me anymore after **this**.

Panel 3: Robert gets behind some of the steps leading up to the library. He's making sure to remain as unnoticed as possible. A few random INDIVIDUALS walk here and there, but no one pays any mind to Robert.

Panel 4: Robert sticks his head out from above the steps. His head, up to his nose, are peaking out from his hiding spot. The shot is over the right shoulder of Robert. The two guards are only a few feet away, but they have their backs turned to Robert.

3 GUARD 2: Come out, kiddie, kiddie, kiddie. We have some **treats** for you.

4 GUARD 1: He's a **child**, not a **pet**, man.

Panel 5: Robert hurdles over onto the steps to the library. He does this while the guards still have their backs turned.

Panel 6: Close up of Guard 1's head. He's turned around under the guise that he has caught Robert. He hasn't but he's turned around thinking he's seen something out of his peripheral vision.

5 GUARD 1: **Hey!**

PAGE FOURTEEN

Panel 1: Guard 2 turns around with Guard 1.

1 GUARD 2: Do you **see** him?

Panel 2: A shot of the library steps. An old woman is in the center of the shot. It is implied she's walking slowly because of a hunch and a cane.

2 GUARD 1: No. I just had a **gut** feeling.

Panel 3: The two guards start walking in a direction. It is hinted that the two guards will be going inside the library, but they actually don't. They head off in the direction of the library, but they end up walking past it. The reader might think they are referring to the library, however, so it is important to convey that.

3 GUARD 1: Let's check in there. **Maybe** he's **hiding**.

4 GUARD 2: Copy **that**!

PAGE FIFTEEN

Panel 1: A close up of an entire, open door to the library. We can't see what's inside exactly, but we know the door is open.

Panel 2: A closer view of the door. We can now make out what's beyond the door. We get a glimpse of digital books and bookcases to the left of the door, Robert in the middle (but more in the distance) and a front desk to the right.

Panel 3: We are inside the library now. We get a full view of the databanks (made to look like bookshelves) inside. We see more clearly what's inside, in addition to the descriptions from the last panel. There is a sitting area in the distance to the right. A few tables are to the left of Robert. Only a few PEOPLE occupy the library from what we see. They open up their library finds on holo-watches (a PDA sort of device that is made to help interact with things on the ship).

Panel 4: A closeup of Robert. He is lost in the moment. He's never really been outside the holding quarters that Isabelle puts him in, so this is a new experience for him. It is also quiet, so he has time to intake all the new sights at his own pace.

1 ROBERT: **Wow**, this is even better than stars!

Panel 5: A close-up of Robert's shoulder. There is a dark, shadowy figure behind him. It's hand is put onto Robert's right shoulder (the viewer's left-hand side).

PAGE SIXTEEN

Panel 1: Robert has a look of dread on his face from the hand on his shoulder. His vision begins to blur again, but not horribly like last time. Just a bit of distortion sprinkled throughout. RAE, a librarian that works at the library, has her hand on Robert's shoulder. We don't know that she's a librarian yet. She's still just a shadowy figure still.

1 RAE: What are **you** doing here?

2 ROBERT: No! You can't **take** me!

Panel 2: Robert tries to run away. Rae's hand is firmly grasped onto Robert's shoulder, however. He can't escaped. Robert is panicked. Robert is almost picked up by Rae, and it's to the point where Robert is kicking his legs in the air like he is running.

3 RAE: What are you **doing** you crazy child?

4 SFX (Robert's bottom half of his clothes rubbing together from kicking his legs): FWP FWP FWP FWP FWP

Panel 3: Robert is turned around to face Rae. We get a medium shot of Robert, kind of from Rae's point of view. Rae has dark hands, a little darker than the skin complexion of Robert. Rae has both of her hands on each of Robert's shoulders. Robert is still spooked by the grubbiness from Rae.

5 RAE: What's all this **fuss** for, huh?

Panel 4: Rae turns out to be an older woman, late 30s, and she bears a smile. She looks like she couldn't hurt a soul. She wears the stereotypical librarian glasses, and wears her dark-brown hair up in a bun. Her uniform colors identify her as a lower class citizen. The distortion is still present, but it's subtle.

6 RAE: I'm not going to **hurt** you, okay? Just settle **down**.

PAGE SEVENTEEN

Panel 1: A medium shot of Robert and Rae. Robert's feet are on the ground again. We get a view of the rows of library books in the library. The distortion is now cleared up. Rae only has one hand on Robert now.

1 Robert: Y-you're not gonna **hurt** me?

2 RAE: Why **would** I?

3 ROBERT: So, you aren't with the guards?

4 RAE: Why **would** I be?

Panel 2: Rae leads Robert to a table so he can sit down and collect his thoughts. No one is around in the background; it's just Rae and Robert, alone. The tables are next to a bookshelf, and Robert marvels at it as he walks to a table with Rae.

5 RAE: Here, come sit down. Take a moment to **calm** yourself.

6 ROBERT: Do you have books on stars? I **love** books with stars in them.

7 RAE: I'll answer any questions **you** have if **you** answer some of mine. Deal?

Panel 3: A medium shot of Robert and Rae sitting down. They sit across from each other. Rae wears a smile, and Robert looks

lost in his own world, only half paying attention to what Rae is saying. Rae reaches for her sleeve.

8 Robert: Deal.

9 Robert: Wait, why aren't you turning **me** in?

10 RAE: Because...

PAGE EIGHTEEN

Panel 1: Rae lifts up her sleeve, revealing her skin. A close up of Rae's forearm. It looks spotted here and there, almost like a cow. The pigmentation of the light spots on her skin is explained, but she basically has vitiligo, a skin condition where one's skin loses pigmentation, causing it to go pale/white.

1 RAE: I'm just **like** you, an imperfect.

Panel 2: A shot over Rae's left shoulder, and Robert is in view. We can see SOMEONE leave the library. Robert's attention is now more focused on Rae since he is curious.

2 ROBERT: An **imperfect**?

3 RAE: Those that are unwanted by society. If **they** ever found out about this, I'd surely be taken in.

4 RAE: I can tell you're different than most kids around here, but I'll keep **your** secret if you keep **mine**.

Panel 3: Close up of Robert's face. He looks happy as can be knowing he can trust someone with his secret.

5 ROBERT: Okay!

6 RAE: Thanks. Say, what's your name?

Panel 4: Robert is a bit shy now. He's never really had a stranger to open up to, and it's his first time outside of

Isabelle. It's also the first time someone has taken a genuine interest in him. Rae is pleased as punch to make his acquaintance

7 ROBERT: I'm, uh, I'm Robert.

8 RAE: Hi, Robert, I'm **Rae**.

PAGE NINETEEN

Panel 1: Robert marvels at the databanks surrounding him. Rae continues to ask Robert questions. Behind us, we see the door open to the library. It's Isabelle, but the door is only open right now. Another librarian is near the entrance, doing some work on a clipboard.

1 RAE: So, what brings **you** to the library, Robert?

2 ROBERT: **Books**. I want to get a book about stars.

Panel 2: A wide shot of Rae and Robert. Isabelle enters the library, and we can see her get the help of the librarian near the door. She is unaware of Robert and Rae off to the side. The main focus is still on Robert and Isabelle. Isabelle has her finger to her face in a contemplating manner.

3 RAE: A physical book, huh? Those are a dying art form.

4 RAE: C'mon, I'll **show** you the way!

Panel 3: Rae grabs ahold of Robert's wrist, and leads him off. We get a wide shot of a row of databanks, with the shot being from behind Robert and Rae. Rae is in front of Robert, leading him, and Robert trails behind, staring at the databanks. To Robert, these databanks are massive, despite Rae only being about a foot shorter than them. We get a shot of an off-room

that is hidden away in the corner of a row. A sign on the off-room reads, "Paper readings".

5 ROBERT: This place is **massive**!

6 RAE: This is it. My special place.

7 SFX (Rae walking in heels): CLICK CLACK CLICK CLACK

PAGE TWENTY

Panel 1: A medium shot of Rae, and Robert. Rae stops in front of a shelf of dusty books to browse them. There is a row behind them, and a wall to their side. There would only be one way out. Robert looks up to what Rae is looking at. She removes a book from the shelf, some dust particles floating in the air.

1 Rae: I think **this** might be what you want,

2 SFX (Rae pulling the book from the shelf): SHHHHH

Panel 2: Rae bends over to hand Robert his book. Robert is just inches away from completing his quest, and getting his book. Rae smiles, seeing how ecstatic Robert is.

3 RAE: Now, I **know** you don't have a library card, but I'll make an exception for **you**.

4 ROBERT: Okay! **Okay!** Lemme see the book!

Panel 3: Isabelle stand in panel, the angle from the right of her leg. We can't tell it's Isabelle just yet. She has similar colors to the guards.

5 RAE: Settle down, now. You can **have** the book, but you have to take care of it, okay?

Panel 4: We get a closeup of Isabelle, from her mouth, down. We don't see her face just yet. Her hair is messy, likely from running, and it is all to her right side.

6 ISABELLE: Finally, I've **found** you.

PAGE TWENTY-ONE

Panel 1: A medium shot of Rae and Robert. Rae gets up, book still in hand Robert tries to grab for it, but he's too short to get it. Rae is serious, thinking that Isabelle is a guard, trying to take Robert away from her.

1 RAE: I think you've found the **wrong** thing, miss. I would appreciate it if you went on your way.

Panel 2: Isabelle walks forward with a purpose. We get a medium shot of her from the side. Most of her features are present, but the top of her head is cut off by the panel. We only really get to see her face from the nose, down.

2 ISABELLE: I think you'll find that that child is mine, miss. I advise you to release him to me.

Panel 3: A closeup of Robert. He is happy to see Isabelle. He is unaware of the tension going on between Rae and Isabelle.

3 ROBERT: Hi, Isabelle! Rae was about to give **me** the book I wanted!

Panel 4: A wide shot of the library row. We can see Isabelle's full face now. Isabelle and Rae are looking at each other in shock. Rae's arm is lowered, and Robert grabs ahold of his book.

4/5 ISABELLE & RAE: Wait, you **know** her?

Panel 5: Robert opens his book, and skims through things.

6 ROBERT: Yeah, she helped me find my book. Now Jay
and Ares won't make **fun** of me anymore.

PAGE TWENTY-TWO

Panel 1: Isabelle and Rae share a laugh. They both realize that they are on the same side with Robert. Rae brings a hand up to her mouth for a more polite laugh, and Isabelle grabs her gut, boasting a more informal laugh.

1 ISABELLE: Hahaha! We were about to go **at** it. We aren't even **against** each other!

2 RAE: Hehehe, that **is** pretty rich! I thought you were holding Robert captive!

Panel 2: Rae kneels down to Robert. We get an over the shoulder shot of Rae from Robert's shoulder. Robert looks down at his book. We can see a few common constellations: Gemini, Cancer, and Scorpio. Rae is just happy to see Robert so engaged with his book.

3 RAE: Now, remember what I told you about taking **care** of the book, Robert. Alright?

4 ROBERT: Okay.

Panel 3: An over the shoulder shot of Isabelle and Robert leaving the library. The angle is from the shoulder of Rae. She waves goodbye to the pair. Isabelle holds one of Robert's hands, but Robert continues trying to read with one hand.

5 RAE: Goodbye you two! Don't be a **stranger** next time we meet!

Panel 4: The pair walk outside the library. We get a wide shot of the community around the library. The panel is angled at Robert and Isabelle walking down the steps, but from an above angle. We can see restaurants in the distance. One of the guards from earlier is being hit with a rolling pin by an angry CHEF.

6 CHEF: And don't **ever** come back here again!

7 GUARD 2: Ow! **Hey,** I was just trying to do my job!