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## Catching My Breath

Amanda Faith Conner

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# **CATCHING MY BREATH**

A Masters Thesis

Presented to

The Graduate College of  
Missouri State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Arts, English

By

Amanda Conner

May 2015

## **CATCHING MY BREATH**

English

Missouri State University, May 2015

Master of Arts

Amanda Conner

### **ABSTRACT**

*Catching My Breath* is a collection of four fictional, graphic novel scripts that examine themes such as identity, trauma, death, and family relationships. Each story takes place in different coastal cities in Maine, including Kennebunkport, Sandy Neck Beach, Old Orchard Beach, and Crescent Beach. These specific locales create a distinctive atmosphere for each story within the collection, as well as provide the places from which the protagonist's recollections originate. This collection uses the visual and verbal technique of comics to illustrate the protagonist's childhood and adulthood identity construction.

**KEYWORDS:** comics, trauma, family, archive, photographs

This abstract is approved as to form and content

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Michael Czyzniejewski, Assistant Professor  
Chairperson, Advisory Committee  
Missouri State University

# **CATCHING MY BREATH**

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A Masters Thesis  
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## EXPLORING POLYPHYONY THROUGH ARCHIVING IN ALISON BECHDEL'S

### *FUN HOME*

Graphic memoirs such as the critically acclaimed *Maus Vols. I and II* by Art Spiegelman, *Persepolis* by Marjane Satrapi, and *Fun Home: A Family Tragicomic* by Alison Bechdel, use comics to explore the self through interrogation of another individual, also known as an idiom of witness. Over the last decade, several women have successfully used the comics medium to tell their stories of witness. In the introduction of Hilary Chute's text, *Graphic Women: Narrative and Contemporary Comics (Gender and Culture)*, Chute states, "There is a new aesthetics emerging around self-representation: contemporary authors, now more than ever, offer powerful nonfiction narratives in comics form. Many, if not most, of these authors are women" (2). Marjane Satrapi's graphic memoir, *Persepolis*, gained momentum and popularity within the literary world due to Satrapi's visual and verbal representation of her child/adult identity constructed while being a witness to the Iran-Iraq War. Rather than Satrapi's memoir focusing solely on the events of the war, Chute describes *Persepolis* as an "ethical verbal and visual practice of 'not forgetting' ... about the political confluence of the everyday and the historical" (94). In the first chapter of *Persepolis: The Story of a Childhood*, it is apparent that Satrapi does not want to forget the political events that affected her childhood. The first panel of the memoir illustrates a young Satrapi sitting at a desk with her arms crossed. Her expression is plain and she is wearing a veil. The caption of the panel reads, "This is me when I was 10 years old. This was in 1980" (Satrapi 1). At the age of 10, Satrapi was living in a culture in the midst of war. Even though Satrapi isn't illustrating a

specific political event or warfare in this panel, the veil is a symbol of political power within this time period. Satrapi further constructs her own identity in relation to the veil in the next panel (Figure 1).



Figure 1. *Persepolis: The Story of a Childhood*, Marjane Satrapi (2000)

The second panel illustrates a group of four girls, all with crossed arms, veiled, and similar in expression and dress. One girl, at the far left of the panel, is only drawn as a sliver to represent the image being “cut off.” The caption narration in the panel reads, “And this is a class photo. I’m sitting on the far left so you don’t see me. From left to right: Golnaz, Mahshid, Narine, Minna” (1). Chute argues that Satrapi’s personal representation of her childhood self in this panel is “fragmented, cut, disembodied, and divided between frames to indicate the psychological condition suggested by the chapter’s title, ‘The Veil’” (96). The veil is a recurrent symbol of defeat, restriction, and



demoralization that Satrapi struggles with throughout the entirety of *Persepolis*. At the surface, the reader might not consider the veil as a traumatic experience for young Satrapi, but in fact, this initial trauma defines the tone for the entire narrative. Satrapi's memoir illustrates her traumatic journey of self-discovery within a time her own community was struggling to identify itself.

Satrapi is not the only female, graphic memoirist to retell her story through witness and trauma. In the introduction of Chute's text, she claims, "The stories to which women's graphic narratives today is dedicated are often traumatic: the cross-discursive form of comics is apt for expressing that difficult register, which is central to its importance as an innovative genre of writing" (2). In comics, the traumatic is illustrated to resemble memory recollection. Memories, especially memories from childhood, are recollected as fragmented images, which mimics the comics format. In Alison Bechdel's graphic memoir, *Fun Home: A Family Tragicomic*, childhood trauma is illustrated in a nonlinear fashion to reveal traumatic events, and the narration is Bechdel's adult authorial voice reflecting upon these events. Bechdel specifically focuses on the suicide of her father, and how his passing affected her becoming a cartoonist. Even though Bechdel's timeline is not chronological, *Fun Home* is a cohesive piece of work because of its overarching themes of loss, absence, and death. Bechdel's artistic choice to write a nonlinear graphic memoir is her way of portraying how memory is fragmented when recollecting trauma, and how memory is affected after long periods of time.

One of the most important elements of Bechdel's construction of memory is her use of the archive. The majority of Bechdel's graphic narrative consists of personifying diary entries, photographs, letters, literary texts, and other personal items. These different

narrative lines work as examples of elements described by Milan Kundera when discussing polyphony in his text *The Art of the Novel*. By illustrating overarching themes, recursive motifs, and chronological displacement through different narrative lines when constructing the archive, *Fun Home: A Family Tragicomic* formulates the history of Alison Bechdel's kunstlerroman – becoming an artist.

### **The Structure of Alison Bechdel's *Fun Home: A Family Tragicomic***

*Fun Home* portrays the family dynamics of Bechdel's home from childhood to adulthood. The narrative follows Bechdel as a child, but is framed through an "older, recollective narratorial voice" (Chute 175-176). The memoir mainly focuses on the relationship between Alison Bechdel and her father, Bruce Bechdel. Bechdel uses the graphic medium and different narrative lines to explore her identity in relationship to her family. She also discusses her sexual identity, her father's suicide, and the discovery of her father's secret, homosexual life. By using different narratives lines, Bechdel's memoir is a multi-layered text that focuses on answering a single question: how did I become an artist? The answer to this question can be seen in Bechdel's use of pieces within her constructed archive. For example, Bechdel uses multiple literary texts, such as Ulysses and the myth of Daedalus and Icarus, to show the ever changing role reversal between her and her father. Ariela Freedman's article "Drawing on Modernism in Alison Bechdel's *Fun Home*" Freedman discusses these narrative lines:

The multiple narratives and layered possibilities are a narratological expression of multiplicity and the evasiveness of a single truth. These are more sophisticated literary manifestations of the circumflex—

recursiveness, reflexivity, irony, paradox, doubt—complicated the straight lines of Bechdel’s narrative, turn the linear story back into a loop, the rite of passage into the labyrinth. (133)

Rather than putting the text in chronological order, the nonlinear framework allows Bechdel to repeat, reflect, and doubt the memories illustrated in the archive. The purpose for these manifestations in the narrative is for Bechdel to complete her rite of passage. For her to complete her rite of passage, she must use these narrative lines to answer a single question or “single truth” to complete her becoming. Answering a single question is one of Kundera’s elements of the polyphony discussed in his chapter, “Dialogue on the Art of Composition.” Kundera states, “None of these elements can exist without the others; they illuminate and explain one another as they explore a single theme, a single question” (76). All components of the archive effect Bechdel’s identity construction in relation to becoming an artist, and understanding her relationship with her father. What allows this nonlinear framework to succeed is the thematic unity that is consistent throughout the entire memoir. In an interview with Chute, Bechdel states, “Everything in the book is so carefully linked to everything else, that removing one word would be like pulling on a thread that unravels the whole sweater” (Chute 78).

### **Applying Trauma Theory to Memory**

Trauma and how one reacts to trauma is one of the overarching themes that ties Bechdel’s childhood (figural) narrative to her adult authorial voice. In Susan Suleiman’s article “Judith Herman and Contemporary Trauma Theory,” Suleiman defines trauma: “A more neurologically based definition would be that a traumatic event—or ‘traumatic

stressor’—produces an excess of external stimuli and a corresponding excess of excitation in the brain” (276). In chapter five of *Fun Home*, titled “The Canary-Colored Caravan of Death,” Bechdel discusses how she developed Obsessive Compulsive Disorder at ten years old. In this instance, Bechdel does not pinpoint a traumatic stressor or event that caused her compulsion to manifest. Rather, it is insinuated that her compulsion began due to her father’s absence and distance. On page one hundred and thirty-five, Bechdel recollects sitting in the bathtub at the age of ten. At this point in her memoir, her compulsion is in its early stages. Young Alison feels the need to count every moment worth counting in her life because it provides her with a sense of control (Figure 2).

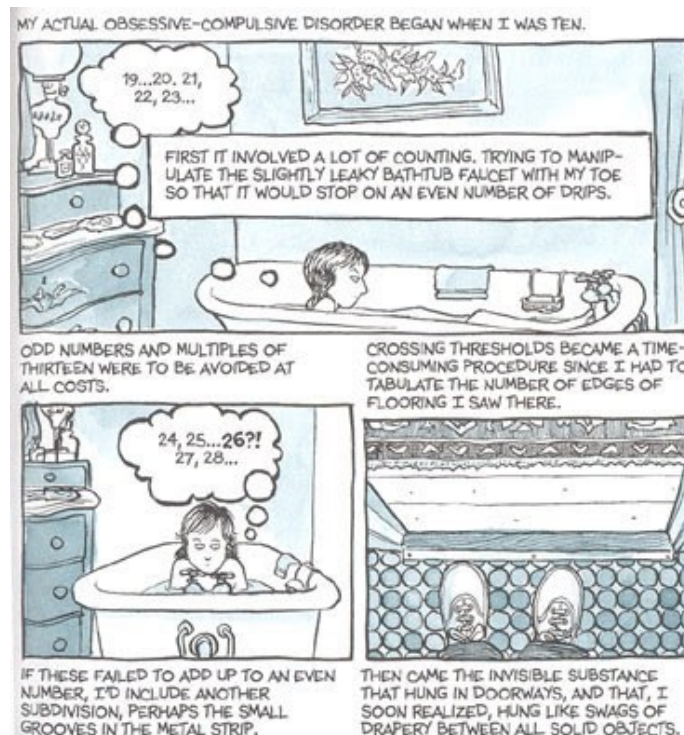


Figure 2. *Fun Home: A Family Tragicomic*, Alison Bechdel (2006)

In panel one the caption reads, “First it involved a lot of counting. Trying to manipulate the slightly leaky bathtub faucet with my toe so that it would stop at an even number of drips” (135). The next several pages display Bechdel’s downward spiral of compulsions: inability to walk through doorways, dressing in the wrong order, and duplicating everyday routines.

Young Alison comes to the conclusion that the cause of her compulsion is possibly rooted to her father’s distance/absence after discovering one of her mother’s baby books about childhood development (Bechdel 138.5). The book that Bechdel is looking at is titled *Baby and Childcare* by Dr. Benjamin Spock, and the particular chapter Alison is looking at discusses compulsions developed from ages six to eleven. After a brief definition of compulsions, Dr. Spock states, “Everyone has hostile feelings at times toward the people who are closest to him...” (138). At this stage of Alison’s life, it is clear that she is not close to any of the members in her family, especially her father. The distance between her and her family members has caused Alison’s compulsion, and her compulsion ultimately reaches its peak when it comes to illustrating her diary entries.

The diary entries are one of the most important narrative lines presented in the memoir because they are the beginning source to her becoming an artist. When analyzing Bechdel’s diary entries, Ariela Freedman states, “As a child she begins to keep a diary, but the diary is infected by the same anxiety and obsessive compulsive tendencies that affect the rest of her life, and the deception and isolation that surround her cause her to question the most basic facts of her identity and existence” (132). Rather than the diary being used as an outlet for Bechdel’s anxiety, the diary becomes a burden. Her compulsive self-doubt immediately begins to stain the pages with Bechdel’s “scratchy

addendum ‘I think’” (Freedman 142). At first, the “I thinks” only follow every sentence. By the end of the chapter, rather than placing the addendum at the end of each sentence, Bechdel develops a symbol that covers her entire diary entry. The symbol mimics a caron. Bechdel tells Freedman in an interview that, “My ‘I thinks’ were gossamer sutures in that gaping rift between signifier and signified. To fortify them, I perservated [sic] until they were blots” (Freedman 142). This is Alison Bechdel’s existential crisis; her compulsion has led her to question every moment, observation, and thought. Due to her family’s absence and lack of communication, Bechdel is unable to identify with common day-to-day routines, with others around her, and with herself. This uncertainty of identity leads Bechdel in her journey to discover her role within society as an artist.

### **Development of the Archive: Repetition of Images and Analysis of Photographs**

When it comes to developing the archive, Bechdel did not scan any of the documents placed within the memoir. The entirety of the memoir is hand-drawn and includes photographs, young Alison’s diary entries, childhood and adolescent drawings, typed and handwritten letters from her father and mother, and multiple literary texts. Bechdel’s overarching themes of trauma, loss, and death are represented through the use of these varying archives. These images are also important when discussing the motifs within the memoir. Kundera defines motif as, “An element of the theme or of the story that appears several times over the course of the novel, always in a different context” (84). When it comes to applying Kundera’s motif to the framework of the archive, Bechdel utilizes recurrent images throughout the memoir to reflect upon traumatic events that have taken place in the past.

Two of the most important recurring images in *Fun Home* first appear on page 59 (Figure 3).

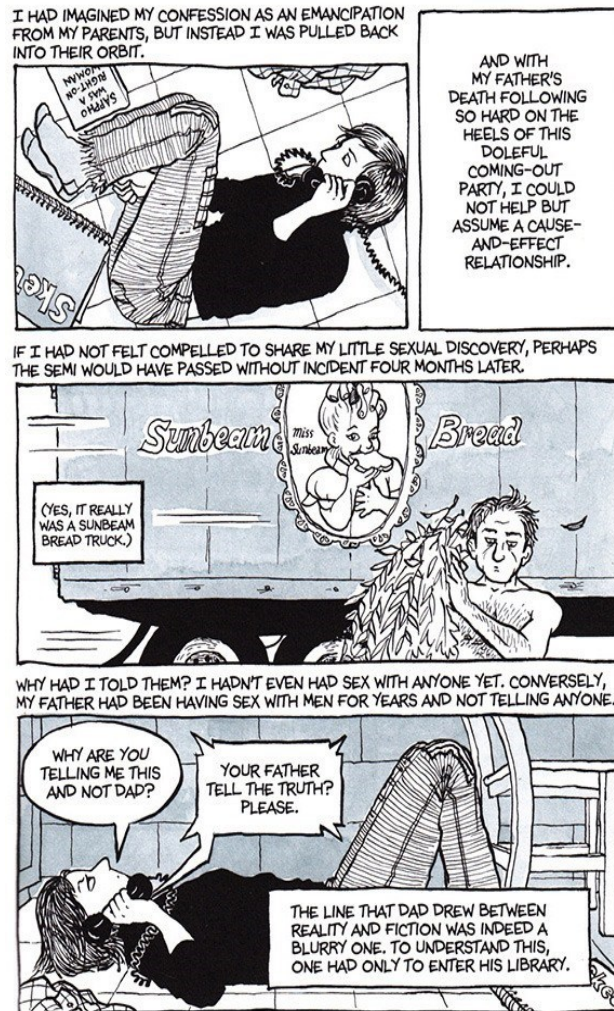


Figure 3. *Fun Home: A Family Tragicomic*, Alison Bechdel (2006)

The first recurring image in *Fun Home* is illustrated in 58.1, and it portrays college-aged Alison cradled in the fetal position on the floor of her apartment. She is on the phone with her mother several months after she had sent a letter to her parents revealing that she is a lesbian. Rather than the conversation being geared towards

Alison's sexuality, her mother reveals Bruce Bechdel's hidden sexual exploits, specifically that her father had slept with her childhood babysitter, Roy, along with several other young men. The caption of this panel reads, "I had imagined my confession as an emancipation from my parents, but instead I was pulled back into their orbit" (59). The next panel is a small, square panel surrounded by a thin black frame. The background is white and the handwritten text reads, "And with my father's death following so hard on the heels of this doleful coming-out party, I could not help but assume a cause-and-effect relationship" (59). Once again, Alison believes that her actions affect the universe; these reflect the same thought patterns of her youth when it came to her compulsions. For example, when Alison had a good day, she would try to repeat the same events the next day. If she didn't follow the pattern perfectly, the entire universe and the fate of others would ultimately be affected. This same cause and effect mindset is not only portrayed by the caption in this panel, but is also conceptualized in the gutter space which reads, "If I had not felt compelled to share my little sexual discovery, perhaps the semi would have passed without incident four months later" (59).

The image of Alison Bechdel's phone conversation with her mother is illustrated again on page seventy-nine and also page two hundred and eleven. After the image on page seventy-nine, follows the depiction of Alison's first sexual experience with a woman. The last time this image is brought into the narrative is on page two hundred and eleven, and what follows is a typed letter from her father. This letter discloses his "curiosities" as a young man, and how his desires were "not considered an option" during the fifties (212). When this recurring image of Alison on the phone, hearing the news of her father's secret life, is placed in the narrative, Bechdel follows it by discussing her



father's past through her mother's voice. The voice of the mother seems to add weight to Bechdel's feelings of guilt, while the father's voice makes her feel liberated. This could be considered the turning point when it comes to mapping the reversal of family dynamics within the narrative. When Bechdel was a child, her father made her feel guilty for not fitting the feminine image of a daughter, while her mother is the one who liberated her from compulsions by helping her write her diary entries. For adult Alison, after identifying as lesbian, the roles of her mother and father are reversed.

The second most recurring image in Bechdel's memoir is on 58.2 (See Figure 3). The panel shows her father from the front, and a Sunbeam Bread Truck flying past him. What's interesting about this image is that even though it's recurring, the point of view of the incident shifts throughout the memoir. The reason for this shift is because there are moments when Bechdel is visualizing her father not being hit by the truck. The death of her father is never fully illustrated because she did not witness the event. Rather, Bruce Bechdel's death is an event without witness. Alison Bechdel, not being at the scene of the accident, must rely on her own assumptions of his death. Her artwork for this image reflects her uncertainty of her assumptions, displaying her constant self-doubt to her audience. Death is one of the many themes that inspired this graphic narrative, and what follows is a search to also understand one's identity, whether that be as a daughter, a lesbian, or an artist. In her article on trauma theory Suleiman states, "guilt can be paralyzing...while recurrent images of death can be paralyzing as well as a source of creative energy" (280). Bruce Bechdel's death gave Alison Bechdel the spark for working on a seven year creative journey which ended with the publication of this memoir.

The third most important image in Bechdel's memoir is a two-page spread on pages ninety-eight and ninety-nine. This particular image depicts the role reversal between Bechdel and her father. In particular, Bechdel's use of this hand-drawn photograph is to illustrate and analyze her identification/disidentification with her father's homosexuality (Figure 4).

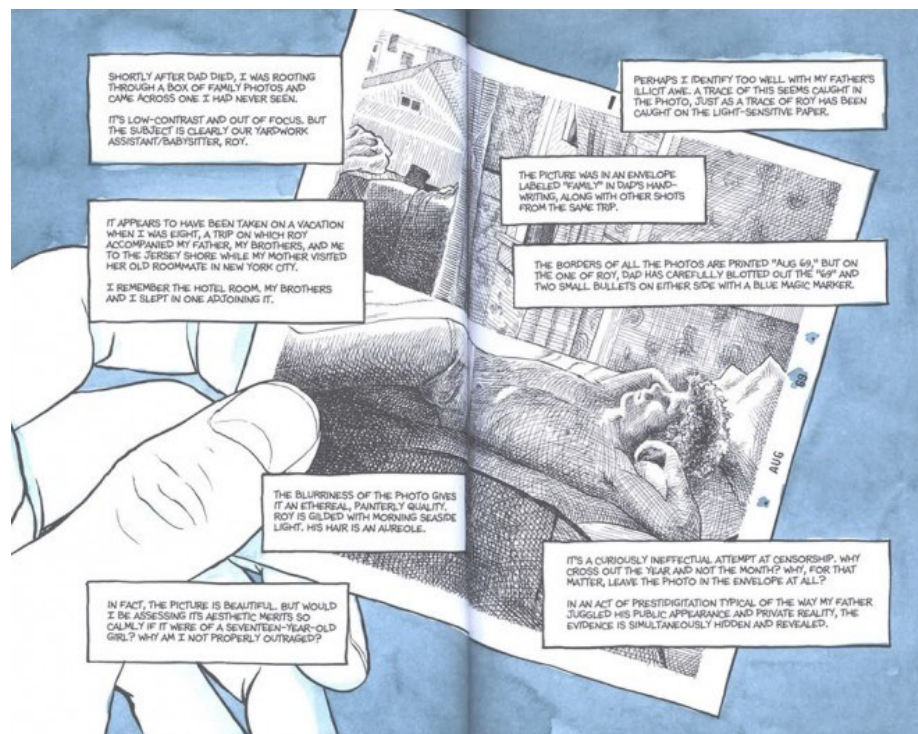


Figure 4. *Fun Home: A Family Tragicomic*, Alison Bechdel (2006)

In Julia Watson's article "Autographic Disclosures and Genealogies of Desire in Alison Bechdel's *Fun Home*," she states, "Photos from her family's past serve not only as evocations of memory but also as evidence of the material reality of what Bechdel investigates as her father's double life" (134). This photograph is the only document of the hand-drawn archive that is a two-page spread. The captions are thin, black-framed

boxes with white backgrounds and hand-drawn text. The captions overlap the photograph, surrounding Roy posing while only wearing jockey shorts. Bechdel had found the photograph in an envelope titled “Family” amongst some family photos shortly after her father’s death. This is not the only photograph in the envelope; the envelope also consisted of photographs taken on a family vacation to New York when Alison was eight.

In Anna Cvetkovich’s article “Drawing the Archive in Alison Bechdel’s *Fun Home*,” she states, “The photograph becomes a key document...serving as a touchstone for both her father’s feelings and her own, as well as for the complexities of their relationship” (117). Rather than being repulsed by the image, Bechdel uses the image to beautifully portray the similarities between her and her father when it comes to identifying as a homosexual and as an artist. Bechdel begins by saying, “The blurriness of the photo gives it an ethereal, painterly quality. Roy is gilded with morning seaside light. His hair is an aureole” (98). She continues by saying, “In fact, the picture is beautiful. But would I be assessing its aesthetic merits so calmly if it were of a seventeen-year-old girl? Why am I not properly outraged?” (98). Relating this photograph to becomings, both the Bechdels are identifying as artists, Bruce Bechdel in the past and Alison Bechdel in the present as she reflects upon this image (and also the future ... Alison who has published the book we’re reading). The physical image of Roy relates to the subject of sexuality, while the aesthetic of the photograph appeals to the artist. Bechdel says in the caption on the second page of the spread that she is identifying with her “father’s illicit awe” (99). The illicit awe is identifying the beauty of the photograph, the beauty of an item from her father’s archive.

## **Embodiment of the Archive**

The repetition of themes and motifs also contributes to what Chute refers as the “embodiment of the archive” (193). By Bechdel laboriously recreating the personal documents in the memoir, Bechdel never dissociates herself from her work. Rather, she embodies the archive; she has followed in her father’s footsteps and become the artificer. The obsessive embodiment can be seen in Bechdel’s artistic process. Chute discloses Bechdel’s artistic process by stating, “Bechdel did five or six successive sketches for each panel in the book. In addition, for every pose of every panel in the entire book—which comes out to roughly one thousand panels—Bechdel created a reference shot by posing herself for each person in the frame” (200). Bechdel creates the archive through personal documents, but her obsessive, artistic process constitutes the development of a separate archive, an archive for the archive. Also, with placing herself in the poses of her characters, she is embodying their characters. Chute continues to discuss the idea of embodiment by stating, “In her re-creation, her body is never separate from their bodies: she performs their postures, remakes the marks they made” (200). She embodies the lives of strangers, friends, and family to trace her journey throughout the memoir. These individuals are the reason for her becoming an artist, and she must embody them to analyze how they affected her journey.

Bechdel embodying the archive also develops what Cvetkovich has titled as the “archive of feelings.” In her article, Cvetkovich states, “Bechdel thus creates an ‘archive of feelings,’ using the intensive labor of her drawing to become an archivist whose documents are important not merely for the information they contain but because they are memorial talismans that carry the affective weight of the past” (120). While embodying

and constructing the archive, Bechdel is fully aware that each piece carries an essential link to her past. The necessity of taking on characters, laboriously sketching panels, and hand drawing each document is all essential to Bechdel's journey.

## **Conclusion**

Alison Bechdel's graphic memoir, *Fun Home: A Family Tragicomic* demonstrates Milan Kundera's definition of polyphony through her construction, repetition, and embodiment of the archive. The archive being displayed in the comics medium allows Bechdel to reconstruct her childhood memories through thematic unity, nonlinear narratives, and motifs. The success of the archive and Bechdel's becoming relies on retelling the story of her father's life, along with reconciling herself to her father's past. In her analysis of *Fun Home*, Watson states, "Bechdel's autographic act of drawing – and reading – family photos, her father's and her own, frames her autographic story as a quest to situate her own desire in a familial line that both 'outs' and reclaims her father" (141). Bruce Bechdel is the catalyst to the development and the embodiment of the archive since he was an artificer in life, and Alison inherited the role after his death. To Alison Bechdel, this role is not a burden, but rather an essential nature of the artist she has become.

## **My Collection "Catching My Breath"**

The inspiration for this collection draws from Alison Bechdel's use of comics to interrogate her relationship to her father, specifically in her analysis of identity construction in relation to her father's suicide. I was also inspired by Bechdel's

development of the archive. Throughout my collection, I mimic Bechdel's use of borrowed documents, overarching themes, and recurrent images to construct the protagonist's identity in relation to the deaths of her mother, father, and grandmother. These traumatic events narrated in the collection shape the protagonist's character throughout her childhood and adulthood.

## **Sandcastles**

*Pages within this collection follow a four panel grid format; four panels per page, read from left to right. If a page does not follow this format, it is noted in the script the location and size of the panel.*

### **PAGE 1 PANEL 1**

Panel is placed at the top of the page, is a wide panel, and takes up 1/3 of the page. Side view, close-up of a young girl, Olivia (8 years old). She is sitting in the back seat of a car and she is looking out the window. The color palette chosen for all panels within this collection will be pastel, meaning, the artist should use soft, natural tones to reflect the seaside landscape. The CAPTION is placed at the bottom of the panel.

CAPTION: We left Missouri to spread Nana's ashes in her hometown of Kennebunkport, Maine.

### **PAGE 1 PANEL 2**

Panel is placed in the middle of the page, is a wide panel, and takes up 1/3 of the page. Medium point of view; the car window frames the buildings being seen by Olivia. The window is cracked open. There are multiple buildings with instinct features to represent the car's movement. The CAPTION is placed at the bottom of the panel.

CAPTION: Kennebunkport, one of those towns with a bed and breakfast on every corner.

### **PAGE 1 PANEL 3**

Panel is placed at the bottom of the page, is a wide panel, and takes up the last third of the page. Same as **P1P2** but the point of view is a closer. The CAPTION is placed at the bottom of the panel. The only distinct image in this panel is of a lobster-shaped, neon sign hanging in the window of one of the buildings.

CAPTION: And the scent of seafood restaurants was thick in the air.

### **PAGE 2 PANEL 1**

Low-angle shot of a kitchen stove. There are two large pots on the stove with steam coming from the top.

CAPTION: When we'd come to visit, there were always oversized pots and pans on the gas stove.

## **PAGE 2 PANEL 2**

Rearview of Olivia, her brother, and her mother. They are standing in front of the opened front door.

CAPTION: But on this visit...

## **PAGE 2 PANEL 3**

Panel takes up the bottom half of the page and is a wide panel. Distant, frontal view of Olivia, her mother, and her brother, and they are standing in the doorway. Their shadows are seen on the floor due to the light coming from behind them. They are facing the vacant space.

CAPTION: I felt as if I were an intruder rather than family.

## **PAGE 3 PANEL 1**

Entryway of Nana's house. Focus is on a small, antique foyer table with a lamp and a picture frame. The picture inside the frame is of a young man wearing a military uniform. A candle sits next to the frame.

CAPTION: Nothing had been touched since Nana passed.

## **PAGE 3 PANEL 2**

Same image as **P2P1**, except there are no pots on the stove.

## **PAGE 3 PANEL 3**

Distant point of view of the empty kitchen.

CAPTION: The air was stale.

## **PAGE 3 PANEL 4**

Rearview of Olivia standing in the kitchen next to the kitchen table. Her left hand is on the table. In front of her is the door to the backyard. On the door, there is a large window that looks out at the yard.

## **PAGE 4 PANEL 1**

Splash page. Title page. Medium point of view of Nana. She is a full-figured woman with short brown hair, glasses, and she is wearing a black dress. She is also wearing a white



apron that says, “Don’t get me steamy” with giant lobster claws underneath the text. Her hands are in midair and her fingers pinched. The CAPTION is at the bottom of the page.

STORY TITLE: SANDCASTLES

By Amanda Conner

CAPTION: She’d pinch our cheeks until they were sore. Her fingertips left salty smudges.

NANA: Watch out for those claws, he’s a pincher.

### **PAGE 5 PANEL 1**

Wide panel, medium point of view, and takes up the top half of the page. Olivia’s mother and brother are facing a large bookcase. Olivia is standing in the entryway to the kitchen. CAPTION 1 is at the top of the panel and CAPTION 2 is at the bottom of the panel.

CAPTION 1: I watched Tommy and our mother walk over to the bookcase.

CAPTION 2: Nana’s most prized possession.

### **PAGE 5 PANEL 2**

Wide panel, close-up point of view, and takes up the bottom half of the page. The focus is centered on the spines and titles on one bookshelf. Ideas for titles include: *A Country of Pointed Furs* by Sarah Orne Jewett, *The Complete Short Stories* of Ernest Hemingway, *Treasure Island* by Robert Louis Stevenson, *The Adventures of Huckleberry Finn* by Mark Twain, *Haroun and the Sea of Stories* by Salman Rushdie, *The New England Cook Book*, and *Clam Shack Cook Book*. Possibly include photo album titles.

### **PAGE 6 PANEL 1**

Distant point of view of Olivia on the stairs, and she is looking back at her mother. Her mother is holding a large cookbook. The front cover of the book is in view and the title says, “Family Recipes.”

### **PAGE 6 PANEL 2**

Medium point of view over Olivia’s shoulder. She is looking down a small hallway.

CAPTION: I knew where Ava would be.

### **PAGE 6 PANEL 3**

Medium point of view over Olivia's shoulder. She is opening a bedroom door, and the door is ajar. She is in mid-movement and her hand is still on the door knob. The room is filled with light coming from the windows. Inside the doorway, there is a small vanity sitting against the wall, a circular rug on the floor, and the bottom half of a bedframe is in view. The CAPTION is at the top of the panel.

CAPTION: Nana always kept her on the bed in mother's old bedroom.

### **PAGE 6 PANEL 4**

Close-up of a stuffed monkey toy sitting on the untouched bed spread. The monkey is ragged with some bald spots in the fur. The toy is also missing an eye. The eye is replaced with red X-shaped stitching. Her smile is also made of red stitching.

CAPTION 1: When I opened the door, it was as if she knew I was coming.

### **PAGE 7 PANEL 1**

Wide panel, medium point of view, and takes up the top half of the page. There are two beds, and there is a night stand that sits in between them. A lamp on the nightstand is turned on, and Olivia and Tommy are lying down in opposite beds. They are facing each other, and are covered by old quilts. Small motion line placed close to the ceiling indicates a creaking sound.

CAPTION: One night long ago, Tommy and I heard a noise coming from the attic.

### **PAGE 7 PANEL 2**

Wide panel, medium point of view, and takes up the bottom half of the page. Same image as **P7P1**, except Olivia is sitting up in bed and her quilt is pulled up to her chin. Tommy is standing on top of his bed. He has both his fists up.

CAPTION: He kept taunting me.

BROTHER: It's Black Beard! He's here for Nana's jewelry!

### **PAGE 8 PANEL 1**

Same image as **P7P2**, except Olivia is running out of the bedroom.

CAPTION: I was so frightened that I ran to Nana's bedroom.

**PAGE 8 PANEL 2**

High-angle shot of Olivia running down the hallway.

**PAGE 8 PANEL 3**

Close-up of the Olivia as she opens Nana's bedroom door.

**PAGE 8 PANEL 4**

Olivia standing in an empty bedroom, and she is staring at the empty bed. The bed is unmade.

**PAGE 9 PANEL 1**

Olivia is walking out into the darkened hallway.

CAPTION: I searched for her everywhere.

**PAGE 9 PANEL 2**

Medium point of view over Olivia's shoulder as she opens the bathroom door. The light is on and a floral shower curtain is in view.

**PAGE 9 PANEL 3**

Medium point of view over Olivia's shoulder as she opens the door to her mother's bedroom. Her mother is asleep in her bed.

**PAGE 9 PANEL 4**

Medium point of view over Olivia's shoulder as she opens the door to the guest room. Tommy is jumping up and down on the bed.

**PAGE 10 PANEL 1**

Low-angle shot of Olivia walking down the stairs.

**PAGE 10 PANEL 2**

Medium point of view over Olivia's shoulder. In front of her is the darkened living room, but the entryway to the kitchen is illuminated.

**PAGE 10 PANEL 3**

Olivia is standing in the entryway to the kitchen. In front of her, her grandmother is asleep at the kitchen table. There is an empty wine glass on the table and a half empty bottle next to it.

**PAGE 10 PANEL 4**

Same image as **P10P3**, except Olivia is trying to wake Nana up.

OLIVIA: Nana?

**PAGE 11 PANEL 1**

Same image as **P10P3**, except Nana is now sitting straight up. Nana is looking around the kitchen, but she doesn't notice Olivia standing behind her.

NANA: Who's there?

**PAGE 11 PANEL 2**

Olivia sits down at the kitchen table with Nana. A wine bottle sits between them.

OLIVIA: Nana, Tommy says there's a pirate in the attic.

**PAGE 11 PANEL 3**

Same image as **P11P2**, except Nana is reaching for the bottle.

NANA: Are you sure? Did you hear a peg leg dragging on the floor?

**PAGE 11 PANEL 4**

Same image as **P11P3**, except Nana is pouring wine into her glass.

OLIVIA: No.

CAPTION: Nana sounded as if she had peanut butter stuck to the roof of her mouth.

**PAGE 12 PANEL 1**

Close-up, frontal view of Nana. She is wearing a bathrobe that exposes her cleavage and her hair is messy.

NANA: Did you hear him say AARRR?

**PAGE 12 PANEL 2**

Close-up, frontal view Olivia.

OLIVIA: Nana, are you okay?

**PAGE 12 PANEL 3**

Same image as **P11P2**, except Nana is standing. She is holding a broom.

CAPTION: She never answered me.

NANA: We can't let that dirty pirate steal my gold!

**PAGE 12 PANEL 4**

Medium point of view over Olivia's shoulder. Nana is seen from a side profile. She is holding the broom up in the air, causing her bathrobe to rise. Nana's upper thigh is exposed.

CAPTION: It was the first time I saw Nana without her apron.

**PAGE 13 PANEL 1**

Olivia following Nana upstairs.

CAPTION: I was afraid of Nana.

**PAGE 13 PANEL 2**

Olivia following Nana in the darkened hallway.

CAPTION: She staggered with each step.

**PAGE 13 PANEL 3**

Medium point of view of Nana pulling down a string from the ceiling (the attic door).

CAPTION: I could hear her cursing under her breath.

NANA: Son of a bitch better not think about stealing my gold.

#### **PAGE 13 PANEL 4**

Close-up point of view from over Olivia's shoulder, and she is following Nana up the attic stairs. Olivia is able to see underneath Nana's robe as they climb. Nana's underwear is exposed.

#### **PAGE 14 PANEL 1**

Panel takes up the top half of the page. Olivia and Nana are standing in the middle of the attic. Olivia is holding on to a drawstring that is connected to a lightbulb on the ceiling, which is lit. Nana is holding her broom like a baseball bat. They are surrounded by trunks, boxes, and old furniture.

#### **PAGE 14 PANEL 2**

Panel takes up the bottom half of the page. Olivia is off center in this panel and the point of view is from in front of her. She is crouched down on the ground looking in one of the boxes. Behind her, Nana is still standing underneath the light while holding her broom like a bat.

NANA: Good idea, let's split up.

#### **PAGE 15 PANEL 1**

Medium point of view over Olivia's shoulder. She is looking down at a ragged, stuffed monkey doll in her hands.

NANA: If he comes running, you swing away.

CAPTION: That's the night I found Ava.

#### **PAGE 15 PANEL 2**

Medium point of view of Olivia walking down the attic stairs. The entrance to the attic is still visible, and Nana can be seen holding her broom.

NANA: I think I hear him. Come out, you coward!

#### **PAGE 15 PANEL 3**

Panel takes up the bottom half of the page. Olivia is back in the guest bedroom. She is lying down in bed with the covers over her. Ava is tucked underneath her arm. There is a small motion line near the ceiling to indicate Nana still in the attic.

CAPTION: That night, I learned pirates aren't real.

#### **PAGE 16 PANEL 1**

Olivia is sitting on the couch in the living room. She is wearing her pajamas, eating a bowl of cereal, and Ava is sitting beside her. The light from the television casts a faint light on her.

CAPTION: I never told anyone about that night.

#### **PAGE 16 PANEL 2**

Same image as **P16P1**, except Olivia's mother is standing behind her and she is looking down at Ava.

#### **PAGE 16 PANEL 3**

Panel takes up the bottom half of the page. Olivia's mother is standing in front of the coffee pot in the kitchen. The point of view is being seen from in front of her. She is looking down at the coffee mug in her hands. The table can be seen behind her, and there are two empty wine bottles on the table.

CAPTION: Ava was the only other witness.

#### **PAGE 17 PANEL 1**

Back to the present. Medium point of view of the kitchen. Olivia's mother is standing by the back door and Tommy is sitting on one of the countertops. He is flipping through the pages of *Treasure Island*. Behind Tommy is a window.

CAPTION: With Ava in my arms, I walked back into the kitchen, where my family was waiting for me.

#### **PAGE 17 PANEL 2**

Olivia is holding up Ava and her mother is bent down, kissing Ava on the cheek.

#### **PAGE 17 PANEL 3**

The point of view is farther back. All three characters are in view and drawn in full length. Olivia's mother is still standing by the back door, and her brother is still sitting on the counter next to her. Olivia is positioned in the middle of the kitchen. They are looking at the empty stove.

CAPTION: It was strange to be in Nana's kitchen without her.

#### **PAGE 17 PANEL 4**

Olivia's brother is sitting on the counter. Even though he is in the panel, the focus is on the window behind him. A boat can be seen in the distance, making its features somewhat blurry.

CAPTION: The sound of her humming was replaced by the fishing boats out in the bay.

#### **PAGE 18 PANEL 1**

Panel takes up the top half of the page and is a wide panel. This is a borderless panel, but the outline of the panel is wispy to reflect limitless space. The point of view is close-up, focusing on the features of a homemade, weathered wind chime. In the background, Olivia, Tommy, and their mother, are walking along a path and their backs are facing the wind chime. They are all holding hands, and Ava is dangling from Olivia's right hand. CAPTION is placed at the bottom of the panel.

CAPTION: The rusted wind chime on the porch sang a solemn, maritime melody in the summer breeze.

#### **PAGE 18 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. The purpose of this panel is to focus on the setting. This is a borderless panel, and the point of view is from a distance. It is a cloudy day, and there are lobster boats and sail boats far in the distance. The sand is dark from surf, and the water is darker. All three characters are in this panel, but there is space in between them. Olivia is seen from a side profile and she is walking along the shoreline. Tommy is facing the ocean, and has his right hand resting on his forehead as he looks out at sea. Their mother is crouched down in the sand as she rummages through her satchel.

CAPTION: The deep sand filled my socks and shoes as we walked along the shoreline.

#### **PAGE 19 PANEL 1**

Olivia's mother is crouching down in the sand. She is looking through her satchel. The urn is lying next to the satchel.

CAPTION: When I saw Nana's urn...



### **PAGE 19 PANEL 2**

Close-up point of view of the urn in the sand.

CAPTION: I was haunted by the image of Nana trapped in a bottle.

### **PAGE 19 PANEL 3**

High-angle shot coming from inside the urn. Nana is in her bathrobe, and she is trying to climb out of the urn.

### **PAGE 19 PANEL 4**

Close-up point of view over Olivia's shoulder. She is opening the lid to the urn, and she is looking down at Nana's ashes inside the urn.

### **PAGE 20 PANEL 1**

Tommy is kneeling down by their mother in the sand. Olivia is standing next to them, and she is looking inside the urn. The back of Nana's house is in the background, and there is a white picket fence. Near the fence is a small, stone path leading to the beach.

CAPTION: One of the things we used to do with Nana was build sandcastles.

### **PAGE 20 PANEL 2**

Low-angle shot of **P20P1**.

CAPTION: We would collect seashells for windows...

### **PAGE 20 PANEL 3**

Close-up point of view of Olivia's mother's hands. She is holding a piece of dried seaweed. The front door to the castle is in view (a piece of dried seaweed), and two towers to the castle are also in view.

CAPTION: Dried seaweed for flags and doorways.

### **PAGE 20 PANEL 4**

High-angle shot, close-up point of view of Tommy's hand as he places a toy soldier near the draw bridge to the castle. Inside the sandcastle walls, there are small doll figurines. One is a Disney princess which sits on top of one of the towers.

CAPTION: Tommy would always dig a moat to protect the villagers.

### **PAGE 21 PANEL 1**

Representation of the past: Olivia (5 years old), Tommy (7 years old), and Nana are walking towards the house. They are off center in the panel and the main focus is on the sandcastle.

CAPTION: When we left our sandcastles...

### **PAGE 21 PANEL 2**

It is night and the moonlight is shining down on the sandcastle. The tide is starting to come in. The back of Nana's house can be seen in the background. The light in the kitchen is on.

CAPTION: We always thought that it was protected.

### **PAGE 21 PANEL 3**

Same image as **P21P2**, except the front of the sandcastle is missing because of the tide. Nana can be seen in the window.

CAPTION: That the princess was safe in the highest tower.

### **PAGE 21 PANEL 4**

Same image as **P21P3**, except Olivia's mother is arguing with Nana.

CAPTION: The villagers, fast asleep.

### **PAGE 22 PANEL 1**

Same image as **P21P1**, except it is morning (the sun is rising) and Nana, Olivia, and Tommy are walking down the path towards the beach. Nana is wearing her bathrobe and Olivia and Tommy are in their pajamas. The sandcastle is gone and the figurines are scattered and half-buried in the sand.

### **PAGE 22 PANEL 2**

Medium point of view of Nana, Olivia, and Tommy. Nana is sitting down in the sand and she is holding two figurines in her hands; one is the princess and the other is a toy soldier. The front of her bathrobe is open, exposing her inner thighs. Olivia and Tommy are standing where the sandcastle used to be. Olivia is rubbing sleep from her eyes while Tommy looks down at the sand.

NANA: The princess has been rescued by a prince.

### **PAGE 22 PANEL 3**

Side view, low-angle shot of Nana holding the figurines and she is looking down at them. Olivia and Tommy are standing behind Nana and they are looking down at her.

NANA: The princess had been captured by gold-stealing pirates who laid siege to the kingdom.

### **PAGE 22 PANEL 4**

Nana is now lying down in the sand. Her arms are away from her sides and she is still holding onto the figurines. Olivia and Tommy are walking back up the path towards the house.

### **PAGE 23 PANEL 1**

Olivia is now kneeling down in the sand with Tommy and their mother. The sandcastle is almost complete.

CAPTION: The sandcastles were a reminder of the past.

### **PAGE 23 PANEL 2**

Close-up point of view of all three character's hands in the wet sand. Ava is limply lying in the sand.

CAPTION: I never wanted to forget.

### **PAGE 24 PANEL 1**

Medium point of Olivia kneeling in the sand. She has a plastic, pink bucket in on hand and a matching plastic shovel in the other. The shovel is full with sand and she is about the dump the sand in the bucket.

### **PAGE 24 PANEL 2**

Medium point of view of Tommy digging a moat around the castle.

CAPTION: We built a castle filled with the smell of chowder and sweet corn cooking on the stove.

**PAGE 24 PANEL 3**

Medium point of view panel of Olivia's mother sculpting one of the front towers of the castle.

CAPTION: A castle protected from gold-stealing pirates.

**PAGE 24 PANEL 4**

Close-up point of view of Ava lying in the sand. Behind her, Olivia's knees and forearms are visible.

CAPTION: By a toy monkey named Ava.

**PAGE 25 PANEL 1**

Medium point of view of Olivia, Tommy, and their mother standing above the sandcastle. Their mother is sprinkling Nana's ashes over the castle.

CAPTION: We sprinkled Nana's ashes over the dried seaweed.

**PAGE 25 PANEL 2**

Close-up point of view of the front tower of the castle. There are seashells trailing down the tower to represent windows. There is a Disney princess figurine standing at the top of the tower.

CAPTION: Shells.

**PAGE 25 PANEL 3**

Close-up point of view of a prince figurine standing at the bottom of the tower. His arms are reaching upwards.

CAPTION: And memories.

**PAGE 26 PANEL 1**

Splash page. Medium point of view Olivia. She is drawn in full-figure and is looking directly at the reader. Her knees and hands are covered in sand. She is holding Ava limply in one hand and has her other resting on her cheek.

CAPTION: When we finished, I could feel a pinch on my cheek.

## **Lighthouse**

### **PAGE 1 PANEL 1**

Distant point of view of a lighthouse sitting on a bluff. The bluff is made out of sharp, jagged rocks and the tide is beating against the rocks. It's a stormy day.

CAPTION: We had heard stories about the abandoned lighthouse at Sandy Neck Beach.

### **PAGE 1 PANEL 2**

Medium point of view of Olivia (10 years old), Tommy (12 years old), and their mother sitting in a booth at an old diner. Their mother is looking down at a menu while Olivia and Tommy are facing an older man. He is hunched over and looking at Olivia. In one hand he has a flipped open notepad. In the other, he has a pen. He is wearing a stained, white apron. Behind him, the restaurant is busy.

CAPTION: Joe's story was the first we heard on our trip.

### **PAGE 1 PANEL 3**

Close-up point of view of the old man's face. His facial expression is serious.

CAPTION: He said that the lighthouse was haunted.

### **PAGE 1 PANEL 4**

Medium point of view of a young man sitting on the bluff that surrounds the lighthouse. His clothes are soaked and tattered. The surf is calm as he gazes out at the horizon.

CAPTION: By the souls of sailors who had been lost at sea.

### **PAGE 2 PANEL 1**

Same image as **P1P3**.

JOE: Before I owned this place, I was a seafaring man.

### **PAGE 2 PANEL 2**

Medium point of view of Joe as a much younger man. He is sitting in a small wooden fishing boat. There is a fishing rod next to him with a line in the water.

JOE: I'd cruise along the coastline in my fishing boat.

**PAGE 2 PANEL 3**

Close-up of Joe lying down in the in the boat. His head is resting on the seat and his hands are behind his head. His fishing pole and line are still visible.

JOE: Waiting for a catch to snag on the line.

**PAGE 2 PANEL 4**

Same image as **P1P2**, except Joe is staring at Olivia with a disgusted look on his face. Olivia has chowder smeared all over her face and her spoon is almost to her lips.

**PAGE 3 PANEL 1**

Same image as **P2P3**.

JOE: On one late summer afternoon, I rested my eyes for what I thought was an hour.

**PAGE 3 PANEL 2**

Low-angle shot; developing night sky.

JOE: I woke to a darkened night sky.

**PAGE 3 PANEL 3**

Same image as **P3P2**, except a faint triangular light has appeared across the sky.

JOE: And a light shining overhead.

**PAGE 3 PANEL 4**

Close-up point of view of Joe's face. The light from the lantern room is faintly shining on him.

**PAGE 4 PANEL 1**

Same image as **P1P3**.

JOE: At first, I didn't question the light.

**PAGE 4 PANEL 2**

Same image as **P1P2**.

JOE: Or the man standing in the lantern room.

**PAGE 4 PANEL 3**

Medium point of view; front exterior of Spanky's Clam Shack. A small, white, weather-beaten building with only a few cars parked in front. Behind the building, there is a shipyard.

JOE: Until I realized.

**PAGE 4 PANEL 4**

Distant point of view; back exterior of Spanky's Clam Shack. Main focus is on the shipyard and there are several boats docked. On one of the docks, there is a small, wooden fishing boat.

JOE: The lighthouse had been deserted one hundred years ago.

**PAGE 5 PANEL 1**

Splash page. Title page. Distant point of view. Same image as **PIP1**, except it is night, there is light coming from the lantern room, and the shadow of a man can be seen through one of the lantern room windows. Joe and his boat are bobbing in the water.

TITLE: LIGHTHOUSE

Amanda Conner

**PAGE 6 PANEL 1**

Olivia and Tommy are sitting in the backseat of a car. They are leaning forward and their hands are placed on the seats in front of them. They are trying to get their mother's attention. Her gaze remains forward, and her facial expression is plain.

CAPTION: After Tommy and I heard Joe's story...

**PAGE 6 PANEL 2**

Medium point of view being seen through the front windshield. Focused on the mother's face. She is looking into the rear view mirror at Olivia and Tommy.

CAPTION: We begged our mother to take us to Sandy Neck Beach.

**PAGE 6 PANEL 3**

Medium point of view; side profile of the car parked in a parking lot.

**PAGE 6 PANEL 4**

Same image as **P6P3**, except Olivia is stepping out of the car.

CAPTION: We didn't want to play in the waves like the other children.

**PAGE 7 PANEL 1**

Rearview of Olivia and Tommy. They are sitting on the dry sand in they are wearing swimsuits.

CAPTION: Instead, we sat on the shoreline.

**PAGE 7 PANEL 2**

Side view of Olivia and Tommy. Olivia's knees are to her chest and the sun is casting shadows behind them. In the background, there are families and children playing on the beach.

CAPTION: In our dry swimsuits.

**PAGE 7 PANEL 3**

Frontal view of Olivia and Tommy. Olivia is looking forward. Tommy is looking down as he digs his fingers into the sand. There are several colorful umbrellas behind them.

CAPTION: Both of us turned red from the summer sun.

**PAGE 7 PANEL 4**

Distant point of view of the lighthouse on the bluff.

CAPTION: And we wondered what could be inside the haunted structure.

**PAGE 8 PANEL 1**

Same image as **P7P3**.

CAPTION: We came up with outrageous plans on how to get there.



**PAGE 8 PANEL 2**

Close-up, side view of Olivia as she looks out at the lighthouse.

OLIVIA: What about stealing a raft from the lifeguard stand?

**PAGE 8 PANEL 3**

Close-up, side view of Tommy as he looks out at the lighthouse.

TOMMY: We'd get caught.

**PAGE 8 PANEL 4**

Same image as **P8P2**, except Olivia's gaze is facing Tommy.

OLIVIA: Jet skis?

**PAGE 9 PANEL 1**

Same image at **P8P3**, except Tommy is looking at Olivia.

TOMMY: Not old enough.

**PAGE 9 PANEL 2**

Same image as **P7P3**.

OLIVIA: Sneak onto one of the lobster boats?

TOMMY: Not likely.

**PAGE 9 PANEL 3**

Distant point of view of a lobster boat.

CAPTION: Tommy was right. He was always right.

**PAGE 9 PANEL 4**

Same image as **P7P1**.

CAPTION: Our plans led nowhere, and soon the day was over.

### **PAGE 10 PANEL 1**

Exterior, frontal view from a distance of a Bed and Breakfast. Colonial style home with gray, shingle siding. There is a small wooden post near the entrance that has a sign hanging from it. The sign says, "Honeysuckle Inn Bed and Breakfast." Olivia, Tommy, and their mother are walking up the porch steps to the front door.

CAPTION: That night...

### **PAGE 10 PANEL 2**

High-angle shot of Olivia, Tommy, and their mother sleeping in their B&B room. Olivia and Tommy are sharing a bed on the left side of the room, and their mother is in a bed on the right. Olivia is sleeping on her right side, Tommy is on his left side, and their mother is sleeping on her back. CAPTION is at the bottom of the panel.

CAPTION: I dreamt of our father.

### **PAGE 10 PANEL 3**

Close-up of Olivia's face.

CAPTION: A man I only knew through word of mouth and in photographs.

### **PAGE 10 PANEL 4**

High-angle shot of a photograph. Olivia's thumb can be seen holding the photograph. The photograph is of Olivia's father, Jay. It is a portrait of him in his military dress blues.

CAPTION: He died before I was born.

### **PAGE 11 PANEL 1**

Distant, frontal view of Jay standing in front of a CH-46E helicopter. He is wearing his combat uniform, and has his M16-rifle slung across his body.

CAPTION: He was a Major for the Marine Aviation Weapons and Tactics Squadron 1.

### **PAGE 11 PANEL 2**

Same image as **P11P1**, except close-up of Jay's face.

CAPTION: He had been sent to Iraq March 19, 2003.

### **PAGE 11 PANEL 3**

Exterior, frontal view of the helicopter focused on the windshield. Jay is piloting the helicopter.

CAPTION: He had only been in Iraq for two days.

### **PAGE 11 PANEL 4**

Side view from outside the helicopter. The cabin door is open, making several soldiers visible.

CAPTION: His helicopter crashed near the Kuwait border.

### **PAGE 12 PANEL 1**

Panel takes up the top half of the page and is a wide panel. High-angle shot of the helicopter in pieces on the ground.

CAPTION: No enemy fire had occurred.

### **PAGE 12 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Close-up of a set of burnt dog tags lying in rubble. The only word visible on one of the tags is "Jay."

CAPTION: And no bodies were recovered.

### **PAGE 13 PANEL 1**

Rearview of Olivia standing in the lantern room of the lighthouse. She is standing behind the lantern. The lantern light is on, making the small room illuminated.

CAPTION: That night, I dreamt I was inside the lantern room of the Sandy Neck lighthouse.

### **PAGE 13 PANEL 2**

Same image as **P5P1**, except there is no boat in the water, and the shadow standing in front of the window is Olivia's.

CAPTION: I dreamt I was searching for my father amongst the waves.

### **PAGE 13 PANEL 3**

Close-up, side view of Olivia's face as she looks out one of the windows. Her right hand is resting on the window and her eyes are open.

CAPTION: When I found him, I would guide him back home.

### **PAGE 13 PANEL 4**

Same image as **P13P3**, except Olivia's head is bent down and her eyes are closed.

### **PAGE 14 PANEL 1**

Olivia and Tommy are sitting at a small, antique kitchen table. The wooden table has a rectangular, patchwork table cloth. Their plates are untouched. The boy attending their table is wearing an apron and holding empty plates.

CAPTION: When I was telling Tommy about my dream over breakfast, a kid working there overhead us.

### **PAGE 14 PANEL 2**

Close-up point of view of a plate with untouched waffles and eggs.

CAPTION: He hadn't heard us talking about our father, only about the lighthouse.

### **PAGE 14 PANEL 3**

Close-up point of view; low-angle shot. The image is of a young, bearded man. His orange, jumpsuit collar can be seen in the panel, along with the pocket on the left side of his chest. There is a barcode above the pocket. The sky above him is dark and it is raining. His gaze is looking forward.

CAPTION: He had heard a rumor about a prisoner who somehow escaped a local prison.

### **PAGE 14 PANEL 4**

The prisoner from **P14P3** is standing in the lantern room of the lighthouse. He is drawn from a side profile, and he looks much older. He is still wearing his orange jumpsuit, but it has faded from years of wear. He is looking out one of the windows towards the sea.

CAPTION: The prisoner had been living in the lighthouse for the last twenty-five years.

### **PAGE 15 PANEL 1**

Distant point of view; high-angle shot. The lighthouse's spiral staircase. On one of the spirals, the prisoner is walking down the stairs.

CAPTION: The boy wasn't sure what the guy had been in prison for.

### **PAGE 15 PANEL 2**

Same image as **P15P1**, except the point of view is a little closer.

CAPTION: Maybe murder.

### **PAGE 15 PANEL 3**

Panel takes up the bottom half of the page and is a wide panel. Medium point of view; low-angle shot. The prisoner is still on the spiral staircase and his full-figure is illustrated. His left leg is on the stair behind him, and his right leg is on the stair in front of him to indicate his movement. His left hand is resting on the staircase railing, and he is looking up at the spirals above him.

CAPTION is placed at the bottom of the panel.

OLIVIA: How could the prisoner survive on the bluff for so many years?

### **PAGE 16 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Distant point of view of the prisoner walking outside towards the bluff.

TOMMY: It couldn't have been any different in prison.

### **PAGE 16 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Rearview of the prisoner. He is standing on the edge of the bluff, and he is looking out at the sunset. The water in the distance is still.

TOMMY: Solitary confinement would always be his way of life.

### **PAGE 17 PANEL 1**

Beach setting. A sign is stuck in the sand that reads, "Sandy Neck Beach. Public Beach Entrance," in faded paint. Behind the sign, there are patrons walking on the beach.

CAPTION: We spent the last day of our vacation at Sandy Neck Beach.

**PAGE 17 PANEL 2**

Olivia and Tommy are playing in the ocean.

CAPTION: We played in waves of cool saltwater.

**PAGE 17 PANEL 3**

Olivia is holding a beach ball over her head.

**PAGE 17 PANEL 4**

Same image as **P17P3**, except the lighthouse can be seen behind her in the distance.

**PAGE 18 PANEL 1**

Same image as **P17P2**, except Olivia and Tommy are facing the lighthouse.

CAPTION: Tommy and I kept daring each other to swim to the bluff.

**PAGE 18 PANEL 2**

Olivia and Tommy are swimming.

**PAGE 18 PANEL 3**

Panel takes up the bottom half of the page and is a wide panel. Medium point of view of Olivia and Tommy, and they are facing the shoreline. In front of them, there are people playing in the water. Their mother can be seen sitting on a lawn chair with her hand waving in the air.

CAPTION: When we got out too far, our mother would yell for us to come back to the shore.

**PAGE 19 PANEL 1**

Tommy is floating in the water and watching Olivia as she keeps swimming.

CAPTION: I didn't want to listen.

**PAGE 19 PANEL 2**

Close-up point of Olivia's face as she swims towards the lighthouse.

CAPTION: I imagined the ghosts of sailors.

**PAGE 19 PANEL 3**

Same image as **P14P4**.

CAPTION: Runaway prisoners looking out of salt-covered glass.

**PAGE 19 PANEL 4**

Olivia is walking up the spiral staircase in the lighthouse.

CAPTION: Our father.

**PAGE 20 PANEL 1**

Splash page without panel border. Medium point of view of Olivia standing in the lantern room. She is facing the windows, and the lantern is positioned on her right-hand side. Her left hand is resting on top of the large lantern, and the lantern room is illuminated with light. On the other side of the lantern, her father has his right hand resting on the lantern. He is also facing the windows.

CAPTION: I wanted to save them.

**PAGE 21 PANEL 1**

Close-up of Olivia swimming underneath the waves. Her body is in full motion, her eyes are closed, and her cheeks are filled with air. Tommy's hand is grabbing Olivia's wrist.

**PAGE 21 PANEL 2**

Olivia and Tommy's lower bodies are swimming underneath the waves.

CAPTION: My arms were tired.

**PAGE 21 PANEL 3**

Close-up of Tommy's arm wrapped around Olivia's waist as they swim to shore.

CAPTION: I could feel the weight of the saltwater beating against my shoulders.

**PAGE 21 PANEL 4**

Close-up of Tommy's and Olivia's bare feet touching the ocean floor.

**PAGE 22 PANEL 1**

Clos- up of Olivia's face. Her eyes are puffy from the saltwater, and she is squinting out into the distance. Behind her, people are walking along the beach.

CAPTION: I turned around and rubbed the water from my eyes.

**PAGE 22 PANEL 2**

Distant point of view of the lighthouse sitting on the bluff.

CAPTION: All I saw were the dark windows. The bluff beaten by the tide.

**PAGE 23 PANEL 1**

Olivia, Tommy, and their mother are walking with their suitcases out the entrance of their B&B.

**PAGE 23 PANEL 2**

Medium point of view; high-shot angle. Olivia and Tommy are sitting in the backseat of the car. They are facing each other.

CAPTION: Even during the car ride home, Tommy and I made up stories about the lighthouse.

**PAGE 23 PANEL 3**

Medium point of view panel being seen through the windshield. Their mother is driving and she is looking up at the rearview mirror. Olivia's and Tommy's faces are visible.

CAPTION: Each story was more absurd than the next.

**PAGE 23 PANEL 4**

High-angle shot; medium point of view of the prisoner in the lighthouse. He is surrounded by several dead bodies. Blood is splattered all over the floor and there is blood on his jumpsuit. He is holding a knife.



**PAGE 24 PANEL 1**

Coming from over the shoulder of the sailor from **P1P4**. He is standing in the lighthouse lantern room. He is looking out one of the windows at a small, fishing boat bobbing in the water.

**PAGE 24 PANEL 2**

Medium point of view panel that shows the sailor, the prisoner, and Olivia's father each looking out a window in the lantern room.

**PAGE 24 PANEL 3**

This panel takes up the bottom half of the page. Same image as **P22P2**.

CAPTION: There was never a moment when we thought the lighthouse was empty.

## **The Pier**

### **PAGE 1 PANEL 1**

Olivia (15 years old) is standing in front of her high school. Behind her, the school building has a sign that says, "Glendale High School. Go Falcons!" Olivia is waiting for her mother to pick her up. Her body is slender and her hair is long. She is off center in the panel, standing closer to the bottom left corner. To her right, there is a group of students waiting to be picked up. They stand at a distance from Olivia, and they are in the middle of a conversation. Olivia stands alone.

CAPTION: I turned fifteen in 2018.

### **PAGE 1 PANEL 2**

Tommy (17 years old) is in the parking lot of the high school and getting into his car. He is taller and has long hair. His friend is getting into the passenger seat, and two girls are getting in the back seat.

CAPTION: That year, everything changed.

### **PAGE 1 PANEL 3**

Medium point of view being seen through the windshield of a car. Olivia is sitting in the backseat of her mother's car.

CAPTION: For my birthday, I wished for closeness.

### **PAGE 1 PANEL 4**

Medium point of view panel being seen through the windshield of Tommy's car.

CAPTION: But the three of us had drifted apart.

### **PAGE 2 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Olivia's mother is standing in front of a full length mirror. Her reflection is looking back at her as she is putting on earrings. Her hair is curled and she is wearing a black dress. She is a curvy woman with a large bust. Her cleavage is exposed.

CAPTION: My mother started dating.

MOTHER: Honey, there are leftovers in the fridge for dinner.

## **PAGE 2 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Medium point of view of Olivia standing in front of the mirror in her bathroom with her arms at her sides. She is looking at her reflection. She is wearing a sweatshirt, jeans, and her hair lies limp on her shoulders.

## **PAGE 3 PANEL 1**

Side view of Olivia walking down a hallway. She is wearing a baggy T-shirt, pajama bottoms, and her hair is messy. She is rubbing her eyes and yawning.

## **PAGE 3 PANEL 2**

Olivia is in the kitchen. She is holding the refrigerator door open and looking inside. The door overshadows the rest of the kitchen.

## **PAGE 3 PANEL 3**

Same image as **P3P2**, except the refrigerator door is closed. Behind Olivia is a shirtless man with two coffee cups in his hands. He is facing Olivia and has an embarrassed look on his face. Olivia is facing away. She has a can of soda in her hand and her expression is plain.

CAPTION: Some mornings, it wasn't uncommon to find a stranger in our kitchen.

STRANGER: Good morning.

## **PAGE 3 PANEL 4**

Side view, high angle shot. Olivia is sitting in front of her window and she is looking down at a man leaving their house in the middle of the night.

## **PAGE 4 PANEL 1**

High-angle shot of Olivia sitting in a full classroom. She is positioned closer to the bottom right corner of the panel. She is wearing an oversized sweatshirt and jeans, and she is looking down at her desk as she writes. Behind her, there is a group of girls. All the girls are wearing tight shirts that expose their cleavage.

CAPTION: With everyone's hormones raging by the end of the spring semester...

#### **PAGE 4 PANEL 2**

Same image as **P2P3**.

CAPTION: And mine yet to show themselves...

#### **PAGE 4 PANEL 3**

Medium point of view panel of Olivia in her bedroom. She is packing a small suitcase that is sitting on her bed.

CAPTION: I decided to leave Missouri for the summer.

#### **PAGE 4 PANEL 4**

Close-up point of view of Olivia's face looking out an airplane window.

CAPTION 1: I flew to visit my Aunt Freda, in Old Orchard Beach, Maine.

#### **PAGE 5 PANEL 1**

Splash page. Title page. Polaroid photograph of Olivia (8 years old), Tommy (10 years old), and their mother. Their mother is standing in the middle, and has her arms wrapped around Olivia (on the left) and Tommy (on the right). Behind them, there is a large sign that says "The Pier." CAPTION 1 is at the top of the panel, the STEWARDESS dialogue is in a word balloon that is overlapping the photograph on the right hand side of the panel, and CAPTION 2 is at the bottom of the panel.

STORY TITLE: THE PIER

By Amanda Conner

CAPTION 1: It wasn't until I heard the stewardess ask...

STEWARDESS: Do you need anything?

CAPTION 2: I realized this was my first time traveling without them.

#### **PAGE 6 PANEL 1**

Medium point of view Olivia's aunt and Olivia's father. Freda is in her mid-twenties and Jay is eighteen. Freda is short and has short, brown hair. Jay is wearing his military uniform.

CAPTION: Freda was my father's older sister.

**PAGE 6 PANEL 2**

Same image as **P6P1**, except Olivia's mother is in the image.

CAPTION: She was also my mother's closest friend.

**PAGE 6 PANEL 3**

Medium point of view of Olivia's mother, Olivia (3 years old), and Tommy (five years old). Their mother is loading boxes into a U-Haul while Tommy and Olivia are playing. CAPTION 1 at the top of the panel. CAPTION 2 at the bottom of the panel.

CAPTION 1: Freda and Mom had done everything together.

CAPTION 2: Before we moved away.

**PAGE 6 PANEL 4**

Olivia's mother and Freda are standing behind the U-Haul. The door to the U-Haul is open and they are holding boxes.

**PAGE 7 PANEL 1**

Olivia's mother and Jay are cutting their wedding cake. CAPTION is in the gutter space underneath **P7P1** and **P7P2**.

CAPTION: Freda and Mom both were married within the same year.

**PAGE 7 PANEL 2**

Reflection of **P7P1**, except Freda is cutting her wedding cake with her husband.

**PAGE 7 PANEL 3**

Olivia's mother is in a hospital bed holding her newborn baby boy. CAPTION is in the gutter space underneath **P7P3** and **P7P4**.

CAPTION: And had their first children three months a-part.

**PAGE 7 PANEL 4**

Reflection of **P7P3**, except Freda is holding her newborn baby girl.

### **PAGE 8 PANEL 1**

High-angle shot of a map of a neighborhood. There is a dot representing Olivia's mother's house at the bottom left corner of the panel. Freda's house is closer to the top right corner of the panel. The dots are labeled and there is a thin line connecting them to show the distance between the houses.

CAPTION: They had lived on the same block for five years before my father passed.

### **PAGE 8 PANEL 2**

Olivia's mother and Freda are standing in front of a stove. They are close together, laughing, and there is a large pot on the stove top. Freda is holding a ladle above the pot. Both characters are wearing aprons.

CAPTION: They shared recipes.

### **PAGE 8 PANEL 3**

Olivia's mother and Aunt Freda are sitting on the living room floor. Olivia's mother is holding up one year old Tommy underneath his arm pits to make him stand. Freda is doing the same with her one year old daughter, Emmie.

CAPTION: Shared play dates.

### **PAGE 8 PANEL 4**

Olivia's mother and Aunt Freda are sitting on the couch. Olivia's mother is crying and there is a burial, flag frame in her lap. Aunt Freda has her arm wrapped around Olivia's mother.

CAPTION: Shared heartache.

### **PAGE 9 PANEL 1**

Side view of Olivia as she walks into an airport terminal. She is wearing a backpack and carrying a small duffle bag.

CAPTION: I hadn't seen Aunt Freda in four years.

### **PAGE 9 PANEL 2**

Same image as **P9P1**. Close-up, frontal view of Olivia.

CAPTION: For a brief moment, I wondered if she would recognize me.

**PAGE 9 PANEL 3**

Same image as **P9P1**, except there is now a glass partition in the image. Behind the glass is Olivia's Aunt Freda and her cousin, Emmie. Aunt Freda is waving at Olivia.

CAPTION: My doubt was immediately extinguished by my aunt's excitement.

**PAGE 9 PANEL 4**

Olivia and Aunt Freda are hugging. Olivia is taller than her Aunt.

CAPTION: At first I was a little overwhelmed by Aunt Freda's affection.

**PAGE 10 PANEL 1**

Olivia, Aunt Freda, and Emmie are walking out of the airport. Emmie is lagging behind in the back, distracted by her cell phone.

FREDA: Look at those skinny legs and arms. Is your mother not feeding you?

OLIVIA: Recently, it's been a lot of leftovers.

**PAGE 10 PANEL 2**

Medium point of view being seen through the windshield of the car. Aunt Freda is driving, Olivia's in the passenger seat, and Emmie is in the back.

FREDA: When was the last time you had a home-cooked meal?

OLIVIA: Probably the last time I was here.

**PAGE 10 PANEL 3**

Side view of Olivia looking out the window.

FREDA: Let me guess, your mom is seeing someone?

OLIVIA: How did you know?

**PAGE 10 PANEL 4**

Side view of Aunt Freda as she is driving.

FREDA: She acted that way when she met your father.

**PAGE 11 PANEL 1**

Rearview of Olivia as she walks up the stone path to the front door of a cottage style home.

CAPTION: Freda's house had always looked the same.

**PAGE 11 PANEL 2**

Rearview of Olivia as she opens the front door to the house.

**PAGE 11 PANEL 3**

Medium point of view of the living room. There is a couch, a coffee table, and a fireplace. The carpet is white and there is a faded, purple stain on the floor next to one of the legs of the coffee table.

CAPTION: The living room carpet still had a stain from Tommy spilling a juice box.

**PAGE 11 PANEL 4**

Close-up point of view of three baby pictures hanging on a wall. One of Tommy, one of Olivia, and one of Emmie.

**PAGE 12 PANEL 1**

Olivia is standing in the entryway to the kitchen. The view is coming from behind Olivia's shoulder.

CAPTION: The light-blue kitchen wallpaper was beginning to fade.

**PAGE 12 PANEL 2**

Olivia (6 years old) is sitting down at the kitchen table and she is holding a framed picture in her hands. Aunt Freda is cooking on the stove. She is wearing an apron with lobster claws on the front.

FREDA: You see that scar next to your Daddy's eye?

CAPTION: One of my favorite things to do when I was little was watch Aunt Freda cook.



### **PAGE 12 PANEL 3**

Close-up of the framed photograph in Olivia's hands. Her thumbs can be seen holding the sides of the frame. The photograph is a portrait of Olivia's father in his military dress blues. There is a noticeable scar next to his left eye.

FREDA: When he was thirteen, he got in a fight with one of the neighbor kids.

CAPTION: It wasn't just the smell of her homemade cooking that made me sit in that kitchen for hours.

### **PAGE 12 PANEL 4**

Rearview of Olivia is sitting at the kitchen table. In front of her is a screen door. Emmie and Tommy can be seen playing in the backyard.

FREDA: Kid almost took his eye out.

CAPTION: It was her stories.

### **PAGE 13 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Rearview, distant point of view of Jay (13 years old) and Freda (15 years old) standing in front of a house. It is night, but the street lights are on. Jay is wearing a backpack and Freda is pointing to two large trees in the front yard.

FREDA: That same night, Jay and I got our revenge.

### **PAGE 13 PANEL 2**

Same image as **P13P1**, except Jay and Freda are throwing rolls of toilet paper into the trees.

FREDA: Your father had a hell of an arm.

### **PAGE 13 PANEL 3**

Frontal view, close-up of Jay's face. He is smiling. Behind him, a tree can be seen and there is toilet paper hanging from the branches. The house is also partially seen and one of the lights inside the house is on (seen through a window).

**PAGE 14 PANEL 1**

Same image as **P12P2**, except Olivia (8 years old) does not have the framed photograph in her hands.

FREDA: Did I ever tell you about the time we stole Cokes from the 7-Eleven off Old Salt Road?

**PAGE 14 PANEL 2**

Jay (15 years old) and Freda (17 years old) are walking out of a 7-Eleven with Coke bottles. Jay is taking a sip from his bottle, while Freda is trying to hide hers from view.

FREDA: Your father acted as if it wasn't a big deal.

**PAGE 14 PANEL 3**

Same image as **P14P2**, except is a close-up of Jay's face as he drinks his Coke.

FREDA: I was scared to death.

**PAGE 14 PANEL 4**

Same image as **P14P1**, except is the present. Olivia is sitting at the kitchen table watching her aunt cook. Aunt Freda is wearing the same apron with the claws on the front.

CAPTION: It had always been difficult to imagine my father as a troublemaker.

**PAGE 15 PANEL 1**

Jay (20 years old) in the middle of combat. He is crouching behind what is left of a building, and he is aiming his M16 assault rifle.

CAPTION: My mother only described him as a hero.

**PAGE 15 PANEL 2**

Same image as **P14P3**.

CAPTION: To me, he was just a legend.

**PAGE 15 PANEL 3**

Close-up point of view of Jay's face while in combat. He is wearing a helmet, his face is covered in ash, and his mouth is open as if he is yelling. Behind him, there are buildings up in smoke.

CAPTION: A story.

**PAGE 15 PANEL 4**

Olivia, Emmie, and Aunt Freda are sitting at the dinner table. The entire table is covered with several dishes of food.

CAPTION: We didn't talk about my father at dinner.

**PAGE 16 PANEL 1**

Same image as **P15P4**.

FREDA: So, what's his name?

OLIVIA: Whose name?

**PAGE 16 PANEL 2**

Close-up of Olivia eating corn on the cob.

FREDA: The guy your mom's dating.

OLIVIA: Which one?

**PAGE 16 PANEL 3**

Close-up of Freda cutting her corn off the cob. She is laughing.

FREDA: Why doesn't that surprise me?

**PAGE 16 PANEL 4**

Olivia pushing her plate away.

OLIVIA: Tommy isn't any better.

**PAGE 17 PANEL 1**

Olivia and Freda are washing dishes.

FREDA: It's just a phase teenagers go through.

OLIVIA: Mom isn't a teenager, Aunt Freda.

**PAGE 17 PANEL 2**

Medium point of view over Olivia's shoulder. She is looking down at the soapy dish water in the sink. Her faint reflection can be seen on the dish she is washing.

FREDA: She never got to be one.

OLIVIA: What do you mean?

**PAGE 17 PANEL 3**

Olivia and Freda are sitting out on the back patio.

FREDA: Your mother and Jay started dating just after your mother's sixteenth birthday.

**PAGE 17 PANEL 4**

Medium point of view of a photograph of Olivia's mother (16 years old) and Jay (17 years old) leaning against a beat up pickup truck. Olivia's mother has wavy hair, her skin is tan, and she is wearing a band t-shirt and cut off shorts. She is sitting on the hood of the truck. Jay is thin and has a buzz cut. He is wearing a white T-shirt and torn jeans.

**PAGE 18 PANEL 1**

Photograph of Olivia's mother and Jay on their wedding day. They are standing at the altar.

FREDA: They got married right before Jay's first deployment.

**PAGE 18 PANEL 2**

Photograph of Olivia's mother and Jay. Jay is wearing his military uniform and he is hugging Olivia's mother. Olivia's mother has her head buried into his shoulder.

CAPTION: Between Jay's deployments and having two kids, your mother had to grow up.

**PAGE 18 PANEL 3**

Family portrait of Olivia (1 years old), Tommy (3 years old), and their mother. They are off center in the panel to portray the empty space where Jay should be standing.

**PAGE 18 PANEL 4**

Distant point of view of Olivia and Aunt Freda sitting in lounge chairs on the back patio. Freda is looking at Olivia, but Olivia is looking down at her hands in her lap.

CAPTION: The thought of my mother as teenager had never crossed my mind prior to this moment.

**PAGE 19 PANEL 1**

Same image as **P12P2**.

CAPTION: The stories about my father were the only ones I had ever cared about.

**PAGE 19 PANEL 2**

Same image as **P14P2**.

CAPTION: He had always been the legend.

**PAGE 19 PANEL 3**

Same image as **P17P4**, except it is a close-up of Olivia's mother.

CAPTION: While my mother remained a mystery.

**PAGE 19 PANEL 4**

Same image as **P18P4**.

FREDA: Remember those summer days down at The Pier?

OLIVIA: A little.

CAPTION: She knew I was fooling.

### **PAGE 20 PANEL 1**

Medium point of view The Pier entrance. There is a large, green sign that reads, "THE PIER," in large, white letters. There are several people walking up to the entrance.

CAPTION: It was the type of place you went to for a fresh lobster roll and a beer.

### **PAGE 20 PANEL 2**

Medium point of view of several store fronts, restaurants, and bars. There is a sign that says, "Hooligans Steak and Ale," another sign that says, "The Sunset Deck," and another that says, "Hurricane."

### **PAGE 20 PANEL 3**

Medium point of view of Freda and Olivia (8 years old) walking down the pier on a busy, summer day.

CAPTION: Aunt Freda would take me on days my mother was busy running errands.

### **PAGE 20 PANEL 4**

Distant point of view of Freda and Olivia standing in a long line.

CAPTION: Or when Aunt Freda was craving a batch of Original Pier French Fries.

### **PAGE 21 PANEL 1**

Rearview of Olivia and Freda standing at the counter of the fry shop. Above the two cashier windows, there is a large white sign with green letters that says, "PIER FRENCH FRIES." Underneath this, it says, "Serving Fresh Potatoes For Over 80 Years."

CAPTION: The taste of summer: balsamic vinegar and ketchup.

### **PAGE 21 PANEL 2**

Rearview of Olivia and Freda on the pier. Olivia on the right and Freda on the left. They are standing in front of one of the guardrails on the pier, and there is a cup of French fries sitting between them on top of the railing.

CAPTION: With her mouth full, Aunt Freda would mention my father.

FREDA: When he'd call home, he'd always say how much he missed the family.

**PAGE 21 PANEL 3**

Medium point of view of Jay in the barracks and he is on a prepaid phone. He is surrounded by other soldiers who are also calling home.

FREDA: He'd ask about your mother and Tommy.

**PAGE 21 PANEL 4**

Side view; close-up point of Freda's face. She is holding a French fry up to her eye-level. She has a smirk on her face.

FREDA: And these damn French Fries.

**PAGE 22 PANEL 1**

Close-up point of view of Freda (20 years old) on the phone with Jay (18 years old).

FREDA: I'd always ask, "What about me?"

**PAGE 22 PANEL 2**

Close-up point of view of Jay's face. His mouth is open to represent him laughing.

JAY: What about you?

**PAGE 22 PANEL 3**

Referencing image on **P21P2**. Olivia has her feet on the bottom rung of guardrail, and is slightly hanging over the edge of the top guardrail. Her head is tilted in Aunt Freda's direction.

OLIVIA: What did his laugh sound like?

**PAGE 22 PANEL 4**

Same image as **P21P4**.

CAPTION: She didn't respond.

**PAGE 23 PANEL 1**

Same image as **P20P4**, except Olivia is looking forward.

CAPTION: Leaving me to wonder.

**PAGE 23 PANEL 2**

Same image as **P19P14**.

FREDA: I'm craving a cup of chips. Let's take a ride.

**PAGE 23 PANEL 3**

Medium point of view from Olivia's passenger window. Olivia is looking out of the window. Freda is looking at the road.

CAPTION: The Pier was only a ten-minute drive from my aunt's house.

**PAGE 23 PANEL 4**

Medium point of view being seen through the windshield.

CAPTION: I didn't speak in the car. Neither did Aunt Freda.

**PAGE 24 PANEL 1**

Same image as **P2P1**.

CAPTION: I thought about my mother.

**PAGE 24 PANEL 2**

Medium point of view of Olivia (6 years old) and her mother standing in front of the mirror. Olivia is sitting in a chair and her mother is standing behind her. The reflection in the mirror shows her mother smiling, and Olivia is laughing.

CAPTION: I had always felt the closest to her.

**PAGE 24 PANEL 3**

Medium point of view of Olivia's mother undressed in front of the bathroom mirror. A naked man stands behind her, kissing her neck. He has his arms wrapped around her, covering her breasts. Olivia's mother is looking at their reflection.

CAPTION: Now, she was the person about whom I knew nothing.



#### **PAGE 24 PANEL 4**

High-angle shot of Olivia's mother lying in bed with a man. The man is asleep and has his back turned to her. Olivia's mother is awake, lying on her side. She is facing away from him and her gaze is focused on the window.

CAPTION: I wondered if we were both wishing for the same thing.

#### **PAGE 25 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Medium point of view of Olivia in Aunt Freda's car. Olivia is looking out the car window.

CAPTION: A wish for closeness.

#### **PAGE 25 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Rearview of Olivia's mother standing in front of her bedroom window. By her side is a night stand. On the night stand, there is a framed photograph of Jay in his military dress blues.

CAPTION: A bond that could never be broken.

#### **PAGE 26 PANEL 1**

Olivia and Aunt Freda are standing in front of The Pier entrance. The entrance sign is lit and there are several people around them.

CAPTION: I didn't know if our wish would ever be granted.

#### **PAGE 26 PANEL 2**

Medium point of view of Olivia and Aunt Freda walking down The Pier. The Pier is crowded and they are passing several restaurants and bars (reference **P20P2**).

CAPTION: But I knew we had each other.

#### **PAGE 26 PANEL 3**

High-angle shot from over Olivia's shoulder. She is looking down at her phone. The home screen on her phone is a picture of Olivia and her mother.

CAPTION: At that moment, I wanted her here with me and Aunt Freda.

**PAGE 26 PANEL 4**

Distant point of view of Olivia and Aunt Freda standing in line at the fry shop. Olivia is still looking down at her phone.

CAPTION: Even if it meant having her stand with us in line.

**PAGE 27 PANEL 1**

Same image as **P21P2**, except in the present.

CAPTION: I needed her there to tell her I missed Jay as much as she did.

**PAGE 27 PANEL 2**

Side view of Olivia. She is standing on the bottom rung of the guardrail. She has her elbows resting on the top the guardrail. She is eating a French fry.

CAPTION: Even though I had never met him.

**PAGE 27 PANEL 3**

Frontal view of Olivia on the guardrail. A couple can be seen walking behind her.

CAPTION: I needed to tell her that I understood how it felt to feel alone.

**PAGE 27 PANEL 4**

Same image as **P21P4**.

CAPTION: Even when you're surrounded by people who love you.

**PAGE 28 PANEL 1**

Same image as **P14P3**.

CAPTION: Jay was our connection.

**PAGE 28 PANEL 2**

Same image as **P15P1**.

CAPTION: Our void.

**PAGE 28 PANEL 3**

Panel takes up the bottom half of the page and is a wide panel. Side view of Olivia's mother standing in front of a window. Its night but the moonlight is casting a faint light on her. She is pregnant and has her right hand resting on her stomach.

CAPTION: Our shared story.

**PAGE 29 PANEL 1**

Medium point of view being seen through the windshield of Aunt Freda's car. Aunt Freda is driving and Olivia is in the passenger seat.

FREDA: What's on your mind?

OLIVIA: Nothing.

**PAGE 29 PANEL 2**

Close-up of Olivia as she looks out the car window.

FREDA: You're a bad liar. Just like your mom.

OLIVIA: I was just thinking about what you said earlier.

**PAGE 29 PANEL 3**

Close-up of Aunt Freda as she is driving.

FREDA: What did I say?

OLIVIA: That Mom never got to be a teenager.

**PAGE 29 PANEL 4**

Same image as **P29P1**.

FREDA: It's the truth.

OLIVIA: I don't want it to be.

**PAGE 30 PANEL 1**

Rearview, distant point of view of Olivia and Aunt Freda getting out of the car. The car is in Aunt Freda's driveway.

FREDA: Did I upset you?

CAPTION: I didn't answer because I didn't know how I felt.

**PAGE 30 PANEL 2**

Medium point of view of Olivia walking upstairs.

CAPTION: I didn't know who or what was causing my pain.

**PAGE 30 PANEL 3**

Rearview of Olivia walking down a hallway. Three baby pictures are hanging on one of the walls.

CAPTION: Should I have been angry at my aunt for telling the truth?

**PAGE 30 PANEL 4**

Medium point of view of Olivia standing in the guest bedroom.

CAPTION: At my father for leaving us behind?

**PAGE 31 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Olivia is in the bathroom and she is turning on the faucet to the bathtub.

CAPTION: Or at my mother for keeping me at an arm's length?

**PAGE 31 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Side view of Olivia standing in front of the sink. Her gaze is downward and she is wearing a bra and underwear.

CAPTION: But the only one I could blame...

**PAGE 32 PANEL 1**

Splash page. Same image as **P4P2**. Reference: Olivia is standing in front of the mirror and she is only wearing a bra and underwear. She is looking down at her flat chest.

## **Tide Pools**

### **PAGE 1 PANEL 1**

Medium point of view of a photograph of Olivia and her mother. Olivia is in her mid-twenties and her mother is in mid-forties. Behind them is a beach setting. They have their arms wrapped around one another. The time stamp at the bottom of the photograph says “July 27, 2027.”

CAPTION: My mother had breast cancer.

### **PAGE 1 PANEL 2**

Same image as **P1P1**, except is a close-up of Olivia’s mother’s face.

CAPTION: She died December 13<sup>th</sup>, 2027. I was 24 years old.

### **PAGE 1 PANEL 3**

Medium point of view of Olivia’s mother sitting in a patient care room with her doctor. The doctor is female, short, and wearing glasses. She has her hair up in a bun, and she is holding an X-ray scan.

### **PAGE 1 PANEL 4**

Medium point of view of Olivia’s mother and her doctor looking at the X-ray scan. The doctor has placed the scan on an illuminated X-ray film viewer. The doctor is pointing to a small mass in Olivia’s mother’s breast.

MOTHER: What now?

DOCTOR: We’ll start radiation therapy next week.

CAPTION: At first, my mother’s prognosis was good.

### **PAGE 2 PANEL 1**

Olivia’s mother in a hospital bed. Her hair is gone and she looks thin. Olivia and Tommy are standing by her bedside.

CAPTION: She had a lumpectomy and two rounds of radiation therapy.

**PAGE 2 PANEL 2**

Medium point of view of Olivia, Tommy, and their mother walking out the hospital doors. Olivia is on the left, their mother is in the middle, and Tommy is on the right. Their mother is wearing a scarf around her head and she looks thin. The three of them are holding hands and smiling.

CAPTION: We thought she was in the clear.

**PAGE 2 PANEL 3**

Olivia and Tommy are studying in a library.

CAPTION: Smooth sailing while my brother and I went to college.

**PAGE 2 PANEL 4**

Distant, frontal view of Olivia on her wedding day. Her mother is walking her down the aisle.

CAPTION: She had been in remission for two years when she walked me down the aisle.

**PAGE 3 PANEL 1**

Olivia and her husband are walking on a tropical beach. They are both in their swim suits and are bronzed from the summer sun. Olivia's husband is tall and in shape.

CAPTION: A year after my husband and I went on our honeymoon...

**PAGE 3 PANEL 2**

Same image as **P1P4**.

CAPTION: My mother went for her yearly check-up.

**PAGE 3 PANEL 3**

Rearview of Olivia's mother and her doctor looking at an X-ray scan. The doctor has placed the scan on an illuminated X-ray film viewer.

CAPTION: Her doctor found more than a lump...

**PAGE 3 PANEL 4**

Close-up point of the doctor pointing to dark, fibrous tissue in Olivia's mother's lungs.

CAPTION: It had metastasized to her lungs and lymph nodes.

#### **PAGE 4 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Olivia, Olivia's husband, Olivia's mother, and Tommy are all sitting at a dinner table. Olivia's mother is at the head of the table, Olivia and her husband are sitting on the left, and Tommy is on the right. They are having dinner.

CAPTION: We knew that our time with her was short.

#### **PAGE 4 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Same image as **P4P1**, except Olivia's mother is absent. Olivia, Olivia's husband, and Tommy are all staring at the empty chair. CAPTION 1 is at the top of the panel. CAPTION 2 is at the bottom of the panel.

CAPTION 1: Still.

CAPTION 2: It was something we were not prepared for.

#### **PAGE 5 PANEL 1**

Splash page. Title page. Distant point of view panel of Olivia and her husband walking out of the hospital. The sun is rising and the sunlight is shining a faint light over the hospital entrance. The neon, entrance sign to the hospital is illuminated. There is a dusting of snow on the ground, and their footprints can be seen in the snow behind them. CAPTION 1 is at the top of the panel. CAPTION 2 is at the bottom of the panel.

STORY TITLE: TIDE POOLS

By Amanda Conner

CAPTION 1: After her passing, I couldn't breathe.

CAPTION 2: The chilled Missouri air was stagnant in my throat.

#### **PAGE 6 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Low-angle shot. Close-up point of view of Olivia as she is walking out of the hospital. Her hair is blowing behind her. She looks exhausted, and dark circles underneath her eyes. Her skin is pale and her arms are crossed to protect herself from the wind.



CAPTION: I was cold for months.

CAPTION 2: As if Charon himself grabbed my hand before taking her soul.

### **PAGE 6 PANEL 2**

Side view, close-up of Olivia's hand clasping her elbow.

### **PAGE 6 PANEL 3**

Close-up point of Olivia's mother's hand. Her hand is lying on the hospital bed. Her hand is bony and her hospital wristband is visible. On the wristband, it says, "Evelyn Grace." There is a barcode underneath the name.

### **PAGE 7 PANEL 1**

Panel takes up the top half of the page and is a wide panel. This image comes from the "Sandcastles" script **P18P2**. Reference: Distance point of view, borderless panel. It is a cloudy day, and there are lobster boats and sail boats far in the distance. The sand is dark from surf, and the water is darker. All three characters are in this panel, but there is space in between them. Olivia is seen from a side profile and she is walking along the shore line. Tommy is facing the ocean, and has his right hand resting on his forehead as he looks out at sea. Their mother is crouched down in the sand as she rummages through her satchel.

CAPTION 1: When Nana died, I watched my mother's tears drop into the sand by her feet.

### **PAGE 7 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Medium point of view panel of Olivia and her mother. Olivia's mother is still crouched down in the sand and she is crying. Olivia is standing and she is holding Nana's urn. Olivia is looking down at the urn.

CAPTION 1: I didn't understand why she was crying...

CAPTION 2: While my eyes were still dry.

### **PAGE 8 PANEL 1**

Panel takes up the top half of the page and is a wide panel. This image comes from "Lighthouse" script **P11P1**. Reference: Distant, frontal view of Jay standing in front of a

CH-46E helicopter. He is wearing his combat uniform, and has his M16-rifle slung across his body.

CAPTION: My father died in a helicopter crash in Kuwait before I was born.

#### **PAGE 8 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. This image comes from “Lighthouse” script **P12P1**. Reference: High-angle shot of the helicopter in pieces on the ground.

CAPTION: Leaving me unable to properly mourn his passing.

#### **PAGE 9 PANEL 1**

Rearview, over Olivia’s shoulder. She is around ten years old, and she is opening the door to her mother’s bedroom. Olivia’s mother is sitting on the edge of her bed with her head in her hands.

CAPTION: I had seen my mother shed tears over the dead.

#### **PAGE 9 PANEL 2**

Same image as **P9P1**, except Olivia’s mother is sitting up and looking at Olivia.

CAPTION 1: I never understood her pain.

CAPTION 2: Her grief.

#### **PAGE 9 PANEL 3**

Panel takes up the bottom half of the page and is a wide panel. Same image as **P9P2**, except Olivia (mid-twenties) is sitting on the edge of her bed in her bedroom. The door is ajar.

CAPTION: Until now.

#### **PAGE 10 PANEL 1**

Olivia, Tommy, and their mother are walking out the hospital doors. Olivia is on the left, their mother is in the middle, and Tommy is on the right.

CAPTION: The only thing I had left to hold onto were photographs.

#### **PAGE 10 PANEL 2**

Close-up of Olivia holding a photograph. Olivia's thumb can be seen holding the bottom corner of the photograph. Olivia (age 8), Tommy (age 10), and their mother, are standing at The Pier entrance. There is a large, green sign that reads, "THE PIER," in large, white letters that is above them.

CAPTION: Photographs of a time without illness.

#### **PAGE 10 PANEL 3**

Close-up of Olivia holding a photograph. Olivia's thumb can be seen holding the bottom corner of the photograph. Photograph of Olivia and her mother dancing together on her wedding day.

CAPTION: Without pain.

#### **PAGE 10 PANEL 4**

Low-angle shot, medium point of view of Olivia sitting on the edge of her bed. She is holding a photograph in her hand. She is wearing an oversize sweat shirt and her hair lies limp on her shoulders. Her eyes look heavy and tired.

#### **PAGE 11 PANEL 1**

Panel takes up the top half of the page and is a wide panel. High-angle shot; medium point of view over Olivia's shoulder. Olivia is holding a photograph of her, her mother, and Tommy.

CAPTION: The one that soothed me the most was a recent photograph.

#### **PAGE 11 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Same image as **P1P1**.

#### **PAGE 12 PANEL 1**

Olivia, Tommy, and their mother are walking out of the hospital doors. Olivia is on the left, their mother is in the middle, and Tommy is on the right.

CAPTION: After my mother was diagnosed for the second time...

### **PAGE 12 PANEL 2**

Olivia (8 years old), Tommy (10 years old), and their mother are in the car. This image represents the past. Their mother is driving, Tommy is in the passenger seat, and Olivia is in the backseat.

CAPTION: She was the one who suggested taking a trip to Maine.

### **PAGE 12 PANEL 3**

Panel takes up the bottom half of the page and is a wide panel. This image represents the present. Tommy is driving, their mother is in the passenger seat, and Olivia is in the back seat.

CAPTION: One last time.

### **PAGE 13 PANEL 1**

Medium point of view of Olivia starring out the window.

CAPTION: Sitting in the backseat reminded me of my summers as a child.

### **PAGE 13 PANEL 2**

Medium point of view being seen from the back seat of the car. The reader can see the back of Tommy's head while he drives, and the back of their mother's head as she sits in the passenger seat.

CAPTION: Long car rides full of stories told by our mother.

### **PAGE 13 PANEL 3**

Medium point of view being seen through the passenger window. Tommy is driving and his gaze is straight forward. Their mother is talking as she looks out the window.

MOTHER: Have I ever told you two the myth of Leto?

TOMMY: Doesn't sound familiar.

CAPTION: She had always been the best storyteller.

#### **PAGE 13 PANEL 4**

Tommy (5 years old) and Olivia (3 years old). They are lying in a small bed and are tucked underneath the covers. Their mother is sitting in a chair next to the bed, and she is reading from a book that rests on her lap.

MOTHER: Leto was the mother to Apollo and Artemis.

CAPTION: She was one of those parents who told us a story every night.

#### **PAGE 14 PANEL 1**

Same image as **P13P4**, except a close-up of Olivia and Tommy. Tommy is asleep but Olivia is still awake.

MOTHER: They were the sons of Zeus. When Hera found out about his infidelity...

#### **PAGE 14 PANEL 2**

Same image as **P13P4**, except the focus is on Olivia and her mother. Olivia is turned on her side listening to her mother intently. Olivia's mother is still looking down at the book in her hands.

MOTHER: She cursed Leto not to find a single place on earth to give birth to her children.

#### **PAGE 14 PANEL 3**

Same image as **P14P3**, except Olivia is asleep and the book on her mother's lap is closed. Olivia's mother is looking at Olivia.

MOTHER: Unknowingly to Hera, Zeus created the floating island, Delos, just for Leto.

#### **PAGE 14 PANEL 4**

Medium point of view back to the present. Olivia is asleep in the backseat of the car.

MOTHER: A place where her children were protected from the wrath of a jealous goddess.

#### **PAGE 15 PANEL 1**

Olivia's mother is looking out the passenger side window.

CAPTION: We stopped when we reached Crescent Beach, Maine.

**PAGE 15 PANEL 2**

Olivia is stretching her arms above her head. Behind her, in the distance, there is a lighthouse.

CAPTION: I had forgotten the smell of saltwater air.

**PAGE 15 PANEL 3**

Rearview of Olivia. In the distance, there is a pier with several fishermen casting lines out into the water.

CAPTION: And the sound of seagulls calling in the distance.

**PAGE 15 PANEL 4**

Medium point of view of Olivia, Tommy, and their mother walking along the shoreline. Olivia is on the left, their mother is in the middle, and Tommy is on the right. They are holding hands. Their mother looks exhausted but happy.

**PAGE 16 PANEL 1**

Olivia has her sandals dangling in her right hand. She is looking down at her feet.

CAPTION: I loved the feeling of the damp sand between my toes.

**PAGE 16 PANEL 2**

Close-up point of view of Olivia's ankle. She has a pink ribbon tattoo.

CAPTION: The tide beating against my ankles.

**PAGE 16 PANEL 3**

Medium point of view of all three character's ankles from a side profile. All three characters have a ribbon tattoo on their ankle.

CAPTION: Washing it all away.

**PAGE 16 PANEL 4**

Side view of their mother pointing to the lobster boats out in the distance.

**PAGE 17 PANEL 1**

Rearview of their mother as she looks out at the lobster boats.

MOTHER: Ever wonder if they've caught anything besides lobsters in those nets?

**PAGE 17 PANEL 2**

Frontal view of all three characters. Tommy is disinterested in what his mother is saying. He is looking at a group of girls in bikinis. Olivia is looking directly at her mother.

MOTHER: What would they do if they found someone's sandal?

OLIVIA: Maybe they keep a lost and found bin.

**PAGE 17 PANEL 3**

Close-up point of view of their mother's face as she looks out in the distance. She is squinting. The wrinkles next to the corners of her mouth and eyes are distinct. Her face is thin, making her cheek bones and chin noticeable.

MOTHER: Or an oar that was lost out at sea?

**PAGE 17 PANEL 4**

Same image as **P17P2**, except Olivia and her mother are a distance away from Tommy. Behind them, Tommy is talking to the group of girls in bikinis.

**PAGE 18 PANEL 1**

Medium point of view of an elderly couple lying underneath a large umbrella.

**PAGE 18 PANEL 2**

Medium point of view of a family sitting on a large blanket. There is a picnic basket in the middle of the blanket. They are eating sandwiches. The children sitting on the blanket have sunscreen on their cheeks and noses.

**PAGE 18 PANEL 3**

Medium point of view of two teenage girls lying on beach towels in their bikinis.

#### **PAGE 18 PANEL 4**

Side view of Olivia and her mother. Olivia is still walking forward but her mother has stopped and she is facing away from Olivia. The panel combines all the images from this page, creating one cohesive image. Olivia's mother is looking towards the family sitting on the large blanket. Tommy is walking towards his mother.

#### **PAGE 19 PANEL 1**

Rear view, distant point of view of Olivia, Tommy, and their mother. In front of them, there are several large boulders scattered along the shoreline.

CAPTION: We walked until we reached the large rocks that covered the shoreline.

#### **PAGE 19 PANEL 2**

Medium point of view of Olivia with her palm against one of the rocks.

CAPTION: Onyx and slate-colored boulders that had managed to withstand the tests of time.

#### **PAGE 19 PANEL 3**

High-angle shot; close-up point of view of the rocks.

CAPTION: Some were covered with layers of salt and sundried seaweed.

#### **PAGE 19 PANEL 4**

Medium point of view of the rocks being beaten by the tide.

CAPTION: Others were still wet from the surf.

#### **PAGE 20 PANEL 1**

Medium point of view of all three characters. Olivia is standing by one of the boulders. Her hand is resting on the boulder, but her gaze is now looking down at her mother. Tommy is standing right behind their mother, and is also looking down at her. Their mother is sitting next to a small tide pool and looking into the shallow water.

#### **PAGE 20 PANEL 2**

Medium point of view of all three characters. Olivia and Tommy are now sitting next to their mother. All three characters are looking at the tide pool.



OLIVIA: Mom, do you remember the story you used to tell us about the sirens?

**PAGE 20 PANEL 3**

Rear view, high-angle shot of their mother is looking at her reflection in the tide pool.

MOTHER: Beautiful, half-human creatures who lured distant ships to shore.

**PAGE 20 PANEL 4**

Distant point of view panel of a mermaid resting upon a rock inside a cove.

**PAGE 21 PANEL 1**

Medium point of view of the mermaid from **P20P4**. She has long, black hair that covers her bare chest. Her skin is pale. She is looking out into the distance.

**PAGE 21 PANEL 2**

Close-up point of view of the mermaid from **P21P1**. She is wearing a necklace that consists of starfish, pearls, and shells.

TOMMY: Some wore necklaces embellished with charms from the sea.

**PAGE 21 PANEL 3**

Panel takes up the bottom half of the page and is a wide panel. Same image as **P20P4**, except the mermaid is holding a skull in her hand, and has it raised to her eye level.

MOTHER: Others stole from lustful sailors.

**PAGE 22 PANEL 1**

Splash page. A mermaid is pulling down a sailor into the depths of the ocean. Above them, the bottom of the ship can be seen. The sailor is trying to scream underneath the waves, and has a look of fear in his eyes. The mermaid is holding him by the wrist.

MOTHER: A siren is both beautiful and destructive.

**PAGE 23 PANEL 1**

Meta-panel. All images on this page do not have borders to represent the mother daydreaming. Same image as **P20P3**.

CAPTION: They sang an irresistible melody, full of despair.

**PAGE 23 PANEL 2**

Same image as **P20P4**, except their mother is swimming in the cove towards the mermaid.

CAPTION: It was a song that stole the bodies and souls of many.

**PAGE 23 PANEL 3**

High-angle shot of their mother is looking up at the mermaid resting upon the rock. She is not wearing her bandana, exposing her bald head. Her naked body looks frail and thin underneath the water's surface. The mermaid is looking down at the mother.

CAPTION: A song whose lyrics were never remembered.

**PAGE 23 PANEL 4**

Low-angle shot of the mermaid extending her hand to the mother.

CAPTION: The melody, unmistakable.

**PAGE 24 PANEL 1**

Same image as **P20P2**.

MOTHER: Can you hear her singing?

**PAGE 24 PANEL 2**

Close-up point of view of Olivia's face. Her head is tilted up and her eyes are closed.

CAPTION: I could only hear the sound of the waves hitting the rocks.

**PAGE 24 PANEL 3**

Close-up point of view of Tommy's face. His head is tilted to the side and his eyes are open.

CAPTION: And the caw of the seagulls in the distance.

**PAGE 24 PANEL 4**

Close-up point of view of their mother's face. Her head is tilted down, but her expression is peaceful.

**PAGE 25 PANEL 1**

Same image as **P20P4**.

CAPTION: Tommy and I tried to listen for the song of the sirens.

**PAGE 25 PANEL 2**

Same image as **P20P2**, except their mother is standing up and walking away from Olivia and Tommy.

CAPTION: I desperately wanted to hear the dangerous melody.

**PAGE 25 PANEL 3**

Rear view of Olivia's mother. She is standing in front of the shoreline, looking out at the sunset.

CAPTION: The one with the power to sink ships.

**PAGE 25 PANEL 4**

Close-up point of view of their mother's face.

CAPTION: The one which had led souls to slumber forever underneath the waves.

**PAGE 26 PANEL 1**

Olivia, Tommy, and their mother are walking close to the shoreline. The sun is setting, casting shadows behind all three characters. The beach is almost empty of patrons. There are a few families packing away towels and chairs.

**PAGE 26 PANEL 2**

Medium point of view of Olivia and her mother. Olivia is standing behind her mother. While Olivia is looking at her mother, her mother is looking out at the horizon.

CAPTION: I felt as if my mother was a million miles away.

**PAGE 26 PANEL 3**

Same image as **P27P2**, except close-up. Olivia's mother is smiling.

CAPTION: Away from the fear.

**PAGE 26 PANEL 4**

Medium point of view of Olivia and her mother. Olivia is now standing next to her mother and has her arm wrapped around her. They are looking at one another and smiling.

CAPTION: And suffering.

**PAGE 27 PANEL 1**

Medium point of view of Tommy, Olivia, and their mother getting into the car. Their mother is holding the passenger side door is open.

CAPTION: It didn't matter if I heard the siren's song that day.

**PAGE 27 PANEL 2**

Medium point of view being seen through the windshield of the car. Tommy is in the driver's seat, their mother is in the passenger seat, and Olivia is in the back.

CAPTION 1: All that mattered was my mother's presence.

**PAGE 27 PANEL 3**

Side view of Olivia's mother taking off her bandana.

CAPTION: Her closeness.

**PAGE 27 PANEL 4**

Medium point of view of Olivia's mother being seen through the passenger window. Olivia's mother is bald. The window is cracked open.

CAPTION: I remember feeling so vulnerable.

**PAGE 28 PANEL 1**

Same image as **P20P2**.

CAPTION: As if the beach was our protector, our sanctuary.

**PAGE 28 PANEL 2**

Rearview, exterior of the car.

CAPTION: And as we drove away from our paradise...

**PAGE 28 PANEL 3**

Same image as **P22P1**.

CAPTION: All of us were unsafe.

**PAGE 28 PANEL 4**

Medium point of view coming through the front windshield of the car. Olivia is lurched forward between the two front seats. Olivia's mother is turned around. Tommy looks shocked but his gaze is still straight forward.

OLIVIA: Stop the car!

CAPTION: We only made it ten minutes before I made Tommy pull over.

**PAGE 29 PANEL 1**

Side view, medium point of view of Olivia standing outside of the car. Her car door is open. She is hunched over with her hands on her knees.

CAPTION: I felt as if I was suffocating.

**PAGE 29 PANEL 2**

Low-angle shot, close-up point of view of Olivia's face as she is hunched over.

MOTHER: Olivia?

**PAGE 29 PANEL 3**

Same image as **P30P1**, except Olivia's mother is standing behind her. She has her hand on Olivia's back.

MOTHER: Olivia, are you alright?

**PAGE 29 PANEL 4**

Same image as **P30P3**, except Olivia is sitting on the ground.

OLIVIA: Who will protect us?

**PAGE 30 PANEL 1**

Panel takes up the top half of the page and is a wide panel. Frontal view of Olivia and her mother sitting on the ground. Olivia is crying.

MOTHER: What are you talking about?

OLIVIA: Who will protect us when you are gone?

**PAGE 30 PANEL 2**

Panel takes up the bottom half of the page and is a wide panel. Same image as **P31P1**.

CAPTION: She never answered me.

**PAGE 31 and 32 PANEL 1**

Splash page. Two-page spread. Same image as **P10P4**.

CAPTION 1: Leaving me to still...

CAPTION 2: Catch my...

CAPTION 3: Breath.

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