

CLOAK and DAGGER story – The Change

Writ by Liz Argall

PAGE 1 - 3.5 panels

Panel 1:

A woman, lets call her ANGELINA, gagged and strapped to a gurney, there is a bruise on her temple and a few signs of a struggle. Her head is to one side and her eyes are half open. She's wearing simple functional clothes, perhaps jeans and a jumper, one sleeve has been rolled up. These details may not be apparent in this panel as I imagine the shot fairly close in on her.

Panel 2:

Similar to previous. Except now her eyes are wide, scared and focusing on a needle that is held in a gloved hand in the foreground.

Panel 3

Church attic (Cloak and Dagger's hideout), internal. I imagine the attic is mostly one large space with a few sparse bits left over from nativity plays with a few enclosed spaces, either built or manufactured with bits of ply or curtains – it has some old large windows that are closed. DAGGER sitting in her sparsely furnished space, there are ballet posters on the wall, a few precious things on a chest of drawers including a delicate porcelain ballerina (something like <http://www.dreamstime.com/ballerinainspotlight-image473614> or <http://www.dreamstime.com/balletdancer-withclippingpath-image456882>) and a single bed. DAGGER sitting cross legged on her bed and looking dejected.

Panel 0 – ie place where you will

The Change

And credits TBA

PAGE 2 – 4 panels

Panel 1

CLOAK standing at the foot of the bed looking terribly dramatic, CLOAK billowing. DAGGER looks unimpressed. CLOAK and DAGGER are both in their late teens, they are often quite mature, and sometimes they are not :)

CLOAK:

What's wrong?

DAGGER:

Nothing.

CLOAK:

Or whole lot of something.

Panel 2

DAGGER with her arms crossed, looking grumpy.

DAGGER:

Did you barge in for a reason or just to be annoying?

CLOAK:

I've got something to show you.

Panel 3

DAGGER has perked up (or at least put on a perky mood) and moving towards CLOAK who has been put on the back foot. The dynamic is obviously a playful one.

DAGGER:

Is it obscene?

CLOAK:

No!

DAGGER:

You just want to envelope me in your 'cloak', I can tell.

CLOAK:

No!

Panel 4

CLOAK mid enveloping DAGGER in his cloak, she's standing in front of him, facing outwards. DAGGER is grinning and sticking her tongue out sideways at CLOAK.

PAGE 3 – 5 panels

Panel 1 - External, night.

They re-appear in an old part of town. You can decide if her tongue is still sticking out :). They're outside a community center, lets call it The Community Center. The building is fairly old of what might once have been innovative design, but is now definitely past its use by date – here's a New York community center I've found on the Net <http://www.agnosticaanyc.org/WeAgnosticsBronx.html> . Community arts project graffiti on one of the walls. There are a few lights on in the building. There is a narrow side road/alley down one side of the building, conveniently close to some illuminated windows one floor up.

DAGGER:

Oh great, you think work will cheer me up?

CLOAK:

Don't jump to conclusions, just because the place looks a little grungy.

Panel 2:

CLOAK and DAGGER are in the alley hovering in the air looking in the illuminated window. DAGGER looking a bit dubious about the whole thing (how is peering into a window at night not going to lead to work?)

Panel 3:

For some reason I envisage this as a fly on the wall's eye view. We have a gathering of people sitting on chairs in a circle. About are half male and half are female. The oldest would be in their fifties the average age late 30s, early 40s, one guy is a lanky resentful teenager whose body language projects "I don't want to be here". On the whole they look like pretty normal people.

Panel 4

Close in on one member of the group, this is NAOMI, she's in her mid to late 20s, She looks pretty nice and ordinary. Her expression and body language looks quiet and a little shy, but she's not fearful, she's in a safe space and she has an underbelly that is extremely tough. I envisage her looking out the panel at us.

NAOMI:

Hi, I'm Naomi, and I'm an addict.

Panel 5

The following pages will have some impressionistic images, violence and nastiness implied rather than explicit to help it build a picture in the readers imagination around the unsaid spaces. This panel I envisage as a black panel with a stethoscope in it.

NAOMI Caption:

When I was 13 my mother took me to the doctor

PAGE 4 – 8 panels

Panel 1

A dark panel with a single candle illuminating it, I say dark rather than black because the dark has nasty textures, strange organic shapes and sharp lines.

NAOMI Caption:

I was angry and moody, I'd burst into tears and say things she didn't want to hear. The doctor didn't ask why, he just put me on benzos.

Panel 2

The candle blown out, a pale and vulnerable looking blown out candle with some smoke trailing from the tip in the nasty textured darkness

NAOMI Caption

The problems didn't go away, but part of me did...

Panel 3

Back to NAOMI telling the tale, she's emotionally detached from the telling.

NAOMI:

and at least I stopped crying.

Panel 4

Snippet of an earlier time NAOMI, jazzed up party girl in the middle of a club having

a grand time.

NAOMI Caption:

It was kinda logical the way things went after that, benzos, pot, E, speed, smack, crack, lots of cigarettes and plenty of alcohol.

Panel 5

A broken mirror - broken from a powerful central impact - reflecting distorted bits of NAOMI.

NAOMI Caption:

Whatever it took to not be me.

Panel 6

Back to NAOMI in the room. NAOMI's face turned up in a half sad smile – the mouth is smiling but there is a soft sadness to the eyes and perhaps a touch of wickedness. I imagine like the raphaelite sketches of a woman turning her head up

NAOMI:

I could tell you some crazy amazing stories, the highs, the lows.

Panel 7

NAOMI looking down at her fingernails sad, perhaps ashamed.

NAOMI:

I would have done, did do, just about anything to hide from myself – I knew sooner or later I'd end up dead

Panel 8 – 5 panels

NAOMI looking straight out of the panel, a tough, slightly angry glint in her eye

NAOMI:

and frankly, it was a relief.

PAGE 5

Panel 1

Extreme close up on a syringe half full of a blood coloured liquid,

NAOMI caption:

One night, I was at this dealers place, completely out of my head

Panel 2

Broken glass, darkness and blood

NAOMI Caption:

and there was violence,

Panel 3

Darkness, a flashing knife blade, things tearing

NAOMI Caption:

lots of violence

Panel 4

Extreme close up of something torn, ripped open (NAOMI to be precise).

NAOMI Caption:

I was dying...

Panel 5:

NAOMI slumped against a wall, signs of carnage and destruction around, she's sprayed in blood. Close in on NAOMI's face, she looks peaceful in a blood smudged way. She's dying of a chest wound, but that's probably not in shot.

NAOMI Caption:

It was over at last.

PAGE 6 – a splash panel with a little panel tacked on the end

Panel 1

DAGGER silhouette in full glowy mode and mysticalness dispelling darkness and red. Taken from dying NAOMI's perspective – DAGGER doing her healing with life energy thang.

NAOMI Caption:

I don't know exactly what happened, craziest trip ever. It was horrible, it was beautiful.

NAOMI Caption

there was this being who looked into me, she cut me open, lay open all the layers of crap and fear.

NAOMI Caption:

She looked at me and I was filled with warmth, light and love and she healed me.

Panel 2 – small panel

Back on NAOMI in the present day, a little sadness and fear showing on her face.

NAOMI Caption:

...and I was left with myself.

PAGE 7 – 6 panels

Panel 1

NAOMI leaning forward

NAOMI:

Everything was laid open, I couldn't hide anymore.

Panel 2

NAOMI's eyes closed.

NAOMI:

... it was terrifying... still is sometimes. To stop running and sit in this skin.

Panel 3

NAOMI's body language curling into herself even more.

NAOMI:

There are memories I'd rather not have, feelings I'd rather not feel and it is so tempting to disappear again.

Panel 4

NAOMI's her body language uncurled, jaw tight with the effort of not crying, smiling slightly and just the beginnings of tears welling.

NAOMI:

But I'm here

NAOMI:

I've been clean for two years now.

Panel 5

NAOMI smiling, hand touching her face, remembering the touch of DAGGER, tears running now with a powerful sweet happiness.

NAOMI:

I remember that glowing touch, the hope...

Panel 6

NAOMI looking up, an easy, huge, radiant smile. Probably still tears running down her face.

NAOMI:

For the first time I really feel like I own my life

NAOMI:

and nothings going to take that away from me.

PAGE 8 – 4 panels

Panel 1

CLOAK and DAGGER floating out the window, sharing a moment. CLOAK smiling at DAGGER – doing whatever the CLOAK equivalent of elbowing someone in the ribs is. DAGGER looking happy, but a touch bashful and literally glowing with the praise.

CLOAK

See? You do good.

Panel 2

CLOAK and DAGGER turning in surprise to see what is happening. A van crashed

into a wall/pole near them.

SFX

KRRRASH

Panel 3

ANGELINA staggering out of the van, she looks a bit battered from the crash, she's got a few tears in her clothes, welts and gashes where the restraints were. She's half out of her head, her pupils are very small.

Panel 4

DAGGER and CLOAK dropping down onto the ground near ANGELINA, who is desperately looking around for something. DAGGER is still glowing.

DAGGER:

Are you ok?

PAGE 9 – 4 panels

Panel 1

ANGELINA's gaze locks onto DAGGER, who's doing the hovering trying to figure out what to do kind of thing.

Panel 2

ANGELINA grabbing DAGGER, DAGGER is surprised and instinctively glowing more.

Panel 3

Glowy pyrotechnics between ANGELINA and DAGGER, similar to PAGE 6, but somehow wrong, the colours are wrong too.

Panel 4

DAGGER's head rolled back, light streaming out of her eyes in a not happy way (if you can have a happy way for this to occur...).

PAGE 10 – 2 panels

Panel 1

DAGGER flinging daggers of light into ANGELINA, but ANGELINA is still holding tight onto DAGGER.

Panel 2

Pyrotechnics from CLOAK to fling ANGELINA back – one or two panels for this – do you have a picture in your head about how he physically interacts? ANGELINA gets flung into the side of the van.

PAGE 11 – 4 panels

Panel 1

CLOAK doing spectacular angry pose, ready to tear ANGELINA apart or suck her into Darkspace.

Panel 2

ANGELINA looking up fearfully.

DAGGER, Off Panel:

Cloak!

Panel 3

DAGGER embracing CLOAK, getting into his physical space so he can transport them away. DAGGER in a lot of fear and pain. There's still odd glowy stuff hanging off her

DAGGER:

Get me out of here!

DAGGER:

NOW

Panel 4

CLOAK closing his CLOAK around DAGGER and disappearing into darkspace

PAGE 12 – 4 panels

Panel 1

Back in the attic of the Church. CLOAK standing, DAGGER sprawled along the ground, she's lunged herself out and away.

Panel 2

CLOAK goes to help her and has touched her shoulder. DAGGER has turned her body to scream at him. CLOAK looks startled.

DAGGER:

DON'T TOUCH ME

Panel 3

CLOAK has backed off. DAGGER holding her head in her hands.

DAGGER:

Get out.

Panel 4

Close up of a cape, flicking – indicating movement.

PAGE 13 – 3 panels

Panel 1:

CLOAK reappearing in the alleyway, near the van crash and ANGELINA slumped against the van.

Panel 2

CLOAK holding ANGELINA against a wall/fence/side of the van by the throat, he's pretty furious. ANGELINA looks scared, but more lucid

CLOAK

WHAT have you done?

ANGELINA:

NNNNNNN

Panel 3

I imagine CLOAK's cloak matching his mood, dark tendrils and things, a scary sight anyway, CLOAK snarling.

CLOAK:

I am darkness manifest.

CLOAK:

I could destroy you, consume you and would anyone weep your parting?

CLOAK:

I could send you to hell and back, strip you naked before your worst fears.

PAGE 14 – 4 panels

Panel 1

CLOAK's face close to ANGELINA's.

CLOAK

Is that what you want?

ANGELINA:

NNNNNO

CLOAK:

Then talk.

Panel 2

Folks from inside The Community Center, headed up by NAOMI, who've come outside to see what the sounds are.

NAOMI:

Hey! What's going on?

Panel 3

CLOAK turning to look at the crowd. ANGELINA however is looking in the opposite direction, she looks scared.

CLOAK

Get back inside.

Panel 4

Bullets making traces through the air towards CLOAK and ANGELINA.

PAGE 15 + 16

Bullets going through CLOAK and into ANGELINA, she's not fatally wounded, but is critically wounded by multiple bullets in the abdomen and legs. One of the pages can be a splash page and several panels showing the traveling of the bullets through CLOAK and into ANGELINA... that's if CLOAK has intangible qualities, which I understand has been the case, however in Civil War he's been hit by tranquilisers. If he can be hit he will be winged only and his posture in later panels will indicate someone nursing a wound but ignoring it.

PAGE 17 – 3 panels

Panel 1:

A black somewhat generic looking car speeding away, white smoke from the spinning tyres. The windows are tinted, the back window is wound down a crack and the barrel of a rifle pokes through.

Panel 2:

ANGELINA slumped on the ground (Cloak has dropped her on the ground to give chase).

Panel 3

CLOAK chasing (flying) after the car.

PAGE 18 – 4 panels

Panel 1

NAOMI kneeling on the ground next to ANGELINA, the other friends from the community center standing around. ANGELINA is conscious and in shock. Some of the friends are in shock, some are staring the direction Cloak left in, one of them, creatively entitled FRIEND 1, is on their mobile phone:

NAOMI

Call 911

FRIEND 1

I'm already on it.

Panel 2:

NAOMI takes off her shirt.

Panel 3:

NAOMI pushing hard against ANGELINA's abdomen to staunch the bleeding. She's placed both of ANGELINA's hands on top of the shirt and placed her own hands on top of them.

NAOMI

Angie it's going to be all right. We're calling an ambulance.

NAOMI

I need you to push this as hard as you can, ok?

Panel 4:

NAOMI turning to her friends, shouting.

NAOMI:

I need bandages, shirts, jackets, ties, anything

PAGE 19 – 4 panels

Panel 1:

DAGGER sitting on the edge of her bed, she's looking down at the delicate ballerina she's holding cupped in her hands, her hands resting on her lap.

Panel 2:

ANGELINA's head is resting on a rolled up jacket. First aid attempts have been made to staunch the bleeding on her legs with bits of jumper, shirt and ties. NAOMI is applying pressure to ANGELINA's abdomen again. ANGELINA is staring up into space and NAOMI is trying to get her attention.

NAOMI:

The ambulance'll be here soon, just hold on:

FRIEND 1 Off Panel:

I've got through, they'll be here in 15 minutes.

Panel 3:

NAOMI's head close to ANGELINA's a tender sad moment, it's now clear to NAOMI that by the time the ambulance gets there ANGELINA will probably be dead. NAOMI speaks quietly.

NAOMI:

Just hold on, ok?

Panel 4:

Close up of a cape, flicking – indicating movement.

PAGE 20 – 3 panels

Panel 1:

CLOAK has picked up ANGELINA, NAOMI shocked and put off guard.

NAOMI

Hey, what are you doing?

CLOAK

Improving her chances

Panel 2:

CLOAK flying up, carrying ANGELINA. I imagine this as a birds eye view looking down on CLOAK flying upwards, her friends scattered back a bit.

Panel 3:

ANGELINA looking up at CLOAK, CLOAK a touch perturbed by what ANGELINA's saying. She's lucid but looking quite damaged. They're still flying through the air.

ANGELINA

You're like me

ANGELINA:

...at least a little

PAGE 21 – 4 panels

Panel 1

DAGGER sitting on the edge of her bed, she's looking down at the delicate ballerina she's holding cupped in her hands, her hands resting on her lap.

Panel 2

CLOAK and ANGELINA touching down at the hospital.

ANGELINA

They spoke about you, the first glorious mistake, the path followed – they spoke of you and her, the divine inspiration, the balance of light and dark.

Panel 3

Close on ANGELINA grabbing Cloak – around the collar if he had one as strongly as someone who's been shot several times and then flown through the air at high speeds can.

ANGELINA:

If you'd died like the rest they never would have tried again.

ANGELINA:

It's your fault they did this to me.

Panel 4

CLOAK carrying ANGELINA striding into Emergency, some people scattering at the sight, some medicos rushing to attend.

PAGE 22

Panel 1

ANGELINA, in a gurney at emergency, eerily similar to the opening panel of the comic. Medicos crowded around doing things with canulas, drips, assessing the damage and applying pressure.

Panel 2

CLOAK standing alone.

Panel 3

The Church Attic, it feels very big and empty, the window is open and the porcelain ballerina has been discarded on the ground near the open window. The porcelain ballerina's neck and possibly raised arms have been snapped

Panel 4

Zoom in on the ballerina to clearly show the damage

END

A note on NY from wiki NY Demographics Demographics

Main article: Demographics of Queens

Queens Compared

2000 Census	Queens	NY City	NY State	
Total population	2,229,379	8,008,278	18,976,457	
Population density	20,409.0/mi ²	26,403/mi ²	402/mi ²	
Median household income (1999)	\$37,439	\$38,293	\$43,393	
Per capita income	\$14,222	\$22,402	\$23,389	
Bachelor's degree or higher	23%	27%	24%	
Foreign born	48%	36%	20%	
White	34%	44%	62%	
Black	33%	27%	16%	
Hispanic (any race)	32%	27%	14%	
Asian	9%	10%	6%	

As of the census2(gr) Geographic references. of 2000, there were 2,229,379 people, 782,664 households, and 537,690 families residing in the county. The population density was 7,879.6/km² (20,409.0/mi²). There were 817,250 housing units at an average density of 2,888.5/km² (7,481.6/mi²). The racial makeup of the county was 34.08% White, 34.01% Black or African American, 0.50% Native American, 9.56% Asian, 0.06% Pacific Islander, 11.68% from other races, and 6.11% from two or more races. 32.97% of the population were Hispanic or Latino of any race.

Some main European ancestry in Queens, 2000:

- * Italian : 8.74%
- * Irish : 7.05%
- * German : 4.49%
- * English : 1.07%

According to the Census Bureau, the population increased to 2,241,600 in 2005.

The 2000 census show also that the borough is home to one of the most important concentration of Indian-Americans in the nation, with a total population of 129,715 (5.79% of the borough population) ([1], as well as of Pakistani-Americans who numbers 15,604[2]. Queens has the second largest Sikh population in the nation after California.

There were 782,664 households out of which 31.5% had children under the age of 18 living with them, 46.9% were married couples living together, 16.0% had a female householder with no husband present, and 31.3% were non-families. 25.6% of all households were made up of individuals and 9.7% had someone living alone who was 65 years of age or older. The average household size was 2.81 and the average family size was 3.39.

In the county the population was spread out with 22.8% under the age of 18, 9.6% from 18 to 24, 33.1% from 25 to 44, 21.7% from 45 to 64, and 12.7% who were 65 years of age or older. The median age was 35 years. For every 100 females there were

92.9 males. For every 100 females age 18 and over, there were 89.6 males.

The median income for a household in the county was \$37,439, and the median income for a family was \$42,608. Males had a median income of \$30,576 versus \$26,628 for females. The per capita income for the county was \$14,222. About 16.9% of families and 20.6% of the population were below the poverty line, including 18.8% of those under age 18 and 13.0% of those age 65 or over.

The Top Ten Languages Spoken in Queens according to the NY State Comptroller:[3]

1. English
2. Spanish
3. Chinese
4. Korean
5. Italian
6. Greek
7. Russian
8. Tagalog
9. French
10. French Creole