

WHEN THE SUN COMES UP

written by

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The panel descriptions and the number of panels on each page present a basic structure for the story. If you wish to tweak them a bit, go for it. You are the visual artist, after all. I would, however, like to preserve the flow of the individual pages, the story beats on them, and what happens before and after a page turn.

PANEL 1

EXTERIOR, though it's kind of hard to tell. There is a BLIZZARD raging, through which we can see glimpses of snowy mountains and trees. There is also a small orange dot somewhere within the mess. Like a lone star in the middle of a dark stormy universe.

PANEL 2

SIMILAR PANEL, but CLOSER. The "star" is a bit clearer now. It's actually a light coming from a small winter CABIN.

OLD MAN (OP) You sure you want to **head out already?**

YOUNG MAN (OP) **Pretty sure.**

PANEL 3

SIMILAR PANEL, now EVEN CLOSER. The CABIN is half overrun by snow, but we can still clearly see a door, a window, and a chimney with smoke coming out of it.

OLD MAN (OP) Why don't you wait for the **blizzard to end?**

YOUNG MAN (OP) Because I want to go **now.**

PAGE TURN

PANEL 1

INTERIOR of the CABIN. We see an OLD MAN, putting some wood into the fireplace, and a YOUNG MAN, dressed in heavy winter clothes, ready to head out. There is a BACKPACK at his feet and WINTER GLOVES on the table. Behind both men, through the window, we can still see the storm in full swing. There is a strong contrast in the warm interior of the cabin and the cold view through the window.

OLD MAN Are you in a **rush** somewhere?

YOUNG MAN Yeah.

 But that's not **the reason**.

PANEL 2

The YOUNG MAN is putting on his BACKPACK, the OLD MAN is handing him his GLOVES.

OLD MAN So what's **the reason**?

YOUNG MAN I just need to go.

NARRATION **The reason** is hard to explain.

PANEL 3

The YOUNG MAN is walking through the DOOR, with snow blowing into the cabin, where the OLD MAN still stands, watching him leave.

NARRATION He's right that the blizzard is **dangerous**.

 That it's **safer** to just wait for it to pass.

 That people need to know their **limits**.

PAGE 3 - PANELS: 3

PANEL 1

The YOUNG MAN is leaving the CABIN, slowly getting through the snow and the heavy wind.

NARRATION

And all of that is **true**.

But people should know not only their **limits...**

PANEL 2

The YOUNG MAN is getting further and further from the cabin, which is now again much harder to see.

NARRATION

...but also when to **push them**.

PANEL 3

He is now even deeper in the blizzard, with the cabin again resembling only a dim orange dot in the distance.

NARRATION

You should **rest** when you can. **Take care** of yourself when you can.

Just blindly running into the blizzard will only get you **killed**.

PAGE TURN

PAGE 4 - PANELS: 3

PANEL 1

Against the wind and the snow of the blizzard, the YOUNG MAN is walking up a smaller MOUNTAIN (or maybe a hill, really), trying to get to the top.

NARRATION

But if you **know yourself**.

If you know that you **could** take that **one extra step forward**.

Maybe even **two...**

PANEL 2

He is CLIMBING on top of the MOUNTAIN. The blizzard is still raging, but its coldness is now mixed with something new. With something warmer.

NARRATION

You will find out that when you learn to **walk in the dark...**

...even if **just a little bit...**

PANEL 3

The YOUNG MAN is now on top of the MOUNTAIN. The blizzard is slowing down, and in front of him, the SUN is piercing through the clouds. The storm is coming to its end. And a new day begins.

NARRATION

It then becomes so much easier to **run...**

...when the Sun finally comes up.

THE END