

I have drafts to write before I sleep . . .

It takes a while to craft a paragraph that says what you want it to say. It took me at least three hours to craft the paragraph below. That's after about 30 years of writing experience.

Your results may vary.

The drafts start from the first to the last.

Should have left the misspellings from first drafts in.

Draft 1

The System's images depicting noise illustrates its emphasis on the hustle and bustle of city life. Part of living in a city involves dealing with the cacophony of the environment; this urban soundtrack, to use a hackneyed phrase, is the soundtrack of a thriving city. In a sense, the novel starts with a bang: included in the richly detailed cover is a clear image of a revolver with the bullet exiting and flash and sound lines. This points to the negative

Draft 2

The System's depiction of noise illustrates its emphasis on the chaos of city life. Part of living in a city involves dealing with the cacophony of the environment; this urban soundtrack, to use a hackneyed phrase, reflects the violence and stress of a city. The novel starts with a bang: included in the richly detailed cover is a clear image of a revolver with the bullet exiting and flash and sound lines. This points to the inherent danger of city life, the way a street can change from bustling pedestrians to frightened crowds lunging for cover at the crack of a gunshot. And while caves are often associated with silence (think of the drip, drip in movies), in cities with subways, they

Draft 3 – first complete draft

The System's depiction of noise illustrates its emphasis on the chaos of city life. Part of living in a city involves dealing with the cacophony of the environment; this urban soundtrack, to use a hackneyed phrase, reflects the violence and stress of a city. The novel starts with a bang: included in the richly detailed cover is a clear image of a revolver with the bullet exiting and flash and sound lines. This points to the inherent danger of city life, the way a street can change from bustling pedestrians to frightened crowds lunging for cover at the crack of a gunshot. Kuper doesn't limit violence and sound to gunshots: when the first stripper is stabbed with a screwdriver, the image of her open mouth echoes her scream as she is attacked (13). This scream turns, in the next panel, in to a subway car in a tunnel – with its rush and metal and metal screech another common part of the urban soundscape. While caves (or more broadly, being underground) are often associated with silence (think of the drip, drip in movies), in cities with subways, they are echo chambers providing perfect acoustics for a barrage of noise. A panel at the top of page 22, represents the sound of a braking subway car as a lightening pulse, and the fluttering hair and coat of the girl on the platform creates a visual representation of the pneumatic whoosh of the air. These images, replicated on pages 53 and 85, create a tension in the underground, which is finally released in the spasm of the crash on pages 86 and 87. The starbursts of sound on the page fill the sonic void of the printed page, creating an audio

equivalent of the violence of the impact. These create a sense of doom and tension well suited to the confusion of life in the city – and life in the machine of the System.

Draft 4

The System's depiction of noise illustrates its emphasis on the chaos of city life. Instead of birds and breezes, cities are filled with car horns, shouts, and the mechanized sound of concrete and steel; this urban soundtrack. to use a hackneyed phrase, reflects the violence and stress of a city. The novel starts with a bang: the richly detailed cover includes a clear image of a revolver with the bullet exiting and flash and sound lines. This points to the inherent danger of city life, the way a street can change from bustling pedestrians to frightened crowds lunging for cover at the crack of a gunshot. Kuper doesn't limit violence and sound to gunshots: when the first stripper is stabbed with a screwdriver, the image of her open mouth represents her scream as she is attacked (13). This scream turns, in the next panel, into a subway car in a tunnel – with its rush and screech another common part of the urban soundscape. While caves are often associated with silence (think of the drip, drip in movies), the constructed caves of cities are echo chambers, the tile and concrete walls providing perfect acoustics for channeling a barrage of noise. A panel at the top of page 22, represents the sound of a braking subway car as a lightening pulse, and the fluttering hair and coat of the girl on the platform creates a visual representation of the pneumatic whoosh of the air. These images, replicated on pages 53 and 85, create a tension in the underground, which is finally released in the spasm of the crash on pages 86 and 87. The starbursts of sound on the page fill the sonic void of the printed page, creating an audio equivalent of the violence of the impact. These images create a sense of doom and tension well suited to the confusion of life in the city – or as Kuper would have it, life in the machine of the System.

Draft 5

The System's depiction of noise illustrates its emphasis on the chaos of city life. Instead of birds and breezes, cities are filled with car horns, shouts, and the mechanized sound of concrete and steel; this urban soundtrack. to use a hackneyed phrase, reflects the violence and stress of a city. The novel starts with a bang: the richly detailed cover includes a clear image of a revolver with the bullet exiting and flash and sound lines. This points to the inherent danger of city life, the way a street can change from bustling pedestrians to frightened crowds lunging for cover at the crack of a gunshot. Kuper doesn't limit violence and sound to gunshots: when the first stripper is stabbed with a screwdriver, the image of her open mouth represents her scream as she is attacked (13). This scream turns, in the next panel, into a subway car in a tunnel – with its rush and screech another common part of the urban soundscape. While caves are often associated with silence (think of the drip, drip in movies), the constructed caves of cities are echo chambers, the tile and concrete walls providing perfect acoustics for channeling a barrage of noise. A panel at the top of page 22, represents the sound of a braking subway car as a lightening pulse, and the fluttering hair and coat of the girl on the platform creates a visual representation of the pneumatic whoosh of the air. These images, replicated on pages 53 and 85, create a tension in the underground, which is finally released in the spasm of the crash on pages 86 and 87. The starbursts of sound on the page fill the sonic void of the printed page, creating an audio equivalent of the violence of the impact. These images create a sense of doom and tension

well suited to the confusion of life in the city – or as Kuper would have it, life in the machine of the System.

Draft 6 – first with picture

The System's depiction of noise illustrates its emphasis on the chaos of city life. Instead of birds and breezes of wide open spaces, cities are filled with car horns, shouts, and the mechanized sound of concrete and steel. This urban soundtrack, to use a hackneyed phrase, reflects the violence and stress of a city. The novel starts with a bang: the richly detailed cover includes a clear image of a revolver with the bullet exiting along with flash and sound lines. This initial sound image points to the inherent danger of city life, the way a street can change from bustling pedestrians to frightened crowds lunging for cover at the crack of a gunshot. Kuper doesn't limit violence and sound to gunshots: when the first stripper is stabbed with a screwdriver, the image of her open mouth represents her scream as she is attacked (13). This scream transforms, in the next panel, into a subway car in a tunnel – with its rush and screech another common part of the urban soundscape. While caves are often associated with silence (think of the drip, drip of cavern scenes in movies), the constructed caves of cities are echo chambers, with tile and concrete walls providing perfect acoustics to channel the barrage of noise. The panel in fig. 1 represents the sound of a braking subway car as a lightening pulse pointed directly at the girl's ear, and her fluttering hair and coat creates a visual representation of the pneumatic whoosh of the air. The sound seems to stab at her, mimicking the murder on the previous page.



Fig 1. (22)

Even the length of the panel, stretching across the page, adds to the intensity of the sound, suggesting the elongated duration of the deafening noise. These images, replicated on pages 53 and 85, create a tension in the underground, which is finally released in the spasm of the crash on pages 86 and 87. The starbursts of sound on the page fill the sonic void of the printed page, creating an audio equivalent of the violence of the impact. These images create a sense of doom and tension well suited to the confusion of life in the city – or as Kuper would have it, life in the machine of the System.

Kuper, Peter. *The System*. New York: DC Comics, 1997. Print.

Draft 7

The System's depiction of noise illustrates its emphasis on the chaos of city life. Instead of the birds and breezes of wide open spaces, cities are filled with car horns, shouts, and the mechanized sound of concrete and steel. This urban soundtrack reflects the violence and stress of a city. The novel starts with a bang: the richly detailed cover includes a clear picture of a revolver with the bullet exiting along with flash and sound lines. This initial sound image points to the inherent danger of city life, the way a street can change from bustling pedestrians to frightened crowds lunging for cover at the crack of a gunshot. Kuper doesn't limit violence and sound to gunshots: when the first stripper is stabbed with a screwdriver, the image of her open mouth represents her scream as she is attacked (13). This scream transforms, in the next panel, into a subway car in a tunnel – with its rush and screech another common part of the urban soundscape. While caves are often associated with silence (think of the drip, drip of cavern scenes in movies), the constructed caves of cities are echo chambers, with tile and concrete walls providing perfect acoustics to channel the barrage of noise. The panel in fig. 1 represents the sound of a braking subway car as a lightening pulse pointed directly at the girl's ear, and her fluttering hair and coat creates a visual representation of the pneumatic whoosh of the air. The sound seems to stab at her, mimicking the murder on the previous page.



Fig 1. (22).

Even the length of the panel, stretching across the page, adds to the intensity of the sound, suggesting the elongated duration of the deafening noise. These images, replicated on pages 53 and 85, create a tension in the underground, which is finally released in the spasm of the crash on pages 86 and 87. In that image the starbursts of sound fill the sonic void of the printed page, creating an audio equivalent of the violence of the impact. And, as in the earlier image of the subway car, the shape of – or here, absence of – the panel amplifies the sound. The double page spread and unbounded image aptly convey the explosive quality of the sound of the wreck, a cacophony that cannot be contained in a panel. Together these images create a sense of doom and tension well suited to the confusion and tension of life in the city – or as Kuper would have it, life in the machine of the System.

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