

Kid Flash in: Call me Wallace

One Shot (8-Pages)

Draft Only

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BACKGROUND

Plot summary: Wallace West has a lot on his mind after getting kicked off the Titans and finding out there is another Wally West. He wins his races at the regional track meet and walks home while thinking through his life. It's as simple as that from a high level. Lots of flashback panels and visual cues to explore.

STORY ORIGIN:

I HAVE ALWAYS FOUND THAT N52 WALLY WEST WAS A GOOD CHARACTER BUT HE WAS NEVER THE WALLY WEST THAT PEOPLE SPENT DECADES FALLING IN LOVE WITH. ANOTHER THING THAT HAS ALWAYS PERTURBED ME IS THAT HE GOES BY WALLY WEST. WHILE I AM SURE THERE ARE BLACK MEN NAME WALLACE WHO GO BY WALLY, IT IS ALSO MY EXPERIENCE THAT BLACK WALLACE'S USUALLY GO BY WALLACE. THERE IS A LOT TO UNPACK IN THE BACKSTORY LAID OUT FOR WALLACE WEST. THIS STORY SET IN THE TIME THAT DAMIAN KICKS HIM OFF THE TITANS LOOKS TO EXPLORE HIM A BIT.

WORLD: PRIME EARTH

PROTAGONIST: WALLACE WEST

LOCATIONS: EAST CENTRAL HIGH TRACK; CENTRAL CITY STREETS, IRIS WEST APARTMENT

THIS STORY HAS A PRETTY RIGID LOOK IN MIND IN TERMS OF PAGE DESIGN AND LAYOUT. THERE IS ALSO NO ACTION OR ANYTHING SUPER. THIS STORY IS TO SERVE AS AN EXPLORATION OF CHARACTER.

PAGE ONE (FOUR PANELS)

Panel 1. Establishing shot. Overhead view of the stadium as if we were looking down on the track from a helicopter. 8 LANE TRACK. Hundreds of student athletes gathered from all over the state gather for the Missouri District Championships. Currently the finals of the mens 200m is about to start. In the top curve of the track women's high jump is taking place. Outside the track to the right are the triple and long jump pits. Men's triple, women's long. Opposite end of the track there's a pole vault pit inside the 1st curve, and outside the track is a shot put pit. Tent's everywhere. Most eye gathered to watch this 200m.

ANNOUNCER:

And we have a beautiful day here as our athletes prepare for the 200m finals. On the track now is are the class 4 district 6 men.

Panel 2-3. Show some other athletes doing other ongoing events on the track. Give the sense that a lot is going on. One jumping one throwing is preferable.

Panel 4. Wally staying loose before his race trying to clear his mind. Sticks his hand up to acknowledge his name over the loud speaker... Basically he doing #TheKoriCarter

ANNOUNCER:

And in Lane 4 is East Central High's very own WALLACE "DOUBLE W" WEST!!!!!!

PAGE TWO (6 PANELS)

Panel 1. 1/3 width of page Starter with his starting pistol arm straight out. (Signifies on your mark)

WALLACE WEST: (THOUGHT)

That's right my name is Wallace West and I'm going to be the fastest one there is.

Panel 2. 2/3 width of page Wide shot of all the athletes getting on their marks and settling into the blocks. Some athletes got down already, some are jumping Wallace hasn't set himself in his blocks yet. This is the 200m start so the start is staggered.

WALLACE WEST: (THOUGHT)

Not just the fastest speedster, but the fastest of them all. The fastest man on the track, the engineer behind the fastest car, all of it.

Panel 3. Wallace on his mark, close up shot on his face, cocky smirk

WALLACE WEST: (THOUGHT)

Now I know what you're thinking, "this isn't fair", "what's a speedster doing on his high school track team?"

Panel 4. Flashback Panel Red tone Wallace running as KF

WALLACE WEST: (THOUGHT)

Thing is I know how to run without it. I've been fast since before I met the flash.

Panel 5. Wallace on his Mark in starting blocks.

WALLACE WEST: (THOUGHT)

You don't have the audacity to get in the trouble I used to get into without some burners.

Panel 6. Starter raises his shooting hand to indicate set
Anyway I know how to turn the super speed off,

PAGE THREE (5 PANELS)

Panel 1. Wide panel. The runners are all 2-3 steps out of the blocks. Smoke can be seen coming from the starters fun and both hands are raised. The race had begun.

WALLACE WEST: (THOUGHT)

Which is not something I think that other Wally or the Flash know how to do. When that sorta thing happens you learn how to tap in to that feeling.

Panel 2: Runners are coming off the curve into the straight with Wallace with a good league after the lanes even out from the stagger. Slight smirk on his face.

WALLACE WEST: (THOUGHT)

At the end of the day... When you're fast you're fast.

Panel 3. Wallace shaking hands with some of the other racers after finish

ANNOUNCER: (OP)

And setting a meet record of 20.43s, ITS ANOTHER W for Wallace double W West!!!

OTHER ATHLETE:

Good race dub

WALLACE WEST:

Yeah, you too.

WALLACE WEST: (THOUGHT)

That's right Dub, short for double dub. That what my friends call me and that's what they call me on the track.

Panel 4. Wallace walks out the gate his coach stands on the other side with several of his teammates in team sweats excited about the win

COACH JOHNSON:

Great Race Dub

WALLACE WEST:

Yeah

COACH JOHNSON:

Listen the coach from Metropolis U wants to talk to you. You got a minute?

WALLACE WEST:

I really can't coach. I gotta get across town to help out my aunt.

COACH JOHNSON:

But Wallace!?!?

WALLACE WEST: (THOUGHT)

Wallace, West, Win... all those Ws in your life and the name sorta sticks. Thing is I've actually never been a Wally kind of guy. It's just what my aunt Iris called me after she took me in.

Panel 5. Wallace running out the stadium with his team stunned that he didn't even stay to pick up his medals.

WALLACE WEST: (THOUGHT)

Now I know what you're about to ask...

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PAGE FOUR (5 PANELS)

Panel 1. Side view walking right. Wallace is walking in front of the high school stadium down the street with his gym bag, it can be seen in the background that the meet is still very lively and still going on.

WALLACE WEST: (THOUGHT)

“Why the heck would a speedster walk all the way from the east side of town to the center of the city?” Well sometimes a guy needs to figure out the answers to his own questions.

Panel 2. View from the front Wallace has turned the corner and walking on a city street uphill, so the stadium can be seen downhill in the distance, but he’s walked no more than 3 blocks.

WALLACE WEST: (THOUGHT)

Like “How do you tell someone who has literally turned your life around that you don’t like what she calls you?”

Panel 3. Side view walking left. Wallace is walking on the sidewalk and a really nice car with aftermarket work drives by.

WALLACE WEST: (THOUGHT)

She introduced me to Tim, and cars, and even suggested I turn my speed into something positive with this track thing.

Panel 4. View from behind Wallace turns the corner and building are getting nicer and taller as he goes into the city

WALLACE WEST: (THOUGHT)

How do I tell her my name’s not Wally. Even my mom called me dub, but Aunt Iris never liked it. I get it cuz.. ya know but with this other guy around I don’t know if I could do Wally anymore.

Panel 5. Wallace passes in front of a brick apartment building. Its older than most of the high rises in this area. He is looking up. I want to convey that he grew up in a building like this. May this is even his old building. No need to get that specific though.

WALLACE WEST: (THOUGHT)

To be real Aunt Iris ain't been so honest with me either. Do I even have an Uncle Rudy? I think everyone was trying to protect me, but how did they think I'd just never find out.

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PAGE FIVE (

DETAILED NOTES IN THUMBNAIL SCRIPT I PICTURE THIS LAYOUT TO BE COLORED WITH TONAL BLUES. THE PANELS ACTUALLY BECOME THE BACKGROUND ON THIS PAGE AND WALLACE WALKING HOME WITH HIS HEAD DOWN HANDS IN HIS POCKET HOOD UP IS A FULL PAGE FOREGROUND.

Panel 1. Young Wallace in his mom walking into their old apartment building. His mom is holding his hand, he is no taller than her waist.

WALLACE WEST: (THOUGHT)

From the beginning it was just me and moms...

Panel 2. Part of the panel is his mom in front of a classroom (she's a teacher) and part of the panel she's working as a cashier.

WALLACE WEST: (THOUGHT)

She's working 2 jobs, East side of Central City.

Panel 3. Wallace slightly older and him and his mom excited about something they're watching on TV

WALLACE WEST: (THOUGHT)

And she still finds time to be the best mom ever. Took me forever to even wonder where my pops was.

Panel 4. A roughly 10 year old Wallace being introduced to his aunt and an excited Iris who is happy to meet her nephew

WALLACE WEST: (THOUGHT)

When I did my mom introduced me to my Aunt Iris and told me how Rudy walked out on us.

Panel 5. Wallace spending time with his aunt and his extended family on his mom's side (Noticeably all white which is not the norm for the Ethnic East Side)

WALLACE WEST: (THOUGHT)

That opened up this whole other side to my family I never knew existed.

PAGE SIX (FOUR PANELS)

Panel 1. Wallace is walking in front the same mall he got arrested in issue #33. He is shocked and glancing over his shoulder toward the off panel voice

OFFICER HERC: (OP)
Heyyyyy Wally!

WALLACE WEST: (RESPONSE)
Huh?

WALLACE WEST: (THOUGHT)
When my Uncle Daniel got out he was really the first guy to invest some time in me.

Panel 2. Officer is now on panel and Wallace turns toward him. Its the same officer who had Wally in cuffs twice so he comes into the situation looking for dub to call trouble.

WALLACE WEST:
Oh hey Herc, if we're going to keep doing this mind calling me Dub? It's what my friends call me

OFFICER HERC: (RESPONSE)
Sure "**WALLY**" What's in the bag? Looking to score big?

WALLACE WEST:
Well as a matter of fact I already did.

Panel 3. Herc now has Wallace's gym bag in his hand unzipped and in the bag his track uniform, some sprinter's spikes, a towel, and other miscellaneous items one would find in a half filled gym bag. Wallace has a cocky smirk on his face. It should be clear to the reader by now that Herc and Dub have done this before.

OFFICER HERC:
Oh yeah? Hand it over wise guy you know the drill.

WALLACE WEST: (RESPONSE)
Yup, Scored 26 points at districts today for my track team.

OFFICER HERC: (COUNTER-RESPONSE) *SARCASTICALLY*

Track team he says. Any reason you're not at the meet now then superstar?

WALLACE WEST: (THOUGHT)

I mean my mom's brothers are cool and all--

Panel 4. This panel should take a large portion of the page. Wallace now has his hands on the back of his head legs about shoulder with apart while officer Herc pats him down. His bag is still open discarded on the floor.

WALLACE WEST: (THOUGHT)

-- but can you blame them for not wanting to spend more time in Missouri.

WALLACE WEST:

Well if you **must** know I gotta go help out my aunt. I'm still at East Central til the end of the school year. You know I gotta find a way cross town.

OFFICER HERC:

Yeah, yeah. Ya know West, you might have some of 'em fooled but not me. I know who your really are

WALLACE WEST: (RESPONSE)

Come on Herc you know I ain't never hurt nobody

OFFICER HERC:

YET!! But I know how you east side boys are and on top of that, You're a West! I've seen your family's handy work.

WALLACE WEST: (THOUGHT)

I know my uncle, or I guess my dad, did some bad things, but he was trying to make it right. Plus, when you've dealt with the things I've dealt with--

--You can see the good guys as unfair sometimes.

(you could possibly fit another panel in there if you did I'd suggest a flashback panel of the Flash. But its not necessary. The last lien in the stream of consciousness though is alluding to the period where he blamed the flash for wrongly locking up his uncle)

PAGE SEVEN (

Panel 1. Wallace has now gathered his things and is now walking away from the mall area. Officer Herc is off in the back of the panel.

OFFICER HERC:

You stay out of trouble ya hear me west?

WALLACE WEST: (THOUGHT)

Herc thinks he knows me, but he has no idea the good I do for people as KF. And people tend to do that.

Panel 2-x. Wallace needs to make his fancy middle middle class apartment building and up to the apartment door by the end of the page. Maybe include him doing something nice for a stranger along the way. The last panel on the page needs to be him at his apartment door before he talks to his aunt though.

WALLACE WEST: (THOUGHT)

I know my aunt means well, but she sees people painted a certain way.

I think that gets in the way of her getting close to family. I've wanted to say a lot of these things for a long time, but after finding out about my dad and finding out about the other Wally West I think now is the time.

PAGE EIGHT (FOUR PANELS)

Panel 1. Wallace Walks into the apartment. Iris is sitting on the couch watching a movie and relaxing before she has to go into work at the station. One hand is on the door and the other hand is gesturing toward Iris in a waving motion.

WALLACE WEST:
Hey Aunt Iris

IRIS WEST: (RESPONSE)
Oh Wally you're home early. I thought you'd still be at your meet. Did something happen? Don't tell me track isn't working out for you. The coach said you had potential.

Panel 2. Door is closed Wallace sits in a chair not far from the couch, maybe a dining room table. The two are now looking at each other. Wallace has an assuring face while Iris is a bit surprised that Wally is home

WALLACE WEST: (THOUGHT)
Yeah no thanks to Herc

WALLACE WEST: (COUNTER-RESPONSE)
No Aunt Iris, the meet went fine. I can tell you about later but I came home early because....

IRIS WEST: (RESPONSE) *SHOCKED*
Yes?

Panel 3. Wallace stands up and scratches his head nervously.

WALLACE WEST:
Well, I was wondering if we could talk.

IRIS WEST:
Of course Wally what did you want to talk about?

Panel 4. Wallace is sitting on the couch with Iris now.

WALLACE WEST:

Well, a lot of things actually. First thing, can you Call me **Wallace** from now on?

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Multiple Page 1s)

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Page Overview:

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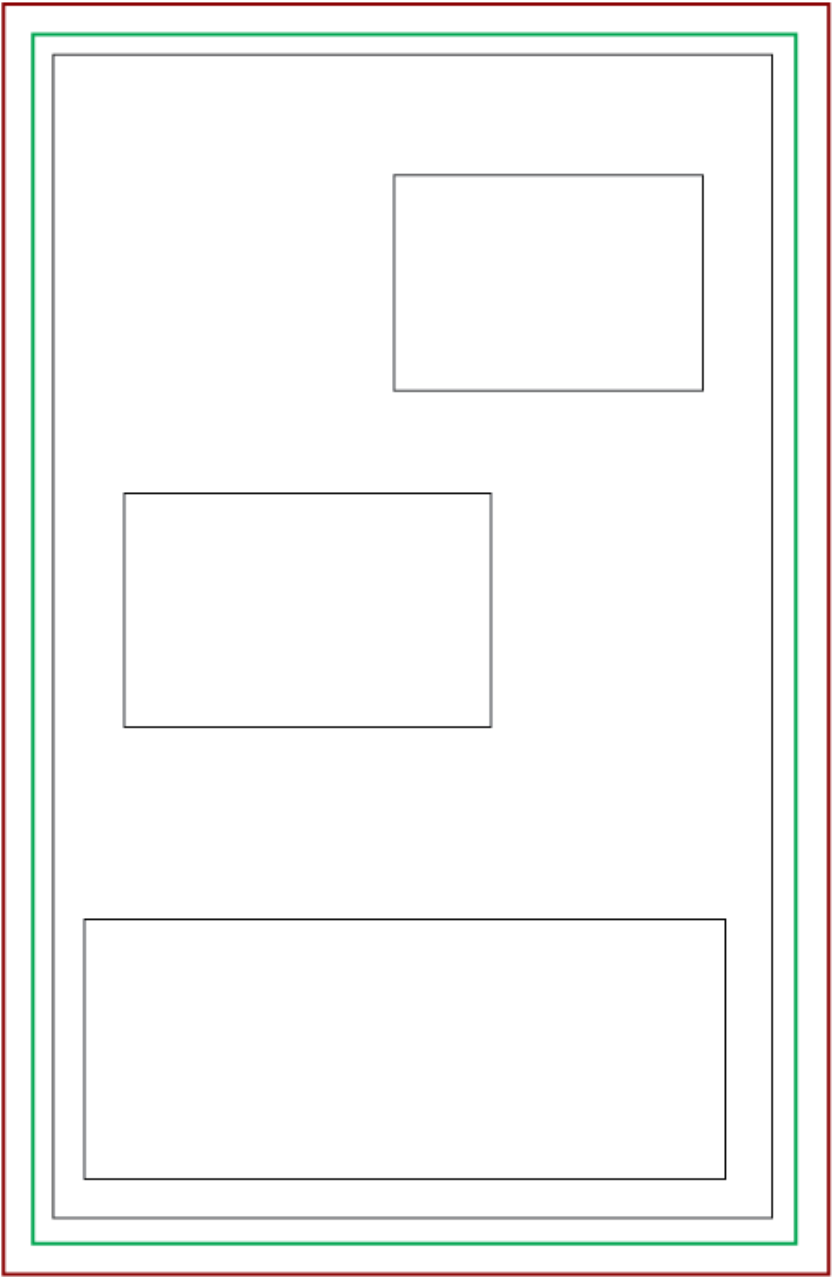
Art Challenge:

On all versions of this page track athletes are performing which put the human body in some of the most positions. So this page is going to sort of push your palette of positions the human body can end up in.

Layout 1a)

This layout plans to use the track, field, and cheering crowd as a super-panel and the 3 sub-panels act as zoom ins. It is important to note that everything on this page is happening simultaneously and I think the superpanel helps to convey that.

A common track layout usually has jumping events inside the curve, throwing events happen in the infield and the 200m will always take place half the track from the finish line starting in the opposite curve. So in order for us to have the last panel on the page be of Wallace, the finish line is necessarily in the top right of the page. What I think might make this one kind of difficult is fitting in the bleachers which I find important just because its part of the environment.



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Reference shots

- Track meet - <https://snworksceo.imgix.net/dpn/5e83167f-6b83-4889-bd4e-f5653dde406f.sized-1000x1000.jpg>
- Empty Track Stadium- <https://media.gettyimages.com/photos/this-photo-shows-an-aerial-view-of-the-olympic-stadium-in-atlanta-picture-id51985213>
- High Jumper Peak Jump - <https://www.wikihow.com/images/d/d2/High-Jump-Using-the-Fosbury-Flop-Step-3-Version-5.jpg>
- Pole Vault - <https://verticaladventures.org/wp-content/uploads/2016/03/John-Bauwens-Photo-1.jpg>
- Jav Full Extension http://4.bp.blogspot.com/-OBF3rIOz4gY/VX_i9vcp9ml/AAAAAAAAABCo/bcGBjy85NZc/s1600/900px-Throw-a-Javelin-Step-5%2Bpre-delivery.jpg
- Discuss Spin - http://2.bp.blogspot.com/-po_hK9EmbUE/VKwSgFEXmII/AAAAAAAAATA/khRIItcvVIsY/s1600/31.jpg
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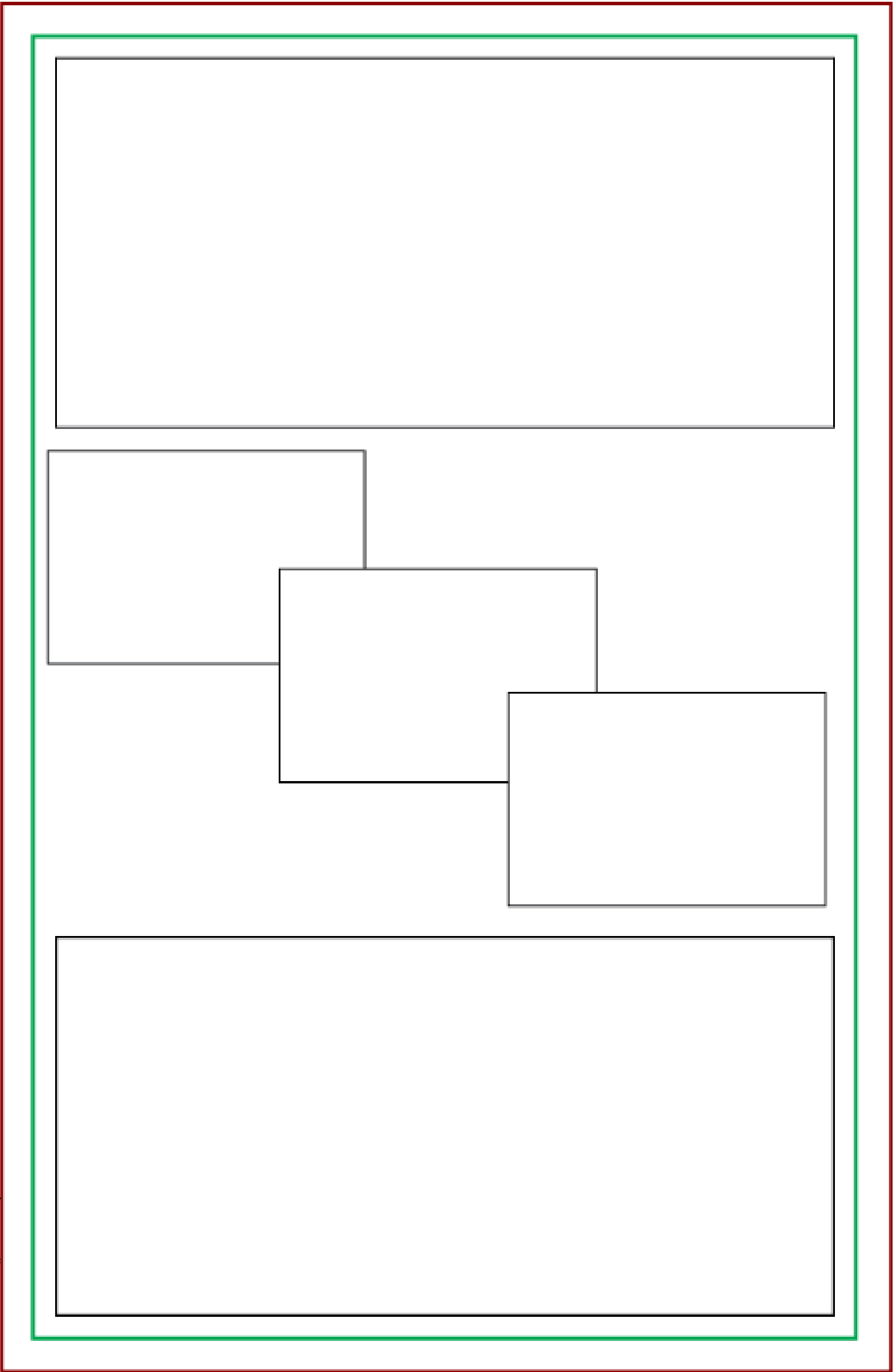
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Layout 1b)

Sometimes you can add a panel to the script if you have a good reason. The layout is closer to a traditional layout with large portions of the page dedicated to the first and last panel because that gives you the scene and the focus to establish the story. The first panels says "we in this live exciting place", The middle 3 panels are overlapped because it helps convey that simultaneous dynamism that we got with zoom ins in 1a. The space around those panels has to be available for some of the lettering. The last panel says "We should be watching this guy about to run the 200m the announcer is talk.



Reference shots

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- Shot Put - http://images.gmanews.tv/webpics/2016/08/640_MichelleCarter_2016_08_13_16_13_07.jpg
- Triple Jump - <https://www.thetimes.co.uk/imageserver/image/methode%2Ftimes%2Fprod%2Fweb%2Fbin%2F42d32784-76ed-11e7-b874-f49df312558b.jpg?crop=1234%2C694%2C128%2C150&resize=685>
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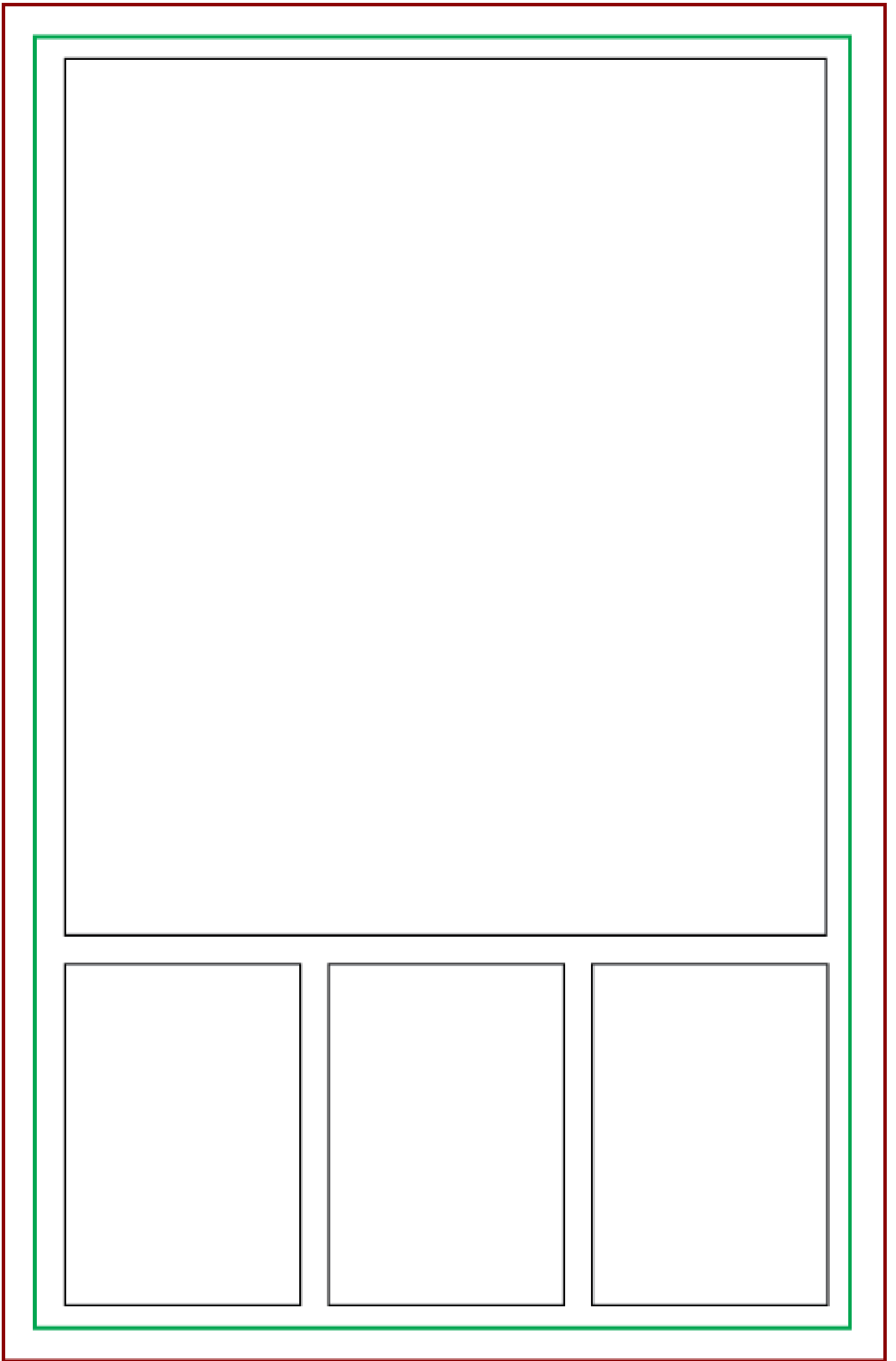
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Layout 1c)

This layout was meant to interpret the script in the most literal way possible. I don't like this. But I put it here to tell you why I don't. Big panel establishing shot is typical. Greater % of the page means greater impact. The panels at the bottom however all have equal weight and the only way to show these are all happening at the same time would to have the athletes in the same exact position in panel 1 I think. The only reason we'd know Wallace is the focus is because of the dialogue and if you could show it you should



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- Shot Put - http://images.gmanews.tv/webpics/2016/08/640_MichelleCarter_2016_08_13_16_13_07.jpg
- Triple Jump - <https://www.thetimes.co.uk/imageserver/image/methode%2Ftimes%2Fprod%2Fweb%2Fbin%2F42d32784-76ed-11e7-b874-f49df312558b.jpg?crop=1234%2C694%2C128%2C150&resize=685>
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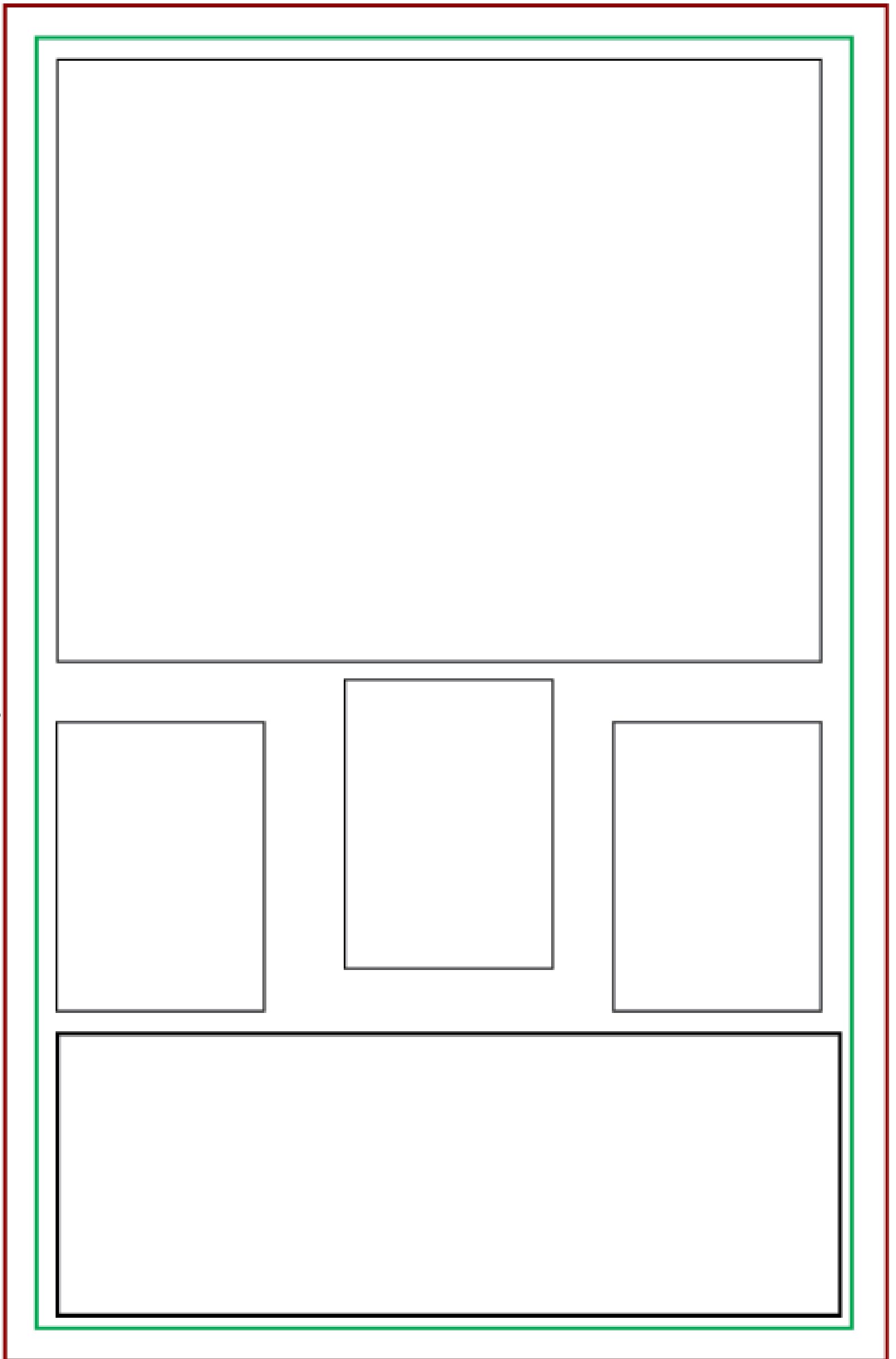
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1d) Similar to 1b except I realized that there is a lot of parabolic motion in T&F events. So imagine panel 2 at the beginning of a throw, panel three at the peak of a high jump or pole vault and panel four a long jumper landing it. The parabolic set up of the panels and the white space would allow the reader to look at any one panel and fill the rest of the image of the event attempt in their head. I like that. This also makes me think of a way to combine 1a & 1d...but at this point you get all the ways you can interpret the script.d

**Reference Shots**

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Shot Put - http://images.gmanews.tv/webpics/2016/08/640_MichelleCarter_2016_08_13_16_13_07.jpg

Triple Jump -

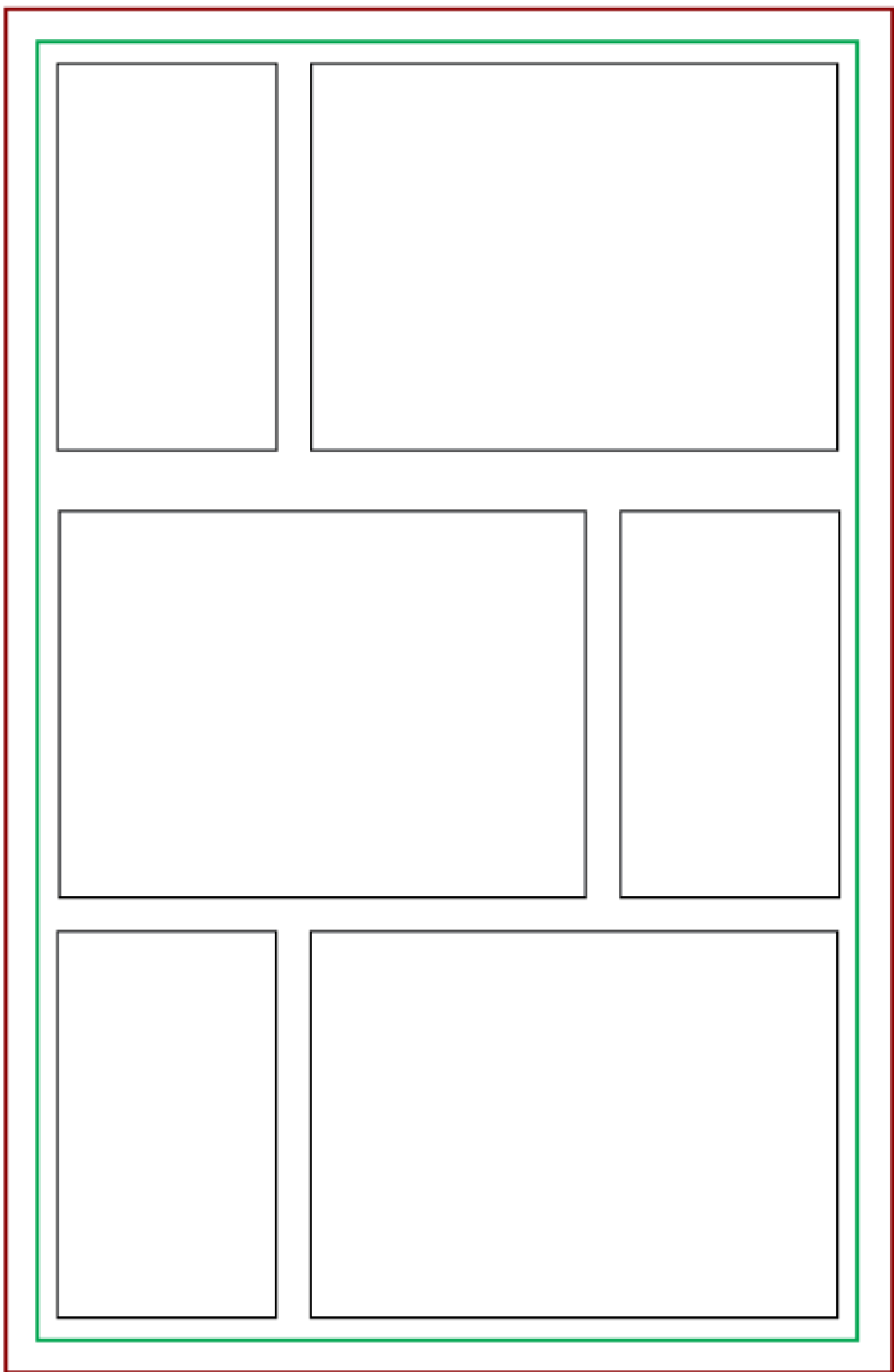
<https://www.thetimes.co.uk/imageserver/image/methode%2Ftimes%2Fprod%2Fweb%2Fbin%2F42d32784-76ed-11e7-b874-f49df312558b.jpg?crop=1234%2C694%2C128%2C150&resize=685>

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Page 2)
 In the moment before the start runners have to clear their head and let muscle memory take over. The only thing that should get into a runner's head is the starter. Wallace has a lot on his mind though. He's running distracted. He's just so much faster than everyone its not going to matter. This page is a character self-introduction which normally happens in an environment where a character is completely in their element so they have the peace of mind to monologue.

Suggested Layout:
 Any type of symmetry in a grid layout allows you to pass time in in equal increments which is a good way to slow things down or pass large increments of time. This time we're slowing things down. The wide panels are where Wallace's mind should be. On the start. The starter is the only thing that should pierce his focus. So they pick in and are thinner. The 4th panel flips th grid because W's mind is thinking about something he shouldn't(Life as KF) and so its a not needed thought peeking in.

Additional:
 Please use reference shots to see staggered start on 200m and proper start form. Comics get that type of thing wrong all the time and it annoys me.



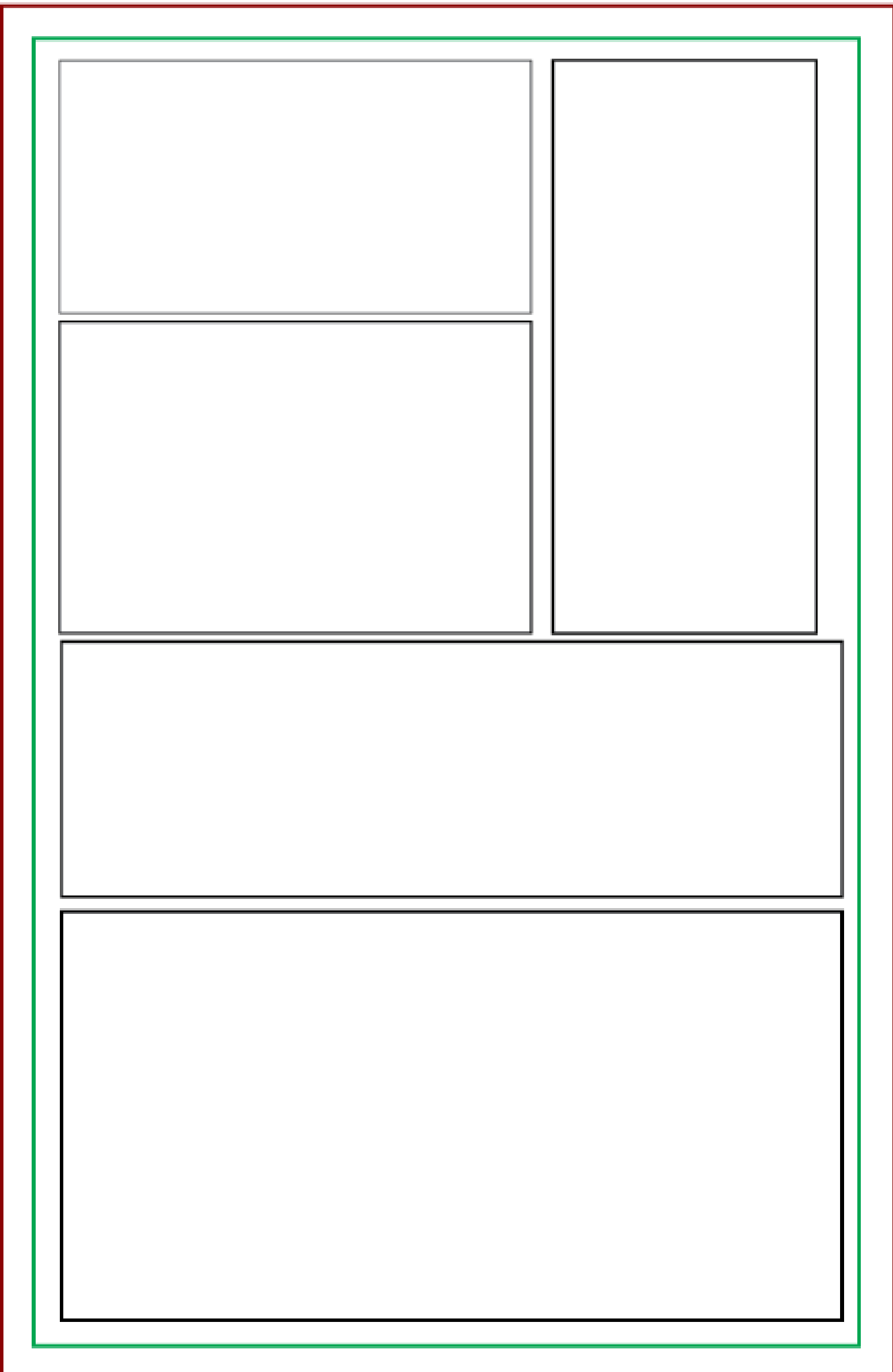
Page 3)
 A races happens fast.
 A decent hs sprinter is
 running the 200m
 ~23s W is probably
 running somewhere in
 the low 22s upper 21s.
 This page shows he's
 fast even without his
 powers, something
 that makes him
 different than the other
 flashes. If the
 establishing shot sets
 the initial scene, this is
 the page that sets the
 tone. The speed sans
 powers is the first sign
 in this theme that he's
 different. How quickly
 he leaves shows you
 how much is on his
 mind.

Suggested Layout:
 I'm trying to do a thing
 here where I get the
 eye to flow in an
 abnormal way. I also
 flip the orientation of
 the track from layout
 1a(if you use that one)
 so if those two exist
 think about how page
 2 would allow you to
 reorient the reader. If
 all the runners are
 running around the
 curve from right to left
 then down the straight
 the eye should follow
 them around the track.
 3-5 having equal size
 says equal time has
 past and @ is working
 his way out of there
 really quick. Win these
 races and leave.



Page 4)
 So in this setup it's been less than a year since Wallace's mom disappeared and he started living with Iris so he's still allowed to be enrolled at his old hs before he might have to transfer at the end of the year. However his hs is located all the way on the other end of Central City so his walk home is long af. This page is meant to show he's been walking a long time from the black side of central city to the more ritzy part of town.

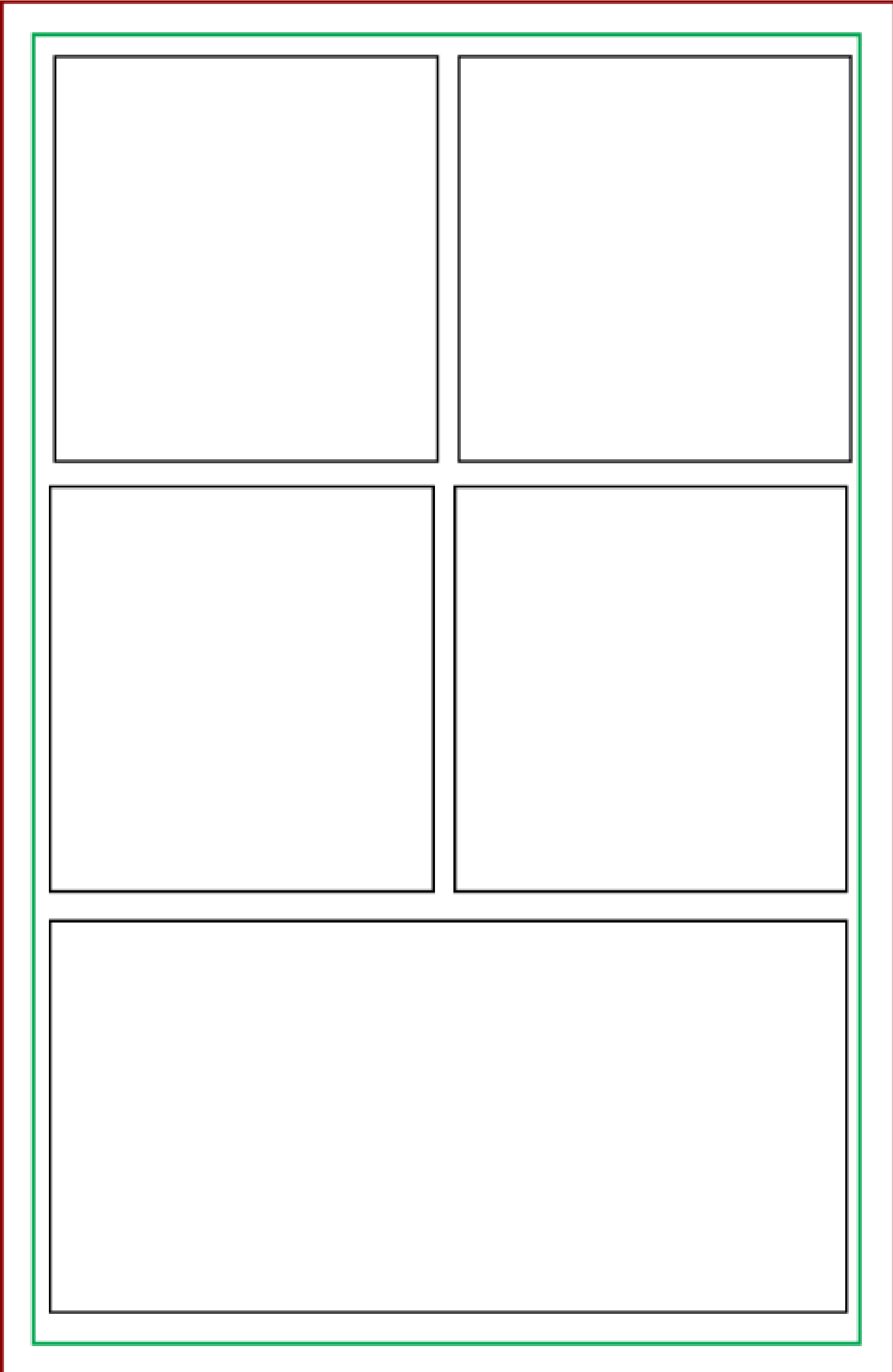
Example Layout:
 This one is doing the most and might not flow the way I see it in my head. To show its a long way I'm sort of trying to move the camera around W as he walks home. Panel 1 he's walking to the right then he hooks a right and he's walking toward the reader. Turns left and is walking toward the left page. It would help if you saw street corners or cross walks in panels 1&3 to help ease the reader into the turns. Panel 4 would be his view from the back as he walks toward a skyline. Clearly a nicer looking part of the city lies on the horizon. Panel 5 tries to set up the next page



References

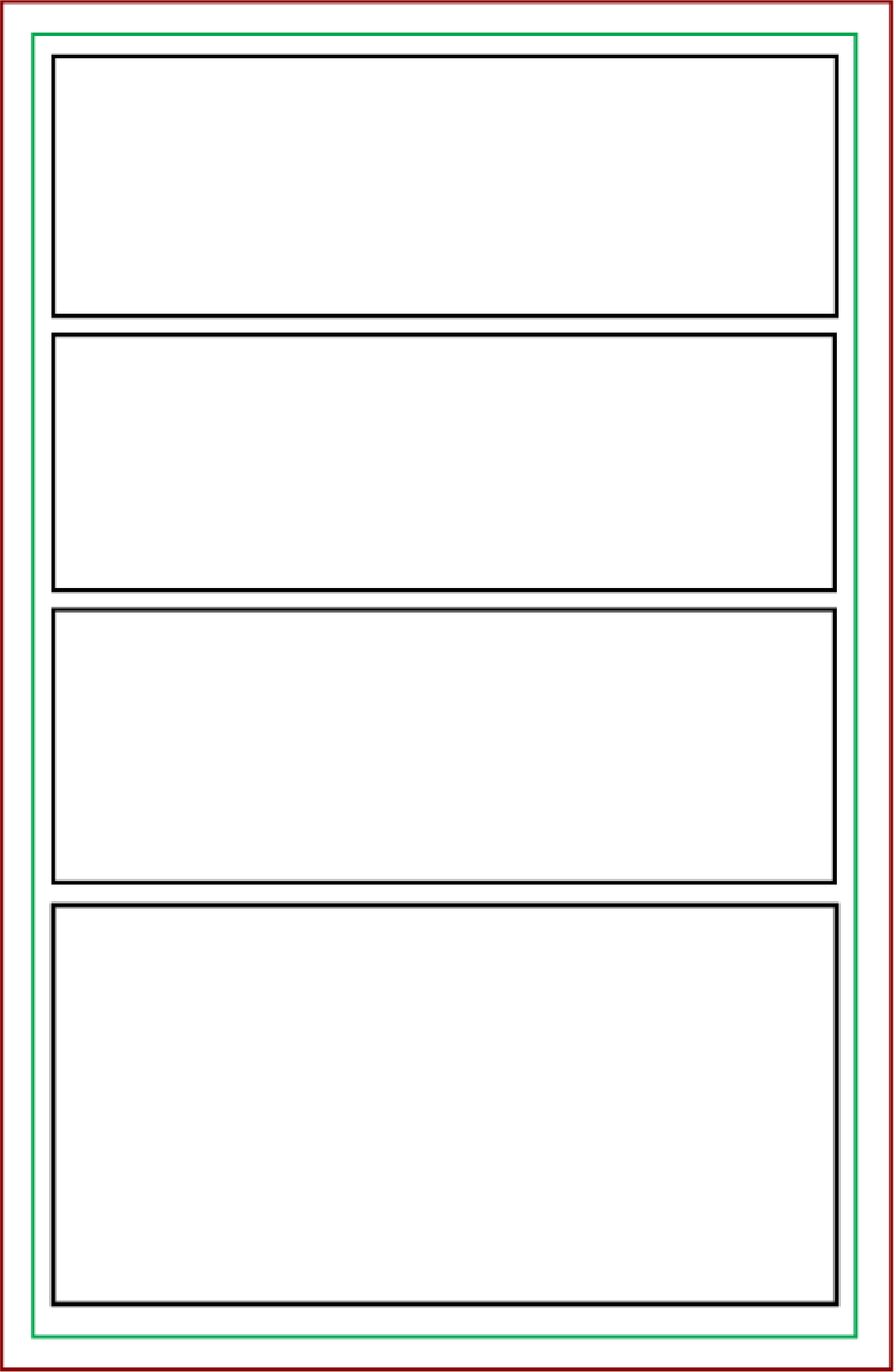
- Track meet - <https://snworksceo.imgix.net/dpn/5e83167f-6b83-4889-bd4e-f5653dde406f.sized-1000x1000.jpg>
- Empty Track Stadium- <https://media.gettyimages.com/photos/this-photo-shows-an-aerial-view-of-the-olympic-stadium-in-atlanta-picture-id51985213>
- Long Jump Landing - <https://bloximages.newyork1.vip.townnews.com/murfreesboropost.com/content/tncms/assets/v3/editorial/1/44/144d7ca4-4968-11e8-b680-079039085937/5ae1f2ecca664.image.jpg?resize=1200%2C1596>
- Shot Put - http://images.gmanews.tv/webpics/2016/08/640_MichelleCarter_2016_08_13_16_13_07.jpg
- Triple Jump - <https://www.thetimes.co.uk/imageserver/image/methode%2Ftimes%2Fprod%2Fweb%2Fbin%2F42d32784-76ed-11e7-b874-f49df312558b.jpg?crop=1234%2C694%2C128%2C150&resize=685>
- Kori Carter- <https://twitter.com/RiaChatter/status/895006607955943424>

Page 5)
This is probably the most specific layout request I've got in here. This page has a background and a forefront. At the forefront of the page is Wallace from the shoulders up walking to the left with a hood over his head. In the background is a government housing project and the buildings windows are the panels. The building's windows act as a window into the past and since Wallace is recalling the past the image of his head in the forefront shows that its not only a window into the building but also a window into his mind. We'll talk more about this one



Page 6)
 This page tries to show a few things: 1) People see a young man of color a certain way in areas where they have nice things 2) Wallace is used to this. There is a familiarity between him and the officer and being patted down doesn't even deter the train of thought he's been on 3) Despite all the good he's done as the flash there are people who think they know him while they don't understand him.

Example Layout:
 The grid slows again but I'd want the bottom image to be jarring which is why it'd take up more space. I think this far in its kind of obvious that greater the panel size the greater the impact on the page overall. It doesn't even have to be much bigger. The larger the area of the panel the more of the page becomes that panel



References

Track meet - <https://snworksceo.imgix.net/dpn/5e83167f-6b83-4889-bd4e-f5653dde406f.sized-1000x1000.jpg>
 Empty Track Stadium- <https://media.gettyimages.com/photos/this-photo-shows-an-aerial-view-of-the-olympic-stadium-in-atlanta-picture-id51985213>
 Long Jump Landing - <https://bloximages.newyork1.vip.townnews.com/murfreesboropost.com/content/tncms/assets/v3/editorial/1/44/144d7ca4-4968-11e8-b680-079039085937/5ae1f2ecca664.image.jpg?resize=1200%2C1596>
 Shot Put - http://images.gmanews.tv/webpics/2016/08/640_MichelleCarter_2016_08_13_16_13_07.jpg
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 Kori Carter- <https://twitter.com/RiaChatter/status/895006607955943424>

Page 7)
Summary:
This page is a bit tense. It's an approach. He left his meet early and he's been trying to figure out how to tell someone he loves and loves him that they don't really know him. How can he start that conversation? He thought the walk home would give him the time to find the words and now he's running out of time. A slow walk up the stairs or a slow ride up an elevator, idea is he's trying to stall.

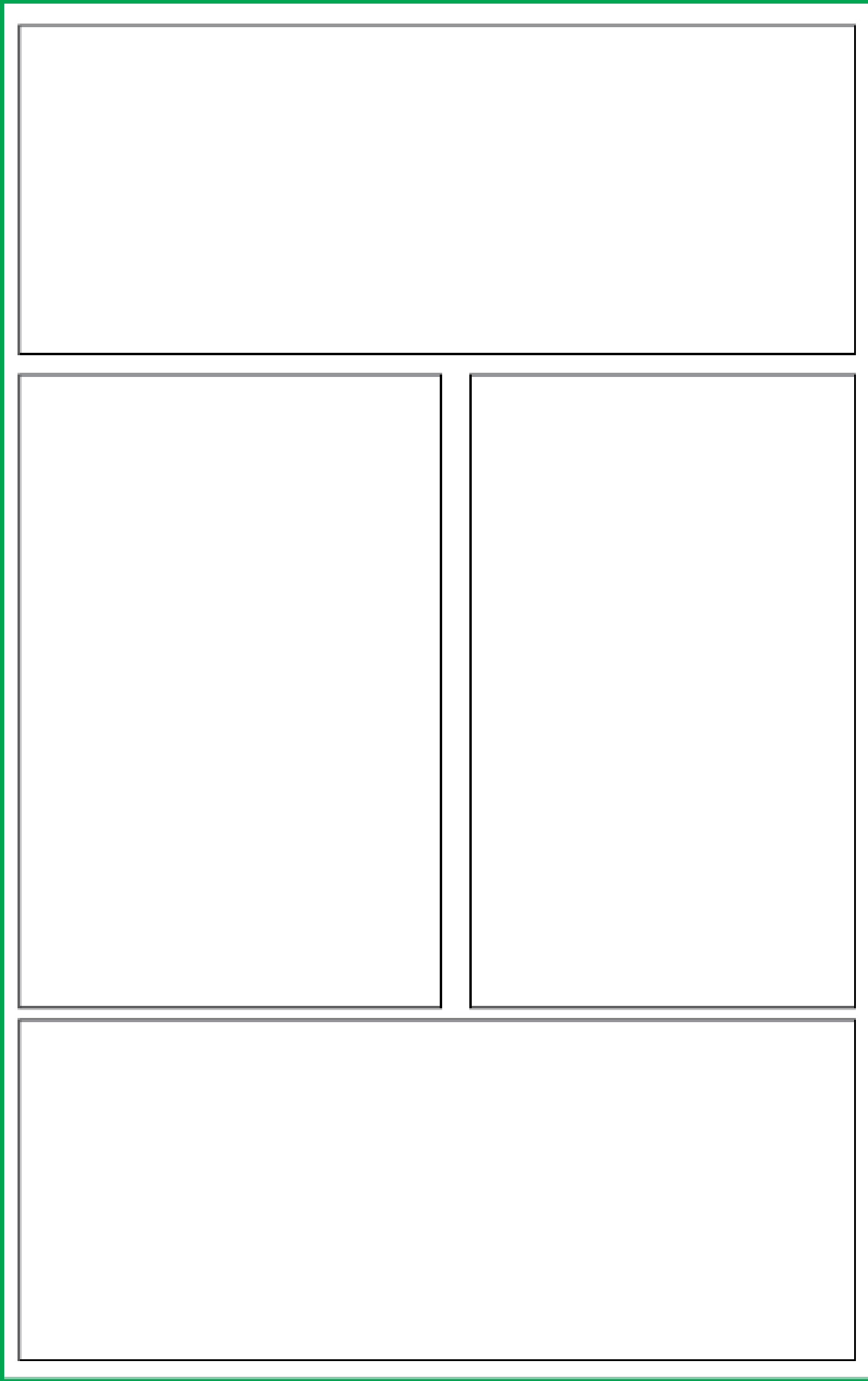
Layout:
I had to leave you one page that's 100% you so I didn't even give an example thumbnail. I want you to feel the words and dialogue in the script and interpret it sans my input. Think of the words that need to fit the pacing and the spacing.

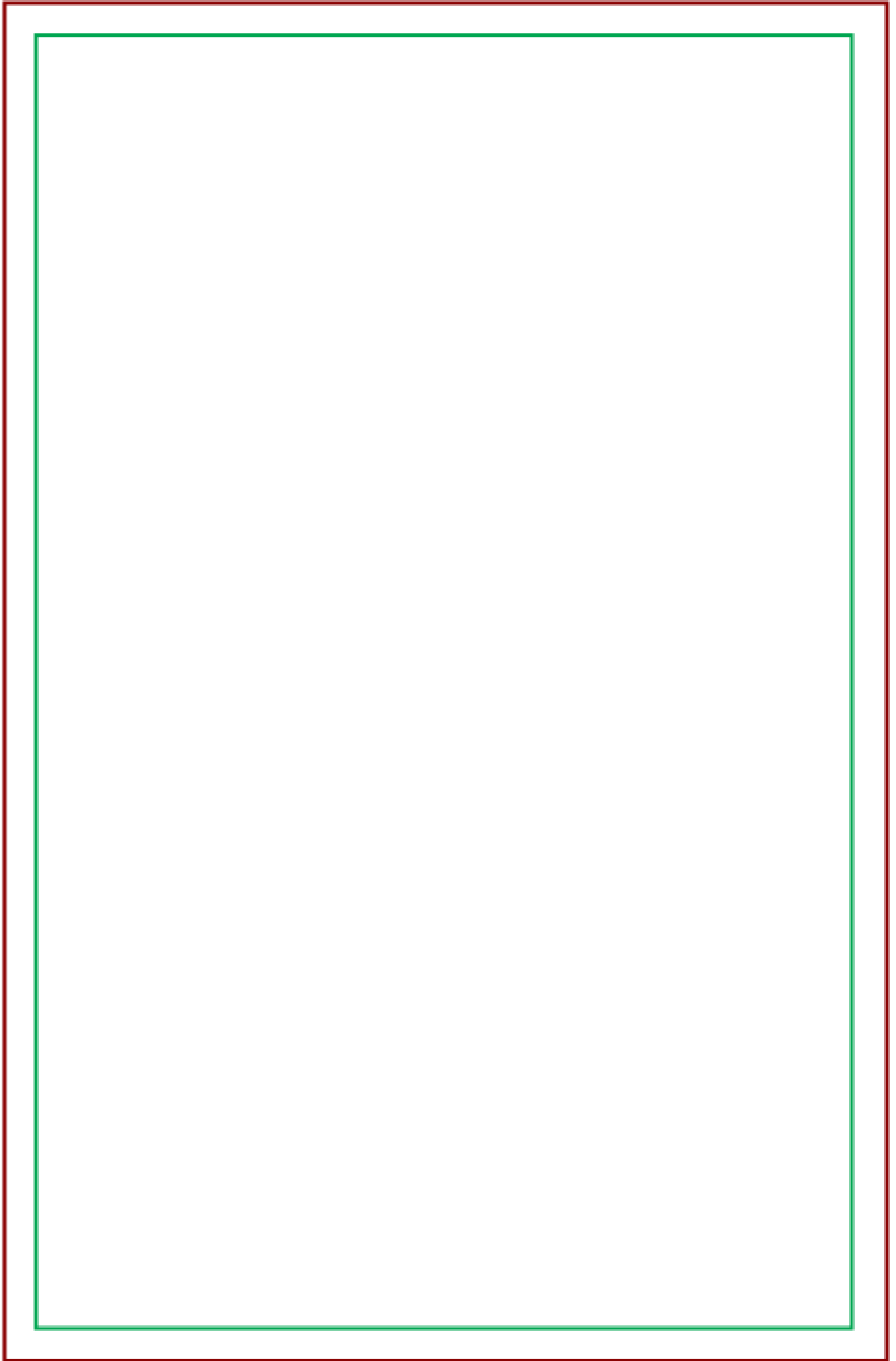
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Page 8)
So Iris is maxing and relaxing on the couch because its a normal day for her. But also she's a reporter so she doesn't get a lot of these slower moments so its not like she's in her PJs. A teenager trying to start a serious conversation is always something that takes some courage. Try to remember of a time when you had to have a sit down with your folks or somethign of that nature.

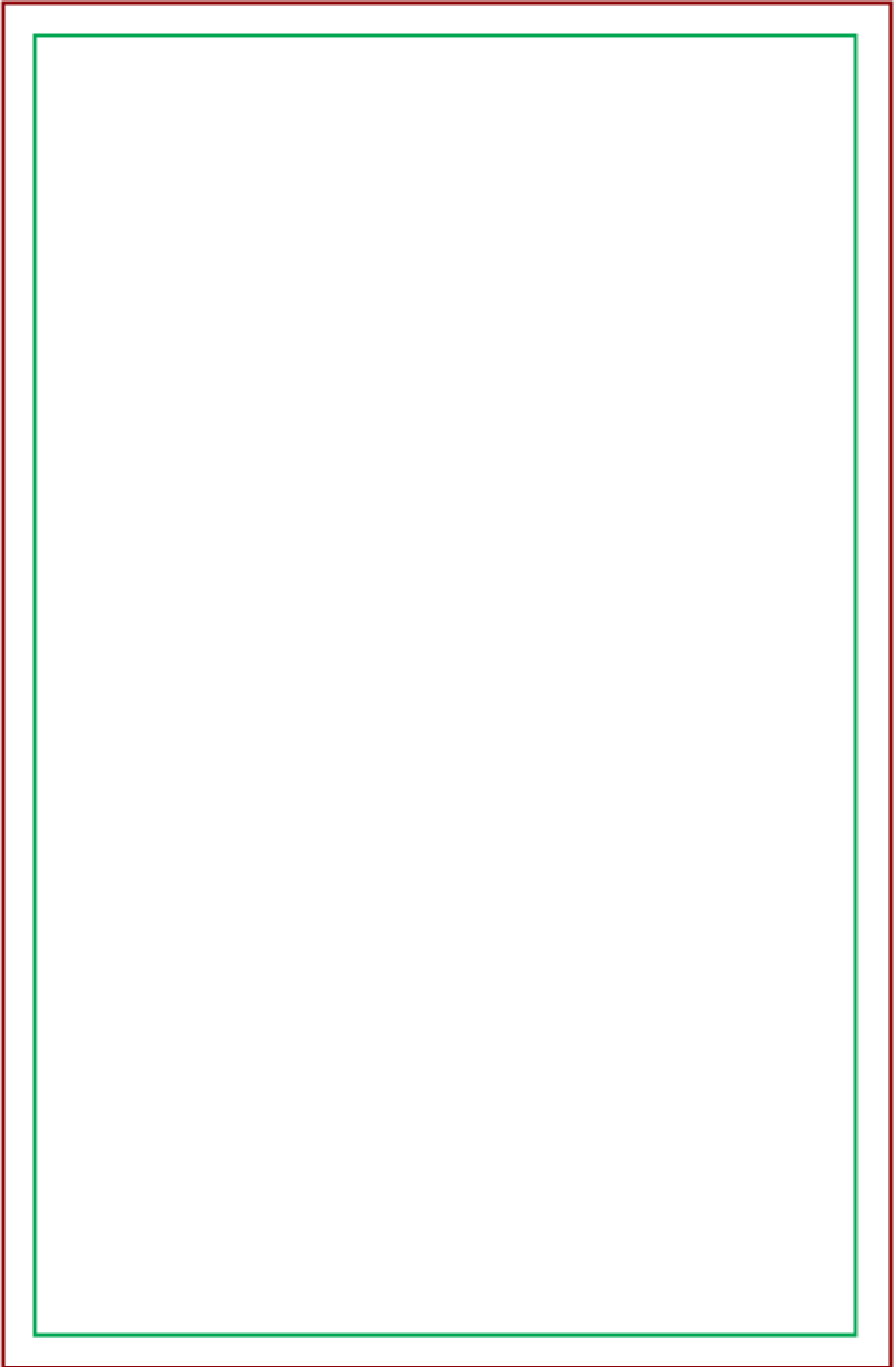
Layout:
Room orientation is important in this page and kind of difficult. I'm trying to avoid the 180 rule happening. That example layout is weak. I think you can do better but after I decided to give you page 7, I was just trying to make all the shots I described fit. Let me know what you think and we'll discuss it.





References

- Track meet - <https://snworksceo.imgix.net/dpn/5e83167f-6b83-4889-bd4e-f5653dde406f.sized-1000x1000.jpg>
- Empty Track Stadium- <https://media.gettyimages.com/photos/this-photo-shows-an-aerial-view-of-the-olympic-stadium-in-atlanta-picture-id51985213>
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