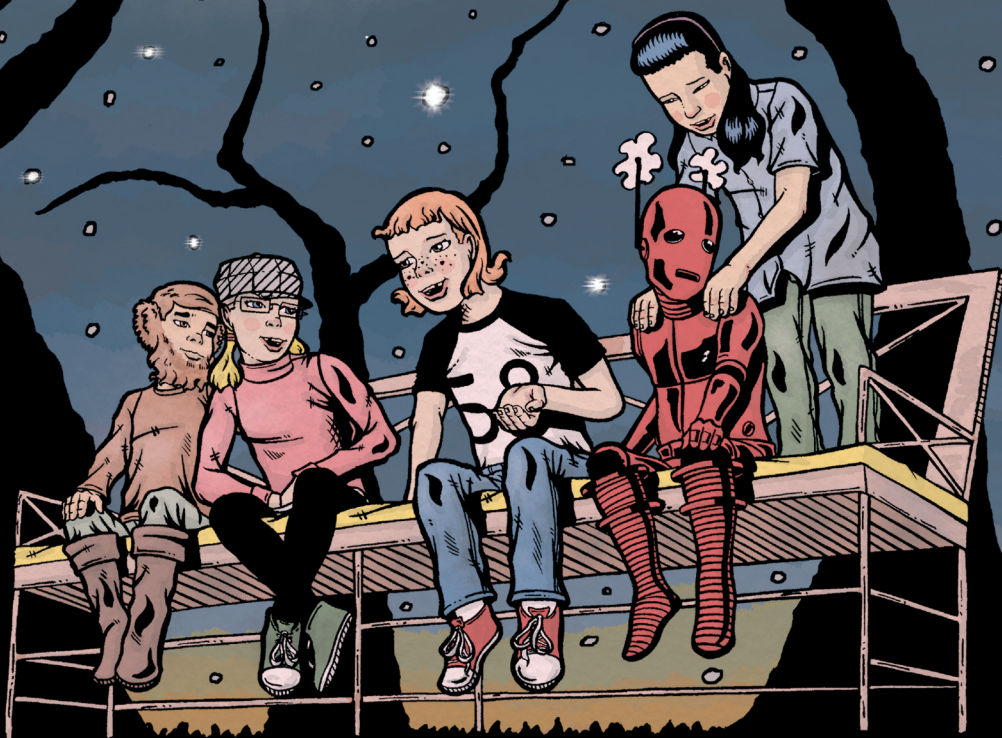


# Stargazers

*Volume One*



*Von Allan*

# *Stargazer Volume 1*

by Von Allan

[von@vonallan.com](mailto:von@vonallan.com)

## READ THIS FIRST

This book is distributed under a Creative Commons Attribution-NonCommercial-NoDerivatives 3.0 license. This means:

You are free:

- to Share — to copy, distribute and transmit the work

Under the following conditions:

- Attribution — You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).
- Noncommercial — You may not use this work for commercial purposes.
- No Derivative Works — You may not alter, transform, or build upon this work.

With the understanding that:

- Waiver — Any of the above conditions can be waived if you get permission from me.

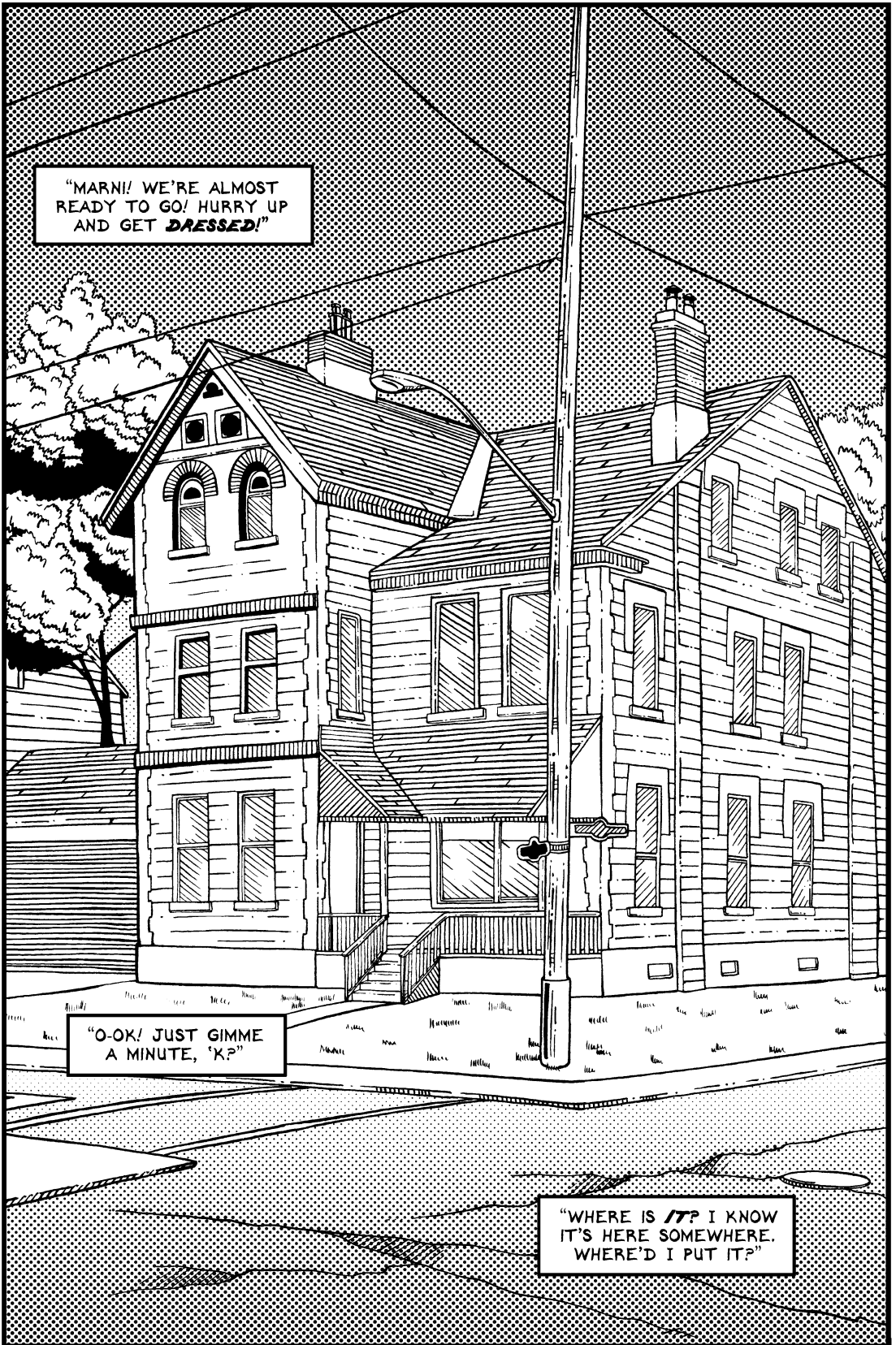
More information at <http://creativecommons.org/licenses/by-nc-nd/3.0/>

For Sammy

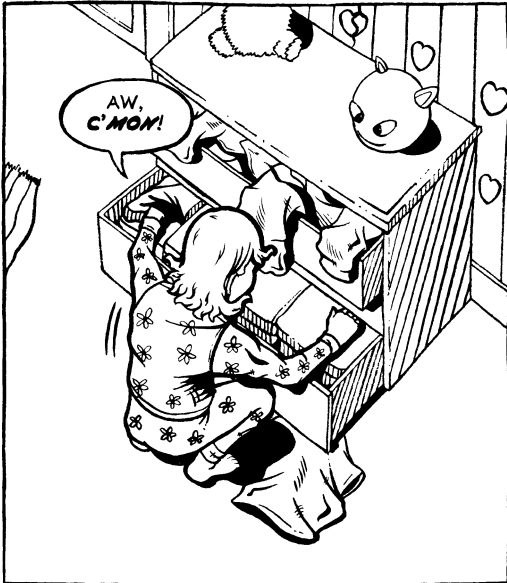
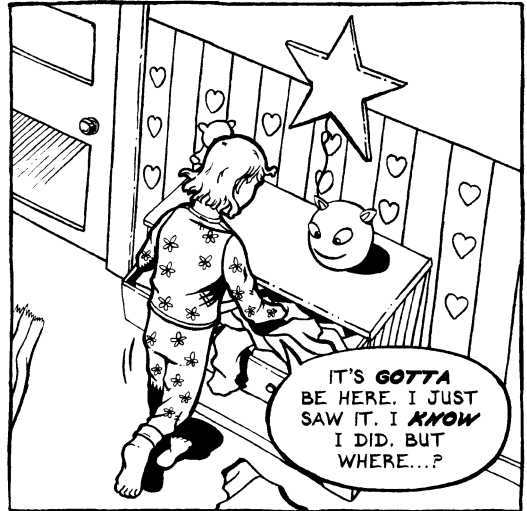
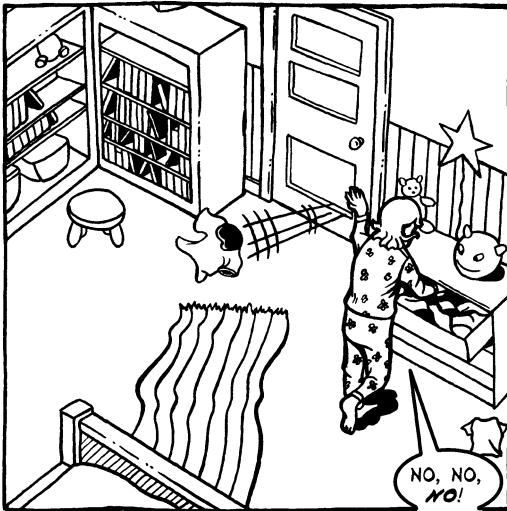
"MARNI! WE'RE ALMOST  
READY TO GO! HURRY UP  
AND GET *DRESSED!*"

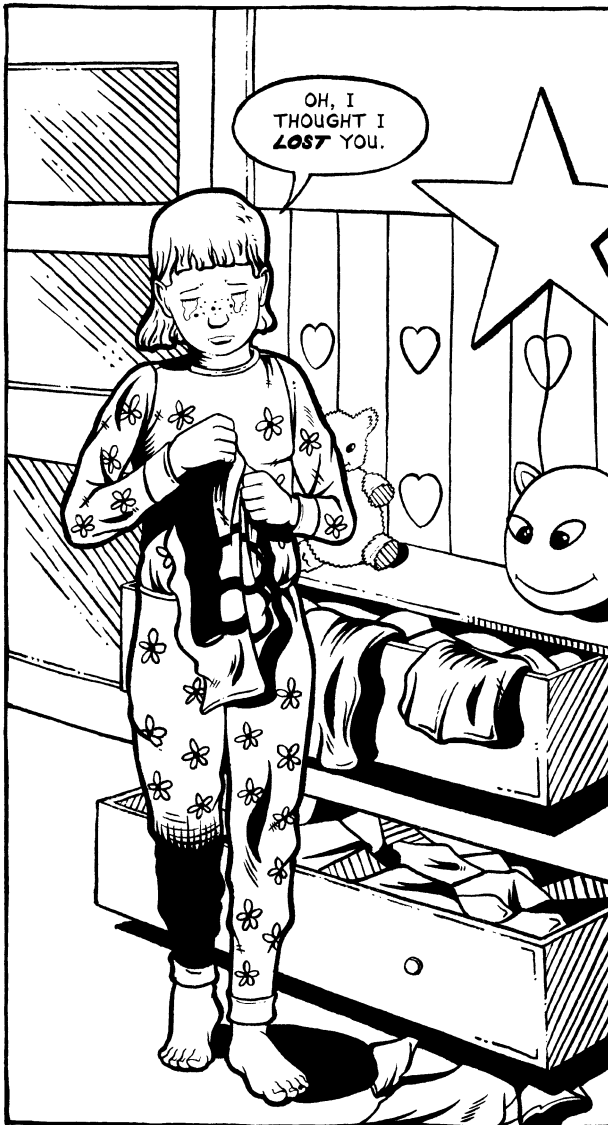
"O-OK! JUST GIMME  
A MINUTE, 'K?"

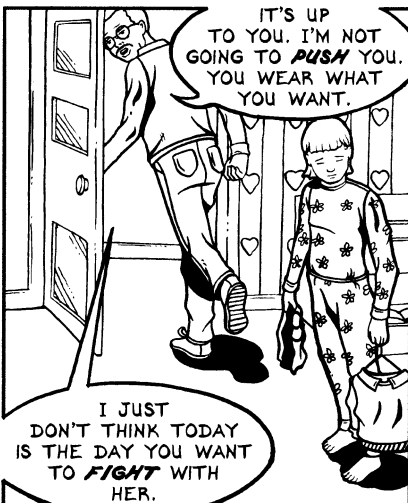
"WHERE IS *IT*? I KNOW  
IT'S HERE SOMEWHERE.  
WHERE'D I PUT IT?"



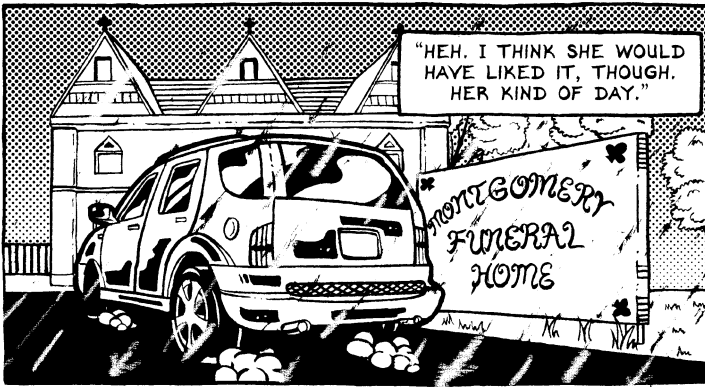






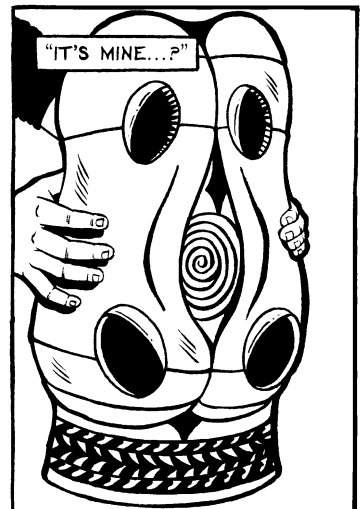
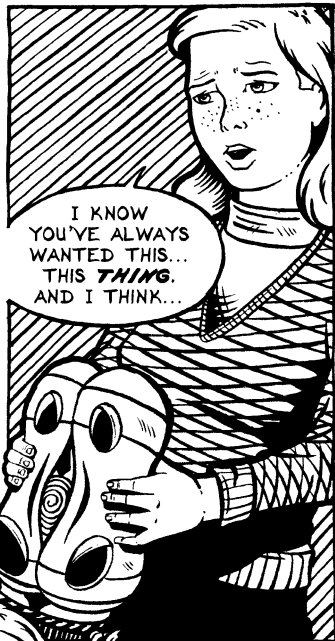
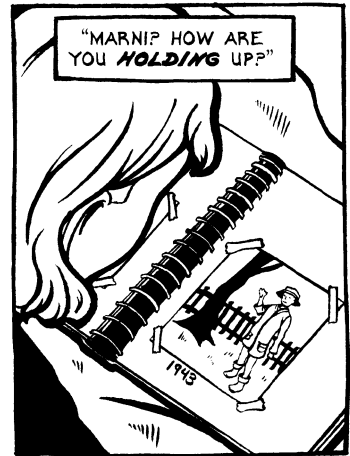


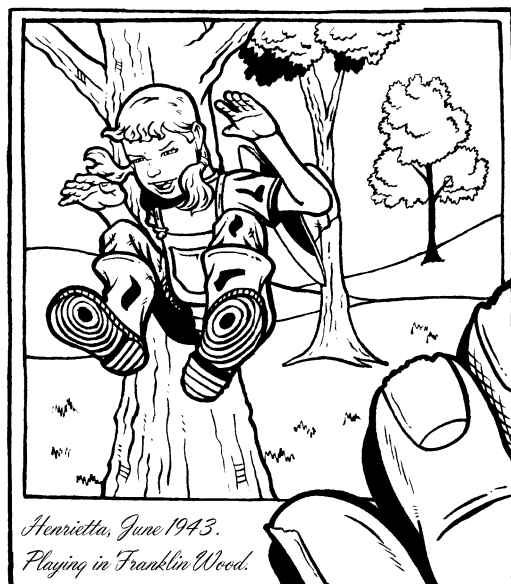
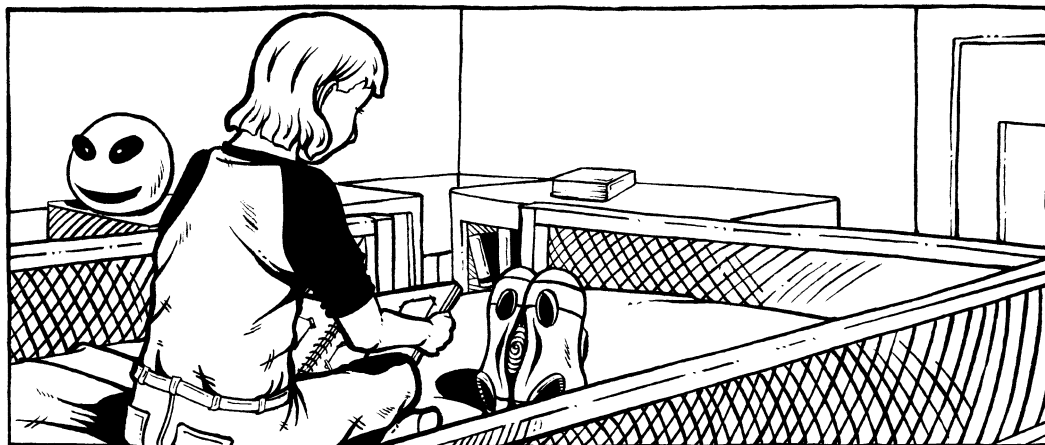












Henrietta, June 1943.  
Playing in Franklin Wood.



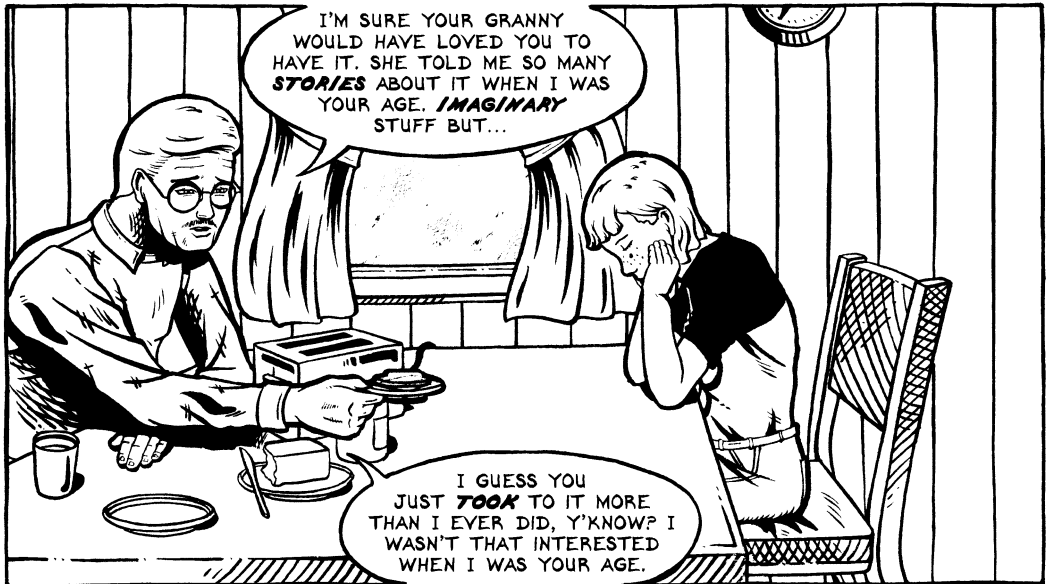
Henrietta, August 1943.  
Ships Ahoy!

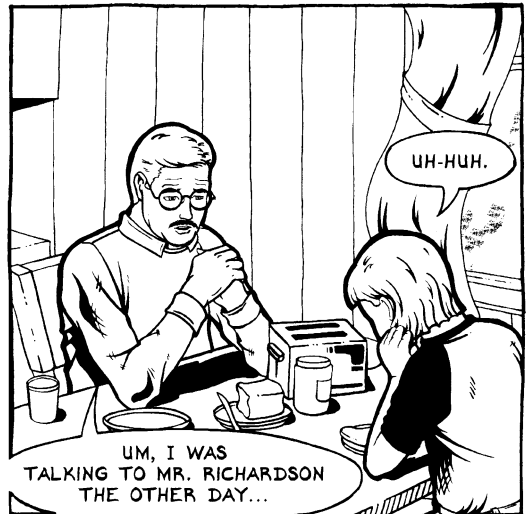


Henrietta, August 1943.  
Take that, you nasty sheriff!



Henrietta, September 1943.  
That strange little toy  
of hers.

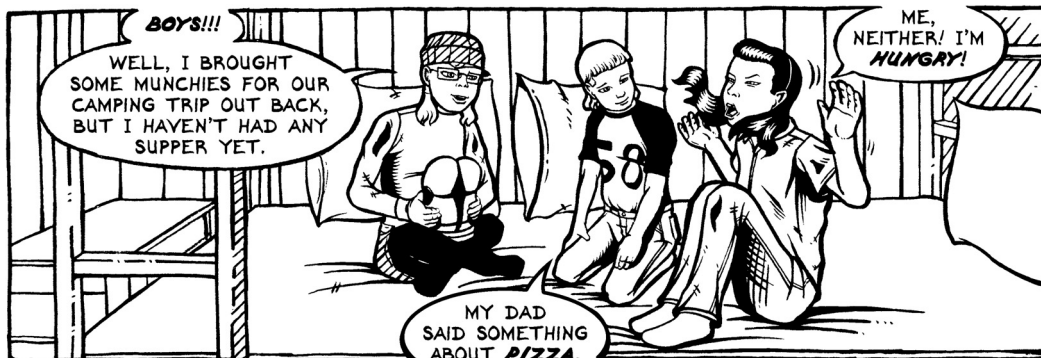
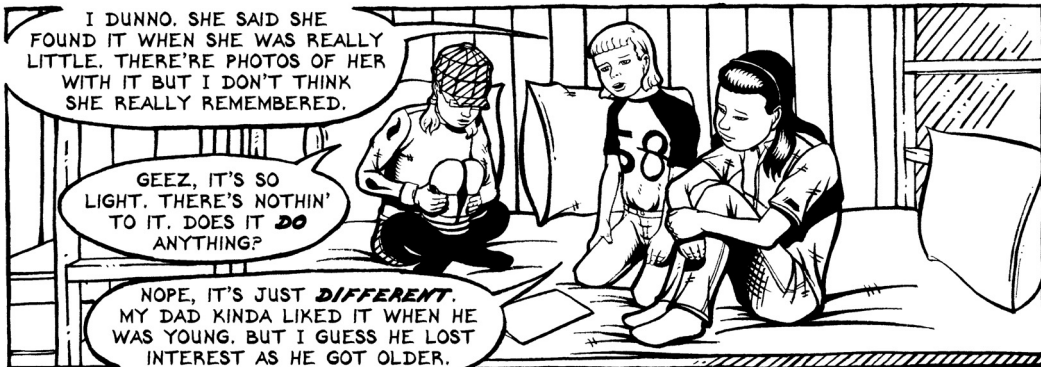
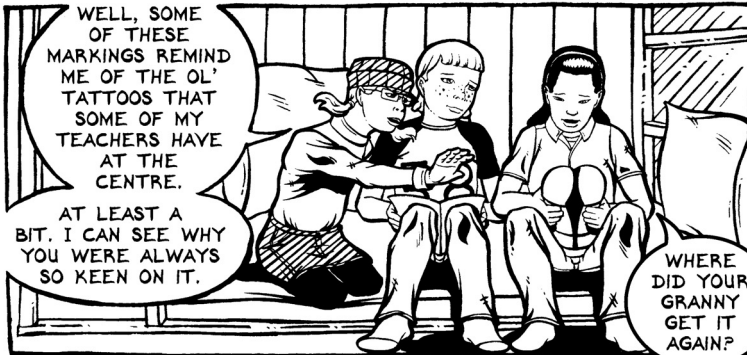
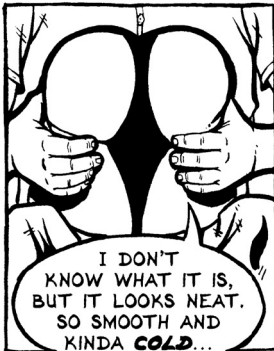




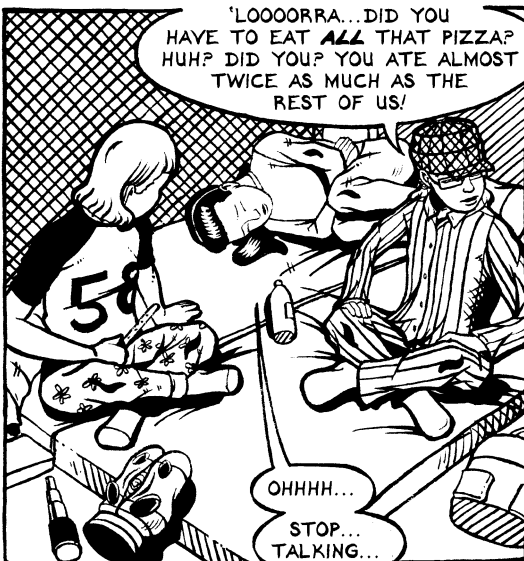
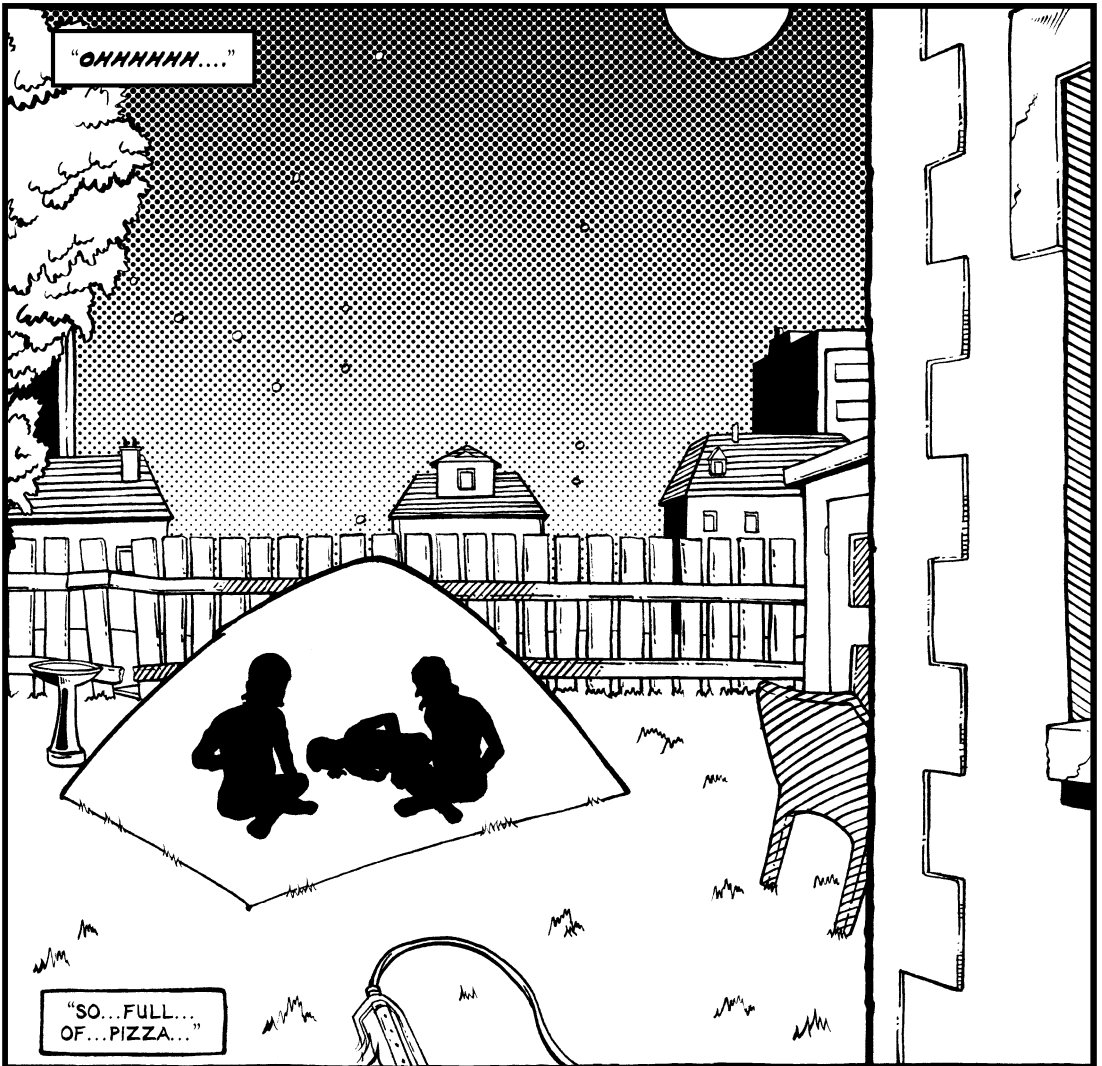










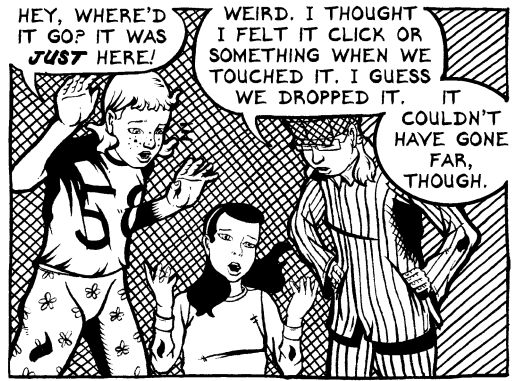


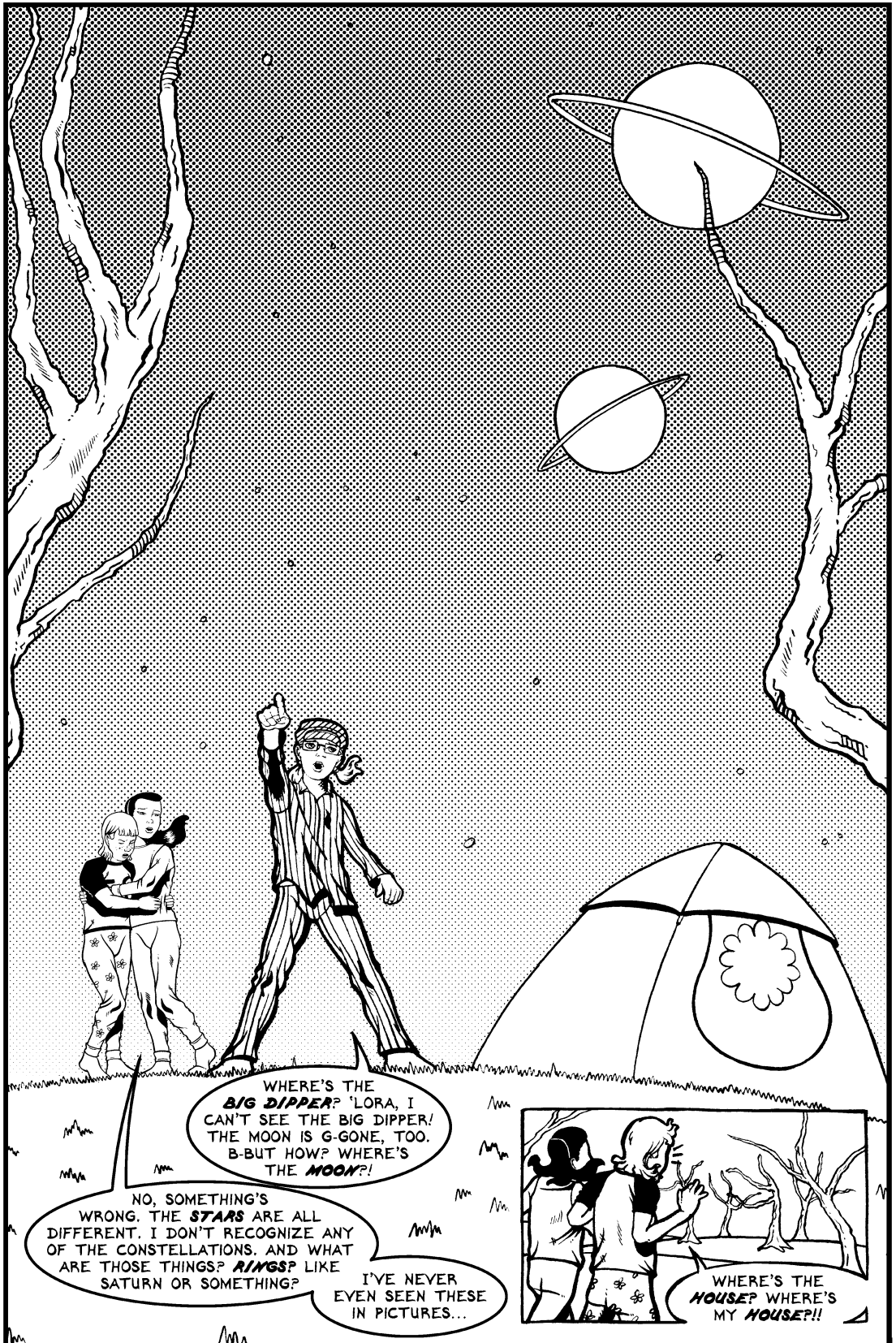












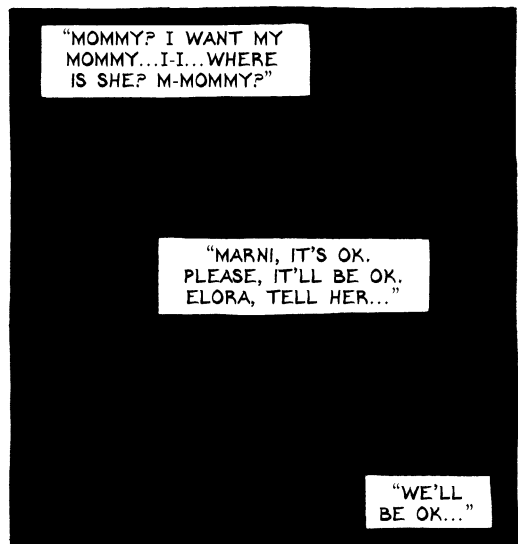
WHERE'S THE **BIG DIPPER**? 'LORA, I CAN'T SEE THE BIG DIPPER! THE MOON IS G-GONE, TOO. B-BUT HOW? WHERE'S THE **MOON**?!

NO, SOMETHING'S WRONG. THE **STARS** ARE ALL DIFFERENT. I DON'T RECOGNIZE ANY OF THE CONSTELLATIONS. AND WHAT ARE THOSE THINGS? **RINGS**? LIKE SATURN OR SOMETHING?

I'VE NEVER EVEN SEEN THESE IN PICTURES...

WHERE'S THE **HOUSE**? WHERE'S MY **HOUSE**!!





HOW  
LONG...?

IT'S BEEN  
HOURS...

YEAH.  
GUYS,  
I...

I REALLY HAVE TO  
**PEE**. I CAN'T STAY IN  
HERE ANYMORE.

PLEASE,  
SOMEONE  
COME WITH  
ME?

"OK, SOPHIE...C'MON, 'LORA. WE'LL  
ALL GO OUTSIDE **TOGETHER**."



WHERE ARE WE...?  
HOW'D WE GET **HERE**? AND  
HOW'D THIS HAPPEN? HOW DO  
WE GET **BACK**?



SOMEONE HAS TO COME AND  
FIND US. SOMEONE WILL LOOK.  
SOMEONE **HAS** TO LOOK!

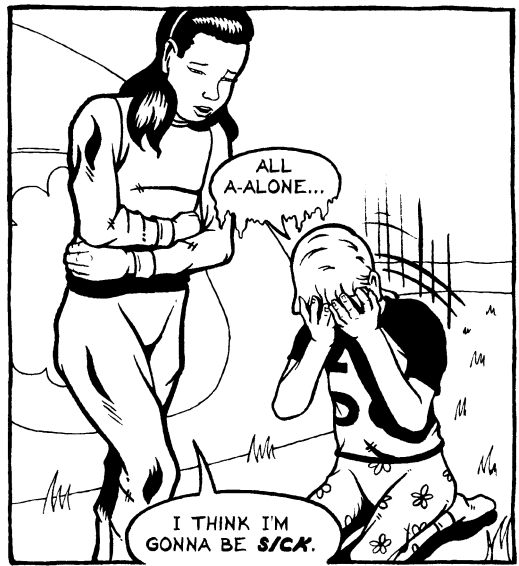
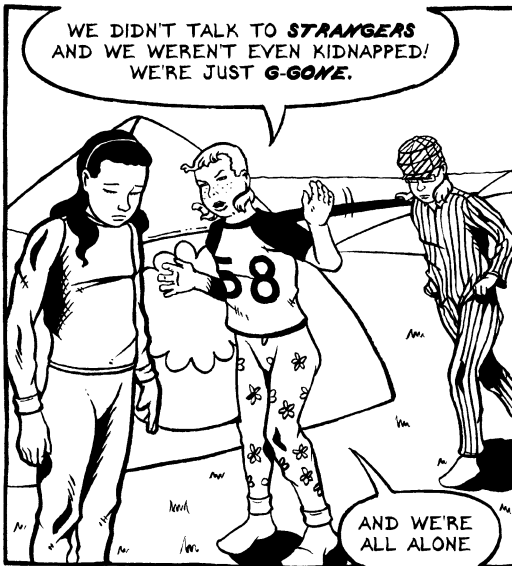
SOMEONE WILL COME.  
THEY'LL KNOW WE'RE GONE  
AND SOMEONE WILL COME  
AND LOOK FOR US.



**HOW**? WHERE ARE WE?  
HUH? **WHERE**? THEY WON'T  
EVEN KNOW WHERE TO  
LOOK, ELORA.



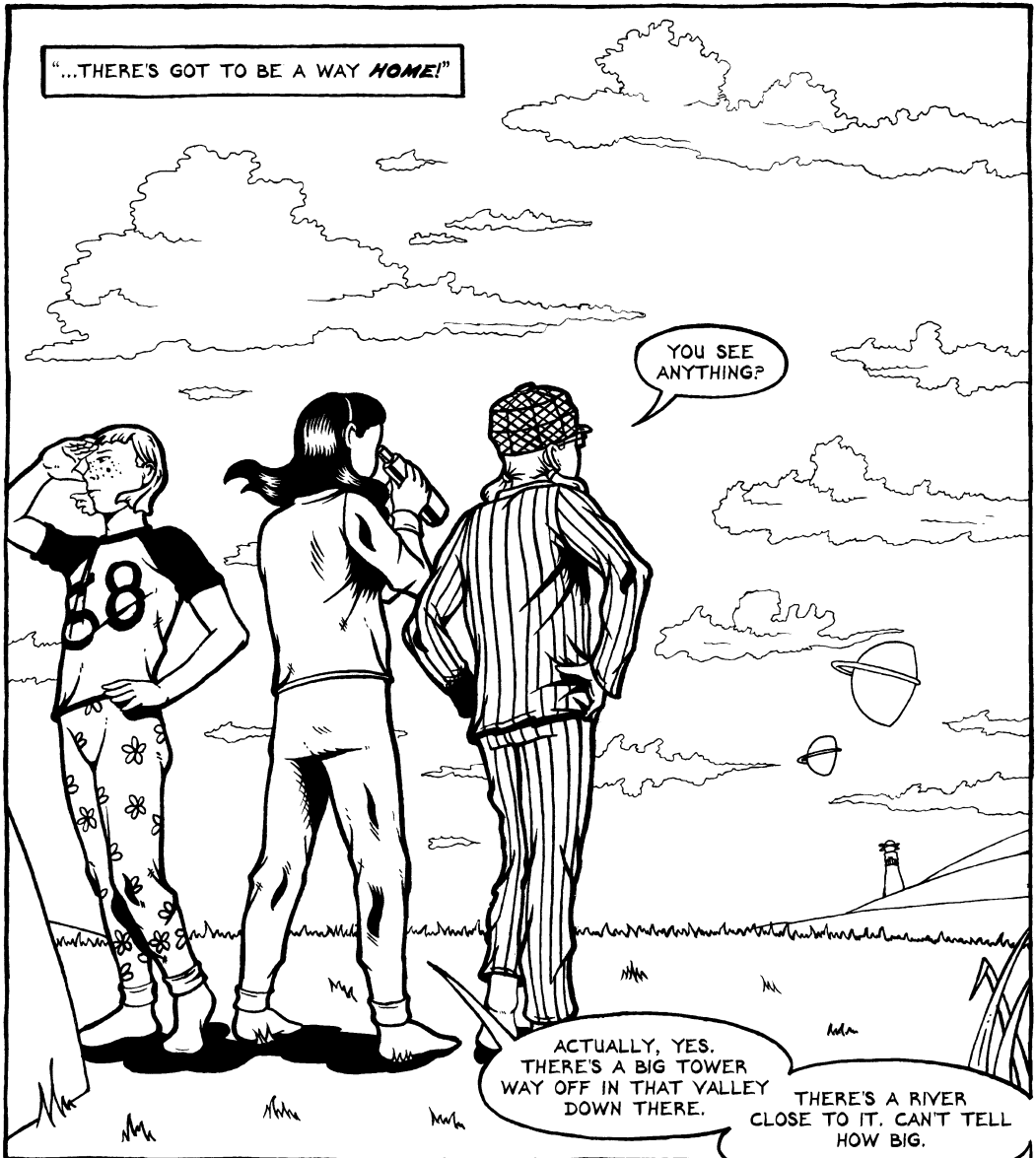
WE DIDN'T  
RUN AWAY OR  
SOMETHING.





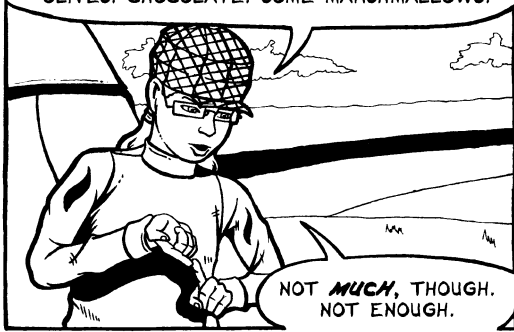
NO, I DON'T...I DON'T **THINK** SO. I'M SURE SHE WOULD HAVE TOLD ME.

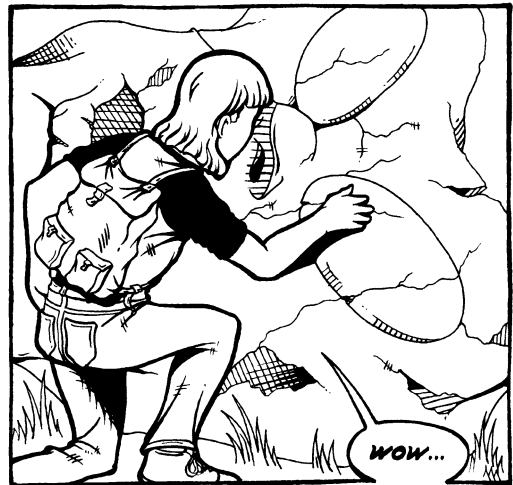
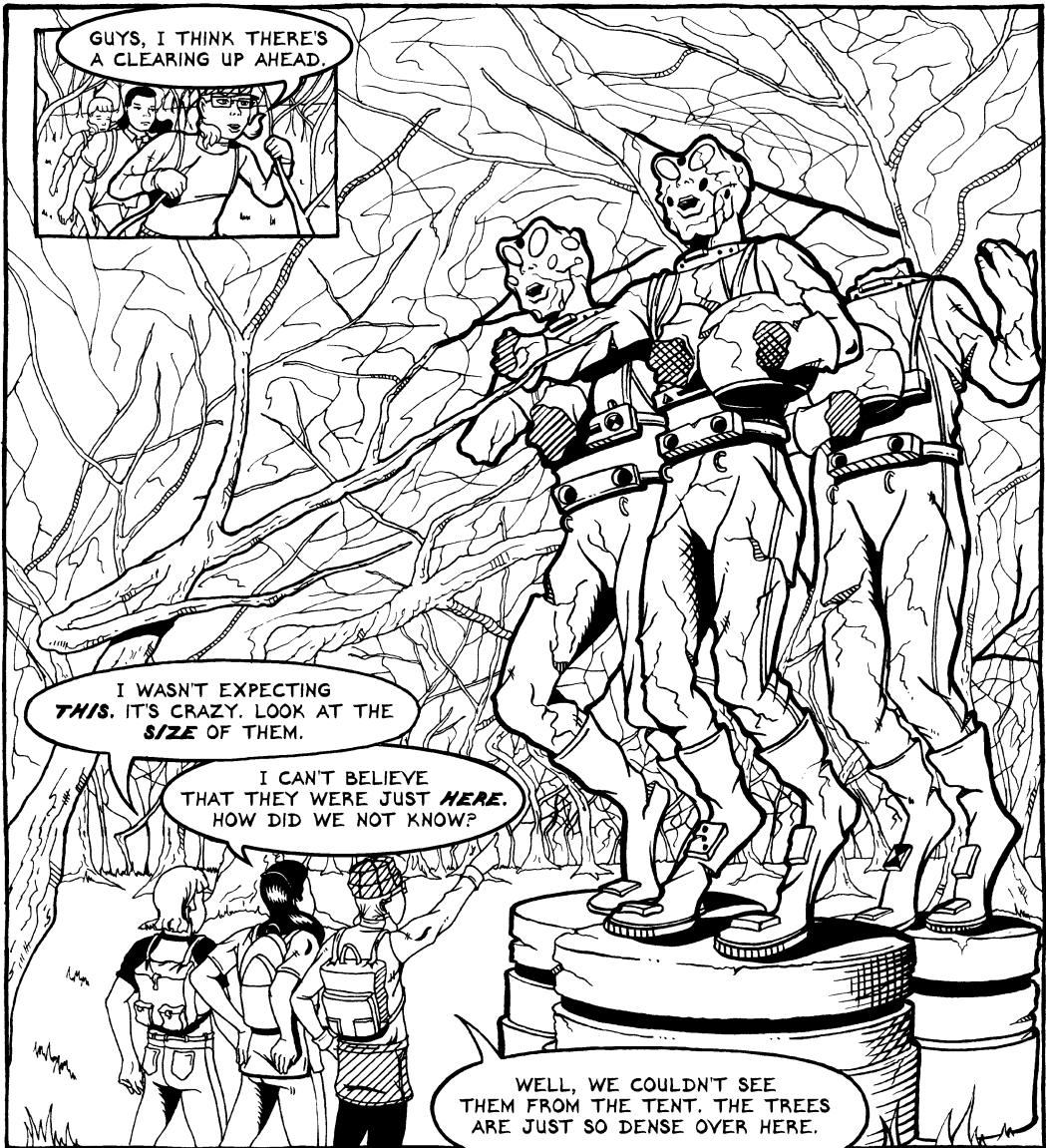


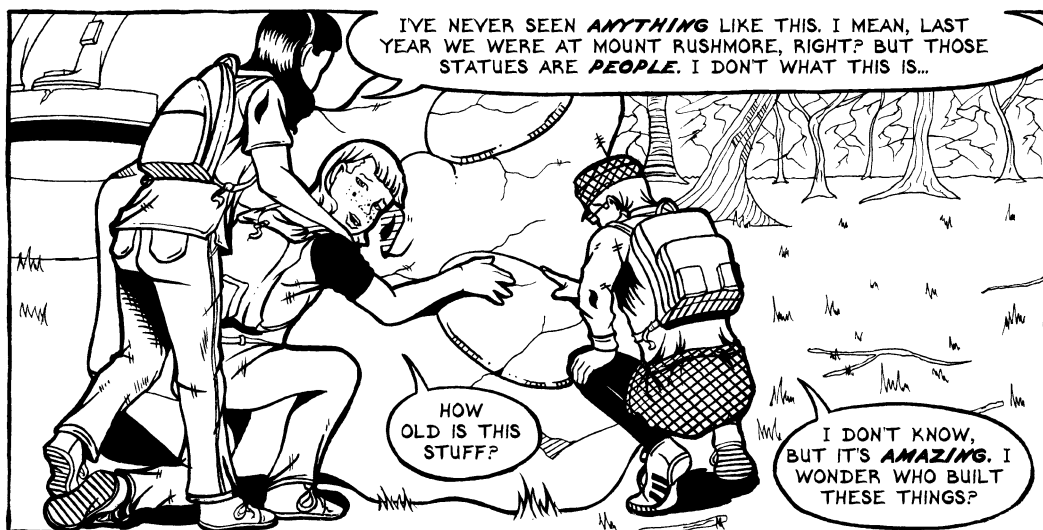




WELL, WE'VE GOT A FEW BOTTLES OF WATER AND STUFF LIKE CRACKERS AND CHEESE. OLIVES. CHOCOLATE. SOME MARSHMALLOWS.











# ROAR!

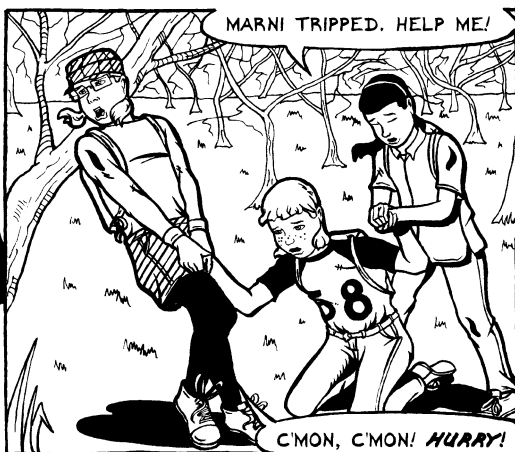


# ROAR





ROAR





SO DID I. I GUESS WE  
LOST IT IN THE WOODS.

DID YOU GET  
A **LOOK** AT IT? I  
COULDN'T SEE IT.

NO, NOT REALLY.  
BIG, THOUGH. AND  
**TEETH**. THAT'S ALL  
I COULD SEE.

WOW. WE RAN A **LONG** WAYS. SHOULD WE GO  
BACK AND GET THE TENT AND THE OTHER STUFF?

I-I DON'T WANNA GO BACK  
THERE. IT COULD STILL BE  
THERE, **WAITING** FOR US.

UH-HUH.

I MEAN, I THINK WE'VE  
GOT EVERYTHING WE **NEED** IN  
OUR PACKS ANYWAY, RIGHT? WE  
DON'T NEED TO GO BACK.

WHAT ABOUT THE TENT  
AND SLEEPING BAGS? WE  
DON'T KNOW HOW LONG  
IT'LL TAKE FOR SOMEONE  
TO FIND US...

YEAH...BUT I  
**DON'T** WANNA GO  
BACK UP THERE.

ME, NEITHER.

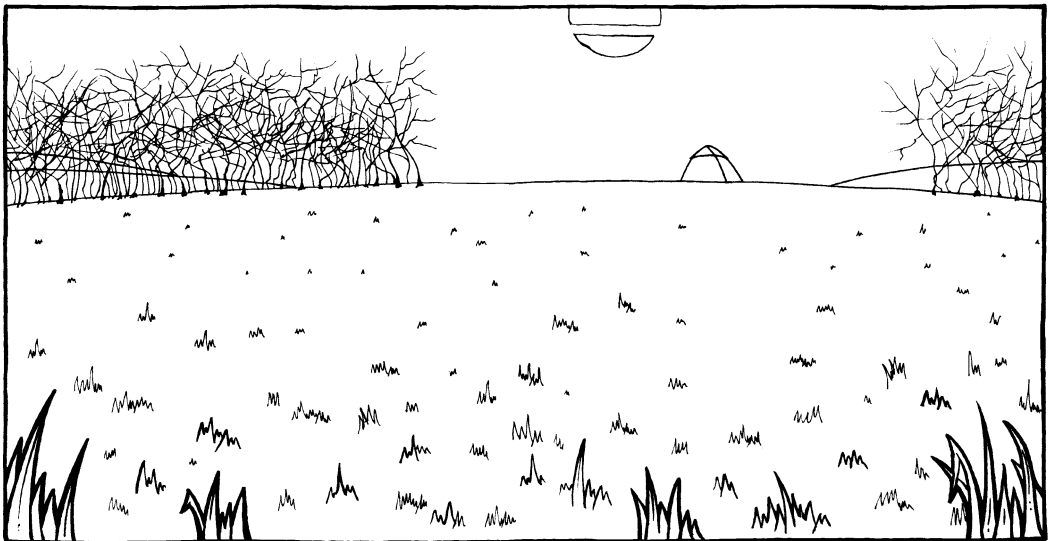
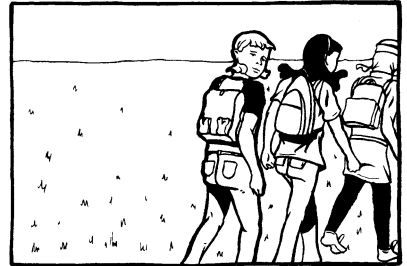
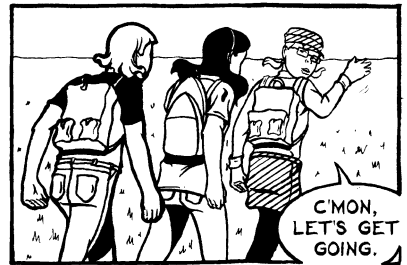
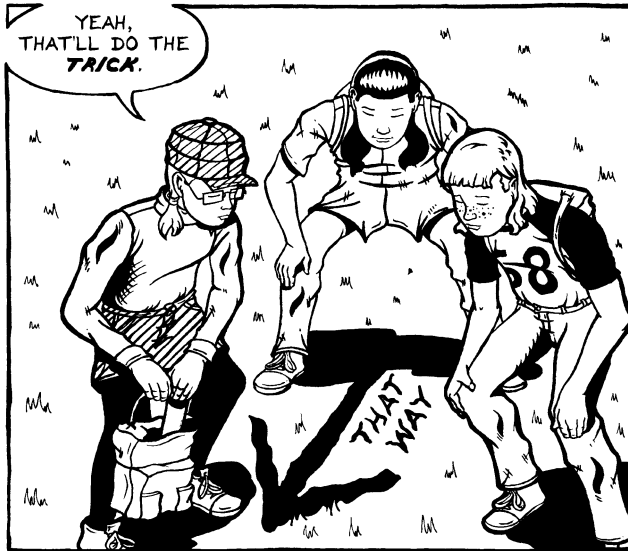
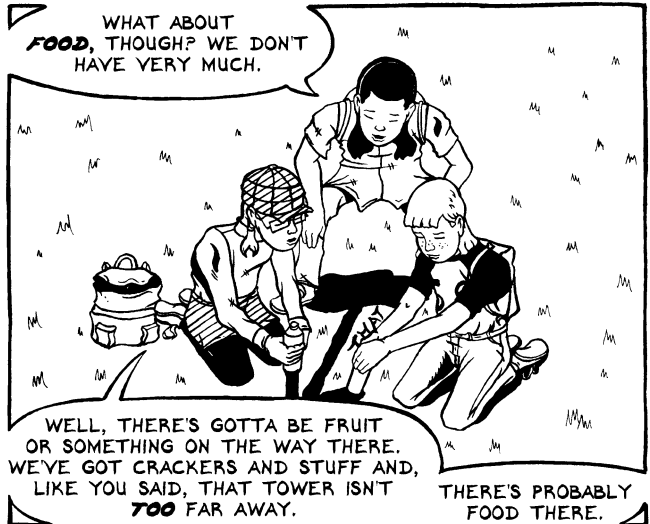
YOU KNOW, I DON'T THINK  
THAT TOWER THING IS THAT  
FAR AWAY. MAYBE THERE'S  
HELP THERE?

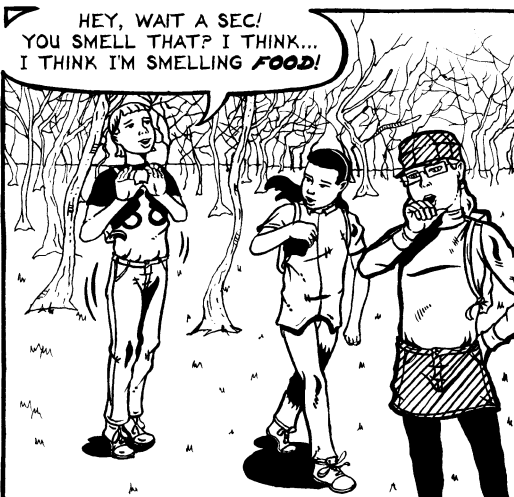
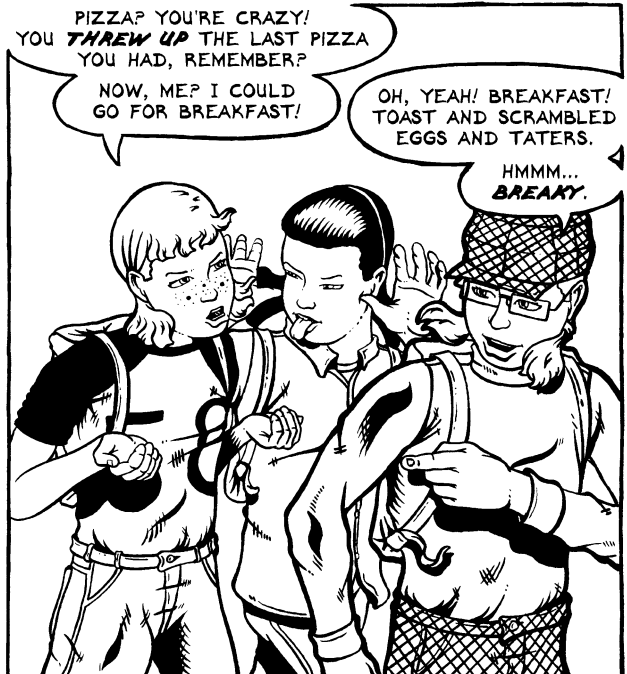
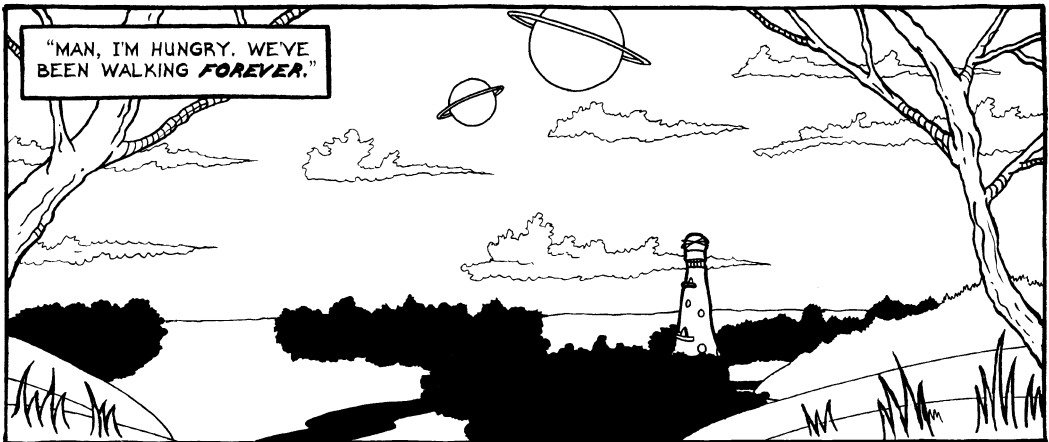
BESIDES, WE COULD  
LEAVE A **NOTE** IN THE  
DIRT RIGHT HERE TO  
SHOW ANYONE WHERE  
WE WENT.

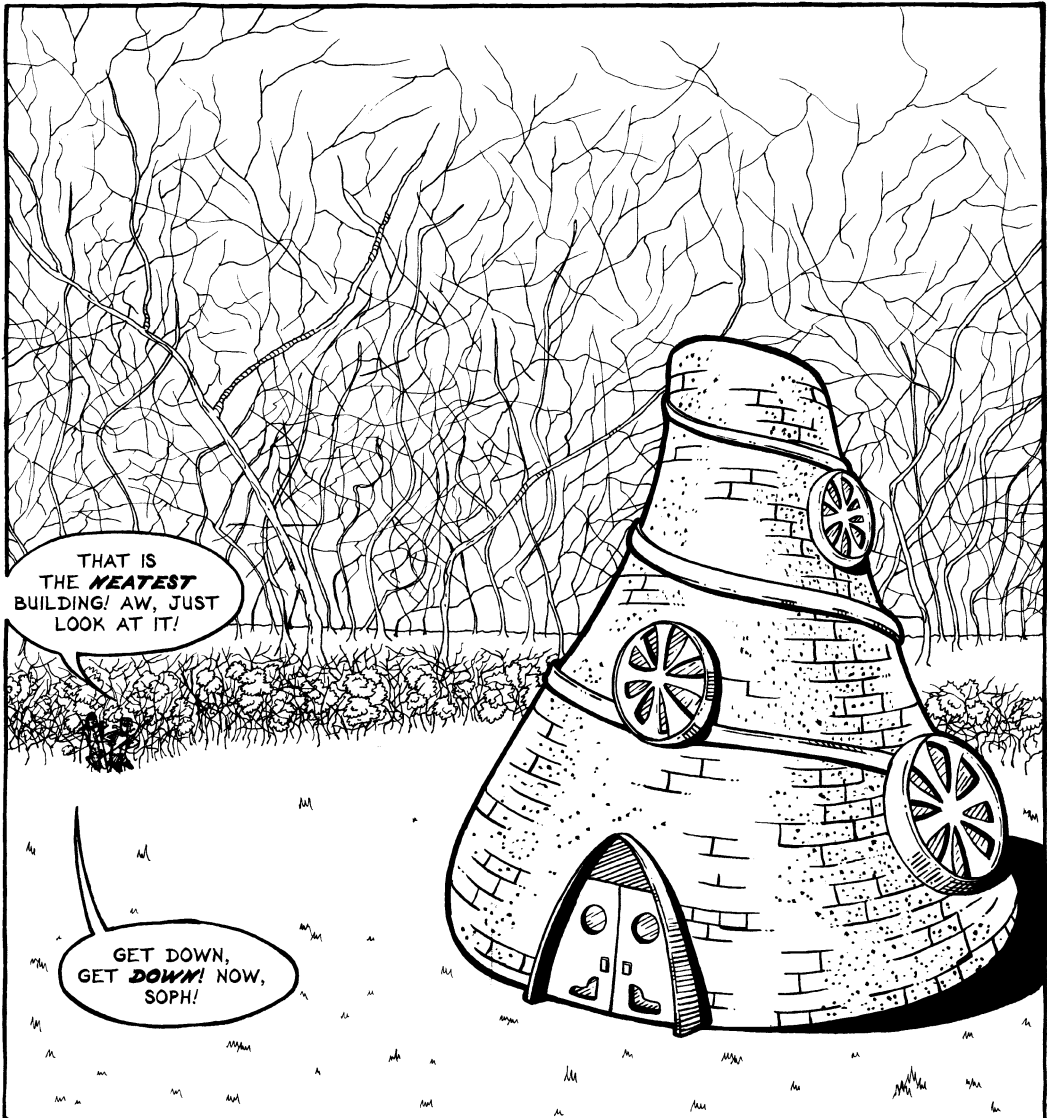
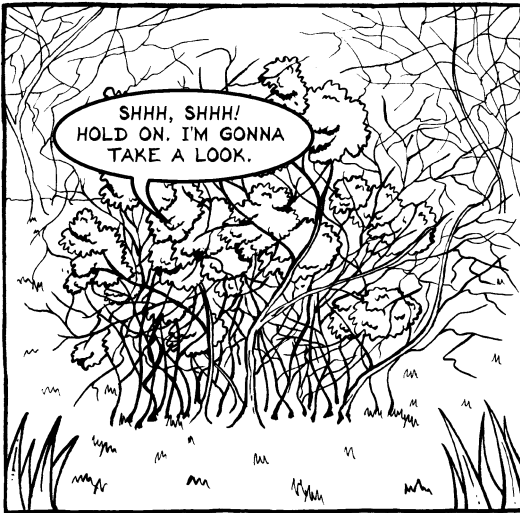
WHAT IF THAT THING UP  
THERE COMES DOWN AND  
**READS** THE NOTE?

IF IT WAS GOING  
TO COME DOWN,  
IT WOULD HAVE  
ALREADY. I THINK  
THOSE WOODS ARE  
IT'S TERRITORY OR  
SOMETHING.

LIKE A  
MAMMA BEAR  
PROTECTING  
HER CUBS.

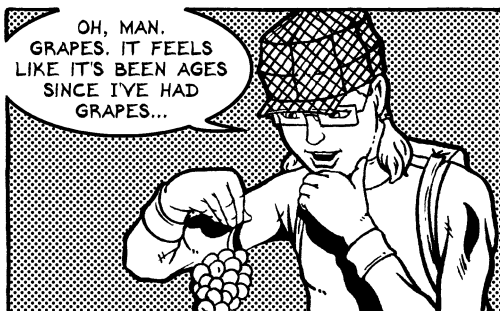
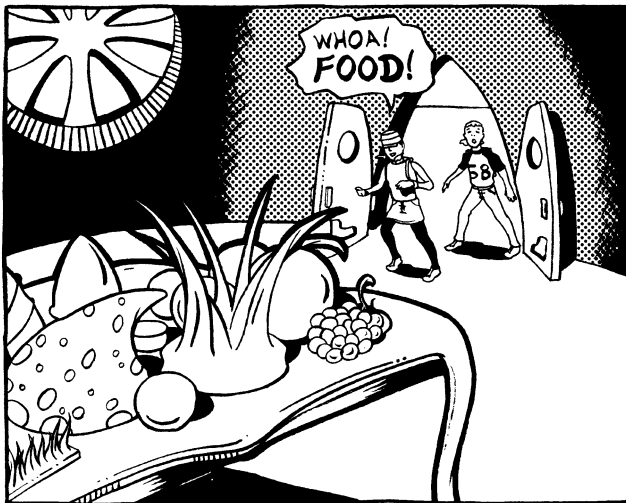




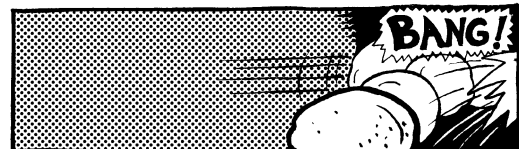
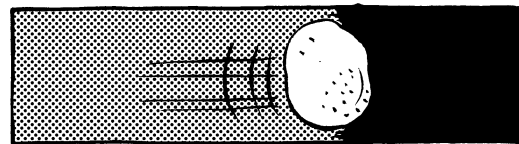


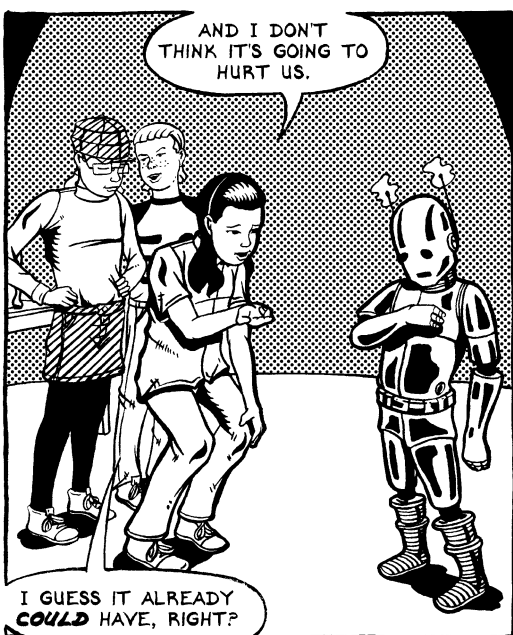
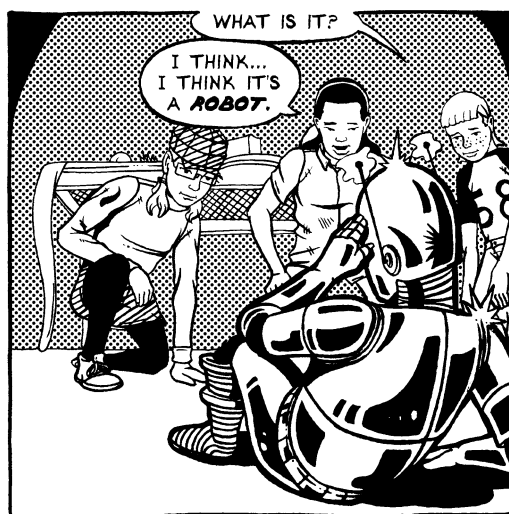
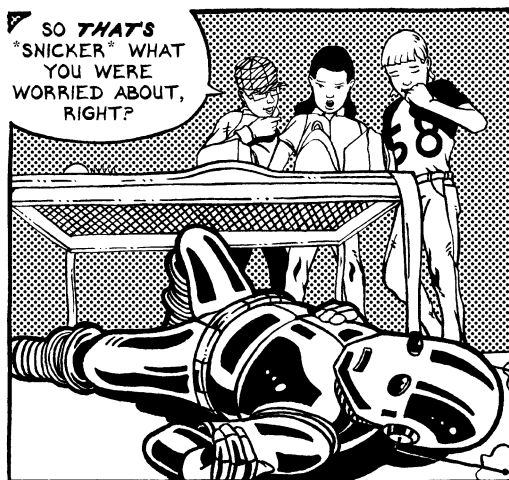
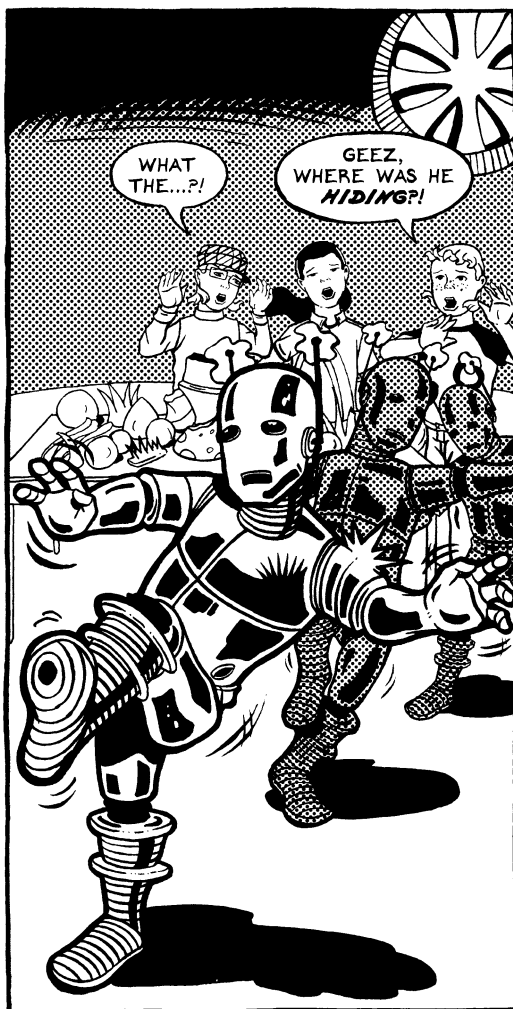


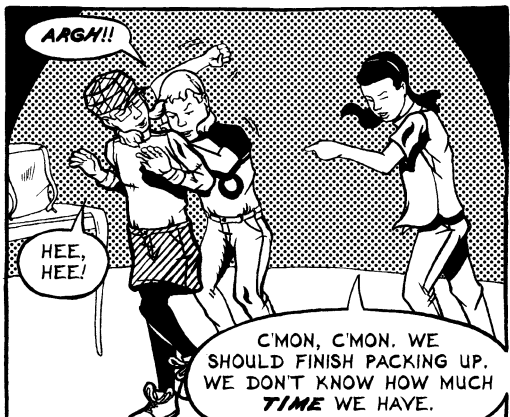
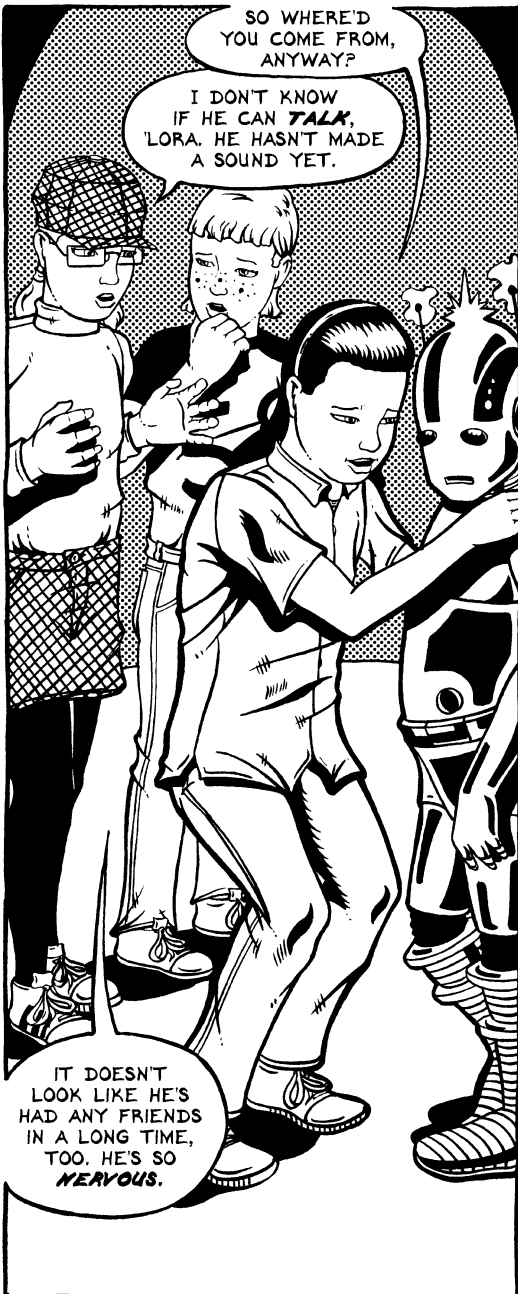
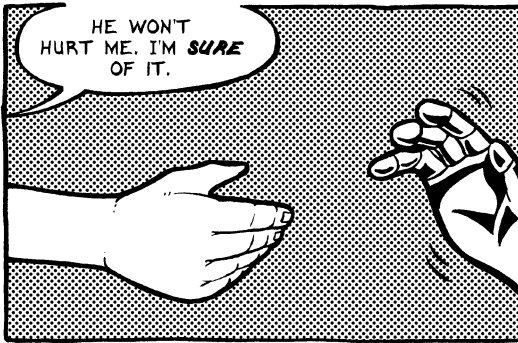


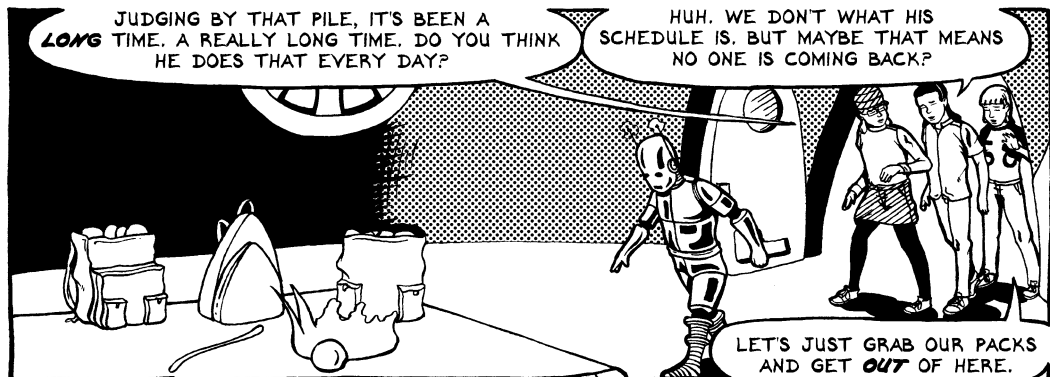
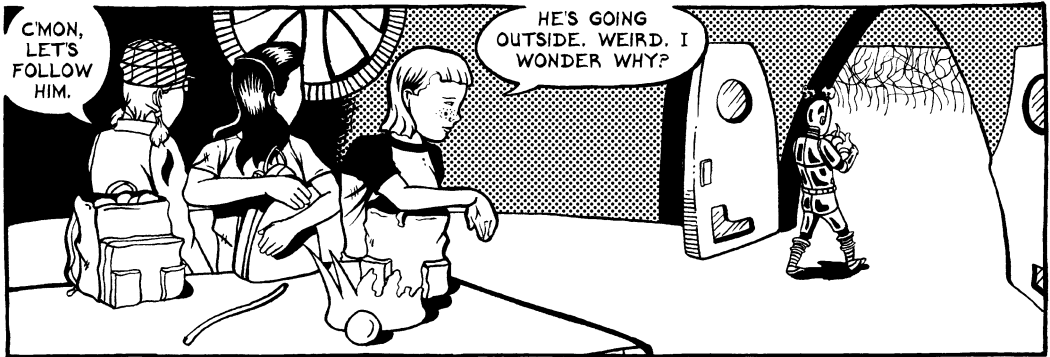
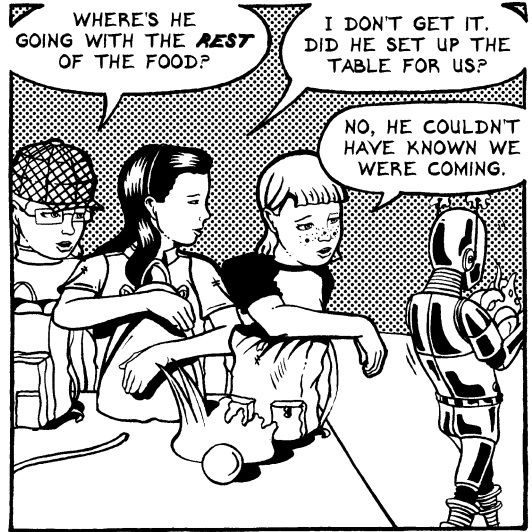
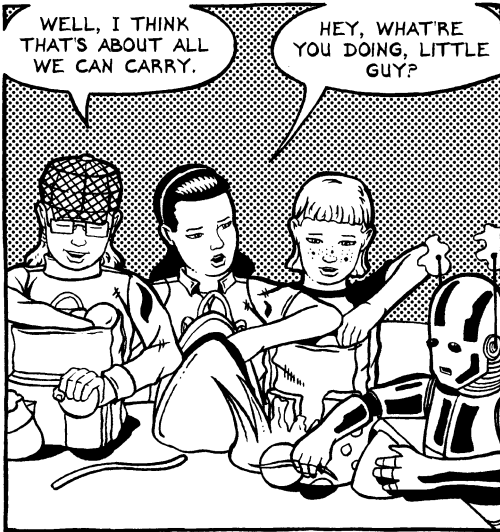




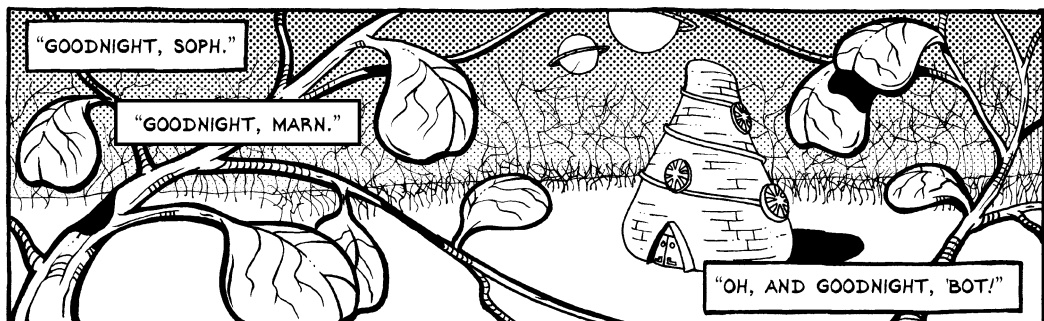
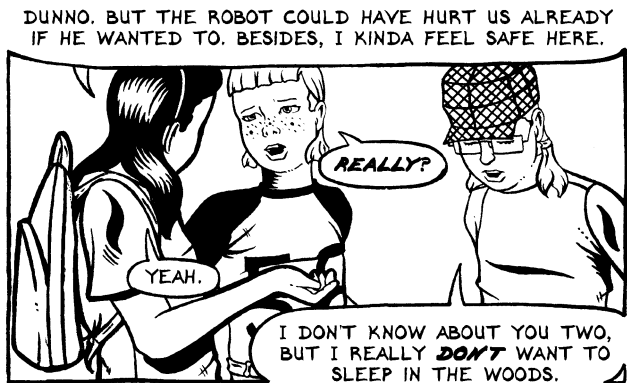






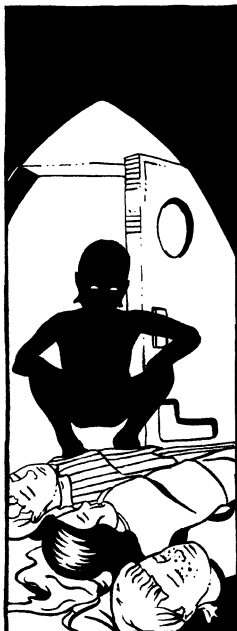
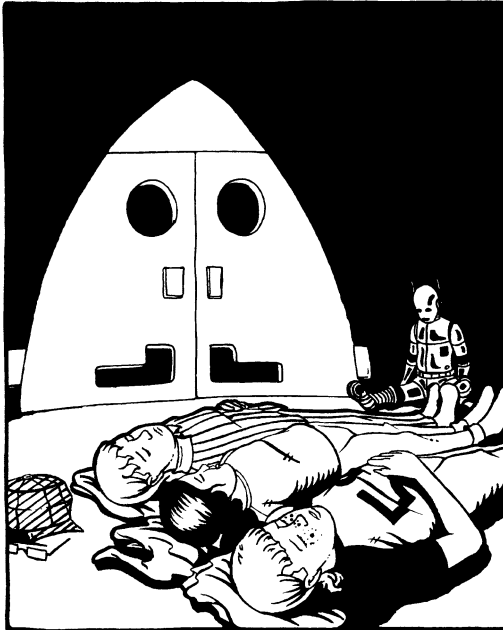


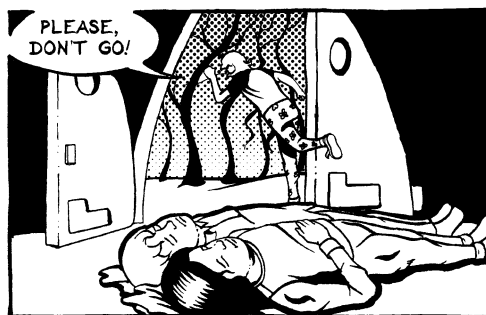


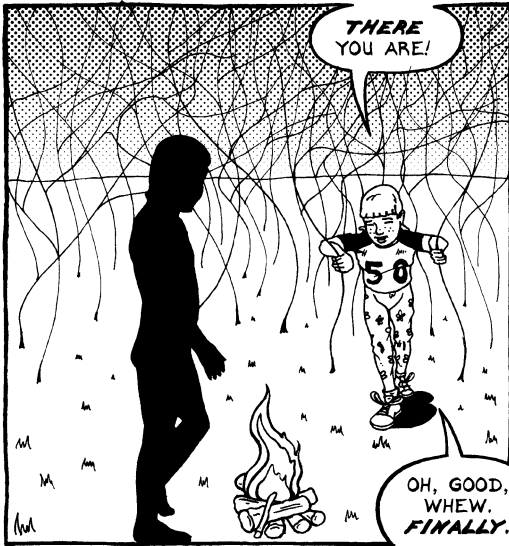


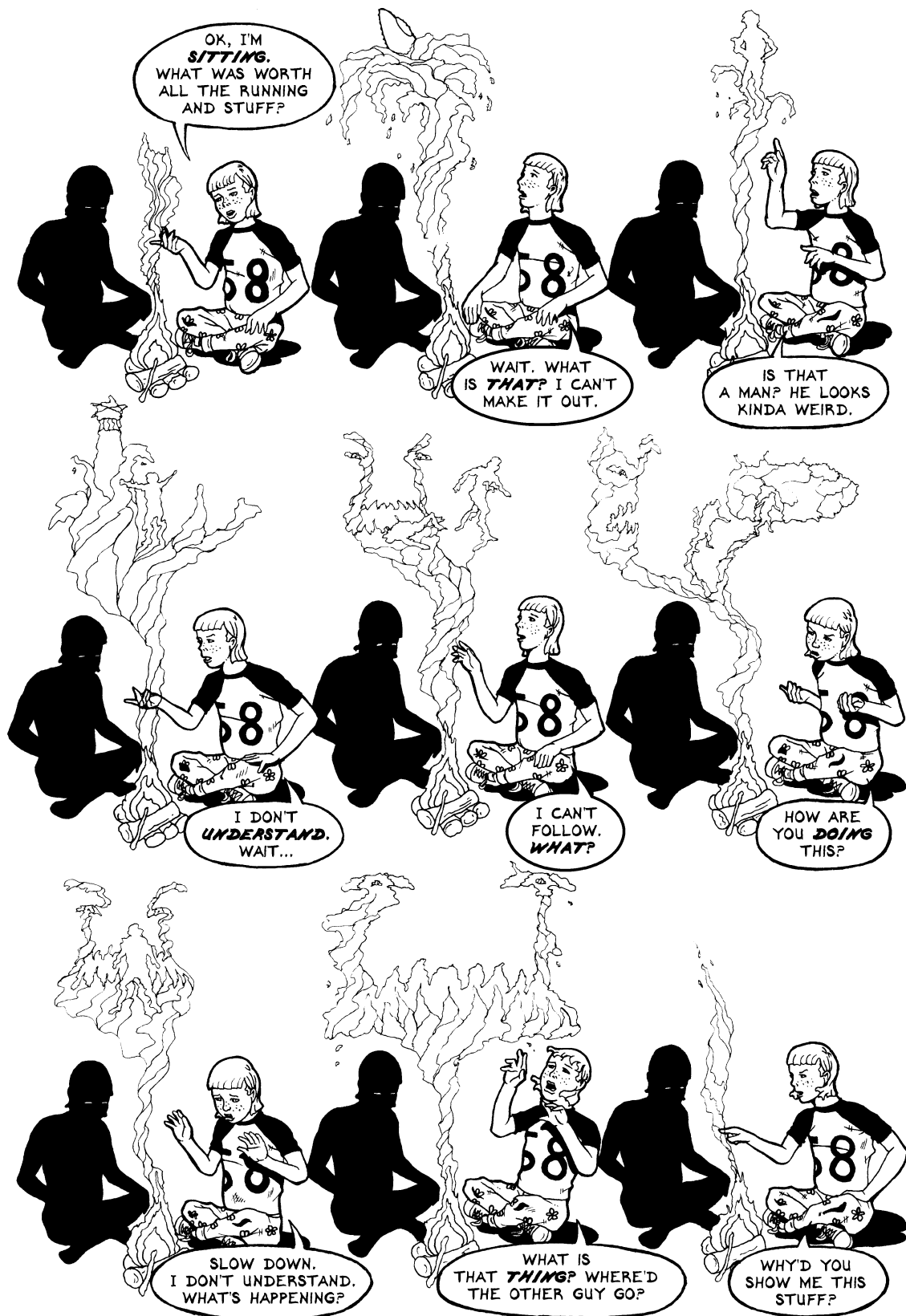


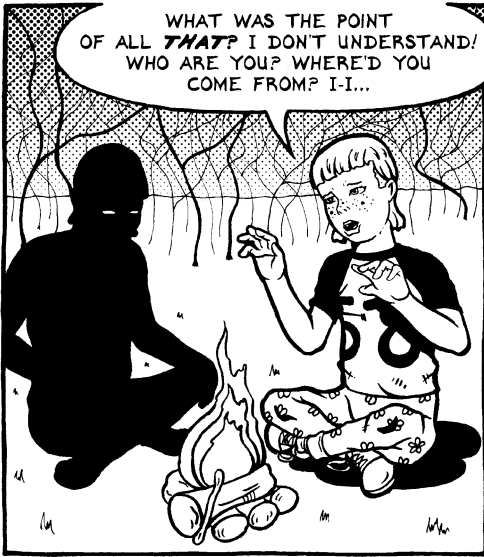


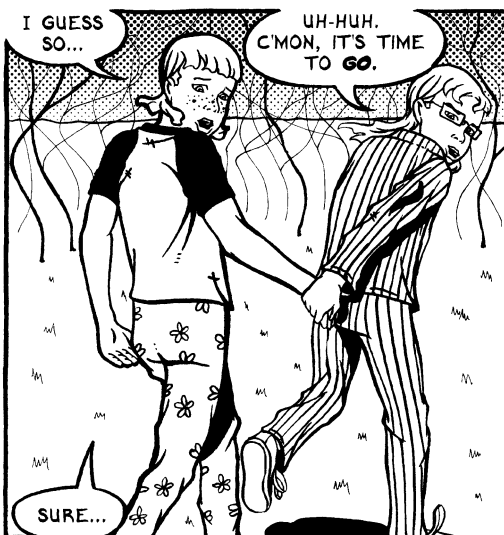
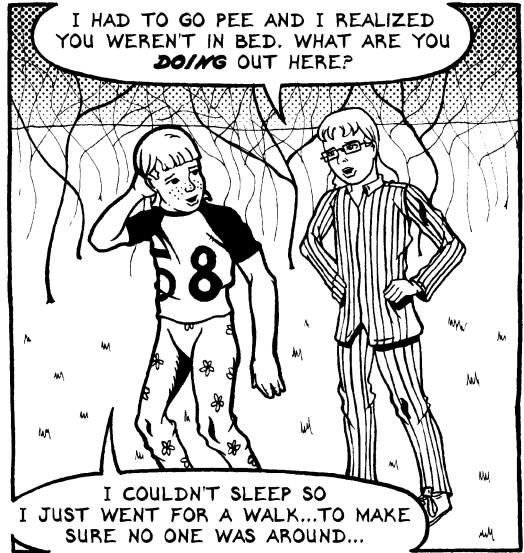


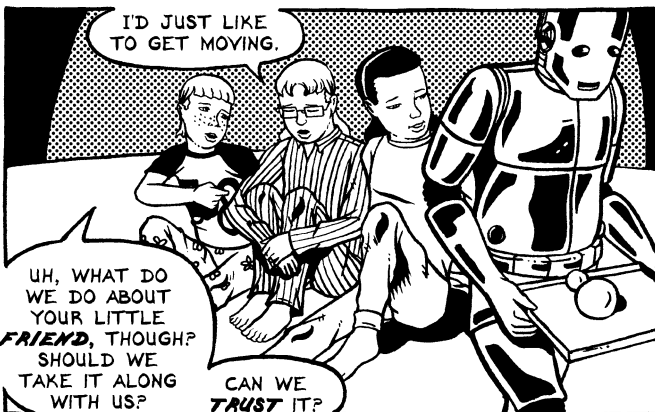
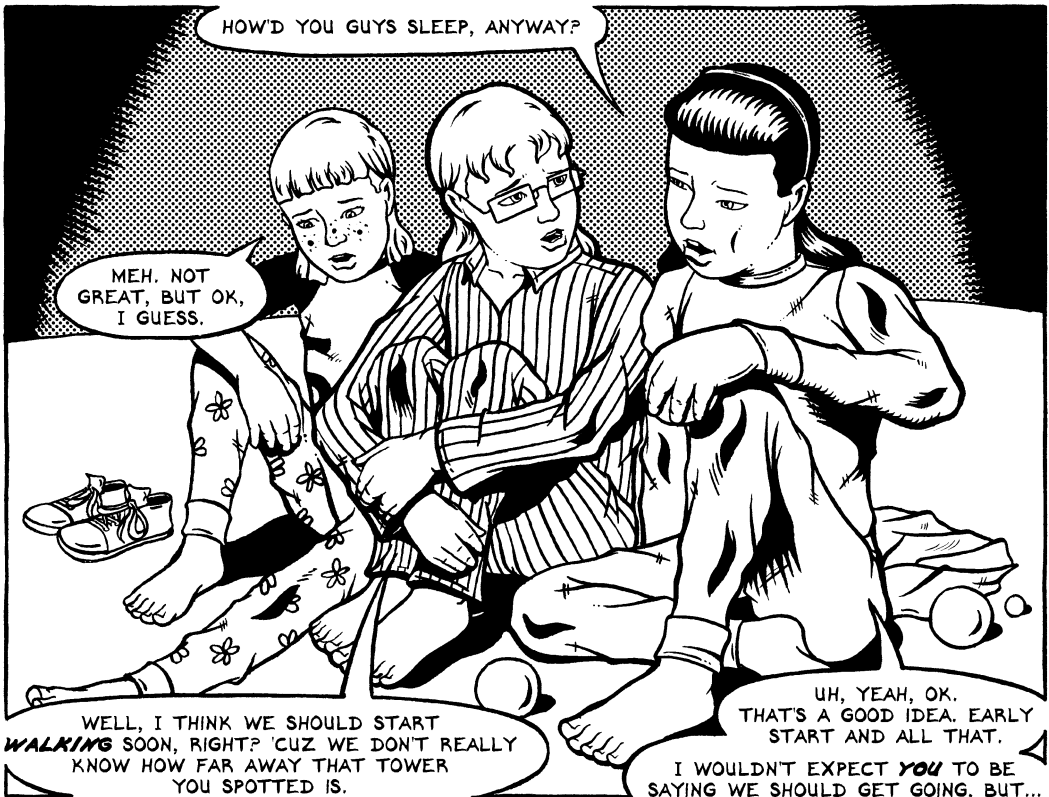
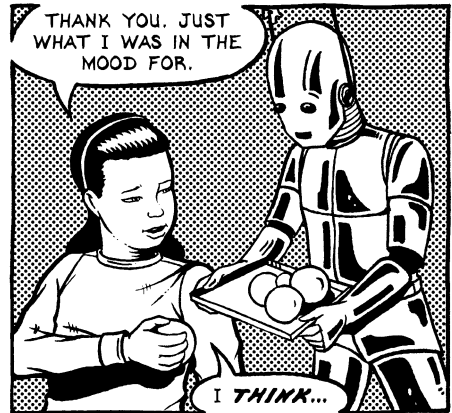


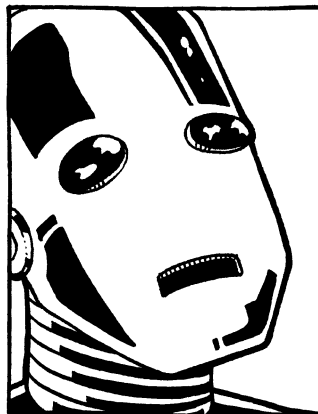
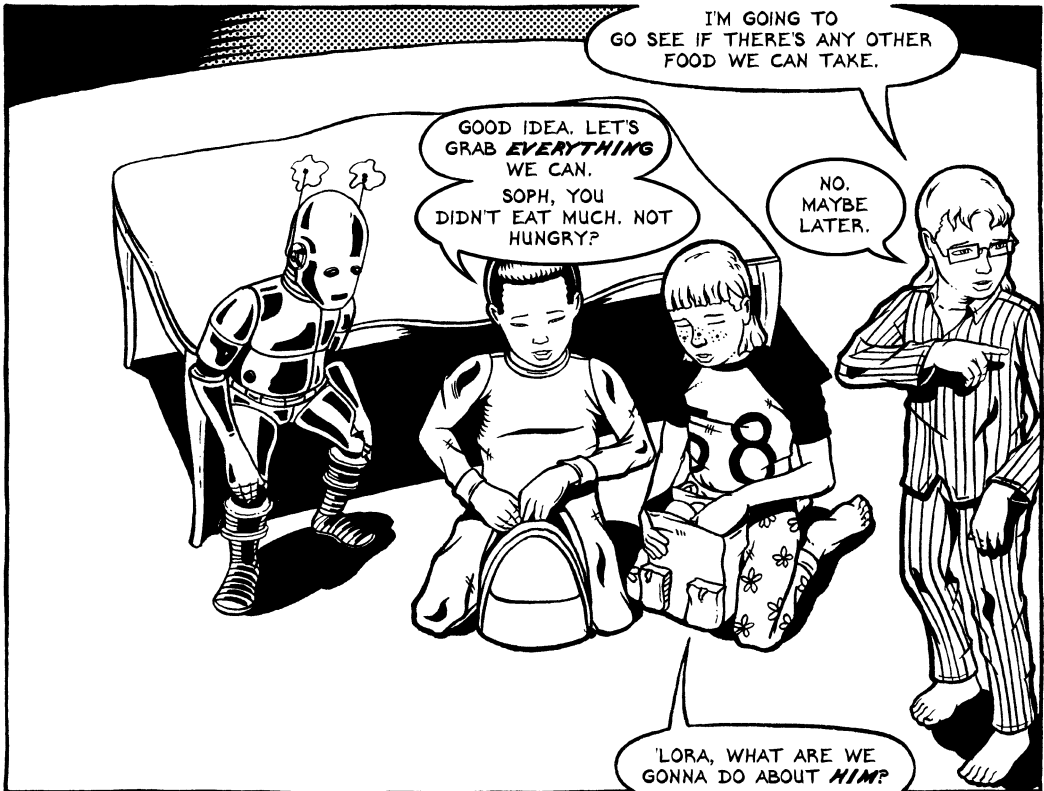




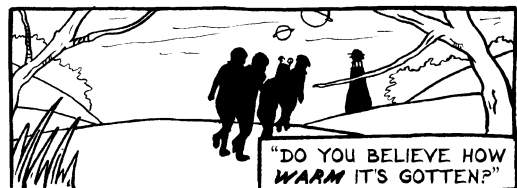
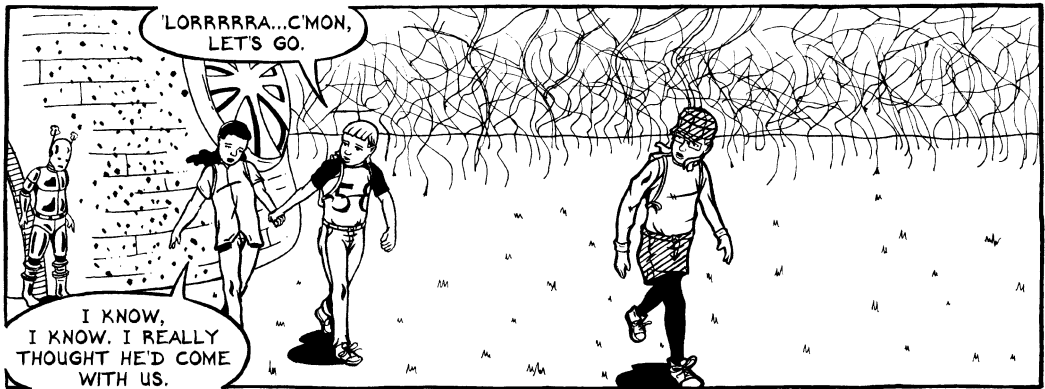
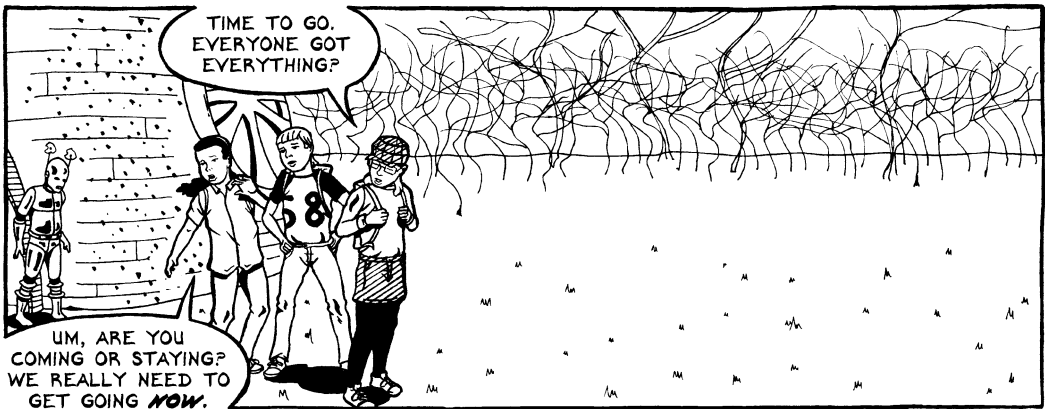


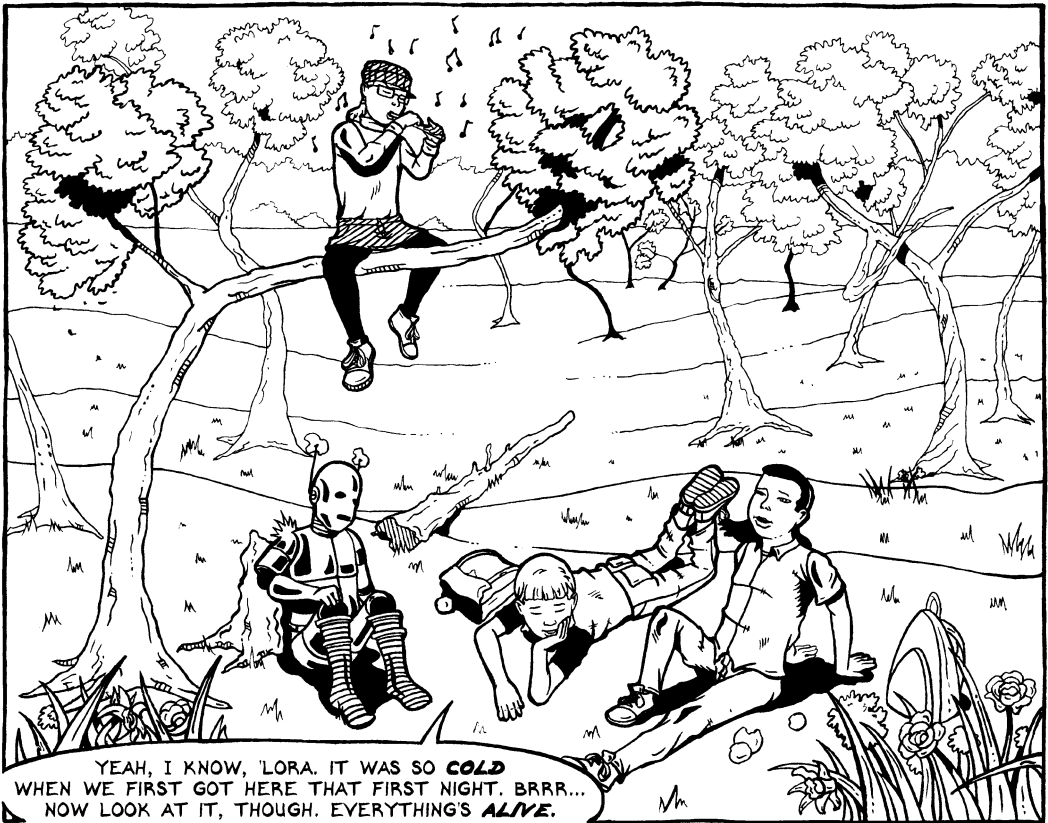


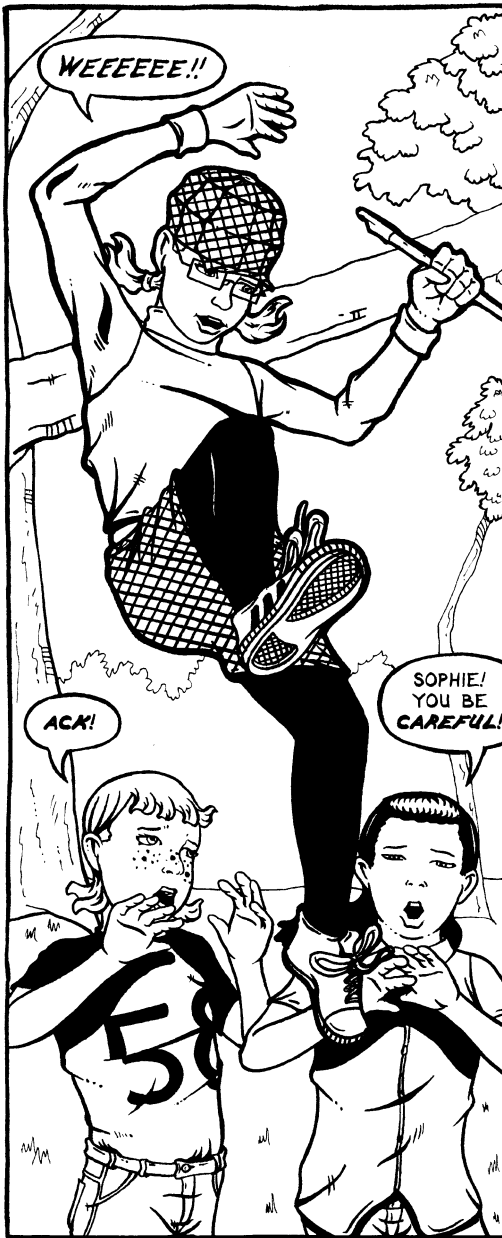








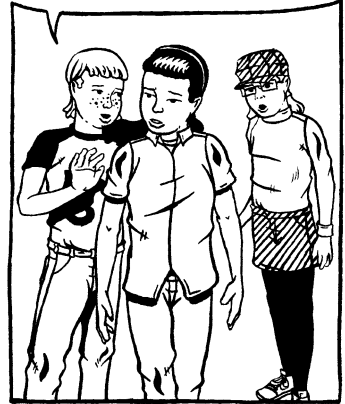






YEAH, I KNOW. BUT THERE ARE PROBABLY PEOPLE AT THAT TOWER THAT CAN HELP US.

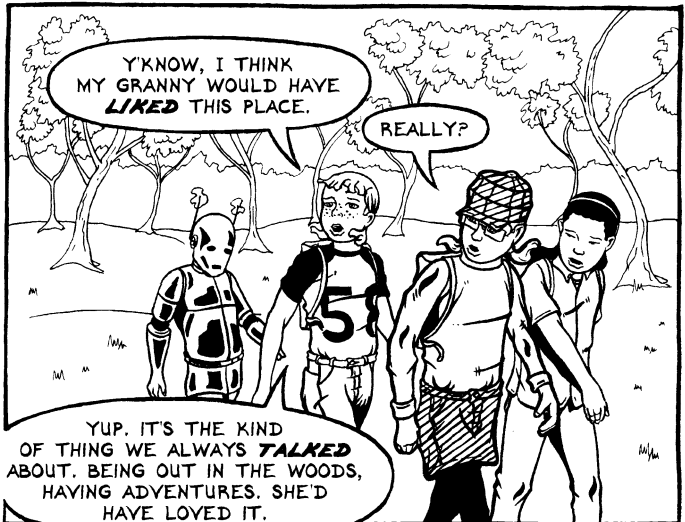
HEY, THEY MIGHT EVEN HAVE ANOTHER ONE OF THOSE THINGS MY GRANNY HAD...



I KNOW. I'M JUST **HOMESICK**. I JUST WANT TO GET THIS OVER WITH AND GO HOME.



WHY DON'T WE GET MOVING, THEN? WE CAN'T BE TOO FAR AWAY. LET'S GO.



SHE'D HAVE THOUGHT THIS WAS **SO** COOL. FUNKY BUILDINGS. SILLY ROBOTS.

I CAN'T BELIEVE SHE'S NOT HERE TO SEE IT.



I KNOW YOU GUYS HUNG OUT A LOT, BUT WHAT DID YOU **DO**? JUST GO FOR HIKES?

MOSTLY. WE'D PLAN THEM AHEAD OF TIME AND GRANNY WOULD MAKE STUFF TO EAT.



"SHE WAS REALLY **GOOD** WITH THE WOODS. SHE KNEW PLANTS AND COULD TRACK FOOT PRINTS."

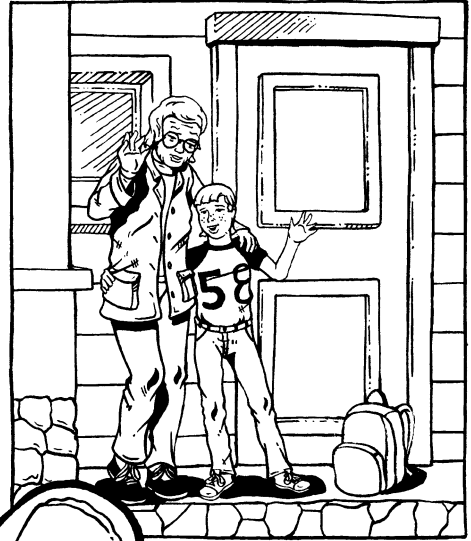


"MY MOM AND DAD WOULD DROP ME OFF ON A SATURDAY MORNING AND PICK ME UP THE NEXT DAY. MY COUSIN ALICE CAME WITH US ONCE AND SHE TOOK SOME **PHOTOS** OF OUR ADVENTURE."



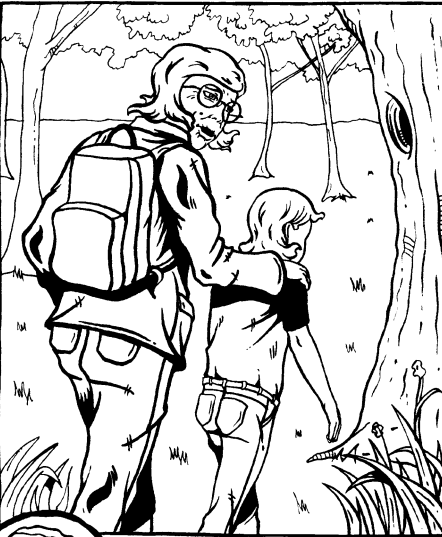
*Granny Hitchens' house,  
Summer, 2008.*

"WE'D PACK UP LUNCH AND GO MARCHING OFF. IT DIDN'T MATTER WHAT THE DAY WAS LIKE. RAIN OR SHINE. EVEN SNOW. GRANNY AND I DIDN'T CARE."



*Narni and Granny out for  
hike, Summer, 2008.*

"I DON'T THINK ANYONE EVER WENT EXPLORING IN THE WOODS LIKE **WE** DID. SO WE ALWAYS HAD THE PLACE TO OURSELVES."



*Narni and Granny, Summer  
2008. Franklin Wood.*

"SHE NEVER SEEMED **OLD**, Y'KNOW? NOT EVER."



*Narni and Granny, Summer,  
2008. Monster in the Wood!*

"WE'D IMAGINE THAT THERE WERE **GHOSTS** AND **PIRATES**. BURIED **TREASURE**. WE'D JUST HAVE TO FIND IT STASHED AWAY UNDER SOME ROCK OR OLD TREE."



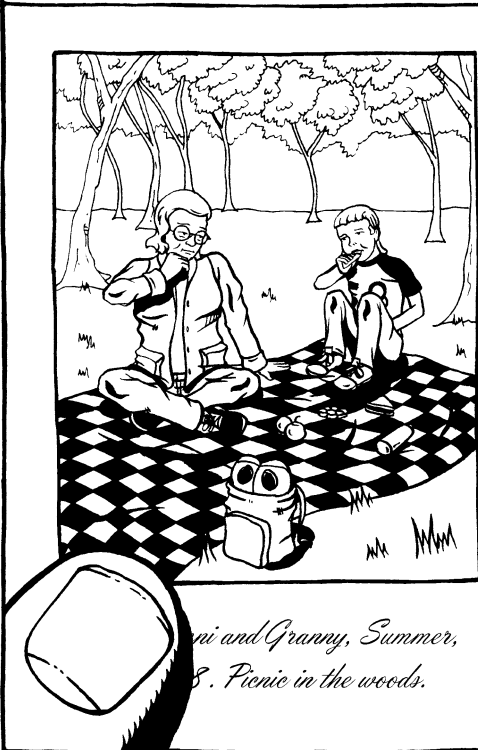
Granny and Summer, Summer, 8. River wranglers!

"WE'D HAVE **DUELS** AND **BATTLES**."



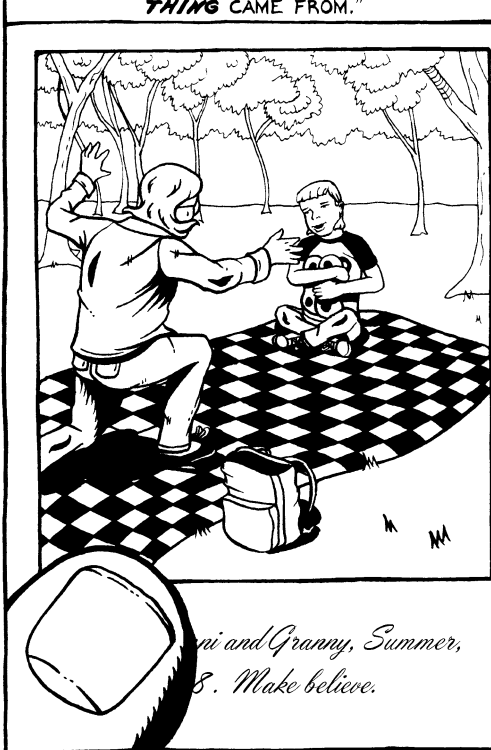
Granny and Summer, Summer, 8. Sword fight!

"WE'D STOP AND **MUNCH** AND SHE'D TELL ME **STORIES** ABOUT GROWING UP ON THE FARM."

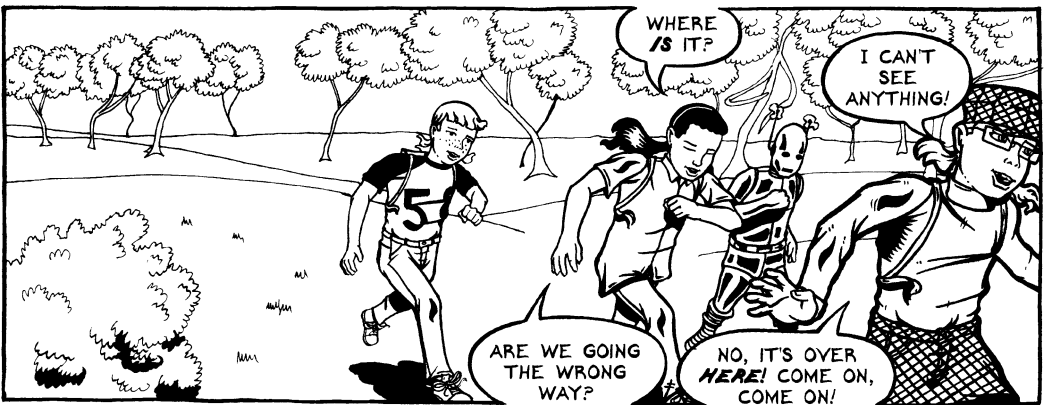
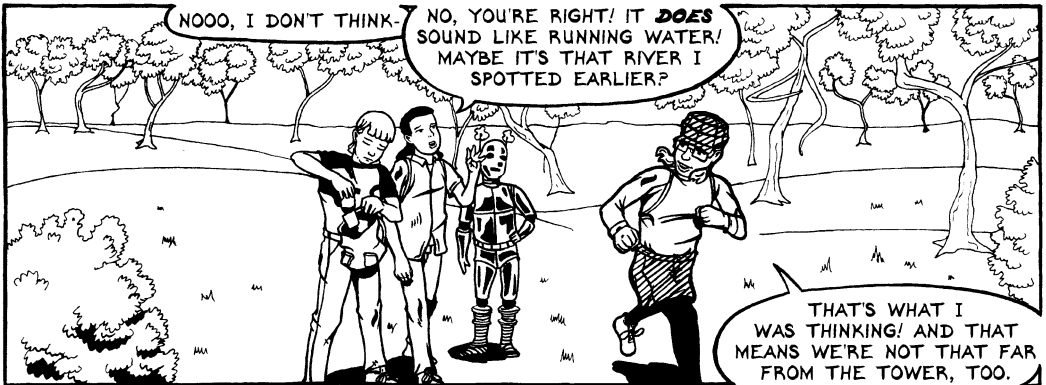
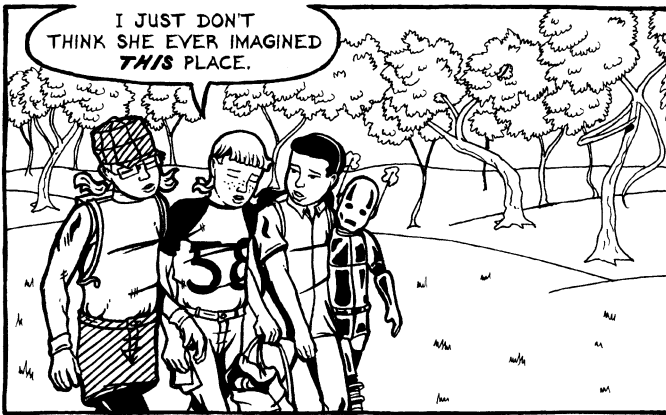


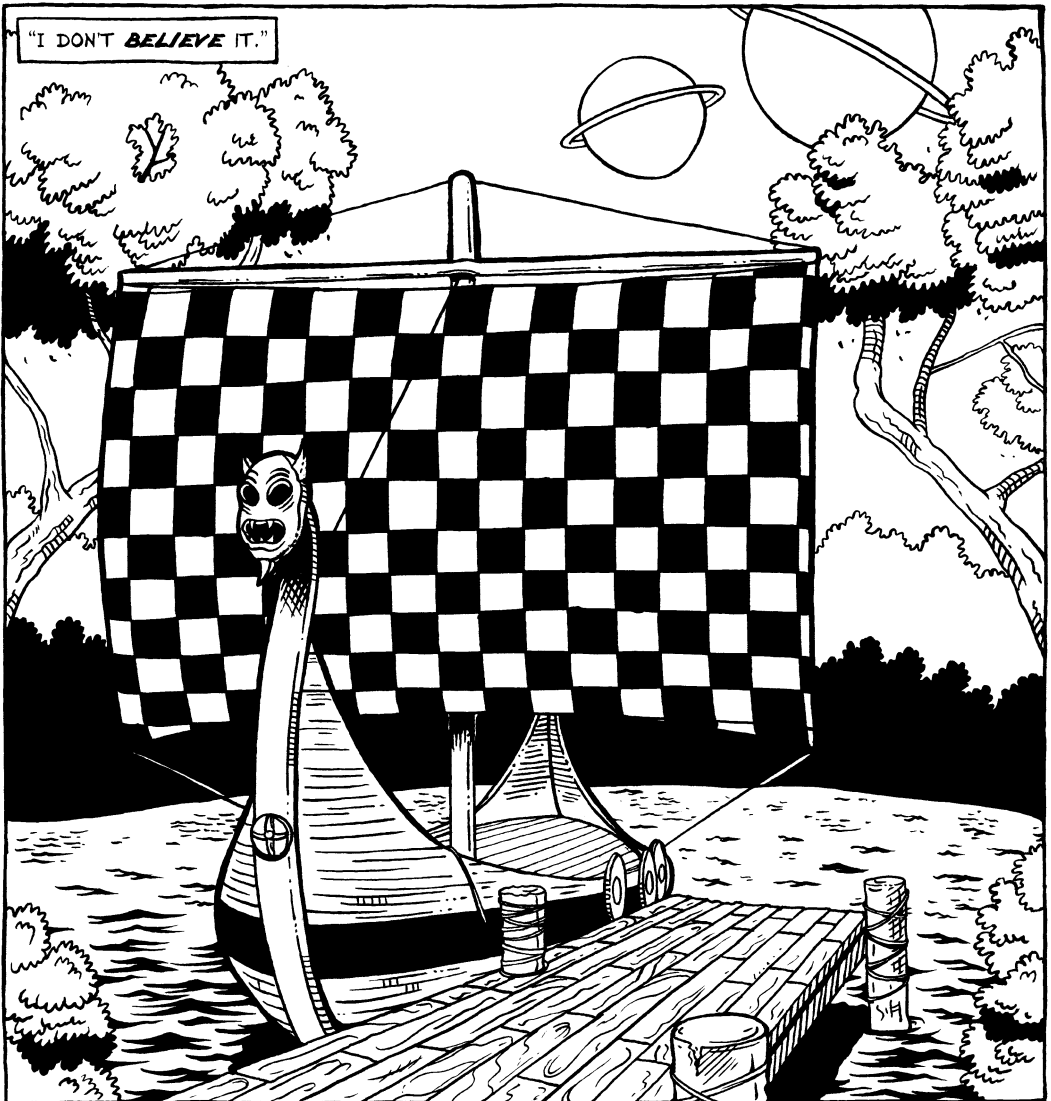
Granny and Summer, Summer, 8. Picnic in the woods.

"AND WE'D COME UP WITH **STORIES** TO TRY AND EXPLAIN WHAT AND WHERE THAT 'OL **THING** CAME FROM."

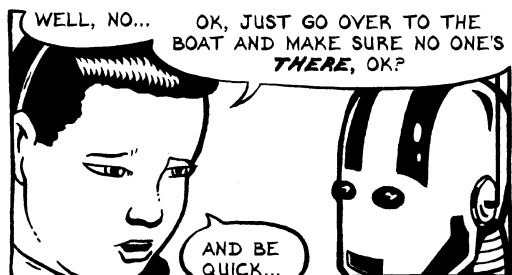
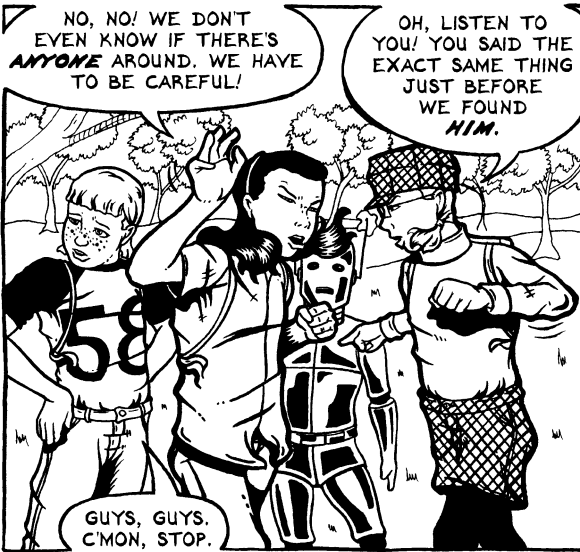


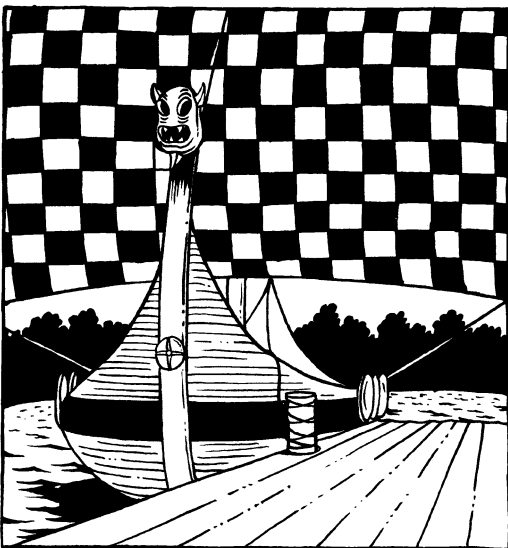
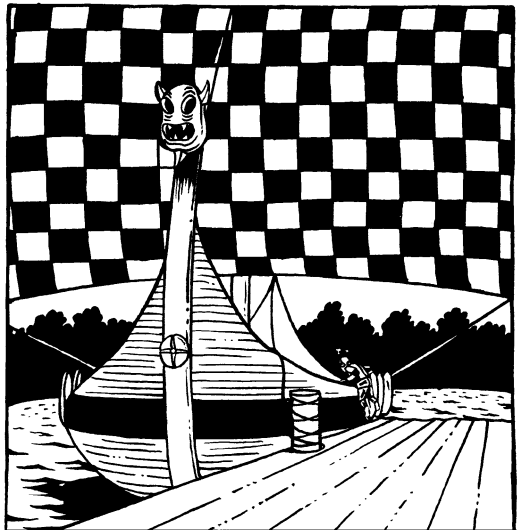
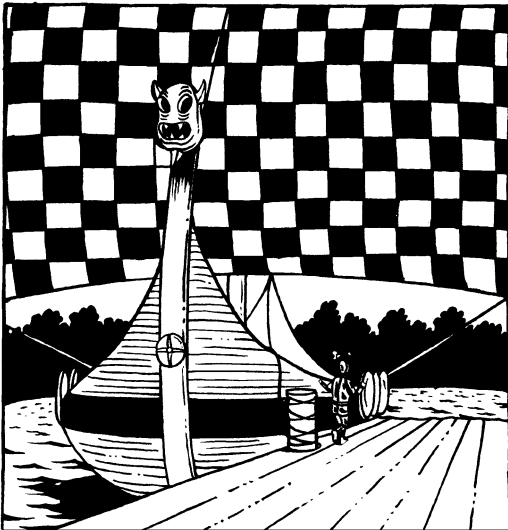
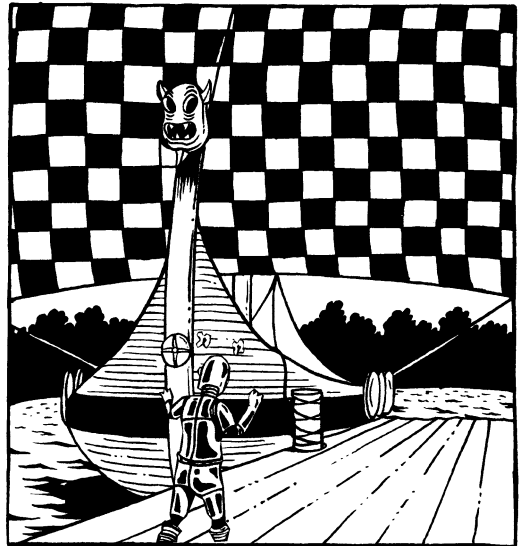
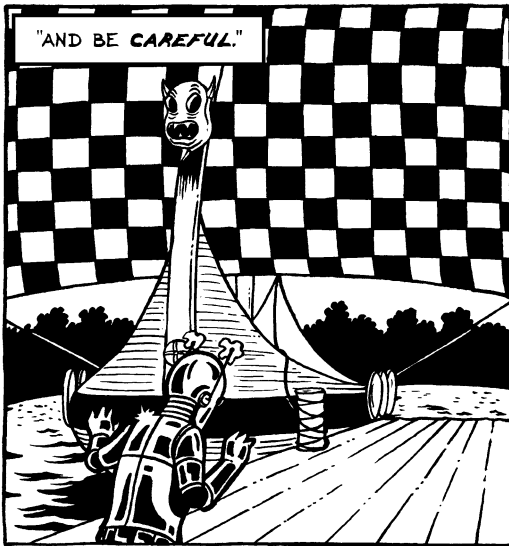
Granny and Summer, Summer, 8. Make believe.

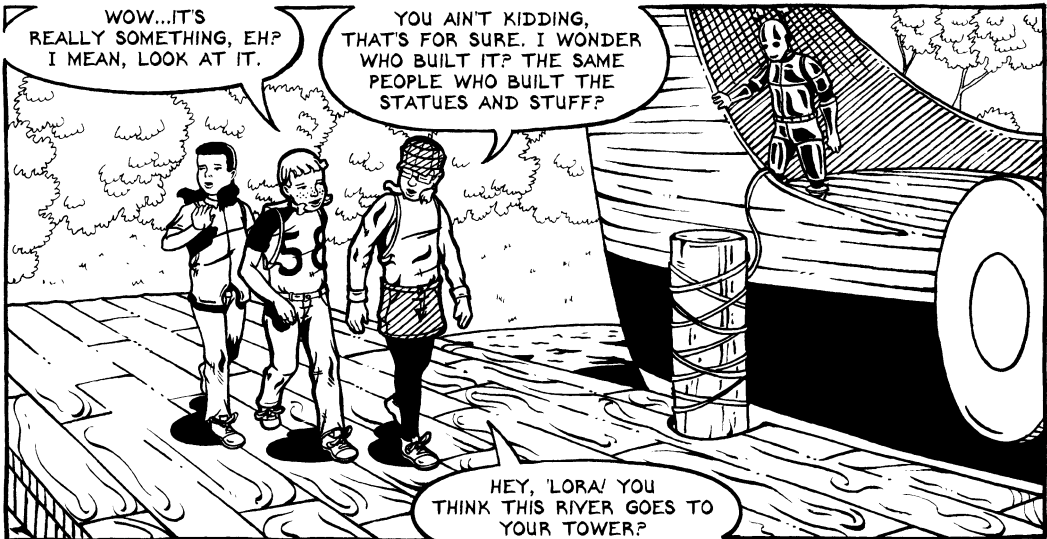


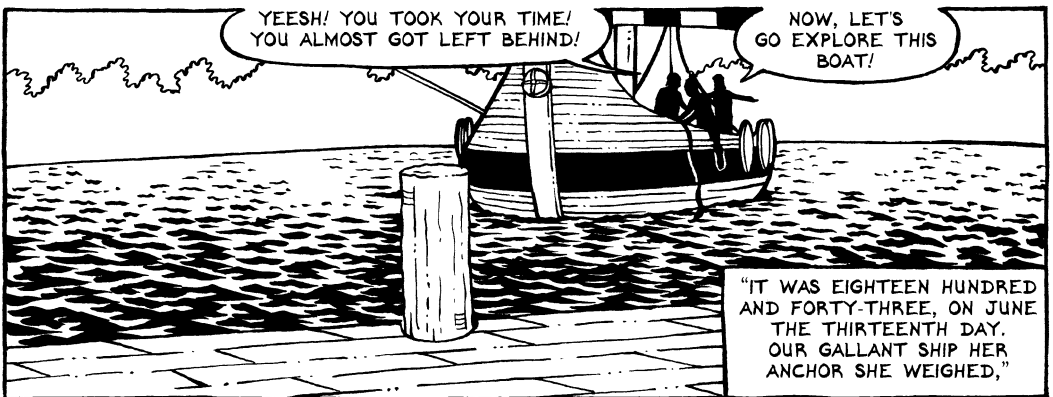
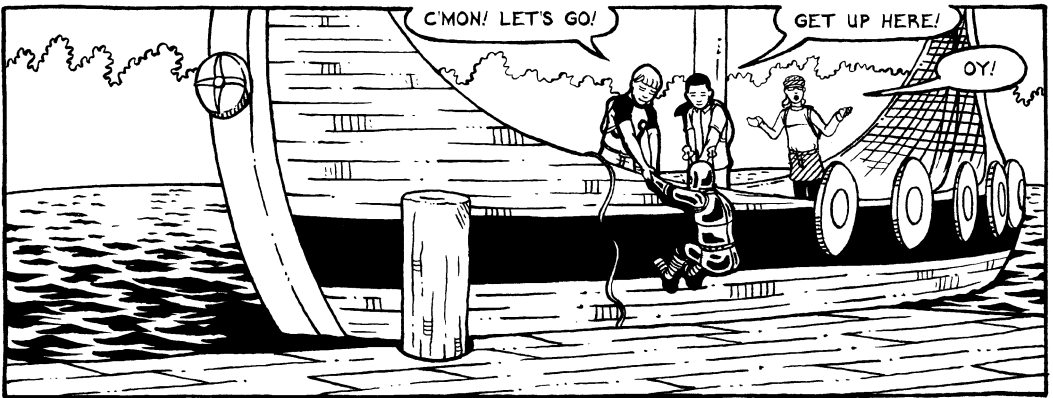
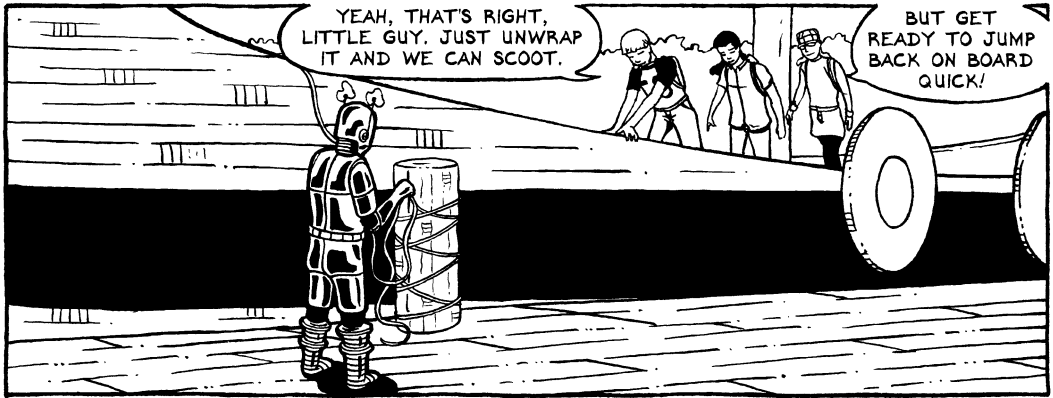
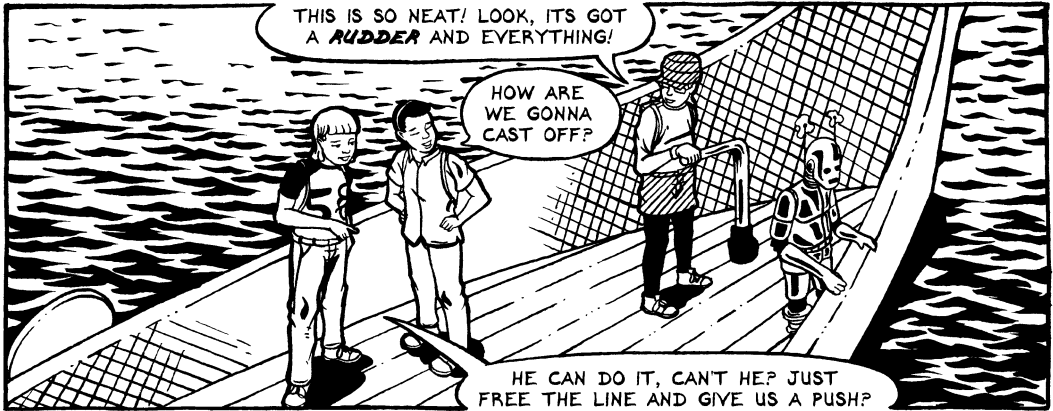




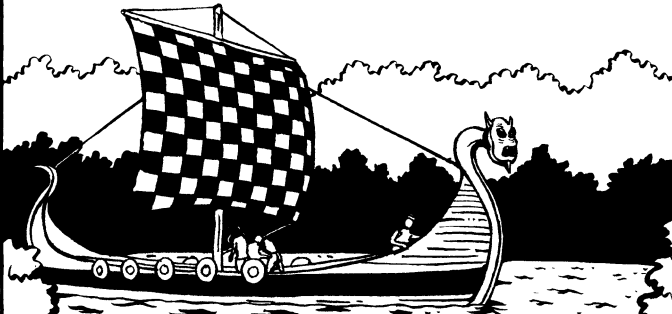








"AND FOR GREENLAND SHE SET SAIL,  
BRAVE BOYS, AND FOR GREENLAND SHE SET SAIL."



"THE LOOKOUT IN THE CROSSTREES STOOD,  
WITH A SPYGLASS IN HIS HAND,"

"THERE'S A WHALE, THERE'S A WHALE, THERE'S  
A WHALE FISH,' HE CRIED."

"AND SHE BLOWS AT EVERY  
SPAN, BRAVE BOYS, AND SHE  
BLOWS AT EVERY SPAN."



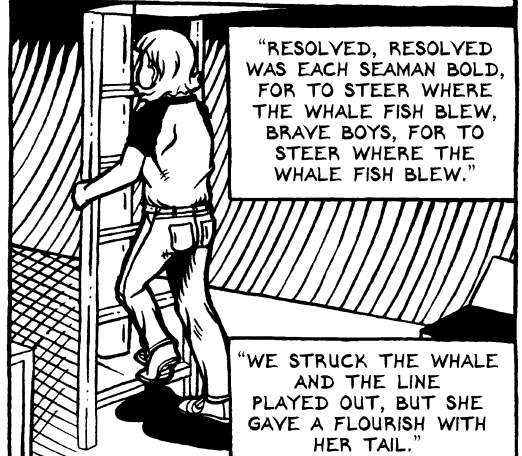
"THE CAPTAIN STOOD ON THE  
QUARTER DECK, A FINE  
LITTLE MAN WAS HE,"

"OVERHAUL, OVERHAUL, LET YOUR  
SLOOP SHEETS FALL,"



"AND COME PUSH YOUR BOATS FOR SEA,  
BRAVE BOYS, AND COME PUSH YOUR BOATS  
FOR SEA."

"NOW THE BOATS WERE LAUNCHED WITH  
THE MEN ONBOARD, AND THE WHALE FISH  
WAS FULL IN VIEW."



"RESOLVED, RESOLVED  
WAS EACH SEAMAN BOLD,  
FOR TO STEER WHERE  
THE WHALE FISH BLEW,  
BRAVE BOYS, FOR TO  
STEER WHERE THE  
WHALE FISH BLEW."

"WE STRUCK THE WHALE  
AND THE LINE  
PLAYED OUT, BUT SHE  
GAVE A FLOURISH WITH  
HER TAIL."

"THE BOAT CAPSIZED AND  
FOUR MEN WERE DROWNED,"



"AND WE NEVER CAUGHT  
THAT WHALE, BRAVE BOYS,  
WE NEVER CAUGHT  
THAT WHALE."

"TO LOSE THAT WHALE,  
OUR CAPTAIN HE CRIED,  
'IT GRIEVES ME HEART  
FULL SORE.'"

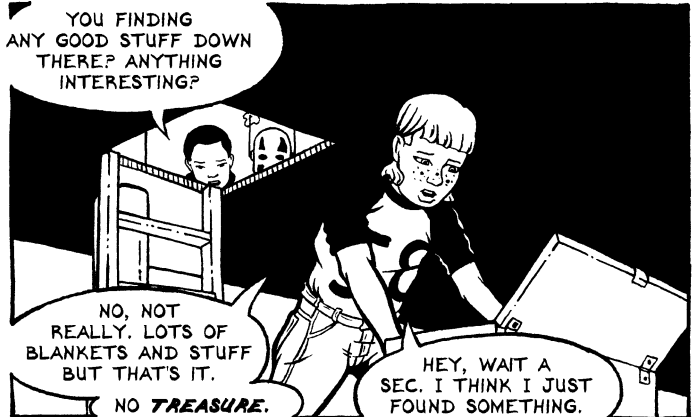
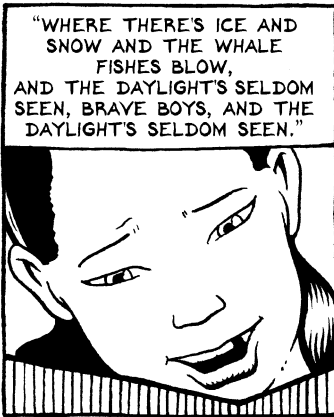


"BUT TO LOSE FOUR MEN  
FROM MY GALLANT CREW,"

"AYE, IT GRIEVES ME TEN  
TIMES MORE, BRAVE BOYS,  
AYE, IT GRIEVES ME TEN  
TIMES MORE."

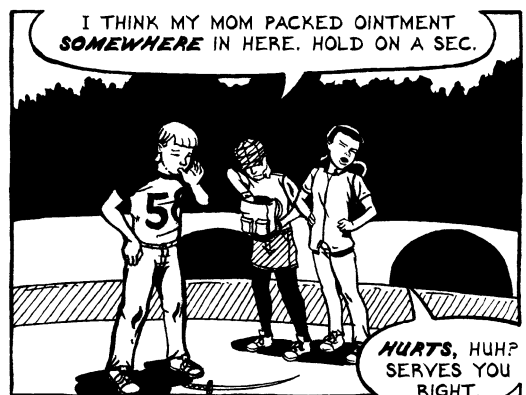
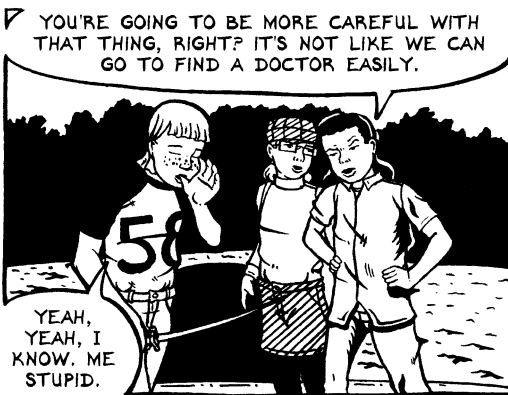
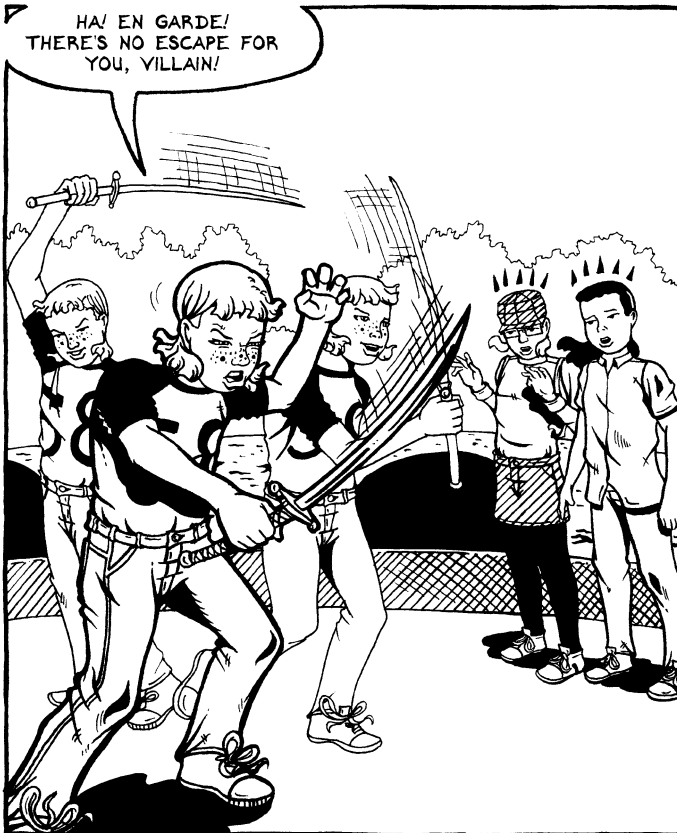


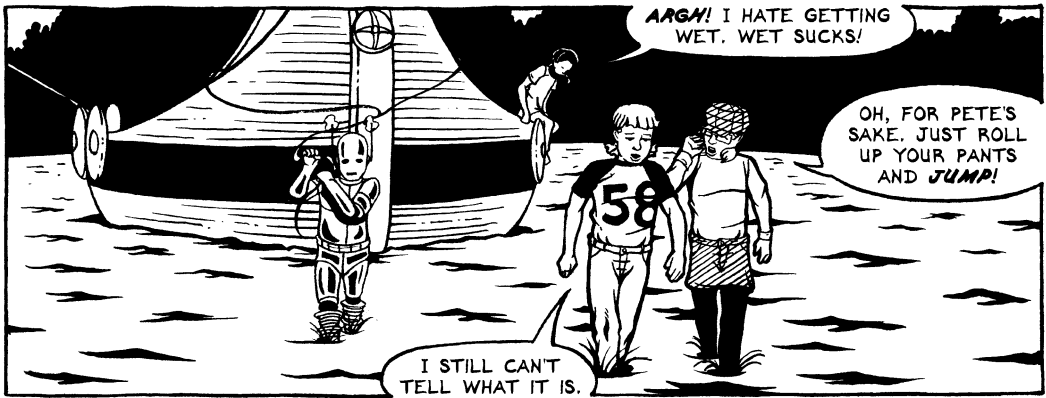
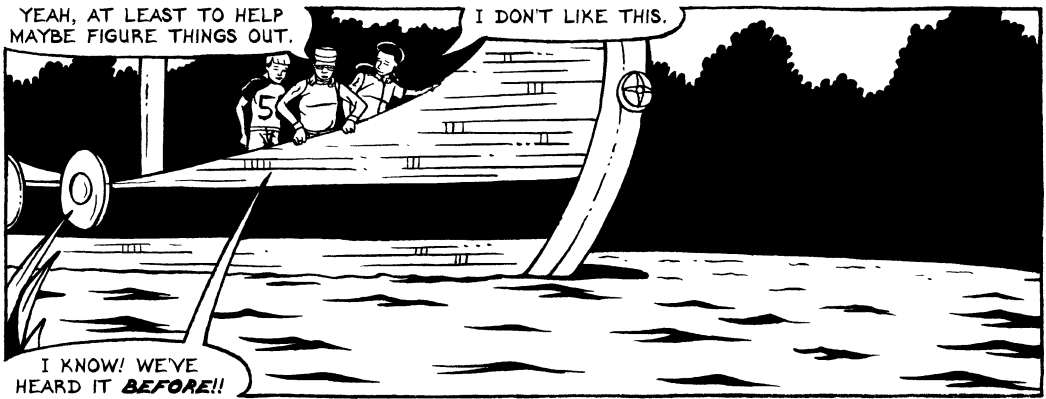
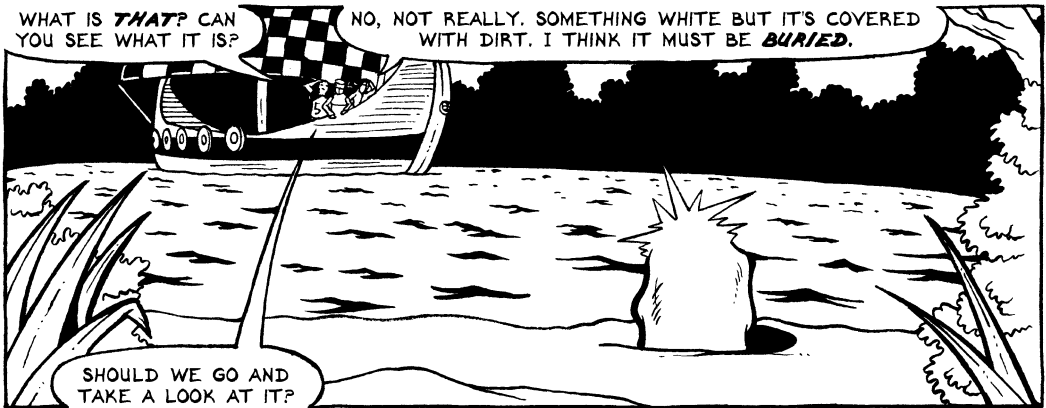
"OH, GREENLAND IS A FOREIGN  
LAND, A LAND THAT KNOWS  
NO GREEN."



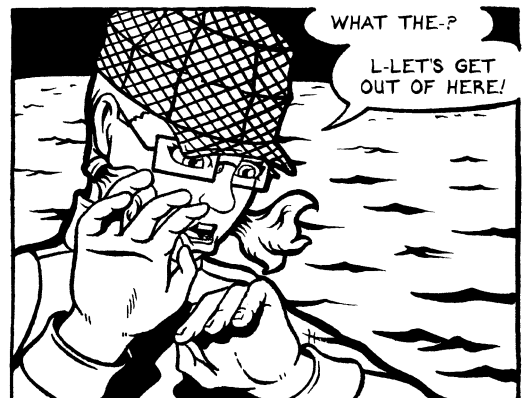
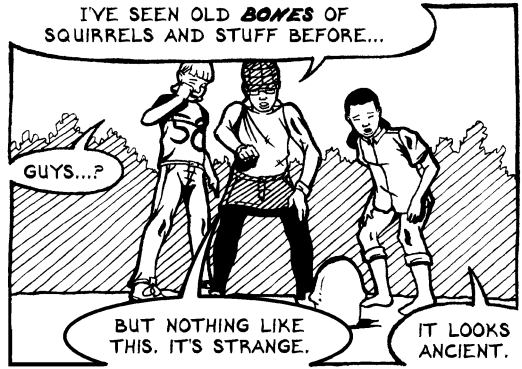
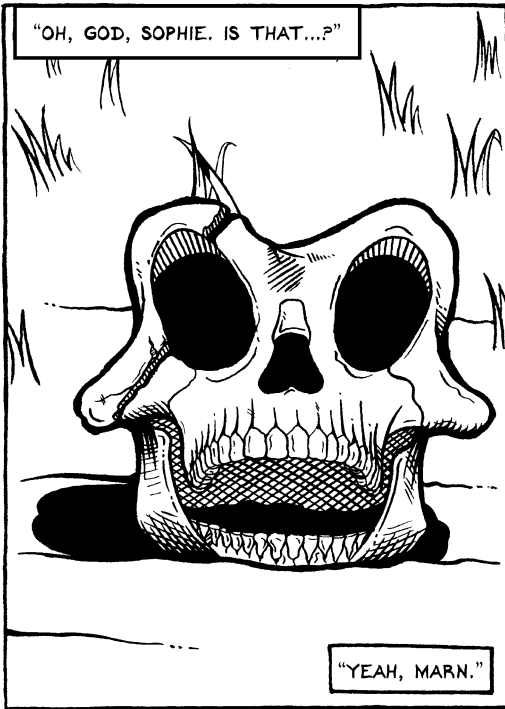
I DUNNO. I MEAN, WHAT WAS IT DOING DOWN THERE, ALL BY ITSELF? WHO **OWNS** IT? IT'S WEIRD THAT IT WAS JUST LEFT THERE, ABANDONED OR SOMETHING.

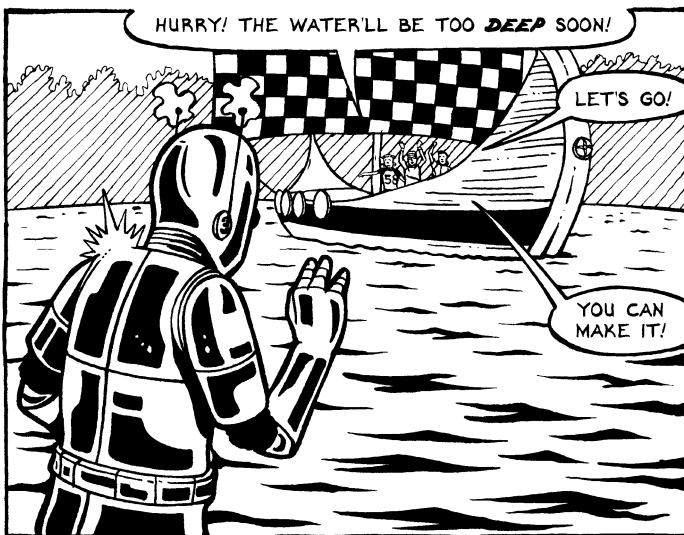
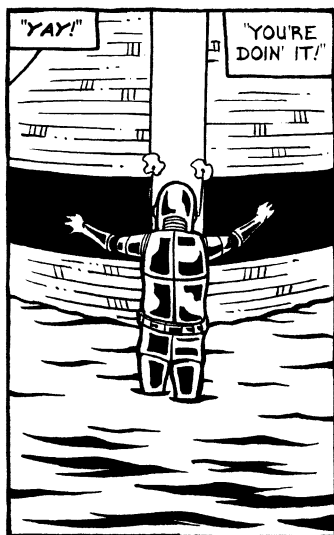
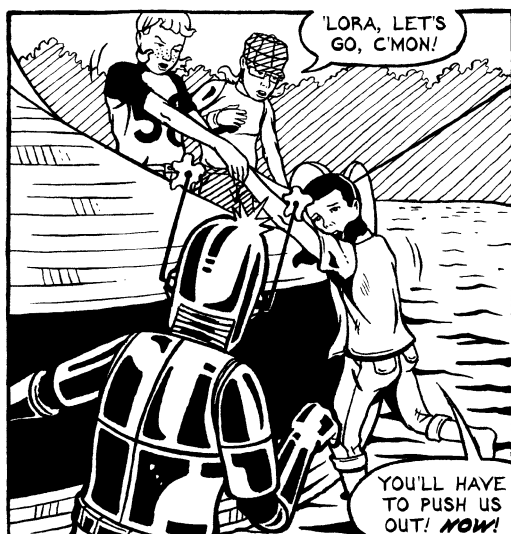
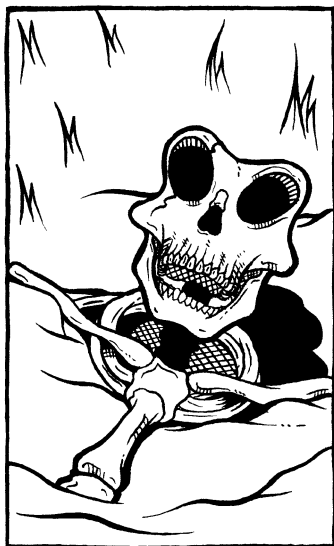


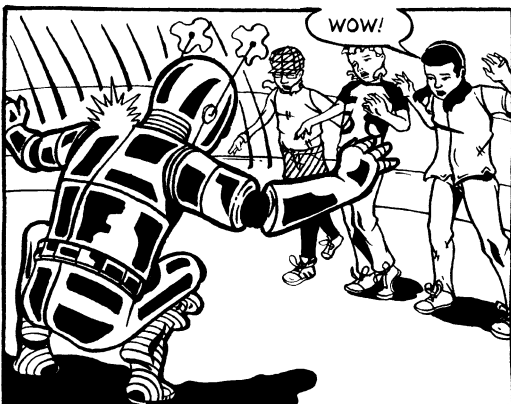
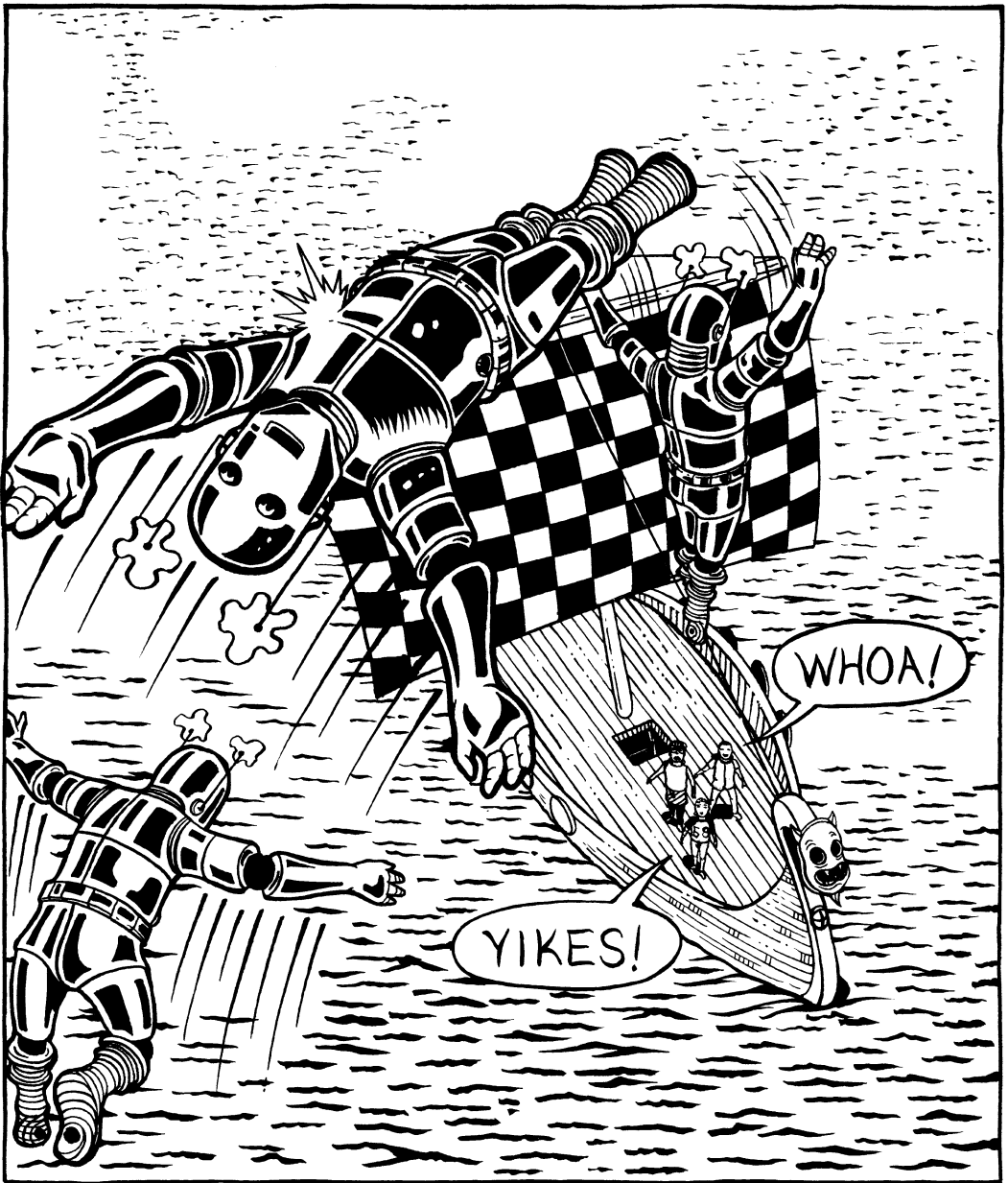




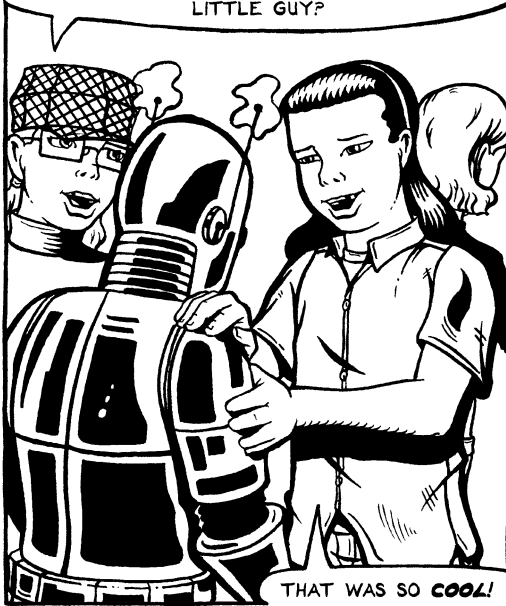




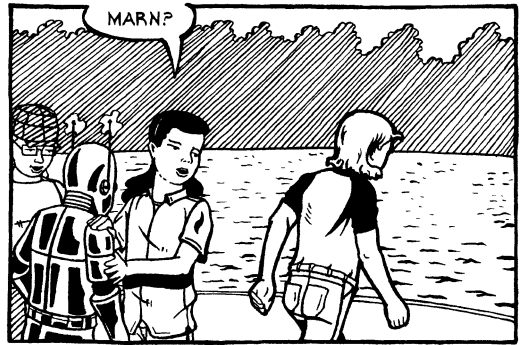




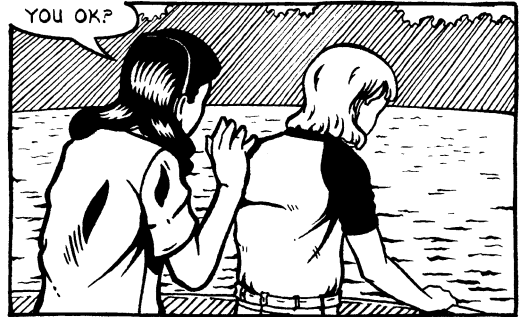
I CAN'T BELIEVE YOU CAN **JUMP** LIKE THAT. LOOK AT YOU, KEEPING SECRETS FROM US. WHAT **ELSE** HAVEN'T YOU TOLD US, LITTLE GUY?



THAT WAS SO COOL!



MARN?

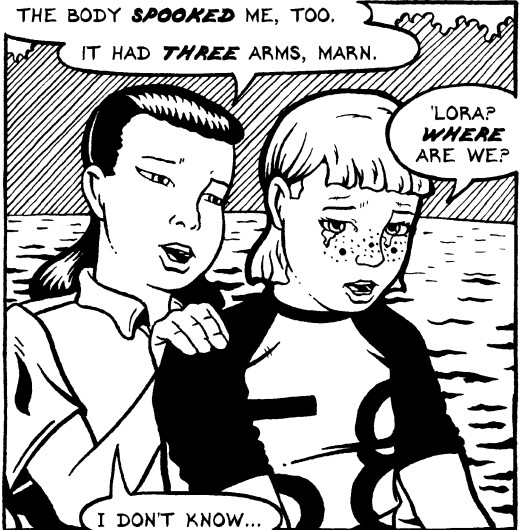


YOU OK?

I JUST...JUST DIDN'T WANT TO BE REMINDED OF D-DEAD...



THE BODY **SPOOKED** ME, TOO.



IT HAD **THREE** ARMS, MARN.

LORAP WHERE ARE WE?

I DON'T KNOW...

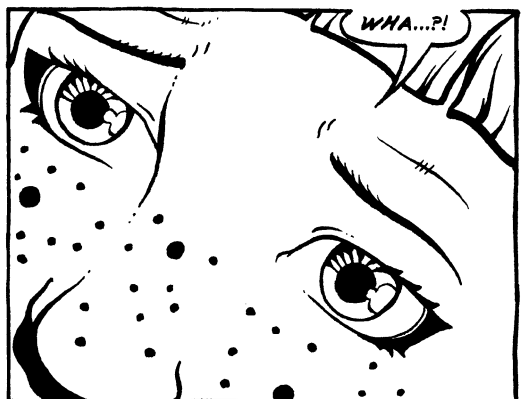
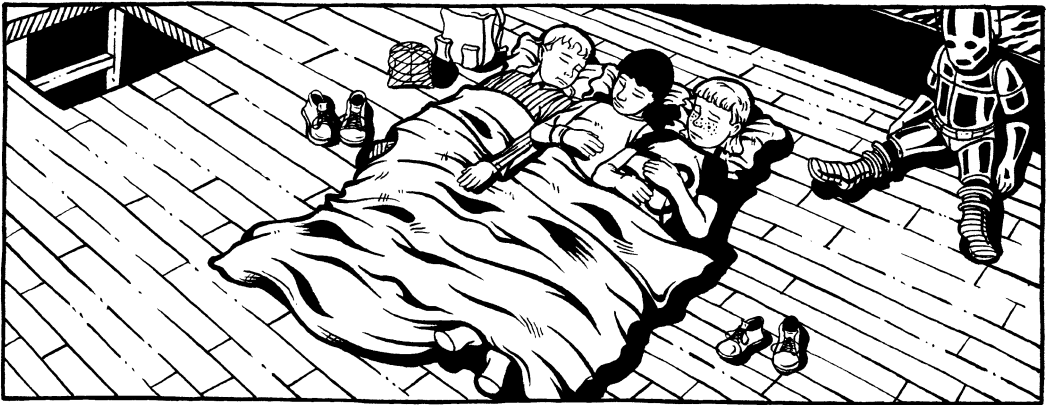
I'M GOING TO GO BELOW AND SEE IF I CAN'T FIND ANY CANDLES OR SOMETHING. MAYBE THOSE BLANKETS, TOO. HE'S GONNA GIVE ME A HAND.

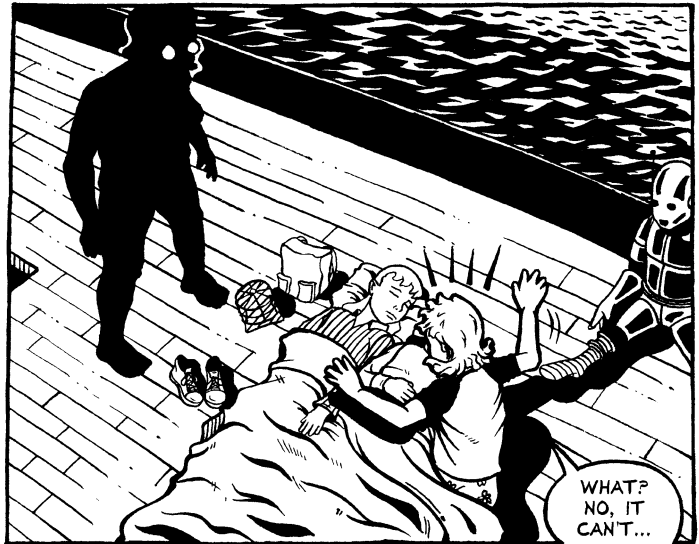


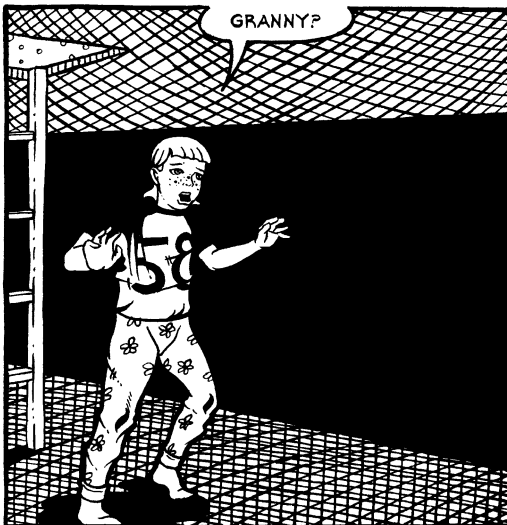
OK, I'LL COME DOWN IN A SEC.

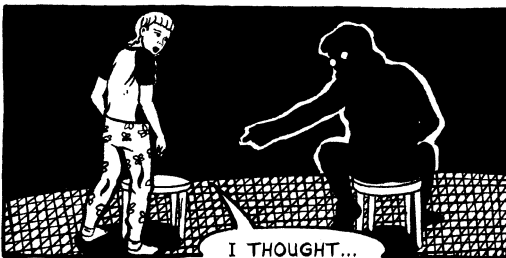
YOU GONNA BE OK, MARNIP?

YEAH...

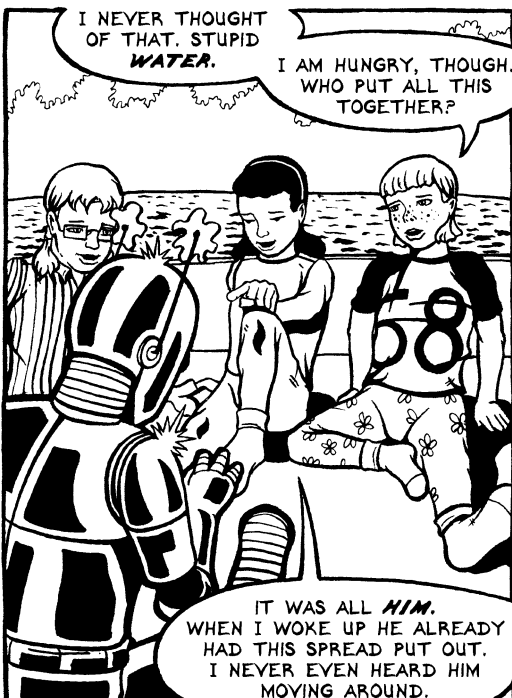
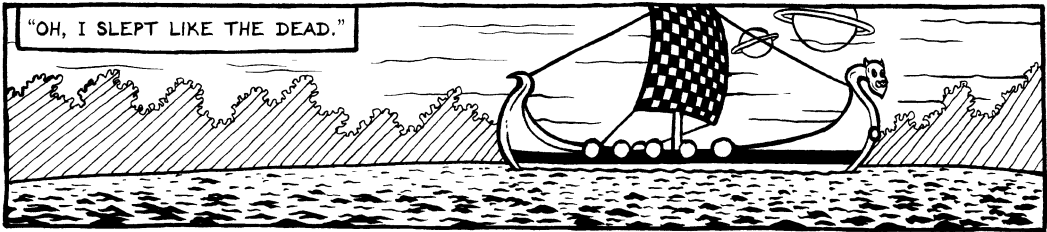


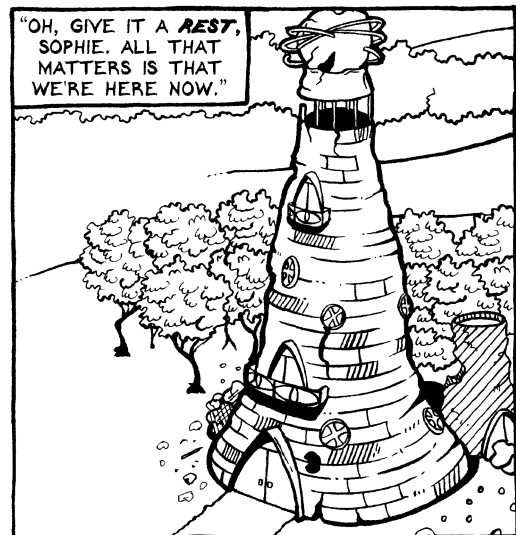
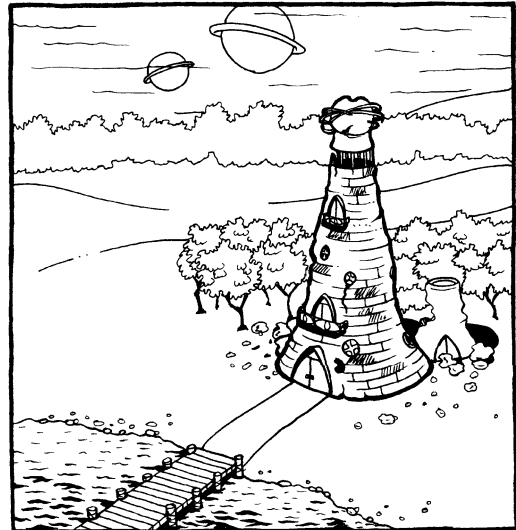




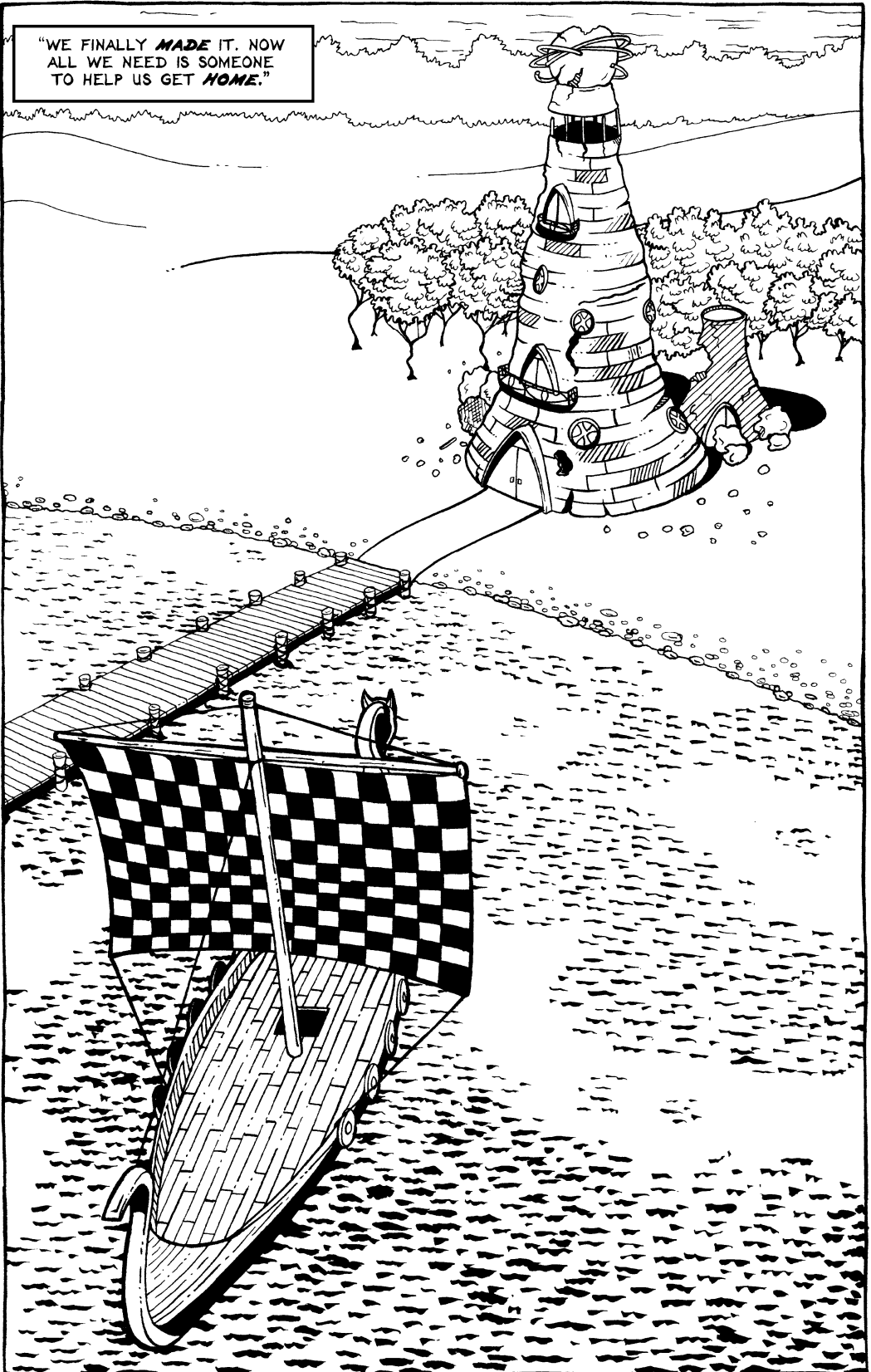








"WE FINALLY **MADE** IT. NOW  
ALL WE NEED IS SOMEONE  
TO HELP US GET **HOME**."



# *Stargazer*

*Volume Two*



In the concluding volume of *Stargazer*, Marni, Elora, and Sophie finally reach the mysterious tower, where they make some fantastic discoveries but must also confront some of their worst fears. While the friends' quest to find a way home is a magical adventure, they also find that not every fairytale ends happily.



## Purchasing Physical Copies!

*Stargazer* is an independently published two volume graphic novel series that is now available from better bookstores, comic book stores and online retailers world-wide. If you enjoyed the ebook versions, please consider purchasing a physical copy of each volume. And please help spread the word through social media to as many people as possible.

There are a variety of ways to purchase a copy and I've outlined them below.

### Ordering Through Comic Book Stores

A list of comic book stores that were known to have ordered physical copies of *Stargazer* are listed on the following pages. Please note that any store can and will order a copy of either volume for you if they are sold out. It's very easy for them to do. Both volumes of *Stargazer* are distributed to comic book stores through [Diamond Comic Distributors](#). Diamond creates a unique order code for each and every item and retailers use these codes to order for their shelves. The order code for *Stargazer Volume One* is AUG111260 and the order code for *Stargazer Volume Two* is AUG111259.

### Ordering Through Book Stores

Both volumes of *Stargazer* are easily orderable through bookstores. One thing you can do to make the process even easier is provide your local bookstore with each volume's ISBN. They should have no problem finding them through any online database. *Stargazer Volume One's* ISBN is 978-0-9781237-2-7 while *Volume Two's* is 978-09-781237-4-1.

### Ordering Online

Each volume of *Stargazer* is available through a wide variety of online retailers, including Amazon ([.com](#), [.ca](#), [.co.uk](#), [.de](#), [.fr](#), [.co.jp](#), etc.), [Barnes & Noble](#) in the United States, [Chapters/Indigo](#) in Canada, [The American Book Center](#) in The Netherlands, [The Book Depository](#) in the United Kingdom, [Booktopia](#) in Australia, and so on. You can find each volume easily by searching for the ISBN on any online retailer's website (*Stargazer Volume One's* ISBN is 978-0-9781237-2-7 while *Volume Two's* is 978-09-781237-4-1).

# List of Retailers

The following is a list of retailers who were *known* to be carrying *Stargazer Volume 1* and *Stargazer Volume 2*. Please note that this is not a complete list so if you don't see your local retailer here that doesn't mean they aren't carrying it or, if they've sold out, that they can't order it for you.

To find a comic book store in your area that's not on this list, please use the [Comic Shop Locator](#) service.

## Table of Contents

<a href="#">List of Retailers</a> .....	1
<a href="#">United States of America</a> .....	1
<a href="#">United Kingdom</a> .....	6
<a href="#">Australia</a> .....	6
.....	6
<a href="#">Canada</a> .....	6
<a href="#">Online</a> .....	7
.....	7

### *United States of America*

#### California

[Atlantis Fantasyworld](#), 1020 Cedar Street, Santa Cruz, California, 95060. Phone: 831-426-0158

[Flying Colors Comics](#), 2980 Treat Boulevard, Concord, California, 94518. Phone: 510-825-5410

[Comics Unlimited](#), 16344 Beach Blvd., Westminster, California, 92683. Phone: 714-841-2407

[Comix Experience](#), 305 Divisadero Street, San Francisco, California, 94117. Phone: 415-863-9258.

[Illusive Comics & Games](#), 2725 El Camino Real Suite 105, Santa Clara, California. Phone: 408-985-7481

[Mission: Comics and Art](#), 3520 20th St. Suite B, San Francisco, California, 94110. Phone: 415-695-1545

## **Colorado**

[Time Warp](#), 3105 28th Street, Boulder, CO 80301. Phone: 303-443-4500 (1-800-552-9108 (toll-free))

## **Delaware**

[Captain Blue Hen Comics](#), Talleyville Shopping Center, Wilmington, Delaware 19810. Phone: 302-479-5242

[Captain Blue Hen Comics](#), 280 E Main St. Suite 101, Newark, Delaware 19711. Phone: 302-737-3434

## **Florida**

[Coliseum of Comics Orlando](#), 4722 South Orange Blossom Trail, Orlando, Florida, 32839. Phone: 407-240-7882

[Coliseum of Comics Kissimmee](#), 3159 W. Vine St. (US Hwy. 192), Kissimmee, Florida, 34744. Phone: 407-870-5322

[Coliseum of Comics Fashion Square Mall](#), 3201 E. Colonial Drive, Orlando, Florida, 32803. Phone: 407-228-1210

[Coliseum of Comics Seminole Towne Center](#), 177 Towne Center Circle, Sanford, Florida, 32771. Phone: 407-324-1800

[Coliseum of Comics Downtown Lakeland](#), 122 W. Main Street, Lakeland, Florida, 33815. Phone: 863-686-1350

## **Georgia**

[Dr. No's Comics & Games Superstore](#), 3428 Canton Road, Marietta, Georgia, Phone: 770-422-4642

## **Illinois**

[Challengers Comics + Conversation](#), 1845 North Western Avenue 2R, CHICAGO, Illinois 60647. Phone: 773-278-0155

[Comix Revolution](#), 115 West Central Road, Mount Prospect, Illinois 60056. Phone: 847-506-0800

[Comix Revolution](#), 606 Davis Street, Evanston, Illinois 60201. Phone: 847-866-8659

## **Louisiana**

[Excalibur Comics, Cards and Games](#), 802 E. 70th Street, Shreveport, Louisiana, 71106.  
Phone: 318-868-4389

## **Maine**

[Casablanca Comics](#), 151 Middle Street, Portland, Maine, 04101. Phone: 207-780-1676

[Casablanca Comics](#), Don Rich Plaza, 778 Roosevelt Trail, Windham, Maine, 04062.  
Phone: 207-892-0056

## **Maryland**

[Third Eye Comics](#), 45 Old Solomon's Island Road, Suite 102, Annapolis, Maryland, 21401. Phone: 410-897-0322

## **Massachusetts**

[Comicopia](#), 464 Commonwealth Avenue #13, Boston, Massachusetts, Phone: 617-266-4266

[The Outer Limits](#), 437 Moody Street, Waltham, Massachusetts, Phone: 781-891-0444

[Larry's Comics](#), 66 Lakeview Avenue, Lowell, Massachusetts, Phone: 978-459-5323

[That's Entertainment](#), 56 John Fitch Highway, Fitchburg, Massachusetts, 01420. Phone: 978-342-8607

[That's Entertainment](#), 244 Park Avenue, Worcester, Massachusetts, 01609. Phone: 508-755-4207

[The Million Year Picnic](#), 99 Mt. Auburn Street (downstairs), Cambridge, Massachusetts, 02138. Phone: 617-492-6763

## **Michigan**

[Fanfare Sports & Entertainment](#), 4415 S. Westnedge Avenue, Kalamazoo, Michigan, 49008. Phone: 269-349-8866

[Green Brain Comics](#), 13210 Michigan Avenue, Dearborn, Michigan, 48126. Phone: 313-582-9444



## **Minnesota**

[Source Comics & Games](#), 1601 Larpenteur Avenue, Falcon Heights, Minnesota, 55113.  
Phone: 651-645-0386

## **Montana**

[Muse Comics & Games](#), 2100 Stephens #107, Missoula, Montana 59801. Phone: 406-543-9944

## **Nevada**

[Alternate Reality Comics](#), 4110 S. Maryland Pkwy. #8, Las Vegas, Nevada 89119. Phone: 702-736-3673

## **New Jersey**

[The Record Store](#), 6299 Route 9 North, Howell, New Jersey, Phone: 732-905-9056

## **New York**

[Bergen Street Comics](#), 470 Bergen Street, Brooklyn, New York 11217. Phone: 718-230-5600

[Jim Hanley's Universe](#), 4 West 33rd Street, New York, New York (opposite The Empire State Building), 10001. Phone: 212-268-7088

[Jim Hanley's Universe](#), 325 New Dorp Lane (at the corner of Lawson Avenue), Staten Island, New York 10306. Phone: 718-351-6299

[Midtown Comics Times Square](#), 200 W 40th Street (Corner of 7th Avenue), New York, New York 10018. Phone: 212-302-8192

[Midtown Comics Grand Central](#), 459 Lexington Avenue (Corner of 45th Street), New York, New York 10017. Phone: (as above)

[St. Mark's Comics](#), 11 St. Mark's Place, New York, New York, 10003. Phone: 212-353-3300.

[St. Mark's Comics](#), 148 Montague Street, Brooklyn, New York, 11201. Phone: 718-935-0911.

## **North Carolina**

[Acme Comics](#), 2150 Lawndale Drive, Greensboro, North Carolina, 27408. Phone: 336-

574-2263.

## **Ohio**

[Super-Fly Comics & Games](#), 132 Dayton Street, Yellow Springs, Ohio 45387. Phone: 937-767-1445

## **Pennsylvania**

[Pittsburgh Comics](#), 113 East McMurray Rd, McMurray, Pennsylvania, 15317. Phone: 724-941-5445

[Steve's Comic Relief](#), 4153 Woerner Avenue, Levittown, Pennsylvania, 19057. Phone: 215-945-7954

## **Texas**

[Dragon's Lair Comics & Fantasy](#), 4910 Burnet Rd., Austin, Texas, 78756. Phone: 512-454-2399

[Dragon's Lair Comics & Fantasy](#), 117 Louis Henna Blvd., Round Rock, Texas, 78644. Phone: 512-279-8888

[Lone Star Comics](#), 1215 South Cooper Street, Arlington, Texas, 76010. Phone: 817-265-0491

[Lone Star Comics](#), 6780 Abrams Rd. #109, Dallas, Texas, 75231. Phone: 214-553-2555

[Lone Star Comics](#), 3501 Gus Thomasson Rd. #51, Mesquite, Texas, 75150. Phone: 972-681-2040

[Lone Star Comics](#), 4001 W. Green Oaks Blvd., Suite 153, Arlington, Texas, 76017. Phone: 817-563-2550

[Lone Star Comics](#), 931 Melbourne Road, Hurst, Texas, Phone: 817-595-4375

[Lone Star Comics](#), 5429 South Hulen Street, Fort Worth, Texas, 76132. Phone: 817-346-7773

[Lone Star Comics](#), 3100 Independence Parkway #318, Plano, Texas, Phone: 972-985-1593

## **Utah**

[Night Flight Comics](#), 210 East 400 South (@Library Square), Salt Lake City, Utah,

84111. Phone: 801-532-1188

[Night Flight Comics](#), 6222 South State Street, Salt Lake City, Utah, 84107-7227. Phone: 801-263-1940

## **Washington**

[DreamStrands Comics](#), 115 N. 85th Street, Seattle, Washington 98103. Phone: 206-297-3737

[Comic Book Shop](#), 1401 North Division Street, Spokane, Washington, 99202. Phone: 509-326-7018

[Zanadu Comics](#), 1923 3rd Avenue, Seattle, Washington, 98101. Phone: 206-443-1316

[Zanadu Comics](#), 1307 NE 45th, Seattle, Washington, 98105. Phone: 206-632-0989.

## **Wisconsin**

[Neptune Comics](#), 2120 East Moreland Blvd., Waukesha, Wisconsin. Phone: 262-544-2008

## **United Kingdom**

[Amazing Fantasy](#), 19 Anlaby Road, Hull, HU1 2PJ. Phone: (01482) 210530

## **Australia**

[Kings Comics](#), 310 Pitt Street, Sydney, NSW 2000, Australia. Phone: (02) 9267 5615

## **Canada**

### **Alberta**

[Another Dimension Comics](#), 424B - 10 Street NW, Calgary, Alberta, T2N 1V9. Phone: 403-283-7078

[Happy Harbor Comics](#), 12226 - Jasper Ave, Edmonton, Alberta, T5N 3K3. Phone: 780-452-8211

[Happy Harbor Comics](#), 180 Manning Crossing, Edmonton, Alberta, T5A 1A5. Phone:

780-478-8211

## **Saskatchewan**

[8th Street Books & Comics](#), 1006 8th Street East, Saskatoon, Saskatchewan, S7H 0R9.  
Phone: 306-343-6624

## **Ontario**

[Big B Comics](#), 1045 Upper James St., Hamilton, Ontario, L9C 3A6. Phone: 905-318-9636

[The Beguiling](#), 601 Markham St., Toronto, Ontario, M6G 2L7. Phone: 416-533-9168

[Labyrinth](#), 386 Bloor St. West, Toronto, Ontario, Phone: 416-840-4506

[Paradise Comics](#), 3278 Yonge Street, Toronto, Ontario, M4N 2L6. Phone: 416-487-9807

[The Dragon](#), The Old Quebec Street Mall, 55 Wyndham Street North, Unit T12, Guelph, Ontario, N1H 7T8. Phone: 519-763-5544

[Silver Snail Ottawa](#), 391 Bank Street, Ottawa , Ontario K2P 1Y3. Phone: 613-232-2609

[The Comic Book Shoppe](#), 1400 Clyde Avenue, Ottawa, Ontario, K2G 3L2. Phone: 613-228-8386

[The Comic Book Shoppe](#), 237 Bank Street, Ottawa, Ontario, K2P 1X2. Phone: 613-594-3042

[Perfect Books](#): 258A Elgin Street, Ottawa, Ontario, K2P 1L9. Phone: 613-236-6468

[Bytown Bookshop](#), c/o [Ottawa Antique Market](#), 1179A Bank Street, Ottawa, Ontario, K1S 3X7. Phone: 613-730-6000

## **Quebec**

[Astro Books/Librairie Astro](#), 1844 Ste.Catherine St.West, Montreal, Quebec, H3H 1M1.  
Phone: 514-932-1139

## **Nova Scotia**

[Strange Adventures](#), 5262 Sackville Street, Halifax, Nova Scotia, Phone: 902-425-2140

[Strange Adventures](#), 68 York Street, Fredericton, New Brunswick, Phone: 506-450-3759

## ***Online***

[Discount Comic Book Service](#)

Amazon ([.com](#), [.ca](#), [.co.uk](#), [.de](#), [.fr](#), [.co.jp](#))

[Barnes & Noble](#) in the United States

[IndieBound](#) also in the United States

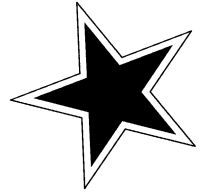
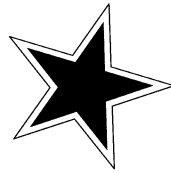
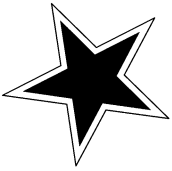
[Chapters/Indigo](#) in Canada

[The American Book Center](#) in The Netherlands

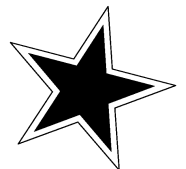
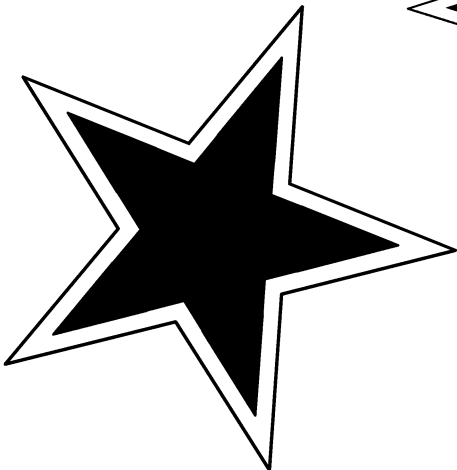
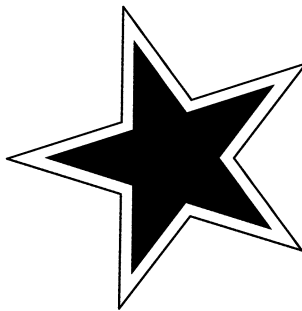
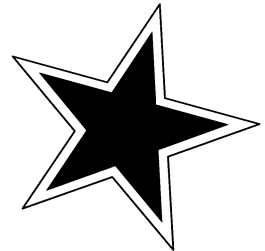
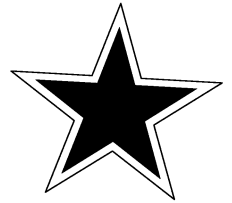
[The Book Depository](#) in the United Kingdom

[Booktopia](#) in Australia

[Vandal Com-X](#)



*Extras*



## How I Write

“Where do ideas come from?” is a classic question for almost any writer. And since it's one I've thought of quite a bit myself, I thought it would be interesting to include some of the brainstorming that led to *Stargazer* – mainly because, when I initially sat down to try and figure out what story I wanted to tell, I had no idea what I'd come up with. What follows, then, are a number of my initial thoughts that would eventually lead to the finished script and the illustrated graphic novel. I'm offering these thoughts without a lot of comment mainly so that they stand on their own. I did redact a few things just to keep it spoiler free as much as possible. Hopefully it serves as an overview of the story in broad strokes without revealing anything about the next volume.

I've also included an excerpt from pages twelve through fifteen to try and show how these four pages were specifically put together; this is a very fluid process, though, and it shouldn't be looked as the only way to come up with a final script. It's *my* way, of course, but it's only *one* way. I generally write pretty much full script even though I'm illustrating it myself; which means I don't generally put in as much detail as other writers do in their full scripts – since I'm the artist I like to keep it at least a little bit loose. I'm certainly not afraid, though, of changing things on the fly if I think I can execute a panel or a page in a better way than I initially described. Part of the fun of comics, at least for me, is how different things present themselves at different times. Art is fundamentally problem-solving and a script, even one I've written myself, presents unique problems that have to be continuously solved.

Generally I work out the plot once I have the initial idea and the characters thought out; usually in loose form and often with bullets to define each section. This kind of plot breakdown doesn't concern itself with panels or pages; rather, it's the themes that a scene specifically requires – sometimes even just what scene it should be. Anything goes at this point and I'm certainly not thinking of too many “nitty gritty” details. That comes later.

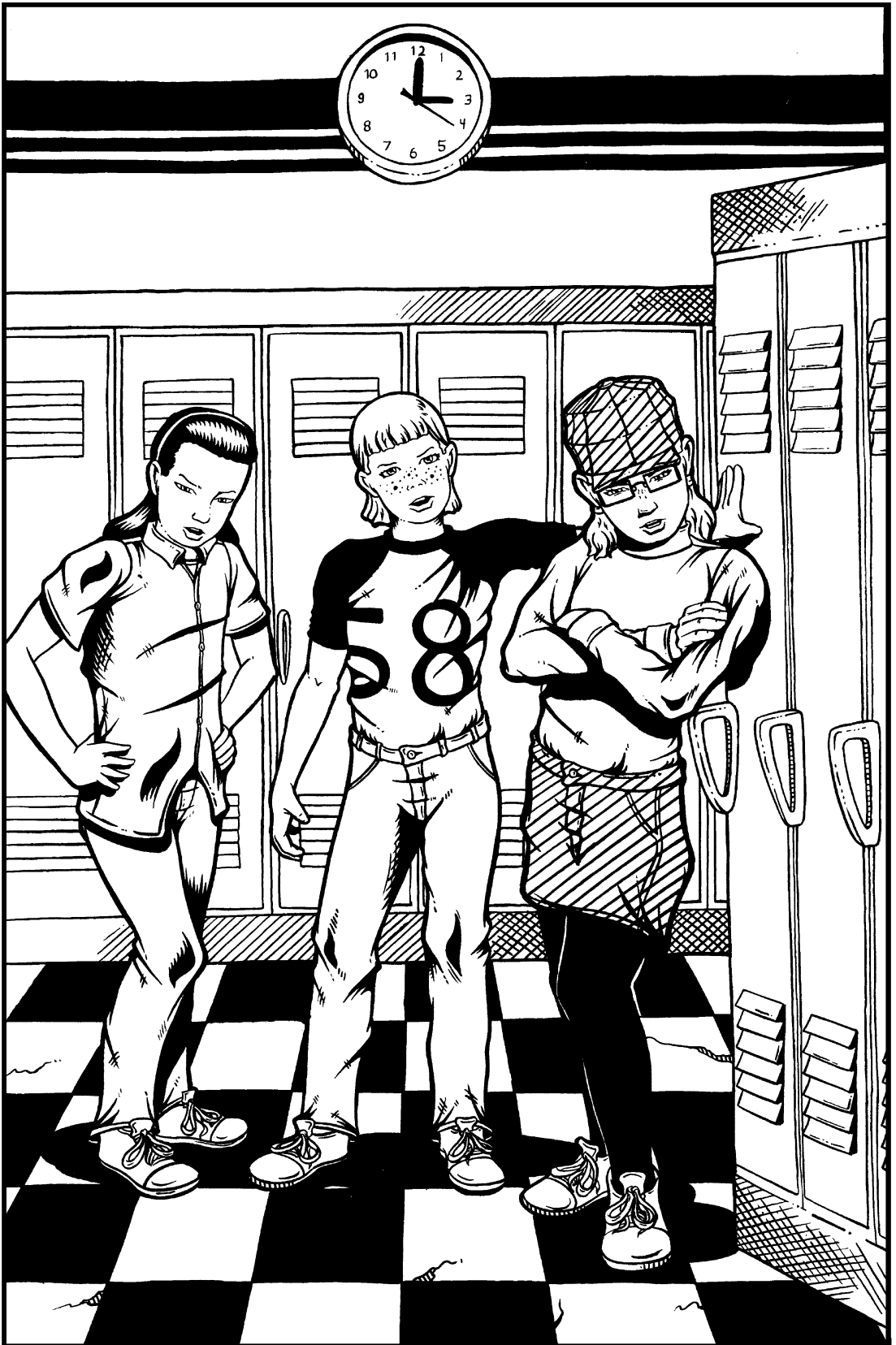
Once I get that to a point that I'm happy with (usually including lots of revisions), I'll turn it into an outline, which is a more formal structure where I *am* thinking of panels and pages. If a key image strikes me, I'll note it. If a piece of dialogue comes to me, I'll write it down. It doesn't matter how rough it is; I just want to get it on the page. In the case of *Stargazer*, you'll notice that page thirteen of the outline was actually broken up at the final script stage into two pages. This kind of thing happens all the time and is perfectly ok. Again, the outline is a tool to get me where I want to go.

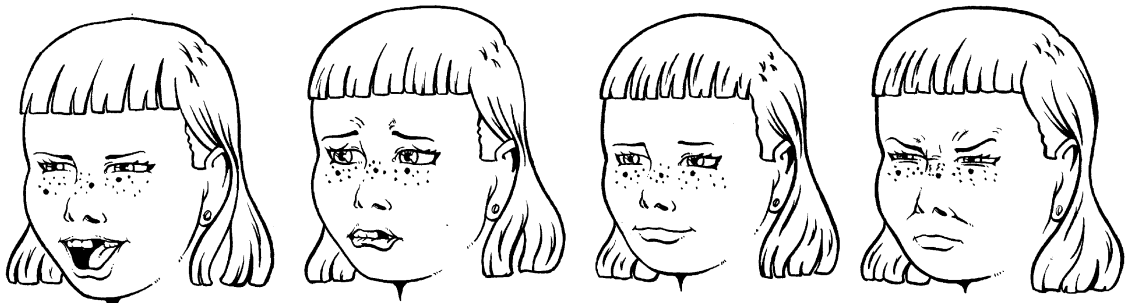
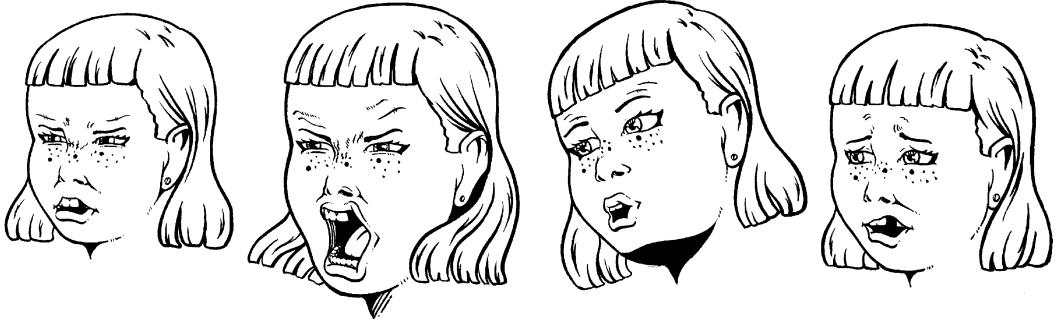
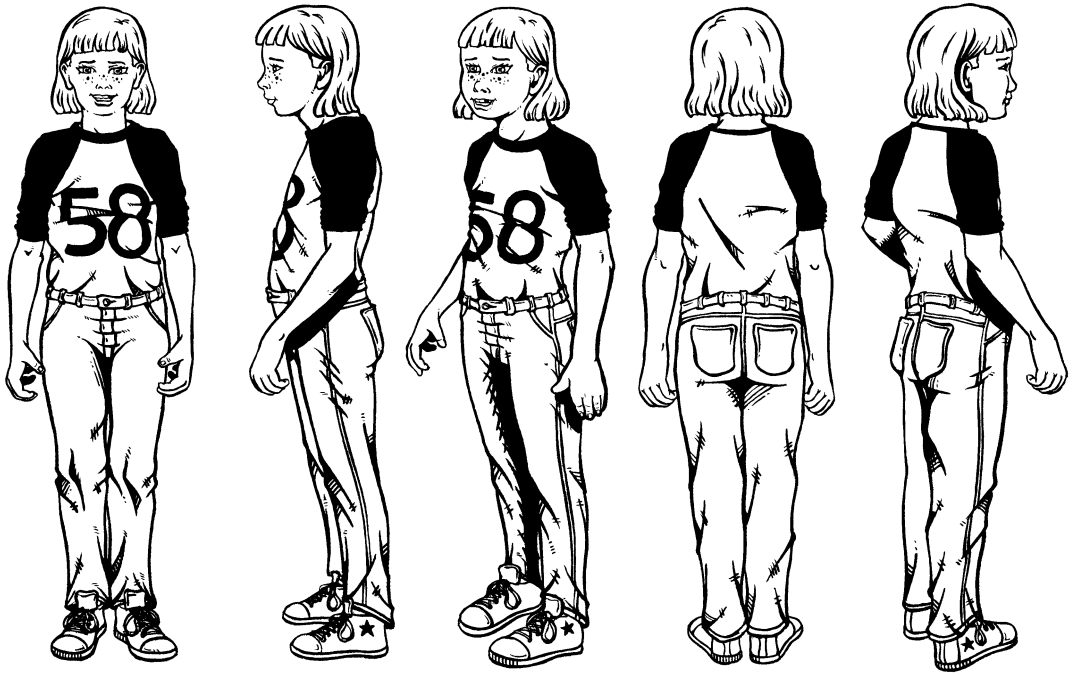
Lastly comes the formal script. I'll take that outline and really block it out, finalizing my thoughts on panel layout, dialogue, and structure. Sometimes I'll really add quite a bit of additional character information, as I did with the character notes for Marni, Sophie and Elora on page 12; other times I'll keep it fairly brief. I suspect if I was writing for another artist I would probably add quite a bit of additional information - writers like Alan Moore and Neil Gaiman are somewhat legendary for doing exactly this, but there really is no one right way.

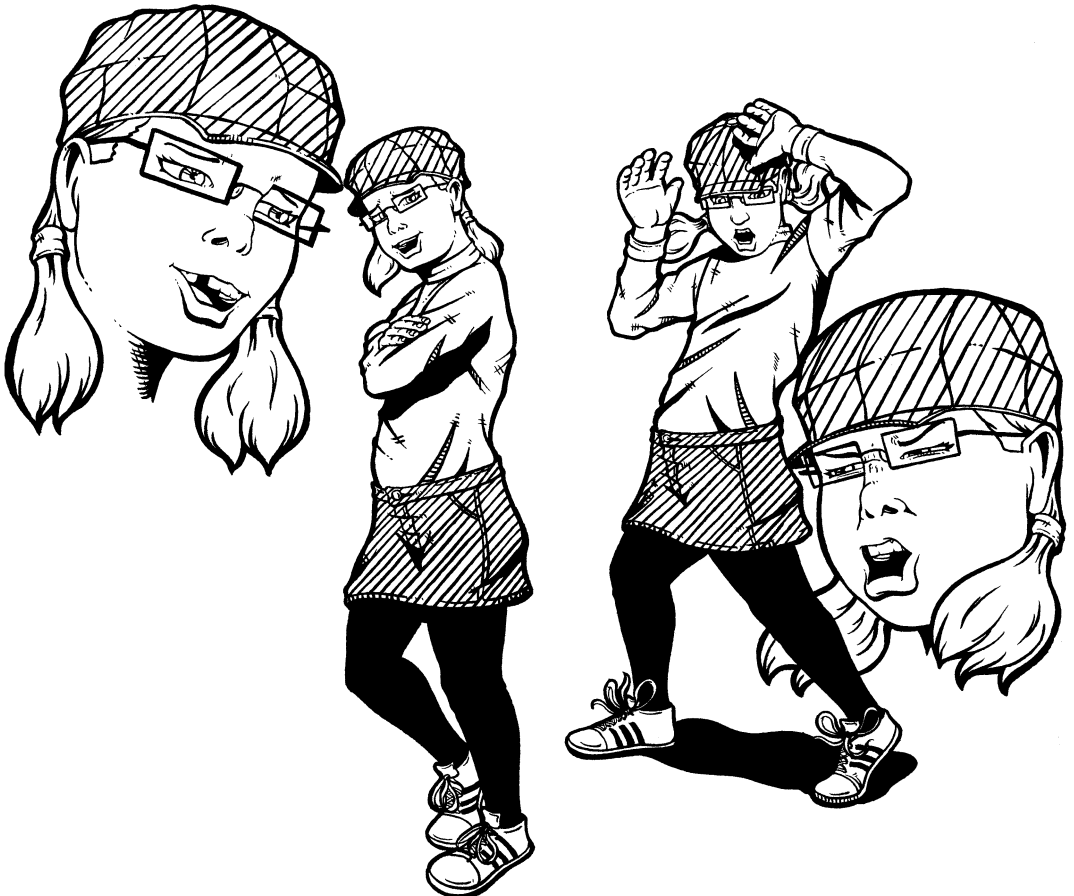
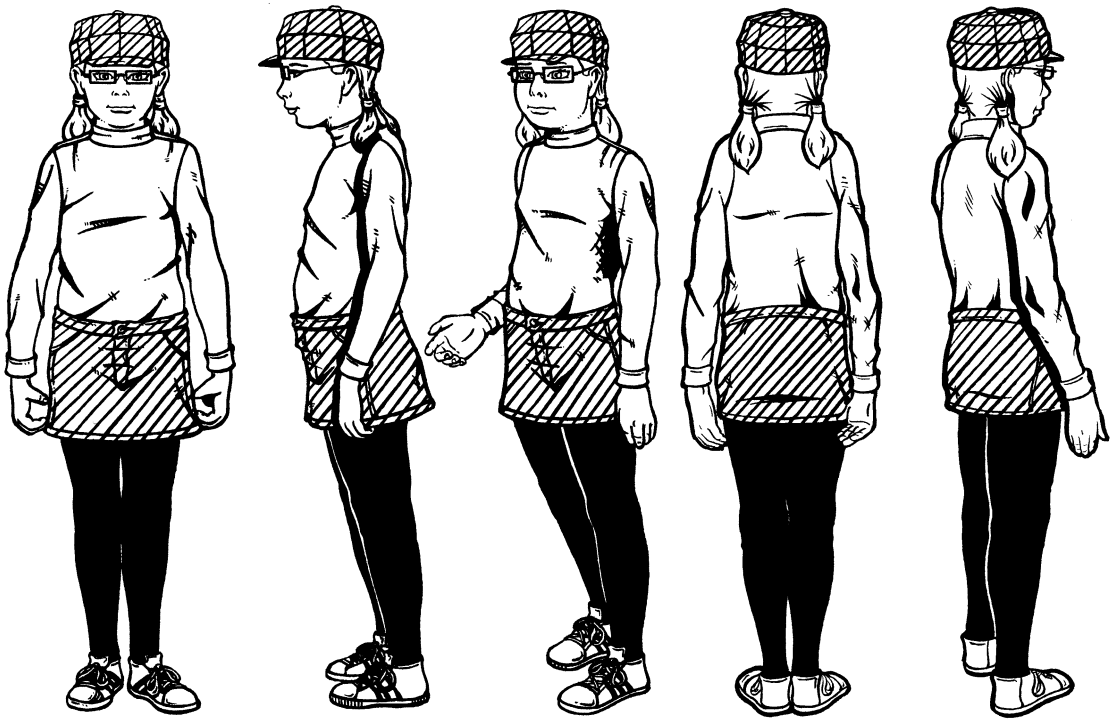
## Concept Art

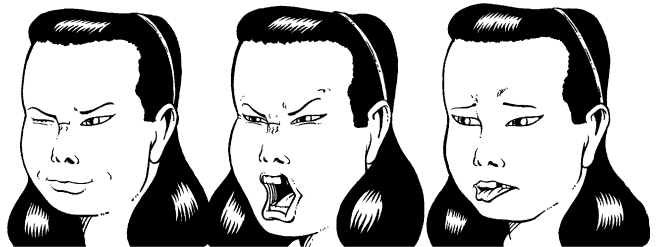
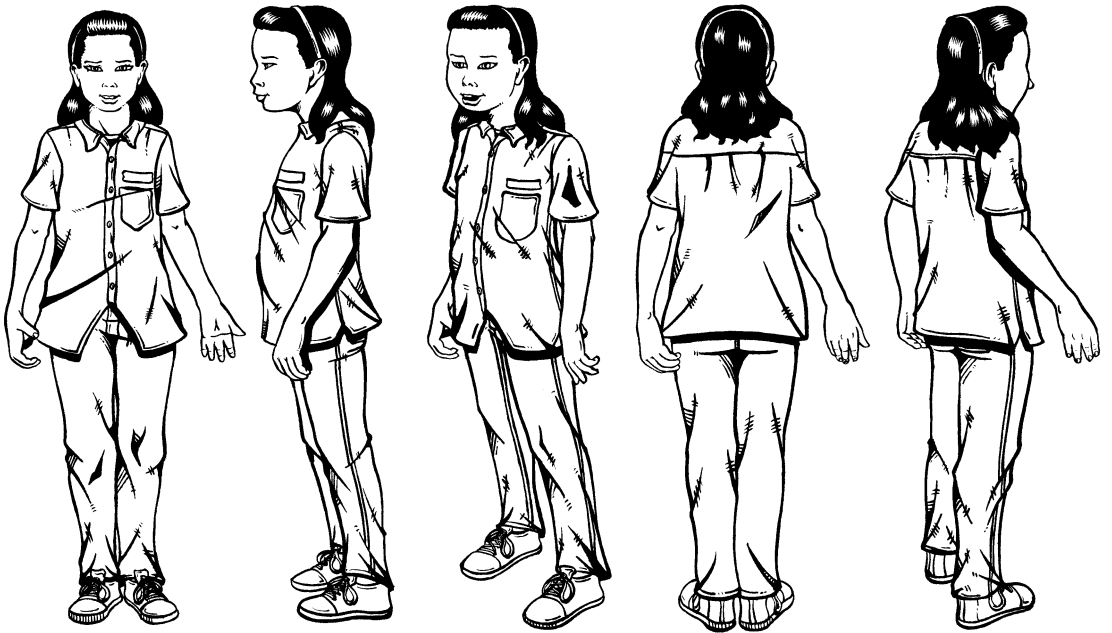
A lot of sketching, character design, location design and other concept work went into creating the world of *Stargazer* and I've included a number of these initial pieces here. I actually began this process around the time I had finished the brainstorming. Long before I had the script finished or the outline done, I was drawing, trying to crystallize the visuals of the main characters and their world, though a lot of these designs evolved over time.

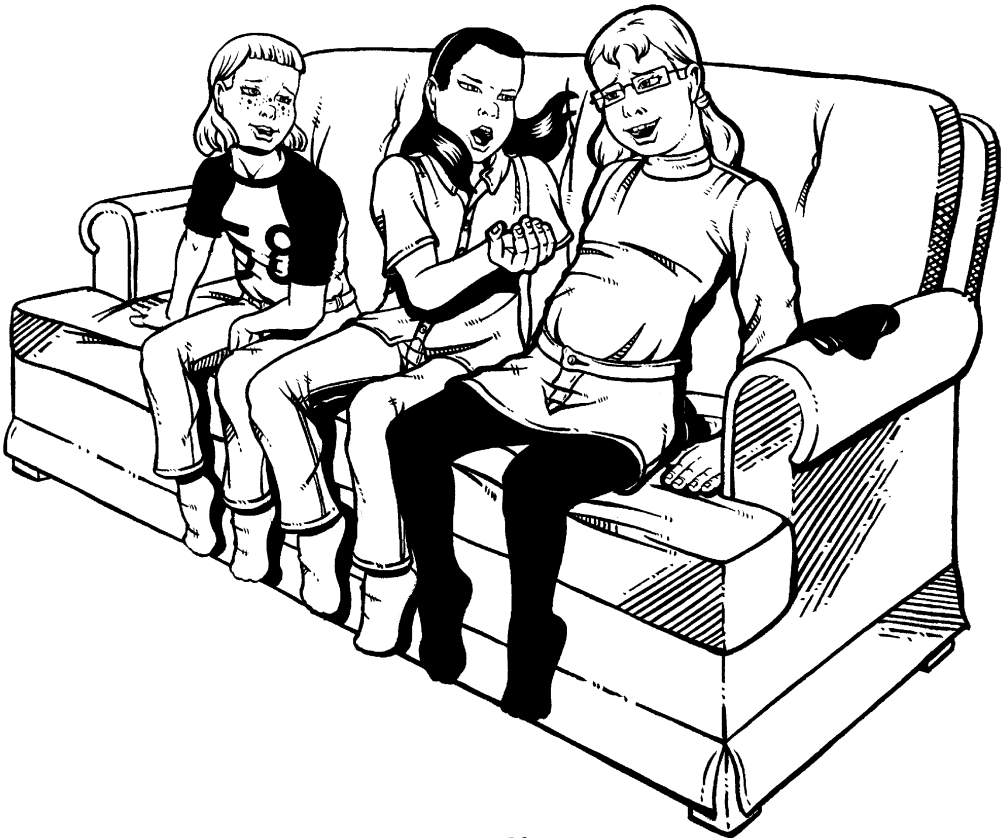
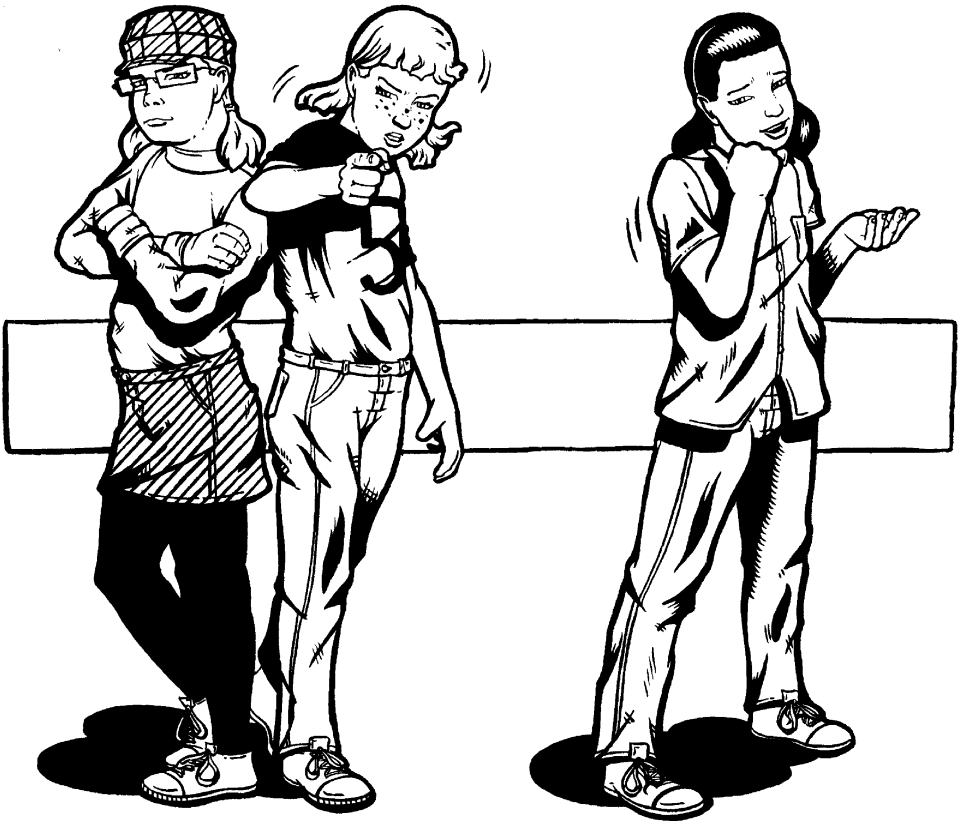


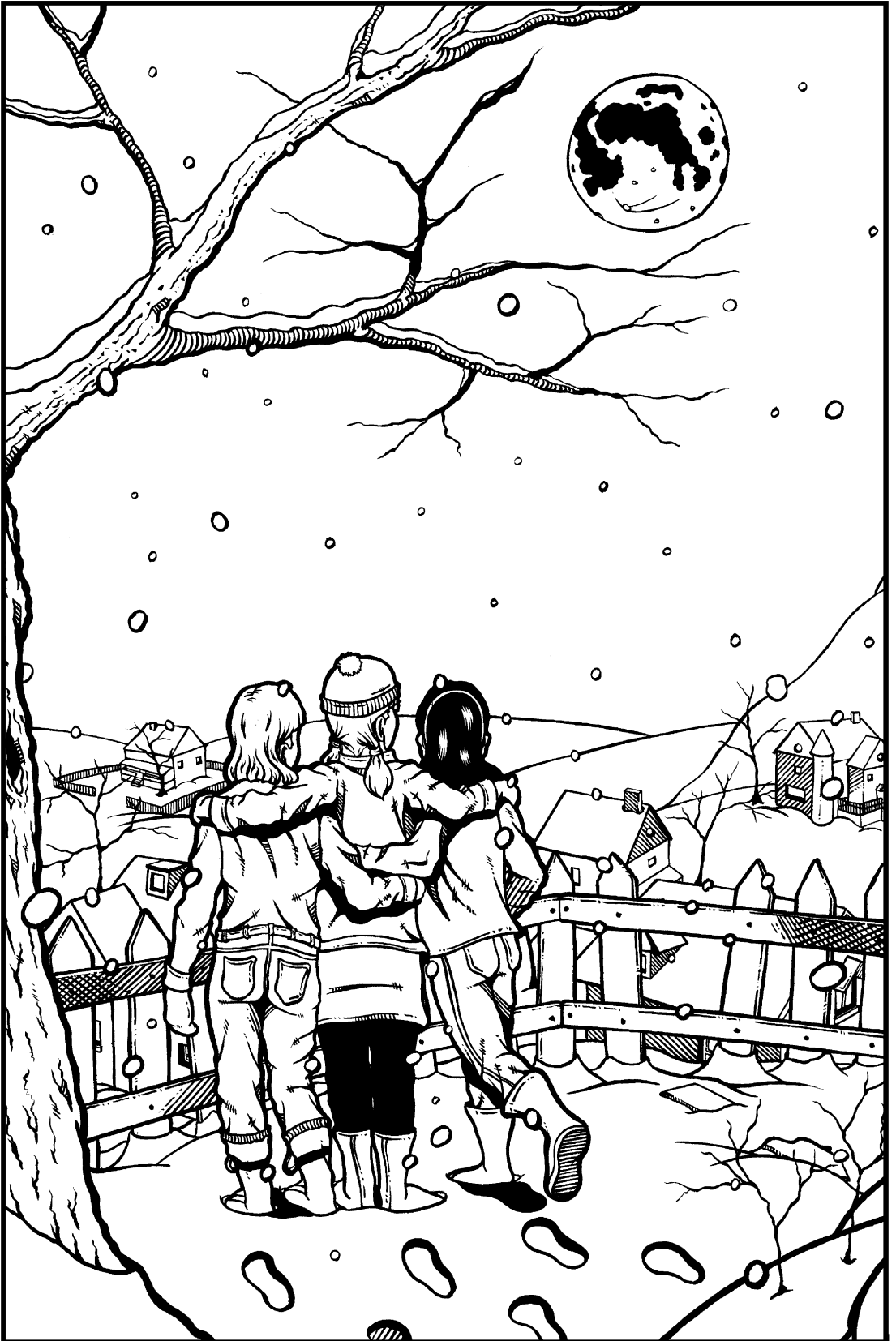


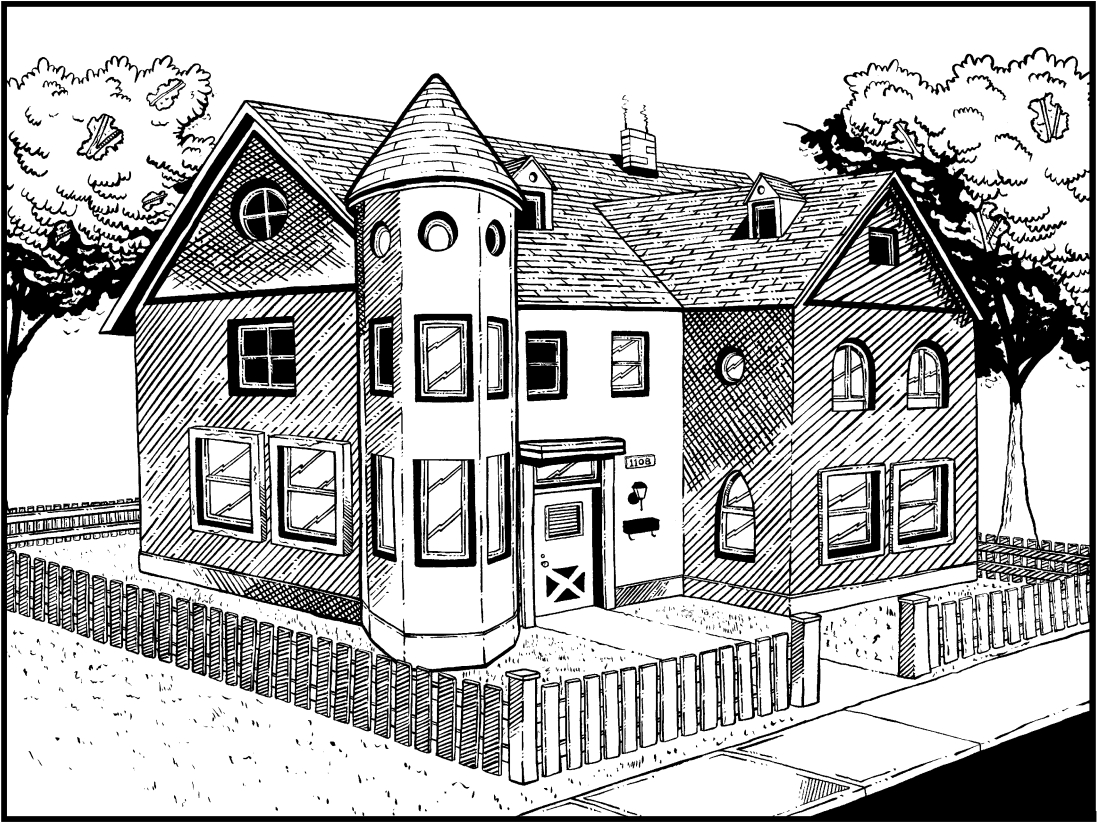




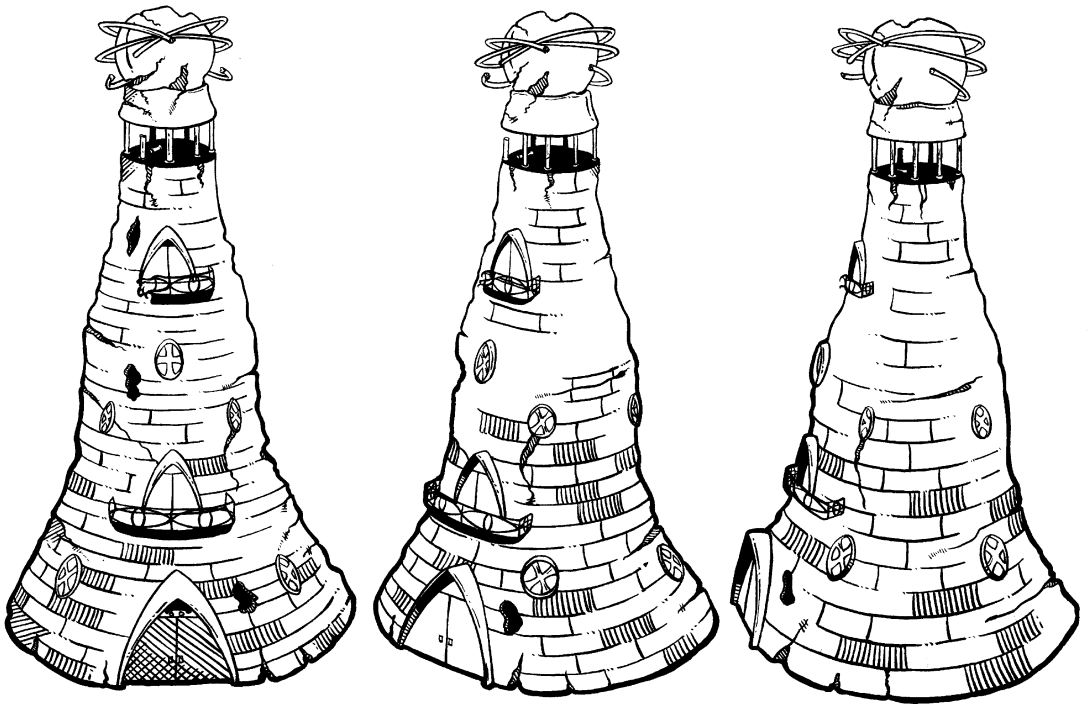






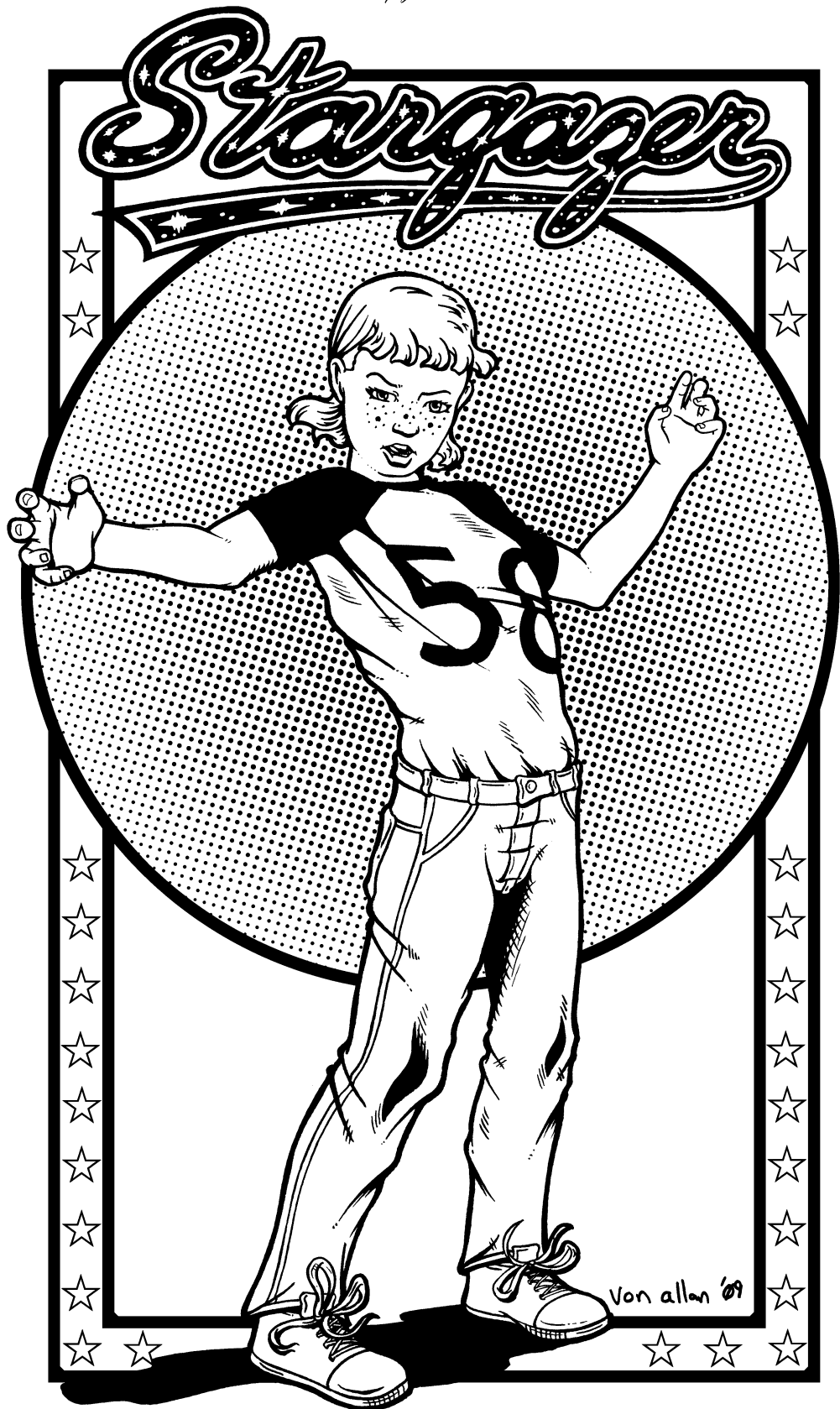


Marni's House - Original Concept



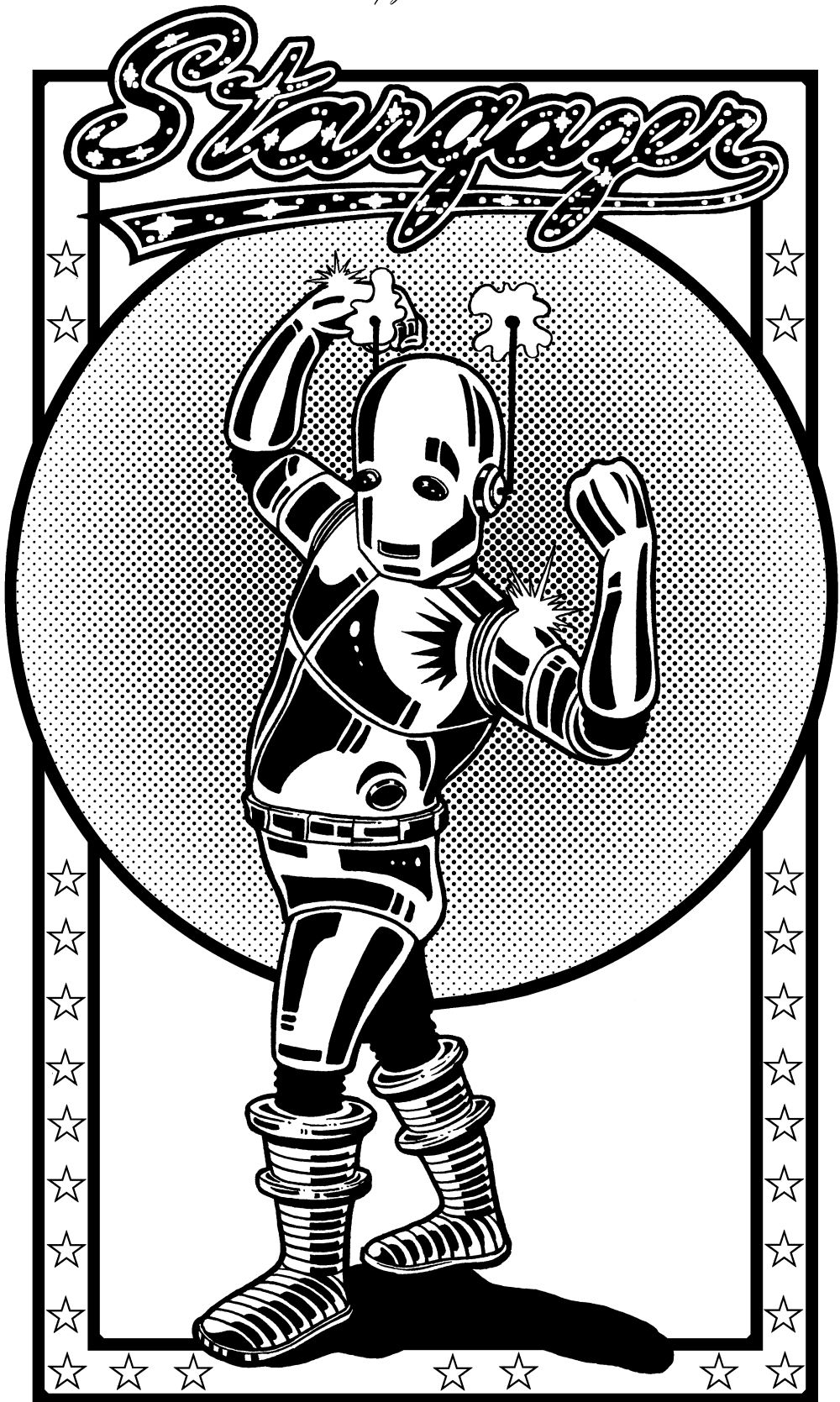


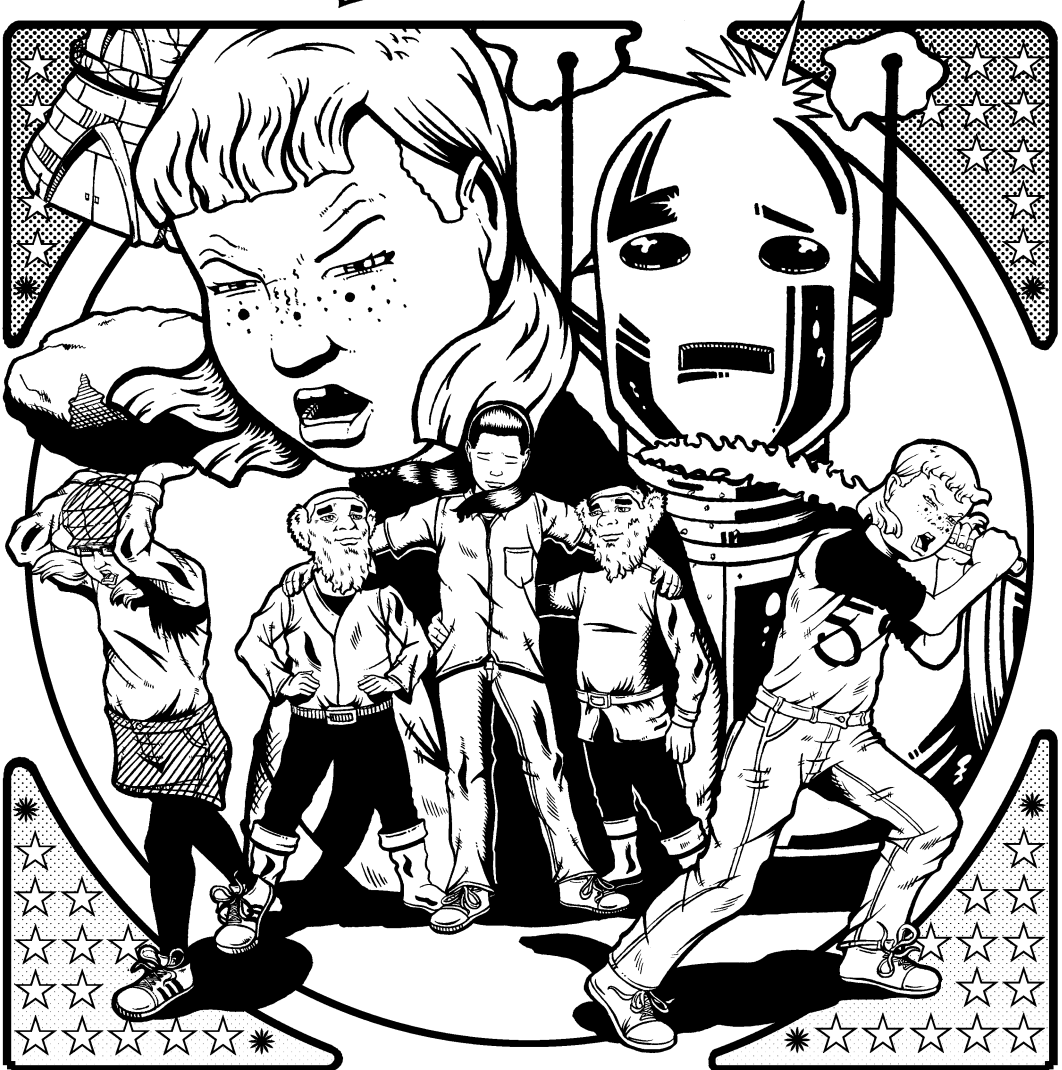












## **Brainstorming**

These are the first few entries in my brainstorming “diary,” which are offered without comment and are fairly “rambly.” The goal isn't to write well; rather, I'm just trying to get thoughts down as I struggle to come up with *something* to say. You'll see influences that I used as a spark to get things going before I eventually abandon them, and you'll notice false starts as I abandon certain ideas that I initially seemed to embrace. So it goes.

It's written in “entry form” and each entry is separated by a number of days. Mainly to give myself a bit of distance while I thought things over. That happens quite a bit. Anyway! Off we go!

### **First Entry**

I really like the ol' *Star Trek: The Next Generation* episode that featured Scotty appearing in the 24<sup>th</sup> century and helping the Enterprise escape from an abandoned Dyson Sphere. I think the key thing that I loved was the fact that the Dyson Sphere was completely empty – whoever built it and then inhabited it had long since moved on. The emotional feel was kinda like *Lord of the Rings* (when they do scenes with old statues that have toppled over, or some abandoned tower that used to mark the outer limits of some Empire that's been almost forgotten). I love that.

I've also been really interested in doing something all-ages and I keep coming back to stories like *Narnia*. In a way, doing a contemporary take on *Narnia* would be quite interesting (without, of course, the Christian allegory). Three Earth kids appear on the Sphere and have a number of experiences there. Probably with robots and other fantastical creatures (possibly akin to the Island of Misfit Toys – ‘bots whose makers abandoned them when they left the Sphere).

I'm also tempted to make one of the kids (three girls) turn evil or dark as the story progresses.

The Ice Age: I like the idea of the Sphere decaying. The engines that run it (or whatever) are failing and eventually it will be destroyed. Parts of it might be encased in ice and snow while others might be on fire (think of an industrial fire that's as large as North America). In some ways it could be like Norse myths – maybe the world right after Ragnarök.

### **Second Entry**

Just finished up watching *Kiki's Delivery Service* on Monday night while Moggy was in Halifax. I liked it a whole bunch and, as I sit here in Ottawa University's Morriseet Library chewing it over, I'm interested in doing something like that for my next book. A lot of this is touched on above, but I'm in a bit of a weird place. I just put brush to paper for the final page of *the road to god knows...* and there's all kinds of uncertainty with what will happen next. Not so much in the immediate future (there are corrections and other editing to do, not to mention the grey washes that are still ahead of me) but I have no idea how that

book will do over the next year. Will there even be a chance for a next book? Who knows?

What I do know is that I'd like the next story to be different. *Road* hit themes that were very important to me personally and were really cool to talk about in the pages of a comic book. I'd like the next story to be different and perhaps more accessible, too. I like the idea of writing something that a kid could pickup. I also like the idea of doing something all-ages that doesn't dumb things down at all. Just because it's approachable to kids doesn't mean it has to be *unapproachable* for adults. I also think it might open a few more doors for me commercially than *road* will. Not sure about that one, but I'm speculating here so what the hell.

In some ways, doing a thematic sequel to *road* could be interesting, too. One of the things that always struck me about the Norse myths is how fatalistic they are; they live life to the fullest since it could all be over tomorrow. Even the gods die and, further, they know they are fated to die (at Ragnarök, the twilight of the gods). That knowledge gives them a tremendous freedom for they know that the world itself doesn't end at Ragnarök; it's fated to go on.

Marie's struggle in *road* is really one of control – there's very little she can do to affect what's going on in the world around her. She also knows that things can't stay the same way for her Mom: if Betty doesn't change or cannot change, she will be consumed by her demons; they'll kill her. Marie can't do anything with this knowledge, though; she can't even communicate that to her Mom at all. Doing a story where the "letting go" is dealt with as a major theme or idea could be quite fascinating. And doing it in the pages of an all-ages book is more interesting, too. The trick is how will the "letting go" be portrayed?

Thinking back to *Kiki's*, one of the things that struck me about that story was how the world just accepted that there were witches. The macguffin (and I think I'm using that right!) that the story hinged on was the fact that witches really *do* exist. The world wound up being an amalgam of different time periods (the 30s mixed in with the 50s and so on) but it didn't matter; that was really subtext for the story. All you need to believe is that in this world witches exist. Hand in hand with that, though, is that her powers don't make her that special. Kiki screws up and makes mistakes. She's poor (well, relatively) and doesn't dress like the cool kids. She can do things that no one else can (talk with a cat and fly) but most of these come from her strength of will. Like the comic *St. George*, when she loses her confidence and focus she also loses her powers.

How to deal with magic, then? I know that I want the story to take place in another world and not on Earth. I don't want to have to explain loads of things, either. If I do go the Dyson Sphere route, the question becomes: how to the characters get there? *Narnia* and *Alice in Wonderland* have already hit the other worldly element, though. Hmm...I don't want to go the mad professor route (besides, that's what Lewis did with *Narnia* anyway) and I'm not sure I want it to be a coincidence. Though...do I want the story to focus on random kids or have them be somehow connected? See, I think I prefer the randomness of it. The idea that it was these kids *only* because they stumbled across something today, but if it had been tomorrow or yesterday, it would have been someone else entirely. I don't want to get too

hung up on this, though. One simple option would be just have something from the Dyson Sphere hit the Earth and the kids discover it. Another, better option might be for them to uncover something someone else already found, so instead of being the first on the scene, they're the first to activate it. The "thing" (whatever it is) could have been sitting on someone's shelf for years and no one managed to figure it out.

How 'bout this? Years ago, a young girl found an object in the woods. The object, whatever it is, is a transporter of some sort. A key to the Dyson Sphere, perhaps dropped long ago by a visitor to Earth. Or perhaps by someone who fled the Sphere. Doesn't matter. The object has odd markings etched on its surface that no one can figure out; as the girl grew older, she lost interest in it. Maybe the girl left it on a shelf or in a trunk. As she grew older still and had a family of her own, she forgot about it. Until one day her granddaughter, full of spunk and imagination, stumbled across it (on a shelf, in a trunk...) and became fascinated by it. The granddaughter wanted it but had been taught not to ask, so she'd look at it when she was visiting but always put it back. One day, the grandmother died. And the object, whatever it was, was given (in the will, in a letter...) to the little girl. And somehow, that little girl figured out how to make it work. When she did, she and those around her (say in her bedroom or maybe on a camping trip in the back yard) vanished from Earth and appeared on the Dyson Sphere.

I could actually open the story with the funeral service and go from there. Funky way to start an all-ages story but I think it might work. I'll need to figure out more about the device and more about why this one girl figured it out. It could still have been anyone (and maybe I should mention in the narrative that a lot of other kids have tried? Maybe the granny babysat or taught art to local kids or something?) but really it comes down to who stumbled across it first (the granny as a kid) and then who figured it out. I'm kinda thinking right now that it could be a code; but, if so, I'll need some help making it some type of artistic or mythological code. I also like the idea that it could have been dropped many many years ago, subtly implying (without ever going into details) that maybe the survivors of the Sphere travelled to Earth and populated it.

One thing I do know is that I don't want the kids to develop super powers by accident. Rather, I'd like the Dyson Sphere to be full of wonderful stuff that gives them abilities we don't have on Earth. But those abilities are finite and they come from something else. With the Dyson Sphere both in ruins and quite futuristic, I want the kids to interact with all kinds of fantastic creatures both alive and mechanical. I love the idea of little clockwork robots running about. And that'll work doubly well since it will aid language and communication amongst the characters (maybe starting as translators before the 'bots learn English). I should also see if I can dig up that "extinct mammal" book just to get ideas for sketching very different types of animals than what's currently on the planet. I like the idea of starting the Dyson Sphere out in a ruined town (I'll need to create a map) and have the characters move slowly to larger and larger cities.

Thinking of *Star Trek*, I also really love that 1st season episode *The Last Outpost* where the Enterprise encounters the remnant from the "Dkon" Empire. An automated portal that comes alive and challenges



the crew (in particular Riker). That type of obstacle would be cool to touch on and it would also be nifty to add characters like this in strong supporting roles; I mean, the tragedy of a guardian that realizes all that it guards are dead is an intriguing concept.

I suppose it's time to chew over the idea of having some type of antagonist in the story. But I dunno. I'm not really keen on having them discover some heavy (a Ming the Merciless type) and I think the obstacles should be more primal (just survival at first and then dealing with the oddities of the Dyson Sphere itself). The goal should be for the kids to try and get home, at least at first, and this might be the key plot of the story. The first part should be fear and wonder, all mixed together, especially as they realize they are witnessing some great civilization laid low by time. The emptiness should be haunting – and then, of course, the realization that the kids aren't alone. I'm wondering, though, if I could have one kid slowly go mad over the course of the story, perhaps as they discover great power or face the realization that if they go home none of it will work (that will have to be really developed). If I structure the story from the point of view of them all wanting to come home and then create conflict in that, it might work quite well. Especially if, for whatever reason, transporting them back to Earth doesn't work without all of 'em. Seems like a bit of a cliché but it might do the trick..

All this said, when I think back to *Kiki's*, one of the things I really enjoyed about it was the lack of a heavy. Kiki's problems weren't as a result of an antagonist; they were a result of her own fears and insecurities, and doubts and lack of focus. Instead of having any character "go bad," it might work really well just to have the insecurities pull and push the group in different directions. Dealing with each other and dealing with survival might just be enough to make the story work.

I also need to chew over who the inhabitants of the sphere were. Part of the trick with this is that they can't be so far advanced to be completely unrecognizable. In some ways, I'm kinda chewing almost making them superheroes or, rather, technological supermen almost like the Silver-Aged version of Krypton. Or what some of the better stories that showcased the *Legion of Superheroes* had. Anti-gravity devices. Ray beams. That sort of thing. There needs to be a cool factor in the visuals and also a cool factor in the concepts. Some place that we'd all want to go. I could also really stretch myself with some of the designs (think Gaudi here with all kinds of parabolic arches and the like).

Another thing I could explore would be ghosts and the like; having a girl standing on a grassy plain, looking out at the heavens and seeing a fire that burns across half the sky is really cool. Having her realize she's surrounded by ghosts at the same time is quite intriguing.

### **Third Entry**

Just re-reading the above while listening to a variety of tunes on Real Player (especially in the mood for *Final Fantasy* and *The Stars* for some reason). Been doing a lot of touch-ups on *road* this week, too. Plus a photo shoot today for *Sandy Hill Image* and figuring out the Small Press Expo next week.

It's funny. I like the narrative possibilities of the above quite a bit; the sense of loss and characters having to choose between letting things go (or not) could be a theme that constantly runs through the entire story. And what's nice about it is that it can be a subtle thing (letting go of a favourite toy) to a major thing (letting go of the entire Dyson Sphere itself).

What I need to start figuring out is a little bit more about the three protagonists and also a bit more about what the Dyson Sphere allows them to do. I certainly want to avoid the randomness of classic superhero stuff (no mutagenic gene or splashing of some elixir here!) and it certainly can't be anything that's replicable on Earth. It has to be unique to the inhabitants of the Sphere but something that wouldn't overwhelm kids.

I'm wondering here if I could draw on myths and legends here but make it more plausible. Some of the Norse myths drew on mystical objects (Mjollnir or Odin's spear) while others were more subtle (the knowledge runes that Odin gained); there should be a sense of wonder with everything, too. I'm thinking here of how well Morrison and Quitely have captured Superman in *All-Star Superman* – that beautiful Silver Age feel. Kirby did something similar in the pages of *Thor* that only Walt Simonson was able to capture later and I like that sense of awesomeness. I know I want to avoid unexplainable powers, but some things could be tied to objects of great wonder.

What I need to be careful of is having too much. There's no point in having all kinds of objects kicking around; the temptation would be to tell a 'smash-up' story instead of focusing on character. Any items that the characters find should be limited and they should have consequences. One other thing that I need to keep in mind is who the Dyson people were. If I want them to be basically humans, it's not so much of an issue. But if I want them to be more alien, then the items the kids find should reflect that. No point to have magic rings if the Dysons don't have fingers. Same goes for weird activation rituals and the like (if you need 12 fingers to punch in a code, for example).

It shouldn't be like the kids are lost in a magic shop, though; it should be stuff they stumble across. Stuff that can help them, sure, but not stuff they find every day. Part of what I need to figure out, then, is just how the kids stay alive. And not by just subsisting – they need to survive. What do they eat? Where do they sleep? Where do they go to the bathroom? That kind of thing. All the basics of survival has to be fairly obvious and also something that I should address. It's part of the reason I like the idea of 'bots and critters – some of 'em could be set-up to care for visitors. Actually, that could be something I play up; a 'bot that follows them, observing in the shadows as it absorbs their language, learning before it finally reveals itself. I don't want the robots to be C-3PO, though, so it might be better to keep a lot of it non-verbal, at least at first. That'll work if I make the 'bot more afraid of the girls than they are of him.

The Kids: I want to start chewing over who these girls are. I've already got names for them (I'm going to use some ol' favourites) but I still need to learn a bit more about who they are. The three characters are Marni, Elora, and Sophie and they range in ages from about 9-11. I have to be careful here because if there's too big of an age gap it wouldn't make sense that they'd be friends. And I think I want to avoid

them being family; we pick our friends but we don't choose our family. The ties of friendship will also serve them well in the early part of the story, helping them deal with their initial fear. Thinking back to what I wrote before, I like the idea of having them doing a sleepover in the backyard shortly after the grandmother's funeral. Marni, the granddaughter, is finally given the Dyson doohickey by her parents just before her friends come over. And then the three of them, together, manage to unlock the gateway (or whatever it is) that brings them to the Dyson sphere. One advantage of this is that I can bring the whole tent (and everything inside of it) with them, too.

Character-wise, Marni should be the dreamer. She was the one that was always attracted to the gadget; it filled her with wonder and imagination and she'd have long talks with her granny about it (actually, that begs the point: do I want to do *Lost* type flashbacks or just keep it in the present. Hmmm...). A bit of a tom-boy, Marni is quite happy tramping in the woods, exploring. She's probably a bit of a builder, too. Maybe constructing a milk carton boat to plop in some stream somewhere. Dirty blonde with shoulder length hair. Maybe some freckles sprinkled over her nose. Elora is a brunette with longish hair that she often wraps with a bandana. Somewhat bookish but not shy. Sophie should have longish hair that she keeps in a pony tail behind her head. Probably the youngest of the group and a little shy. Her voice shouldn't be too prominent; she lets the other two girls do most of the talking. That might be a bit too close to Emma from *road*, though, so I may have to chew that over a bit. There'll probably be a few comparisons, but I really want to go for a strong triumvirate with the three instead of just two main players and a supporting character.

#### Fourth Entry

This story has possibilities and I like where it's going. But I need to start figuring out who these kids are a bit more. I touched on it above but fleshing them out is fairly important. One thing I was chewing over was making Elora more of a practical character. I was kinda thinking of making her more of a scientist than the other two. More down to earth but not in a curmudgeonly way. I don't want her to be lecturing or otherwise correcting the other two; aside from anything else, these are all friends. And Sophie and Marni wouldn't hang out with her if she was being a bitch all the time. So I'm thinking more she'd correct them quietly and softly but with authority ("no, the stars are different. I don't recognize any of the stars or constellations."). I really like the idea of her being a budding astronomer, hanging out with her granddad at a cottage and looking at the stars for hours on end, drinking hot chocolate and eating rice crispy squares on an autumn night. It might be fun to make her dad a mechanic and have her be pretty comfortable with machinery. Not so much electronics (she ain't a 'puter nerd) but just things mechanical. If I do something with clockwork 'bots then she'd be a natural to fall for him, just fascinated with what they are and what makes 'em tick.

Sophie is still somewhat tricky. If Marni is the myth-loving dreamer and storyteller and Elora is more of an astronomer, I'd like Sophie to be something in-between. One thing that might work would be to make her a musician. It could be tricky to show (but then again, check out *Wahoo Morris*) but having her play something abstract and non-vocal would work well. So wind-powered, huh? Then a flute or perhaps

something Celtic (what the leader of *The Chieftains* plays?). It needs to be small so a flute would work best since she could always have it on her; in a back pocket or whatever. What's neat about this is that she just doesn't have to play the flute; a lot of other things could be open to her but the flute is what she always has with her. But drums (*The Honeycombs*!) or whatnot could be fun, too. And the musical element echoes, at least a little bit, that *Star Trek: The Next Generation* episode where Picard lives another complete life and learns to play the flute. Depending how I structure the world of the Dyson sphere, music could play a large part in their culture. I'm kinda chewing over having that flute be something that's special to her in a bit of a different way than the other two girls. Marni had a close bond with her grandma that just ended sadly, but while Elora's granddad is still alive Sophie never knew her grandfather, the musician in their family, and her memories of her grandmother are sad ones; the old lady never recovered from the loss of her lover and Sophie never got to know her very well as a result. She couldn't cross the distance that the pain had created. So Sophie's probably been a little jealous of her two friends; not in a really negative way, but envious of the fact that they've had something that she doesn't and never will have.

One of the struggles this story will present is how to deal with emotions and fears, along with the bare bones of just survival. Bathroom breaks and starvation, y'know? So I'll need to have an "intervener" of some sort fairly early on in the story to help them out. Some of this I've addressed above (maybe a robot) but it's something to keep in mind as I construct the story. That said, one of the things I found marvelous about *Kiki's* was that the fable did work – you believe that there are witches out there and that they exist. I think that as long as I keep things somewhat believable I won't need to worry about too much of the down and gritty. And, as I touched on above, as long as I have a robot intervene fairly early and then have the girls led to some type of storehouse I'll be ok. And keep in mind that this is supposed to be a futuristic society – I can come up with all kinds of food and water pills to cut down on the bulk of what they carry. Let things be fantastic.

That's actually something I still really need to play with: the fantastic. These kids are walking in a *Legion of Super-heroes* comic without realizing it. The reader won't really get that in the beginning, either. The story feel should be somewhat evocative of *The Wizard of Oz* – out in the sticks with the knowledge that things are different but not really seeing the hows or whys 'til later on in the journey. So there should be hints sprinkled along early enough. There should also be a sense of loss. It's one of the nifty things that Jackson got right about *Lord of the Rings*. It felt like it was in twilight; that a real "thinning" was occurring. In some ways the thinning has already occurred and the world is slowly crumbling apart.

I may actually need to bring some books with me next time I'm here, too. I have a loose idea of what I want (that Silver Age DC feel) but I want to tie it in with some myths and legends, too. Some of it should be like that classic Arthur C. Clarke quote ("any significantly advanced technology will seem like magic to a primitive person" – I'm paraphrasing!) but I want something behind it, too. Figuring out what that something is should be part of the story.

## **Plot Breakdown**

A few days go by and Sophie and Elora are introduced to the reader, which is a smidgen awkward. Maybe they're both in Marni's bedroom while she "sucks it up" in the hallway before entering her room and seeing them. I almost wonder if I could do this as a "split panel" thing. So a panel divided in half (the "wall") as the two groups of girls go through the tension of seeing each other for the first time post-funeral. All three girls are a little unsure of themselves. What does one say when death is in the air? So body language is key and the dialogue should be really soft spoken (Sophie: "I'm really sorry about your grandma...").

## **Outline**

### **Page 12**

First panel has all three of the girls in Marni's bedroom with the door closed. The room has been cleaned up since the last time (so no clothes everywhere!). Marni is sitting on her bed while Elora and Sophie are standing a little ways away (again with the physical separation). Good bird's eye shot for this one. All the girls are awkward: Marni is sitting holding the card and flowers fairly rigidly while the other two standing awkwardly (maybe holding an arm or something). Any bags haven't been put down yet. M: "T-Thanks for the c-card and flowers, guys. I-I..." S: "I'm r-really sorry about your granny, Marn..." Panel two has Marni bent over, crying, while both Elora and Sophie are to either side of her, holding her. The card and flowers are still on Marni's lap while the bags that Elora and Sophie brought with them have been forgotten on the floor where they were standing. Panel three is a close up (maybe worm's eye?) of the three of them with Elora whispering a worried, "you ok?" Panel four is a similar angle shot with Marni rubbing her nose with the back of her hand (very unladylike!) and saying a very shaky, "yeah..." Panel five is the first real sense of the maturity of them all. Sophie, leaning back on the bed, is smiling ruefully. S: "How have yer mom and dad treated with all of this? I mean, when my granddad died my parents just clammed up. Totally. They just dropped me off a lot more at the Folklore Centre. Yeeesh..."

### **Page 13**

Close up on Marni smiling despite herself. M: "Well, y'know. My mom bailed while my dad tried to talk a bit...they were ok, I guess. I dunno." Panel two is a pull back shot again to establish all of them. Sophie is scowling at this. S: "Man, parents...they get on my nerves." Elora is watching the exchange mainly because she doesn't have anything to add to it. Instead, she's holding the Artifact, examining it quizzically. E: "Hey, this is that thing you were talking about, right? It's really cool..." Panel three has Marni watching Elora and Sophie while the latter two both touch the Artifact. Sophie is sitting up. M: "Yeah, it is. My granny had it forever but I guess it's mine now..." S: "Well, some of these markings remind me of the ol' tattoos that some of my teachers have at the Centre. At least a bit. I can see why you were always so keen on it. Where did yer granny get it again?" Panel four has Marni smiling and half

turned towards Elora. Sophie has turned to face them both. They're all in a semi-circle around the Artifact. M: "I dunno. She said she found it when she was really little. There're photos of her with it from around that time so who knows?" Sophie: "Does it do anything?" Marni: "No, we never could figure anything out about it. My dad kinda liked it when he was young but I guess he lost interest." Sophie interjects with a snarky, "Boys." M: "Heh. Well, I guess nobody ever came looking for it or anything, either." Panel five is a pull back shot of the three of them, all sitting cross legged on the bed in a circle chatting and talking away. S: "Well, I brought some stuff for the camping trip. I'm hungry. Are we eating first or later or what?" M: "My dad said something about pizza."

## **Page 14**

Panel one should be a cute shot of both Elora and Sophie, together, shouting "pizza" in a big font! Panel two has Elora going off on a pouty tangent. E: "I like noodles, but my mom is all traditional when it comes to food. All the time. I never get pizza. Even if friends come over, it's all traditional Chinese desserts and stuff. No pizza. Not fair." Panel three has Marni clocking her with a pillow while Sophie is bent over laughing. Elora has her arms all up in the air. M: "'Nuff complaining! You're going to get pizza tonight so shut up!"

One Page - Two Panels

## **PAGE 12**

### PANEL ONE

This is a splash with some hopefully interesting design elements. This first panel is a small one at the top left corner of the page, establishing Marni back in her room. The Artifact is on her bed beside her and she's reading a small book. She's not focusing on the book, though; she's looking up towards her closed bedroom door as she listen to her mom's dialogue (out of panel).

1. Mom (out of panel): Marni! Your friends are HERE! I'm sending them up to your room!

### PANEL TWO

This panel makes up most of the page. I want the wall between Marni's bedroom and the hall to act as a dividing point between the characters – both physically and a bit emotionally, too. This might work best with an angle to the page just to give me a bit more room for everything. I need to have the dividing wall “read” as a wall, so I'll probably make it thicker and hatch it. Maybe with a shot of the door frame to really bring home what we're seeing. On the left side is Marni, standing awkwardly facing her door. Her hand is close to the door knob but she's not touching it. She should seem unsure of herself. Hesitant.

On the right side of the wall are Elora and Sophie, standing just as awkwardly, nervous about meeting their friend. Each girl is carrying an overnight bag or backpack. Elora is also holding a large, oversized card and maybe a small bouquet of flowers. The card should be obviously big. Way bigger than a normal birthday or greeting card. There's no real way to clearly show that this is the first time that they've seen each other since Granny Hitchins died; but I hope it comes across. As a result, they are both nervous as well and are hesitating before knocking. Perhaps looking at one another, biting their lips.

I'm going to take a moment and describe both Elora and Sophie, since both of them are so key to the rest of the story. Elora is a brunette with longish hair that she often wraps with a bandana. Somewhat bookish, but not shy. One thing I was chewing over was making Elora more of a practical character. down to earth, but not in a curmudgeonly way. I don't want her to be lecturing or otherwise correcting the other two; aside from anything else, they are all friends. And Sophie and Marni wouldn't hang out with her if she was being a bitch all the time. So I'm thinking more she'd correct them quietly and softly but with authority.

I really like the idea of her being a budding astronomer, hanging out with her granddad at a cottage and looking at the stars for hours on end, drinking hot chocolate and eating rice crispy squares on an autumn night. It might be fun to make her dad a mechanic and have her be pretty comfortable with machinery. Not so much electronics (she ain't a 'puter nerd) but just things mechanical. If I do something with

clockwork ‘bots then she’d be a natural to fall for ‘em, just fascinated with what they are and what makes ‘em tick.

Elora isn’t prone to boasts or really speaking about things that she knows nothing about. She’ll keep her mouth shut at those times. But when it comes to something she does know a thing or two about, everything changes. She’ll speak her mind, often bluntly, and she doesn’t brook much argument on these points. She’s quite eager to learn, though, and she doesn’t restrict herself to just a few simple interests. Probably a bit like *Star Trek*’s Spock in this case – a bit of a sponge, absorbing quite a bit of everything around her. Her real interests, though, are in astronomy and mechanics.

Unlike Marni, Elora is really close to both her dad and her grandfather. She’s similar to both men; there’s a strong practical streak that runs through all of them and it helps keep all of them grounded. Both of her main interests come from the two of them. Her granddad founded a mechanic shop years ago (probably in the 1950s, and he still proudly proclaims the Edsel as the greatest car ever built) and passed that on to his son when he wanted to retire. His retirement allowed him to pursue his other great love, stargazing, and he shared that love with his granddaughter when she got old enough to really comprehend it. Quite often she spends weekends with him at his winterized cottage, watching the skies from a large patio. Her other great love is cars, especially older ones that aren’t “fouled up” by computers. That mechanical streak binds all of the family together and keeps them connected. The drawback is that her dad does work quite a bit and she’s left to her own devices quite often at night. While she does hang out at the shop with dad after school, and also spends quite a bit of time with her granddad, she’s left on her own quite a bit. Elora isn’t a loner by nature so it’s no surprise that she often chooses to spend her time with her Marni and Sophie instead.

Clothing-wise, I really like the idea of her long black hair held up in a bandana. I wouldn’t mind her wearing plaid but I think that might be too close to *road*. So, what I need is something that she’ll wear that’s kinda practical...well, duh. The easiest solution would be a mechanics shirt. Could be long sleeved or not, but it could easily have the name of the shop embroidered on it. Good grey shop shirt, green combats, black shoes, and a plain t-shirt. Not bad. Maybe toss in a necklace or something “spacey.”

Sophie is quite the burgeoning musician and really into a lot of Celtic tunes. Her granddad was the main songsmith and music maker in her family but she never really got much of a chance to know him before he died. His death, a suicide, became a kind of open wound that no one in her family would talk much about. It devastated her grandmother (who was never the same after it) and her mom didn’t deal with it that well, either. She is reasonably close to her mom but this is subject matter that just isn’t discussed. That makes things a bit tricky when it comes to Sophie’s music; she’s clearly talented, but the memory of her father’s suicide prevents her mom from really connecting with her on it. So, it’s the case of Sophie being dropped off at various folklore-type places and left to develop pretty much on her own. That’s left Sophie pretty independent and fairly feisty when it comes to doing things her way. A strong stubborn streak runs through her. It’s also left her more experienced than her two friends. She’s made connections at her various music classes with people, typically a bit older, who have opened her eyes to all kinds of



different music. Her first love is Celtic, though, and her introduction to the Pogues started a love affair that'll probably be lifelong. She, like Marni, has explored the woods and done a reasonable amount of camping.

She's more experimental than most in her age group, too. She's not afraid to try new things since the results have been pretty good so far. And she's not afraid to challenge taboos. She would ask questions at inopportune times (say at a funeral, "how'd they make the body look like that, anyway?"). That could get her into trouble down the road but it's not something she's really aware of right now. So she's stubborn and has a major zest for life. That zest really comes from what happened to her granddad; she doesn't really realize it, but it struck her hard, too. She just deals with it in a very different way than either her mom or grandma. Those two women turned away from it, never wanting to deal with the suicide and certainly never wanting to talk about it. Sophie's reaction was to live a little more and enjoy life. To try new things and never get stuck in the same way she thinks her granddad became stuck. In a way, out of the three of 'em, she's the one who enjoys the forthcoming adventure the most.

Appearance-wise, she's gotta have glasses since that will help separate her from the other two. I went with big glasses with Marie in road, though, so these should be pretty modern and sleek. Maybe small rectangles? A poor boy hat, too? I don't wanna get too folkie, though. Maybe a green army surplus jacket, then? Jeans and an army surplus ain't a bad way to go. Converse runners complete her look.

One Page - Five Panels

## **PAGE 13**

### PANEL ONE

Good bird's eye shot of all three girls are back in Marni's bedroom with the door closed. The room has been cleaned up since the last time (so no clothes everywhere!). Marni is sitting on her bed while Elora and Sophie are standing a little ways away (again with the physical separation). All the girls are awkward. Marni is sitting holding the card and flowers fairly rigidly while the other two standing awkwardly (maybe holding an arm or something). They haven't put their backpacks down yet.

1. Marni: T-Thanks for the c-card and flowers, guys. I-I...
2. Sophie: I'm r-really sorry about your GRANNY, Marn.

### PANEL TWO

Marni has bent over as she starts to cry, hard. Action lines around her to show that she's shuddering. Elora and Sophie are on either side of her, each with an arm over her shoulder. The card and flowers are still on Marni's lap while the bags that Elora and Sophie brought with them have been forgotten on the floor where they were standing. Medium shot of the three of them.

3. Elora: Oh, Marni.

### PANEL THREE

Same shot as the previous panel. Possibly as a worm's eye or I could just replicate the exact same angle.

4. Elora: You ok?

### PANEL FOUR

A good close-up on Marni rubbing her nose with the back of her hand (very unladylike!). Her eyes should look raw and sore.

5. Marni: I g-guess.

### PANEL FIVE

This repeats the shot of panel two. Marni is looking at the card more carefully now and Elora is pointing

at something inside of it. Sophie is leaning back on the bed, supported on her elbows and is smiling ruefully. She's looking at Marni and Elora with a slight scowl.

6. Sophie: How have yer mom and dad TREATED you with all of this? I mean, when my granddad died my parents just clammed up. Totally shut right up.

7. Sophie: They just DROPPED me off a lot more at the Folklore Centre. Yeeesh...

One Page - Five Panels

## **PAGE 14**

### **PANEL ONE**

Close up on Marni smiling despite herself. Her eyes should look quite a bit better now.

1.Marni: Well, y’know. My mom bailed while my dad tried to talk a bit...they were ok, I guess. I dunno.

### **PANEL TWO**

Pull back shot to see all of them. Marni hasn’t moved but Sophie is lying down on the bed, resting on her side, her head supported by one hand. She’s scowling even more. Elora, still sitting beside Marni, isn’t looking at either girl. Instead, she’s holding the Artifact, examining it quizzically.

2. Sophie: Man, parents...they get on my NERVES.

3. Elora: Hey, this is that thing you were talking about, right? It’s really COOL. I don’t know what it is, but it looks neat. So smooth and kinda COLD...

### **PANEL THREE**

Sophie has sat up and both her and Elora are crowding around Marni as they look at it more closely. Marni is watching the two of them slightly amused. Elora is still touching it carefully.

4. Marni: Yup, that’s it.

5. Sophie: Well, some of these markings remind me of the ol’ tattoos that some of my teachers have at the Centre. At least a bit. I can see why you were always so KEEN on it.

6. Sophie: Where did yer granny get it again?

### **PANEL FOUR**

The girls are now sitting fully on the bed in a semi-circle around the Artifact. Marni is actually smiling and she and Elora are both looking at Sophie. Sophie has turned to face them both and is now holding the Artifact, looking at it closely.

7. Marni: I dunno. She said she found it when she was really little. There’re photos of her with it but I don’t think she really remembered.

8. Sophie: Does it DO anything?

9. Marni: Nope. It's just DIFFERENT. My dad kinda liked it when he was young but I guess he lost interest.

10. Sophie: BOYS!

## PANEL FIVE

Similar shot as panel four. The key thing here is to show that Marni, for the first time since we've been introduced to her, is relaxed. So smiling and leaning back in a very easy going kinda way. The other girls are the same in their own way. Sophie is still holding the Artifact and Elora is grinning.

11. Marni: Heh. Well, nobody ever came LOOKING for it or anything, either.

12. Sophie: Well, I brought some stuff for our camping trip out back, but I haven't had supper yet.

13. Elora: Me, neither! I'm HUNGRY!

14. Sophie: So are we eating first or later or what?

15. Marni: My dad said something about pizza.

One Page - Three Panels

## **PAGE 15**

### PANEL ONE

This should be a cute close-up on both Elora and Sophie as they shout out together (big font)

1. Sophie and Elora together: PIZZA!!!

### PANEL TWO

Pull back to see all of them. Both Marni and Sophie are smiling ruefully at Elora. Maybe rolling their eyes as they look at one another. Elora has crossed her arms across her chest and is looking quite pouty.

2. Elora: Look, I like NOODLES, but my mom is all traditional when it comes to food. ALL the time.
3. Elora: I never get pizza. Even if friends come over, it's all traditional Chinese desserts and stuff. No pizza.
4. Elora: Not FAIR.

### PANEL THREE

This is a large panel and should fill the rest of the page. Sophie has clocked Elora with a pillow. So she's in a full follow-through with it while Elora is falling over in the background, arms flung out in space. Marni is bent over laughing hard.

5. Sophie: 'Nuff complaining! You're going to get pizza tonight so SHUT UP!



**retweet this**

**Click here to post this on Twitter**



The first volume of the *Stargazer* saga is available through better book stores, comic shops, and online retailers.

## Stargazer Volume One

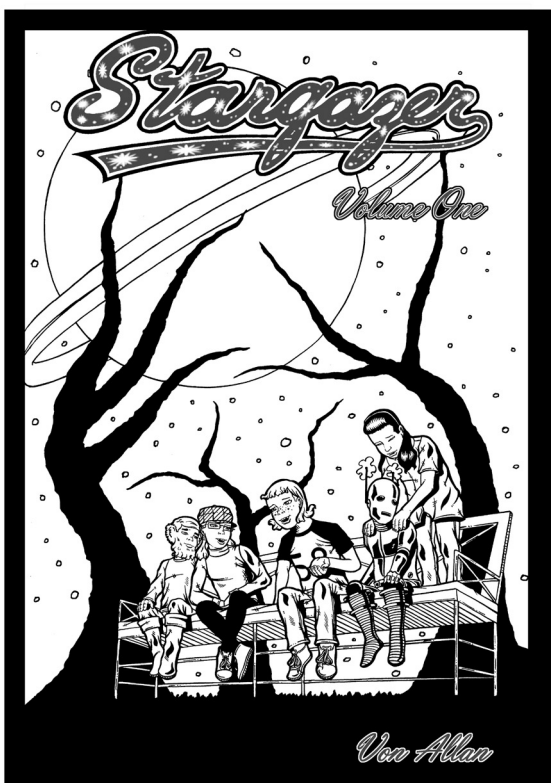
ISBN: 978-0-9781237-2-7

Diamond Order Number: NOV101057

\$14.95, 122 pages

Midwest Book Review:

"Young Marni has recently lost her grandmother, with whom she was very close. Her grandmother had also bequeathed a mysterious "Artifact" upon her - and it is this object that transports Marni and her friends, Sophie and Elora, far away from any home they have ever known. The three girls must pool their courage and resources to learn more about this unreal new world...*Stargazer* is a story of wonder, exploration, determination, and inward as well as outward challenge, and is highly recommended for readers of all ages."



And don't forget that *the road to god knows...* is *also* available at better book stores, comic shops, and online, too!

## the road to god knows...

ISBN: 978-0-9781237-0-3

\$13.99, 148 pages

Library Journal:

"Relatively few graphic novels deal with mental illness and Allan offers an empathetic glimpse at a realistic teen who doesn't rattle cages to seek help even though we might wish she would. Instead, she just keeps going and draws on the resources she has."

## Where to Buy:



amazon.com  
and you're done.

BARNES & NOBLE  
BOOKSELLERS





**imagine it's the 1980s...**  
**imagine your mom is schizophrenic...**  
**now imagine that you're 13 years old...**

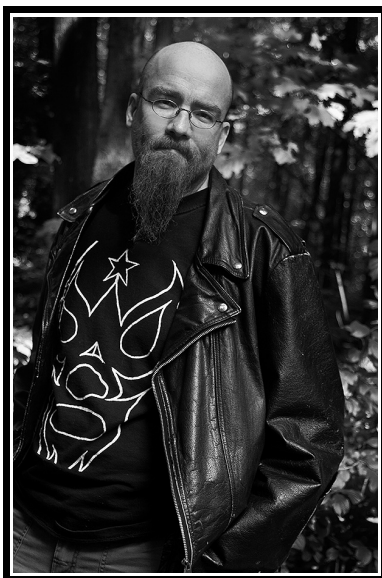


All content™ and © 2007 Eric Allan Julien

**the road to god knows...**

**an original graphic novel by von allan**  
**please visit [trtgk.vonallan.com](http://trtgk.vonallan.com)**

tp, 148 pages, isbn: 978-0-9781237-0-3



Von Allan was born red-headed and freckled in Arnprior, Ontario, just in time for *Star Wars: A New Hope*. Von currently lives in Ottawa, Canada, with his writer/editor geek wife, Moggy; a husky dog, Rowen; and two feisty cats, Bonny and Reilly.

Von loves to hear from people who've read and (hopefully!) enjoyed his work. Feel free to write him at [von@vonallan.com](mailto:von@vonallan.com).

Von's website is at <http://www.vonallan.com> and is the best place to go for updates, art, essays and the like. There's a dedicated website for *Stargazer* at <http://stargazer.vonallan.com>. Von can also be found online in the following places:

Twitter at <http://twitter.com/vonallan>

Facebook at <http://www.facebook.com/von.allan>

Stargazer, Von Allan and all characters and likenesses are <sup>TM</sup> and © 2006-2011 Eric Allan Julien. All rights reserved. No reproduction without prior written permission of the publisher except brief passages in reviews.

Published by Von Allan Studio, P.O. Box 20520, 390 Rideau Street, Ottawa, Ontario, Canada K1N 1A3. Email: [von@vonallan.com](mailto:von@vonallan.com) Phone: 613-236-9957

<http://www.vonallan.com>

<http://stargazer.vonallan.com>

## Attribution-NonCommercial-NoDerivs 3.0 Unported



CREATIVE COMMONS CORPORATION IS NOT A LAW FIRM AND DOES NOT PROVIDE LEGAL SERVICES. DISTRIBUTION OF THIS LICENSE DOES NOT CREATE AN ATTORNEY-CLIENT RELATIONSHIP. CREATIVE COMMONS PROVIDES THIS INFORMATION ON AN "AS-IS" BASIS. CREATIVE COMMONS MAKES NO WARRANTIES REGARDING THE INFORMATION PROVIDED, AND DISCLAIMS LIABILITY FOR DAMAGES RESULTING FROM ITS USE.

### *License*

THE WORK (AS DEFINED BELOW) IS PROVIDED UNDER THE TERMS OF THIS CREATIVE COMMONS PUBLIC LICENSE ("CCPL" OR "LICENSE"). THE WORK IS PROTECTED BY COPYRIGHT AND/OR OTHER APPLICABLE LAW. ANY USE OF THE WORK OTHER THAN AS AUTHORIZED UNDER THIS LICENSE OR COPYRIGHT LAW IS PROHIBITED.

BY EXERCISING ANY RIGHTS TO THE WORK PROVIDED HERE, YOU ACCEPT AND AGREE TO BE BOUND BY THE TERMS OF THIS LICENSE. TO THE EXTENT THIS LICENSE MAY BE CONSIDERED TO BE A CONTRACT, THE LICENSOR GRANTS YOU THE RIGHTS CONTAINED HERE IN CONSIDERATION OF YOUR ACCEPTANCE OF SUCH TERMS AND CONDITIONS.

### 1. Definitions

- a. **"Adaptation"** means a work based upon the Work, or upon the Work and other pre-existing works, such as a translation, adaptation, derivative work, arrangement of music or other alterations of a literary or artistic work, or phonogram or performance and includes cinematographic adaptations or any other form in which the Work may be recast, transformed, or adapted including in any form recognizably derived from the original, except that a work that constitutes a Collection will not be considered an Adaptation for the purpose of this License. For the avoidance of doubt, where the Work is a musical work, performance or phonogram, the synchronization of the Work in timed-relation with a moving image ("synching") will be considered an Adaptation for the purpose of this License.
- b. **"Collection"** means a collection of literary or artistic works, such as encyclopedias and anthologies, or performances, phonograms or broadcasts, or other works or subject matter other than works listed in Section 1(f) below, which, by reason of the selection

and arrangement of their contents, constitute intellectual creations, in which the Work is included in its entirety in unmodified form along with one or more other contributions, each constituting separate and independent works in themselves, which together are assembled into a collective whole. A work that constitutes a Collection will not be considered an Adaptation (as defined above) for the purposes of this License.

- c. **"Distribute"** means to make available to the public the original and copies of the Work through sale or other transfer of ownership.
- d. **"Licensor"** means the individual, individuals, entity or entities that offer(s) the Work under the terms of this License.
- e. **"Original Author"** means, in the case of a literary or artistic work, the individual, individuals, entity or entities who created the Work or if no individual or entity can be identified, the publisher; and in addition (i) in the case of a performance the actors, singers, musicians, dancers, and other persons who act, sing, deliver, declaim, play in, interpret or otherwise perform literary or artistic works or expressions of folklore; (ii) in the case of a phonogram the producer being the person or legal entity who first fixes the sounds of a performance or other sounds; and, (iii) in the case of broadcasts, the organization that transmits the broadcast.
- f. **"Work"** means the literary and/or artistic work offered under the terms of this License including without limitation any production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression including digital form, such as a book, pamphlet and other writing; a lecture, address, sermon or other work of the same nature; a dramatic or dramatico-musical work; a choreographic work or entertainment in dumb show; a musical composition with or without words; a cinematographic work to which are assimilated works expressed by a process analogous to cinematography; a work of drawing, painting, architecture, sculpture, engraving or lithography; a photographic work to which are assimilated works expressed by a process analogous to photography; a work of applied art; an illustration, map, plan, sketch or three-dimensional work relative to geography, topography, architecture or science; a performance; a broadcast; a phonogram; a compilation of data to the extent it is protected as a copyrightable work; or a work performed by a variety or circus performer to the extent it is not otherwise considered a literary or artistic work.
- g. **"You"** means an individual or entity exercising rights under this License who has not previously violated the terms of this License with respect to the Work, or who has received express permission from the Licensor to exercise rights under this License despite a previous violation.
- h. **"Publicly Perform"** means to perform public recitations of the Work and to communicate to the public those public recitations, by any means or process, including by wire or wireless means or public digital performances; to make available to the public Works in such a way that members of the public may access these Works from a place and at a place individually chosen by them; to perform the Work to the public by any means or process and the communication to the public of the performances of the Work, including by public digital performance; to broadcast and rebroadcast the Work by any means including signs, sounds or images.
- i. **"Reproduce"** means to make copies of the Work by any means including without limitation by sound or visual recordings and the right of fixation and reproducing fixations of the Work, including storage of a protected performance or phonogram in digital form or other electronic medium.

**2. Fair Dealing Rights.** Nothing in this License is intended to reduce, limit, or restrict any uses free from copyright or rights arising from limitations or exceptions that are provided for in connection with the copyright protection under copyright law or other applicable laws.

**3. License Grant.** Subject to the terms and conditions of this License, Licensor hereby grants You a worldwide, royalty-free, non-exclusive, perpetual (for the duration of the applicable copyright) license to exercise the rights in the Work as stated below:

- a. to Reproduce the Work, to incorporate the Work into one or more Collections, and to Reproduce the Work as incorporated in the Collections; and,
- b. to Distribute and Publicly Perform the Work including as incorporated in Collections.

The above rights may be exercised in all media and formats whether now known or hereafter devised. The above rights include the right to make such modifications as are technically necessary to exercise the rights in other media and formats, but otherwise you have no rights to make Adaptations. Subject to 8(f), all rights not expressly granted by Licensor are hereby reserved, including but not limited to the rights set forth in Section 4(d).

**4. Restrictions.** The license granted in Section 3 above is expressly made subject to and limited by the following restrictions:

- a. You may Distribute or Publicly Perform the Work only under the terms of this License. You must include a copy of, or the Uniform Resource Identifier (URI) for, this License with every copy of the Work You Distribute or Publicly Perform. You may not offer or impose any terms on the Work that restrict the terms of this License or the ability of the recipient of the Work to exercise the rights granted to that recipient under the terms of the License. You may not sublicense the Work. You must keep intact all notices that refer to this License and to the disclaimer of warranties with every copy of the Work You Distribute or Publicly Perform. When You Distribute or Publicly Perform the Work, You may not impose any effective technological measures on the Work that restrict the ability of a recipient of the Work from You to exercise the rights granted to that recipient under the terms of the License. This Section 4(a) applies to the Work as incorporated in a Collection, but this does not require the Collection apart from the Work itself to be made subject to the terms of this License. If You create a Collection, upon notice from any Licensor You must, to the extent practicable, remove from the Collection any credit as required by Section 4(c), as requested.
- b. You may not exercise any of the rights granted to You in Section 3 above in any manner that is primarily intended for or directed toward commercial advantage or private monetary compensation. The exchange of the Work for other copyrighted works by means of digital file-sharing or otherwise shall not be considered to be intended for or directed toward commercial advantage or private monetary compensation, provided there is no payment of any monetary compensation in connection with the exchange of copyrighted works.
- c. If You Distribute, or Publicly Perform the Work or Collections, You must, unless a request has been made pursuant to Section 4(a), keep intact all copyright notices for the Work and provide, reasonable to the medium or means You are utilizing: (i) the name of the Original Author (or pseudonym, if applicable) if supplied, and/or if the Original Author and/or Licensor designate another party or parties (e.g., a sponsor institute, publishing entity, journal) for attribution ("Attribution Parties") in Licensor's copyright notice, terms of service or by other reasonable means, the name of such party or parties; (ii) the title of the Work if supplied; (iii) to the extent reasonably practicable, the

URI, if any, that Licensor specifies to be associated with the Work, unless such URI does not refer to the copyright notice or licensing information for the Work. The credit required by this Section 4(c) may be implemented in any reasonable manner; provided, however, that in the case of a Collection, at a minimum such credit will appear, if a credit for all contributing authors of Collection appears, then as part of these credits and in a manner at least as prominent as the credits for the other contributing authors. For the avoidance of doubt, You may only use the credit required by this Section for the purpose of attribution in the manner set out above and, by exercising Your rights under this License, You may not implicitly or explicitly assert or imply any connection with, sponsorship or endorsement by the Original Author, Licensor and/or Attribution Parties, as appropriate, of You or Your use of the Work, without the separate, express prior written permission of the Original Author, Licensor and/or Attribution Parties.

d. For the avoidance of doubt:

- i. **Non-waivable Compulsory License Schemes.** In those jurisdictions in which the right to collect royalties through any statutory or compulsory licensing scheme cannot be waived, the Licensor reserves the exclusive right to collect such royalties for any exercise by You of the rights granted under this License;
- ii. **Waivable Compulsory License Schemes.** In those jurisdictions in which the right to collect royalties through any statutory or compulsory licensing scheme can be waived, the Licensor reserves the exclusive right to collect such royalties for any exercise by You of the rights granted under this License if Your exercise of such rights is for a purpose or use which is otherwise than noncommercial as permitted under Section 4(b) and otherwise waives the right to collect royalties through any statutory or compulsory licensing scheme; and,
- iii. **Voluntary License Schemes.** The Licensor reserves the right to collect royalties, whether individually or, in the event that the Licensor is a member of a collecting society that administers voluntary licensing schemes, via that society, from any exercise by You of the rights granted under this License that is for a purpose or use which is otherwise than noncommercial as permitted under Section 4(b).

e. Except as otherwise agreed in writing by the Licensor or as may be otherwise permitted by applicable law, if You Reproduce, Distribute or Publicly Perform the Work either by itself or as part of any Collections, You must not distort, mutilate, modify or take other derogatory action in relation to the Work which would be prejudicial to the Original Author's honor or reputation.

## 5. Representations, Warranties and Disclaimer

UNLESS OTHERWISE MUTUALLY AGREED BY THE PARTIES IN WRITING, LICENSOR OFFERS THE WORK AS-IS AND MAKES NO REPRESENTATIONS OR WARRANTIES OF ANY KIND CONCERNING THE WORK, EXPRESS, IMPLIED, STATUTORY OR OTHERWISE, INCLUDING, WITHOUT LIMITATION, WARRANTIES OF TITLE, MERCHANTIBILITY, FITNESS FOR A PARTICULAR PURPOSE, NONINFRINGEMENT, OR THE ABSENCE OF LATENT OR OTHER DEFECTS, ACCURACY, OR THE PRESENCE OF ABSENCE OF ERRORS, WHETHER OR NOT DISCOVERABLE. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF IMPLIED WARRANTIES, SO SUCH EXCLUSION MAY NOT APPLY TO YOU.

**6. Limitation on Liability.** EXCEPT TO THE EXTENT REQUIRED BY APPLICABLE LAW, IN NO EVENT WILL LICENSOR BE LIABLE TO YOU ON ANY LEGAL THEORY FOR ANY SPECIAL, INCIDENTAL, CONSEQUENTIAL, PUNITIVE OR EXEMPLARY DAMAGES ARISING OUT OF THIS LICENSE OR THE USE OF THE WORK, EVEN IF LICENSOR HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

## **7. Termination**

- a. This License and the rights granted hereunder will terminate automatically upon any breach by You of the terms of this License. Individuals or entities who have received Collections from You under this License, however, will not have their licenses terminated provided such individuals or entities remain in full compliance with those licenses. Sections 1, 2, 5, 6, 7, and 8 will survive any termination of this License.
- b. Subject to the above terms and conditions, the license granted here is perpetual (for the duration of the applicable copyright in the Work). Notwithstanding the above, Licensor reserves the right to release the Work under different license terms or to stop distributing the Work at any time; provided, however that any such election will not serve to withdraw this License (or any other license that has been, or is required to be, granted under the terms of this License), and this License will continue in full force and effect unless terminated as stated above.

## **8. Miscellaneous**

- a. Each time You Distribute or Publicly Perform the Work or a Collection, the Licensor offers to the recipient a license to the Work on the same terms and conditions as the license granted to You under this License.
- b. If any provision of this License is invalid or unenforceable under applicable law, it shall not affect the validity or enforceability of the remainder of the terms of this License, and without further action by the parties to this agreement, such provision shall be reformed to the minimum extent necessary to make such provision valid and enforceable.
- c. No term or provision of this License shall be deemed waived and no breach consented to unless such waiver or consent shall be in writing and signed by the party to be charged with such waiver or consent.
- d. This License constitutes the entire agreement between the parties with respect to the Work licensed here. There are no understandings, agreements or representations with respect to the Work not specified here. Licensor shall not be bound by any additional provisions that may appear in any communication from You. This License may not be modified without the mutual written agreement of the Licensor and You.
- e. The rights granted under, and the subject matter referenced, in this License were drafted utilizing the terminology of the Berne Convention for the Protection of Literary and Artistic Works (as amended on September 28, 1979), the Rome Convention of 1961, the WIPO Copyright Treaty of 1996, the WIPO Performances and Phonograms Treaty of 1996 and the Universal Copyright Convention (as revised on July 24, 1971). These rights and subject matter take effect in the relevant jurisdiction in which the License terms are sought to be enforced according to the corresponding provisions of the implementation of those treaty provisions in the applicable national law. If the standard suite of rights granted under applicable copyright law includes additional rights not granted under this License, such additional rights are deemed to be included in the



License; this License is not intended to restrict the license of any rights under applicable law.

## **Creative Commons Notice**

Creative Commons is not a party to this License, and makes no warranty whatsoever in connection with the Work. Creative Commons will not be liable to You or any party on any legal theory for any damages whatsoever, including without limitation any general, special, incidental or consequential damages arising in connection to this license. Notwithstanding the foregoing two (2) sentences, if Creative Commons has expressly identified itself as the Licensor hereunder, it shall have all rights and obligations of Licensor.

Except for the limited purpose of indicating to the public that the Work is licensed under the CCPL, Creative Commons does not authorize the use by either party of the trademark "Creative Commons" or any related trademark or logo of Creative Commons without the prior written consent of Creative Commons. Any permitted use will be in compliance with Creative Commons' then-current trademark usage guidelines, as may be published on its website or otherwise made available upon request from time to time. For the avoidance of doubt, this trademark restriction does not form part of this License.

Creative Commons may be contacted at <http://creativecommons.org/>.

Marni is a young girl dealing with the recent death of her grandmother, which has left her emotionally devastated and struggling to cope. Granny Hitchins was a wonderfully curious woman, responsible for giving her granddaughter a rich sense of imagination and adventure, as well as an old and mysterious "Artifact." Granny Hitchins found the Artifact when she was herself a child and, with origins unknown, it provided a lifetime of adventure, speculation, and storytelling for herself, her son, and finally, her granddaughter. While not a replacement, the Artifact is nonetheless a treasured memento for Marni after her grandmother's death.

With the love and support of her two best friends, Sophie and Elora, and the magic of the Artifact to comfort her, Marni is just beginning to cope with the loss of her beloved grandmother when her life takes an abrupt and strange turn. While the girls are examining the Artifact on a backyard camping trip, the object suddenly takes on a life of its own, transporting the three friends and their tent to a strange and distant world. After exploring the tent and their immediate surroundings, the girls discover that the Artifact has vanished, leaving them alone and afraid under a very alien sky.

After summoning their courage, Marni, Sophie and Elora venture out to explore their alien surroundings, where they find a surreal world containing a robot, a mysterious far-off tower, and an illusive yet terrifying monster. Scared, yet buoyed by the stories and songs that they've heard while growing up, the three girls gather their meagre supplies and head out into the wilderness, determined to find a way home.

A magical tale with the most unlikely of heroes, *Stargazer* is an exploration of friendship, loss, and hope. By turns terrifying, poignant, and humorous, *Stargazer* is part fairytale, part science fiction, and part adventure story. Anyone who has ever opened a book, looked up at the stars, or dreamed will love this story....and wish they'd been the one to find the Artifact.



ebook ISBN: 978-0-9781237-3-4