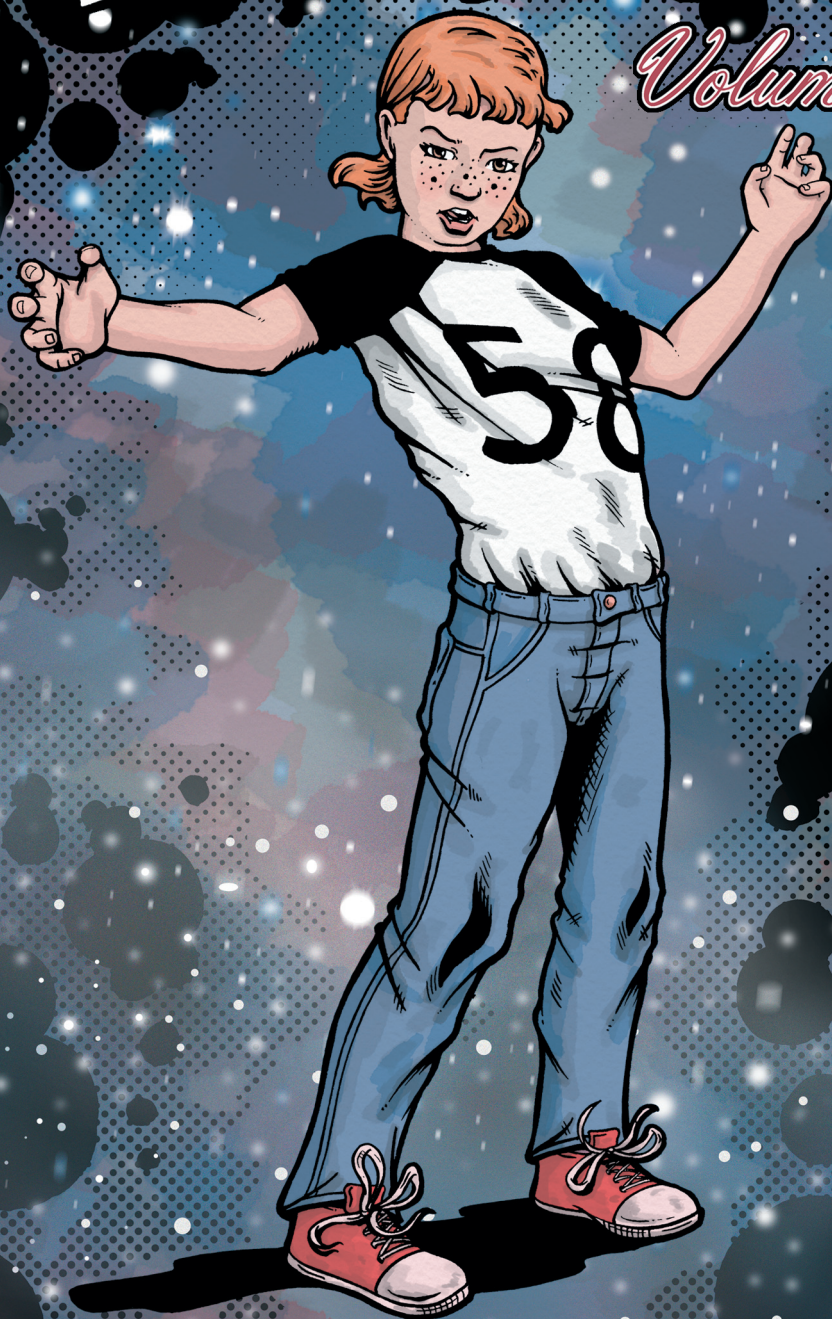


# Stargazer

*Volume Two*



*Von Allan*

# *Stargazer Volume 2*

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/>

See the end of this PDF for the complete legalese.

For Sammy, again

## Previously in *Stargazer Volume One*

In Volume One we are introduced to Marni, a young girl struggling to cope with the recent death of her beloved grandmother. Marni has been bequeathed her grandmother's favourite possession, a mysterious and somewhat unearthly artifact. With this treasure as a memento of her grandmother, and with the support of her two best friends, Sophie and Elora, Marni is just beginning to deal with her grief when suddenly her life takes a fantastical turn. While the three girls are examining the artifact on a backyard camping trip, the object suddenly transports the friends and their tent to a faraway place. When they recover from their initial shock, Marni, Sophie, and Elora discover that the artifact has vanished, leaving them all alone.

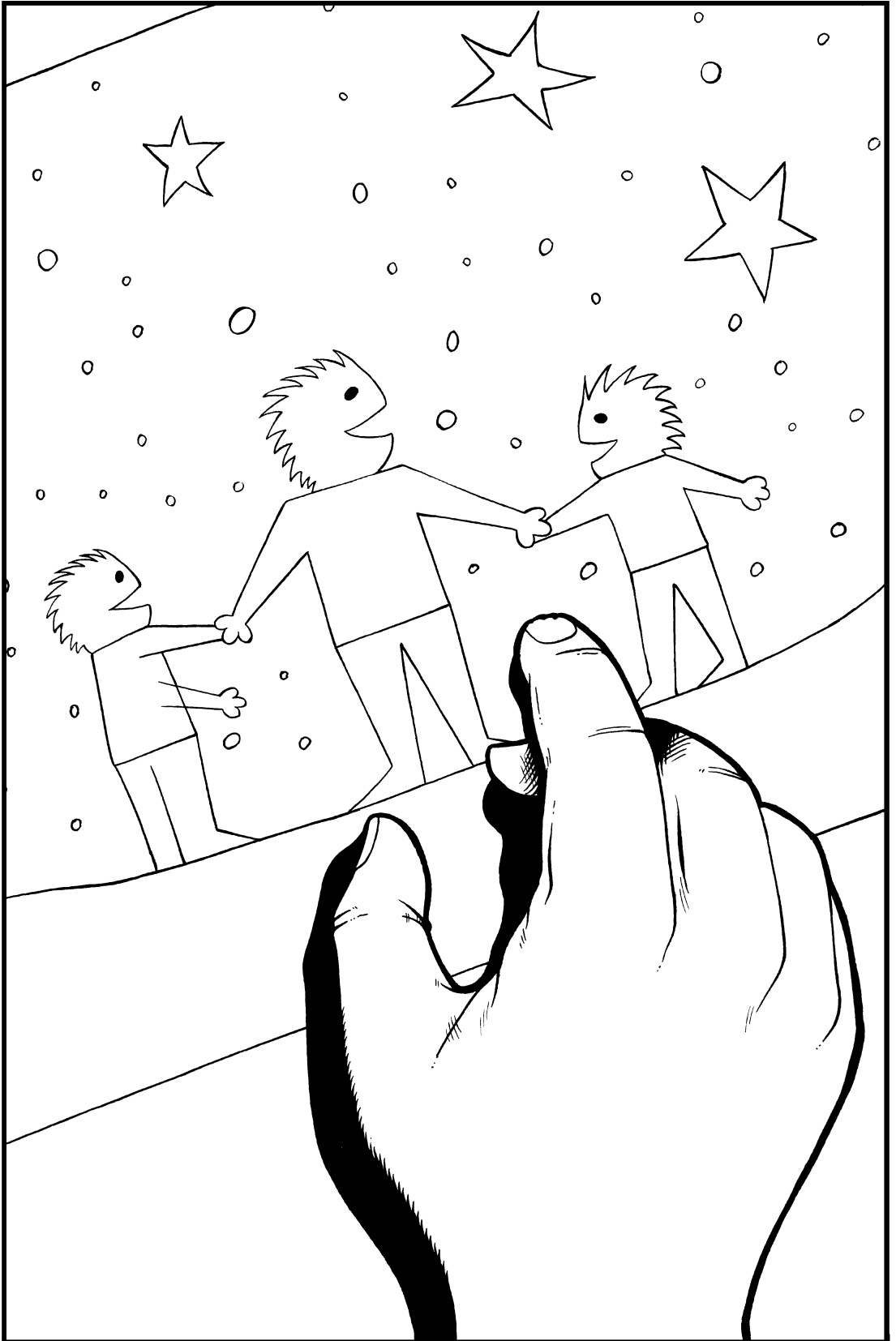
Once the the friends gather their courage and explore their surroundings, they find an alien and strangely empty world. Eventually, they spot a mysterious tower in the distance and decide to travel to it in the hopes of finding help. However, as they gather their belongings to start the trip, they are startled by a deafening roar from an unseen monster in the nearby woods. Terrified, they run for their lives, abandoning all of their belongings, except for the knapsacks on their backs. They escape the monster but are afraid to return to the area; they decide to leave the tent behind and press on towards the tower.

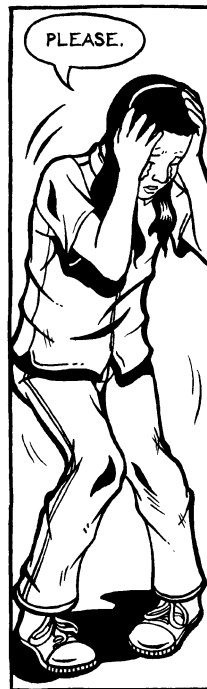
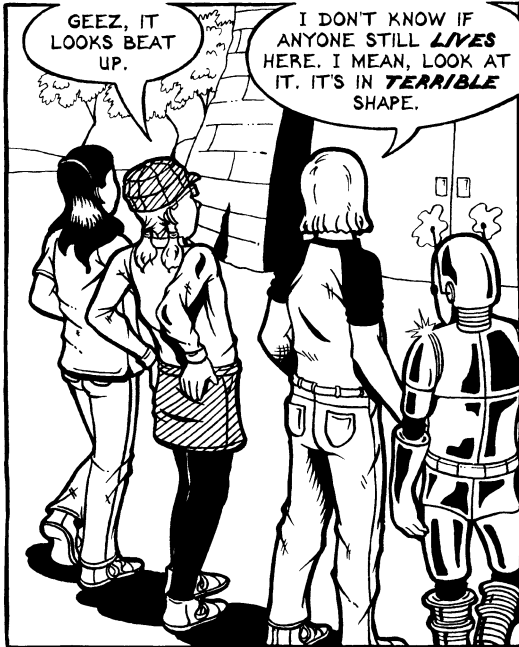
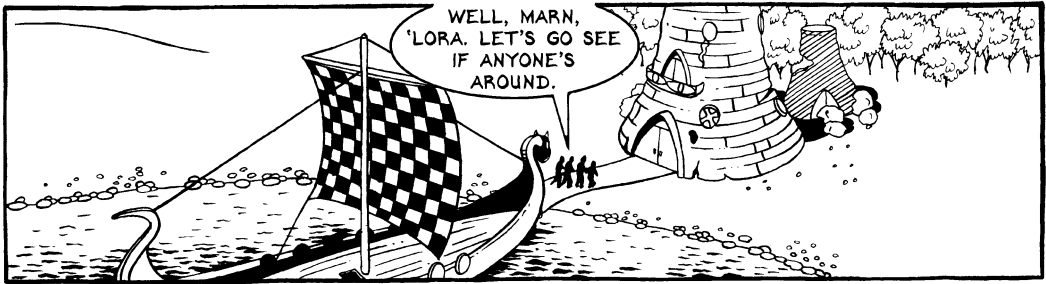
On this first leg of their adventure, the girls make a number of strange discoveries, including a mysterious robot and a seemingly endless supply of food in an otherwise empty building. The building's inhabitants are nowhere to be found and, since the robot seems friendly, the girls decide to sleep there rather than in the dark woods. That night, Marni has an unsettling night-time encounter with a silent and shadowy child. Marni is convinced the child is trying to communicate with her; however, the next morning, uncertain whether the experience was a dream or not, she decides to keep it to herself.

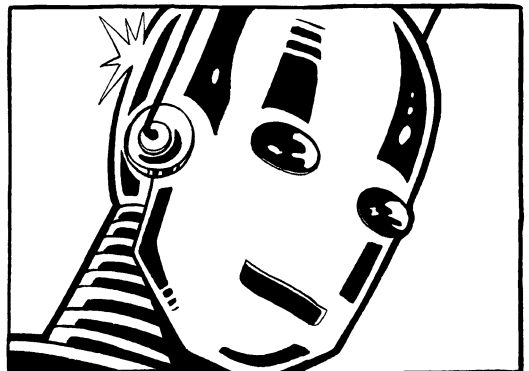
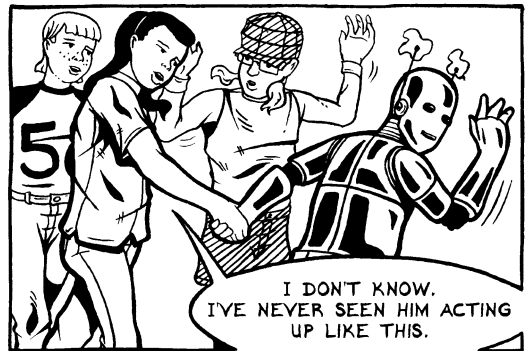
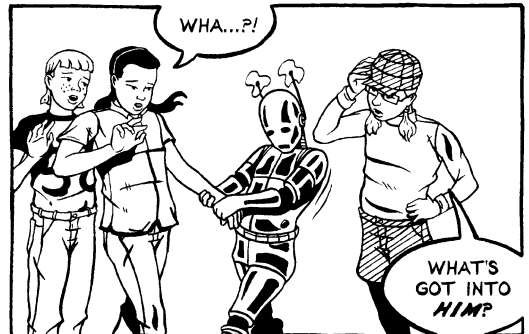
After leaving the shelter, this time accompanied by the friendly little robot, the girls stumble across an abandoned Viking-like longboat. While exploring its cargo hold, Marni discovers a sword and decides to keep it in case the monster comes back. Feeling safe on the boat, the girls agree that it also seems like a faster way to get to the far-off tower, so they set sail with the help of the robot. That night, Marni has another night-time encounter with a dream-like figure; however, this time it's an older woman and Marni is convinced that this is her grandmother reborn.

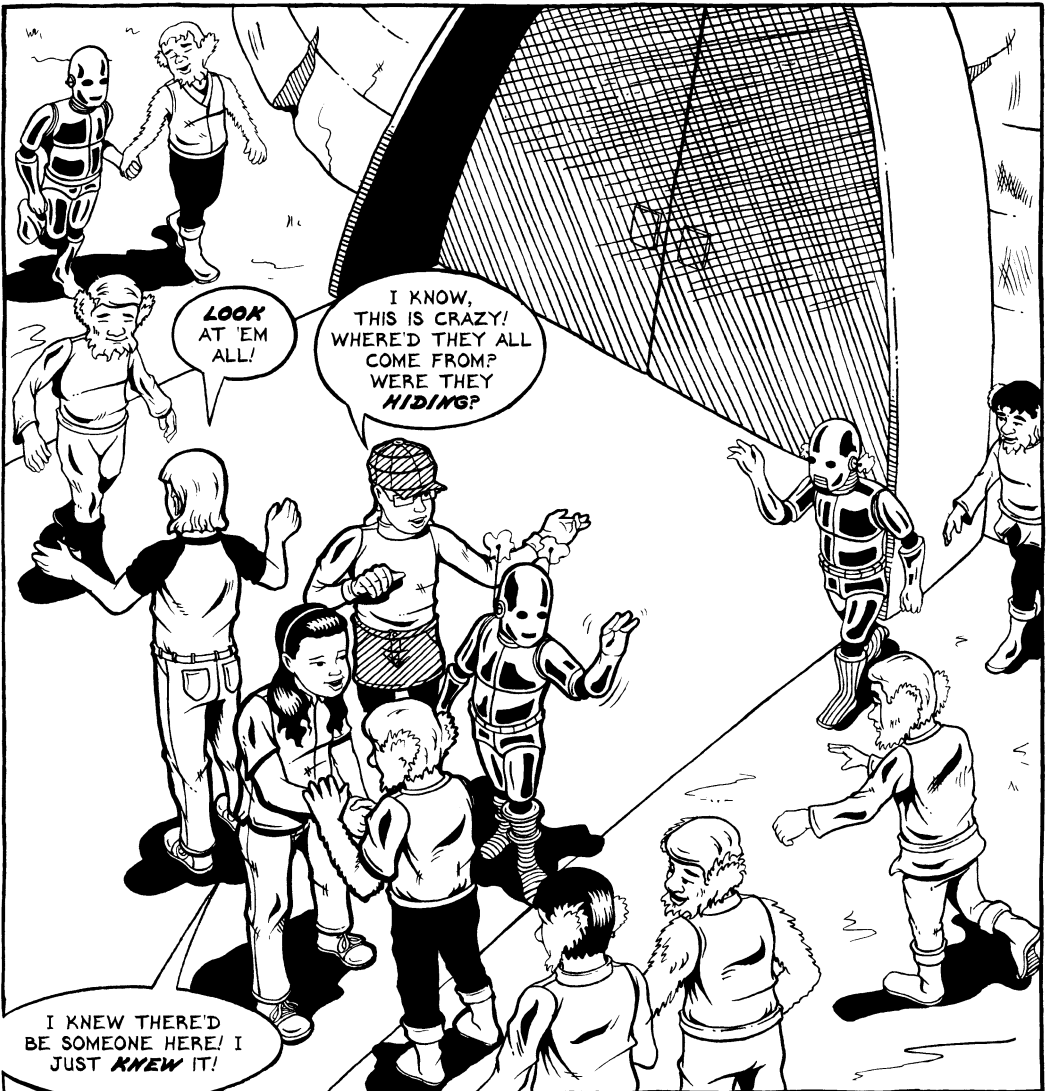
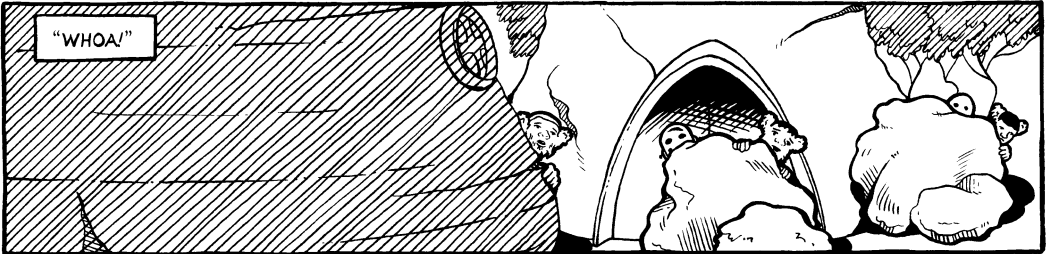
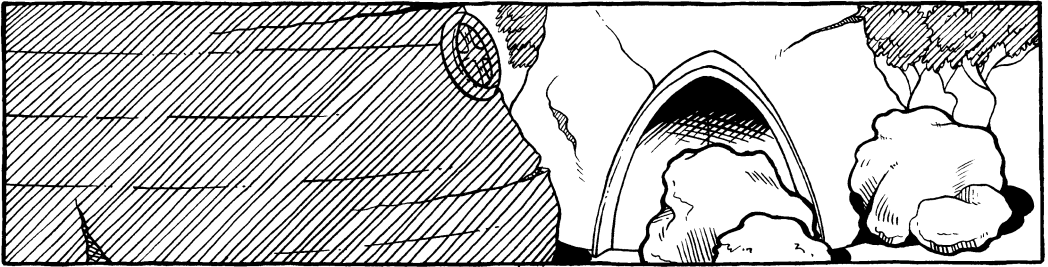
As Volume One ended, the longboat was approaching the tower and the three girls were fervently hoping they would find help there...and a way home.



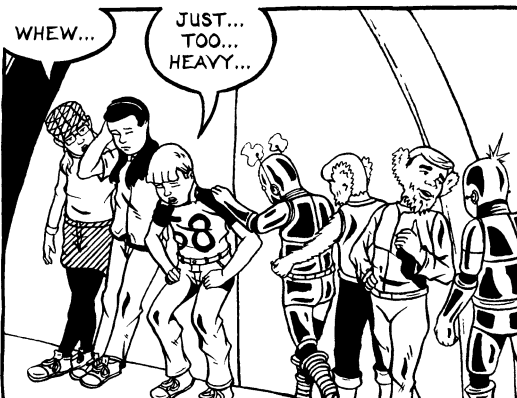
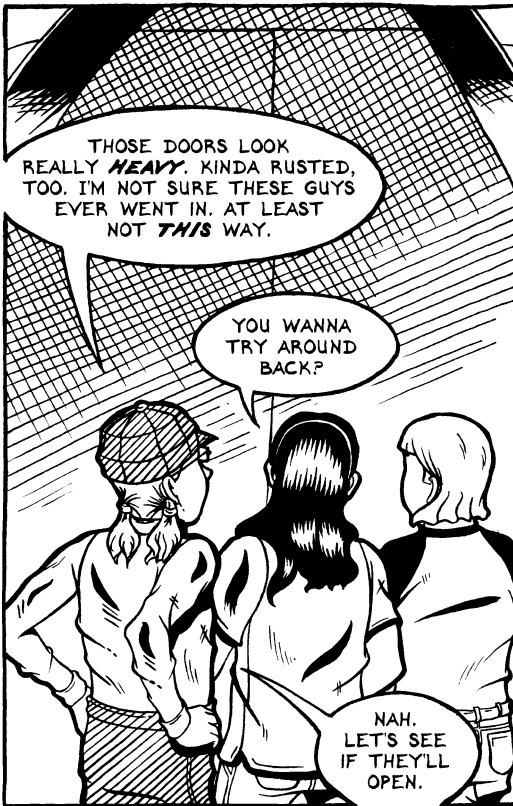
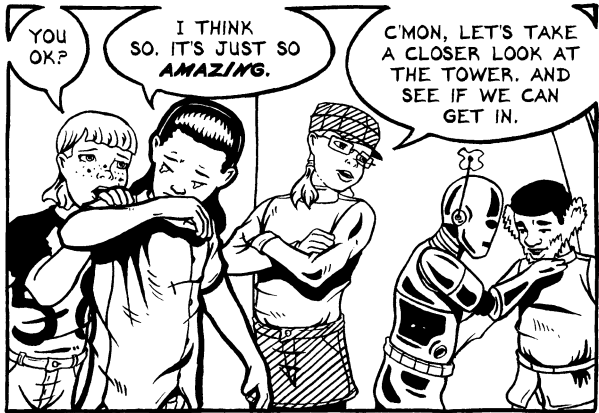
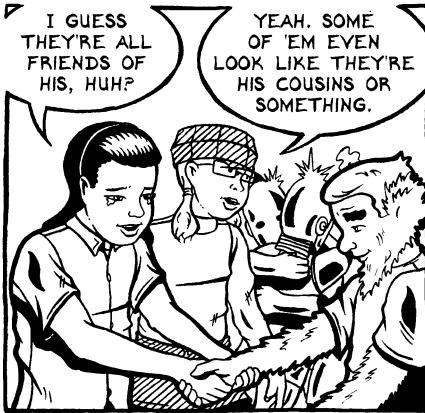


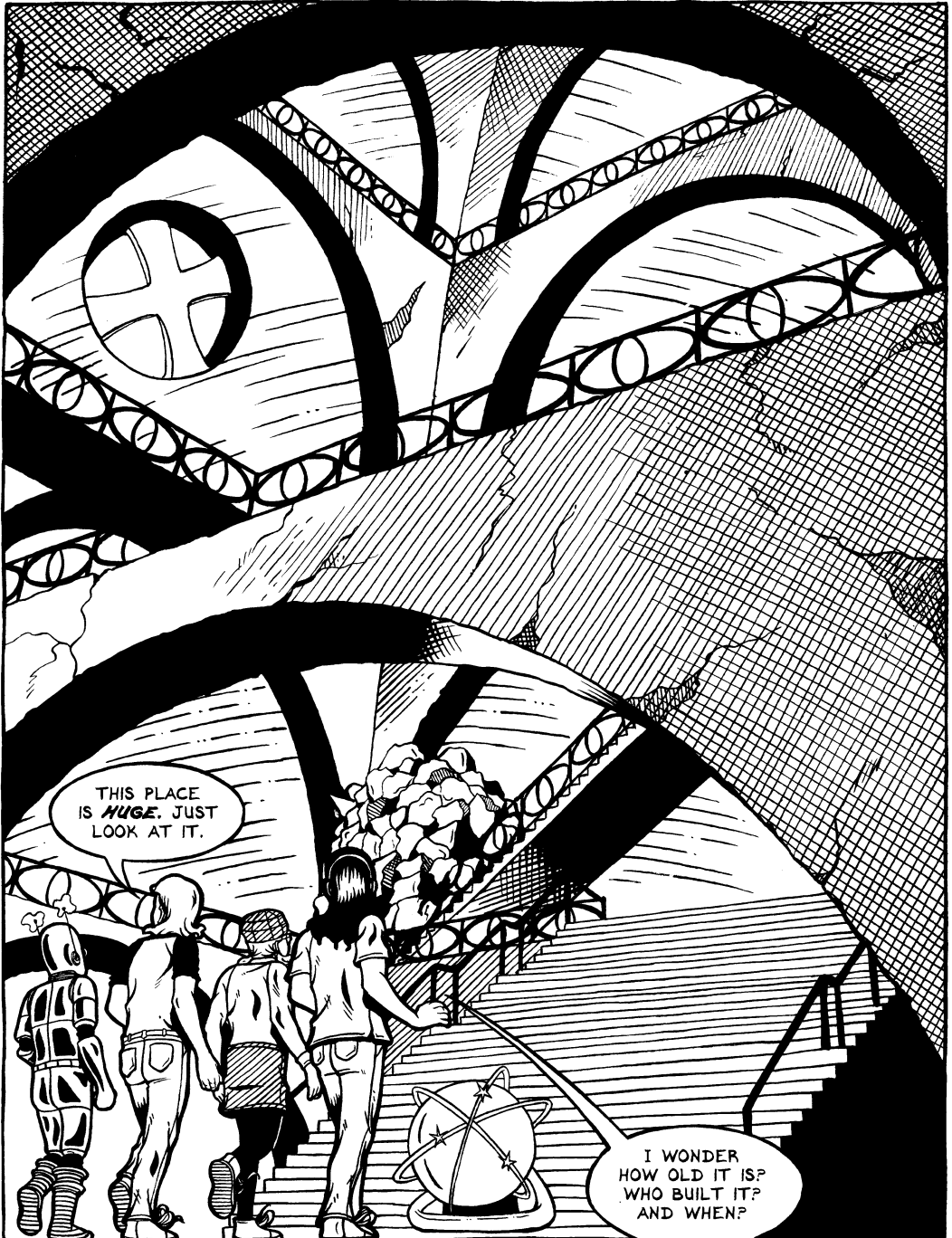


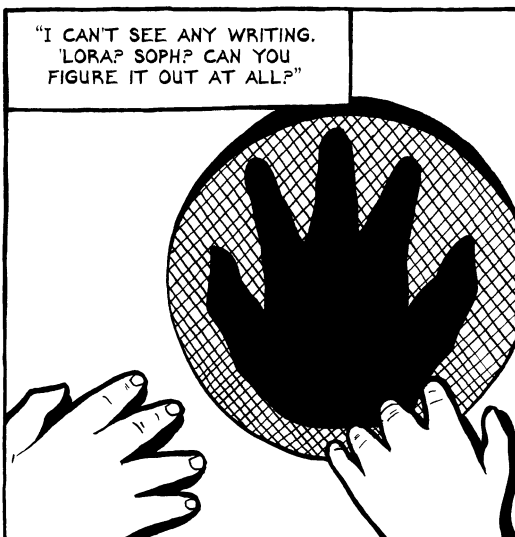
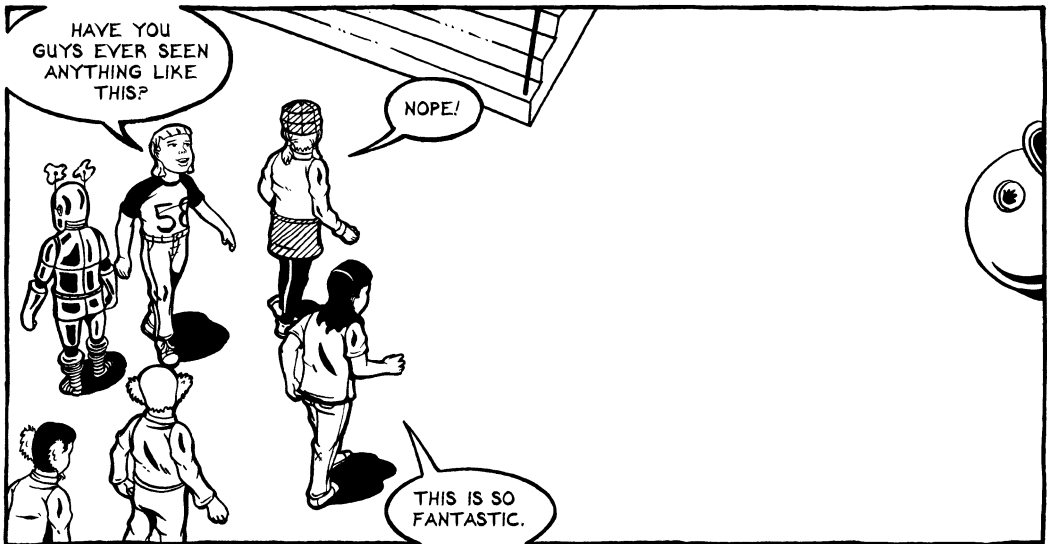


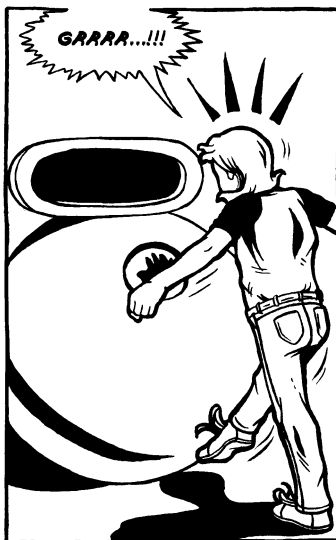
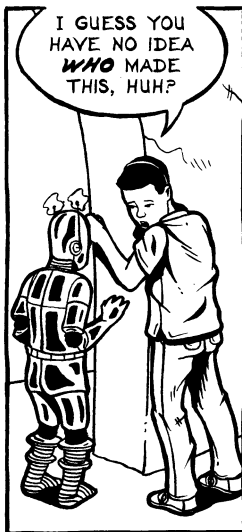
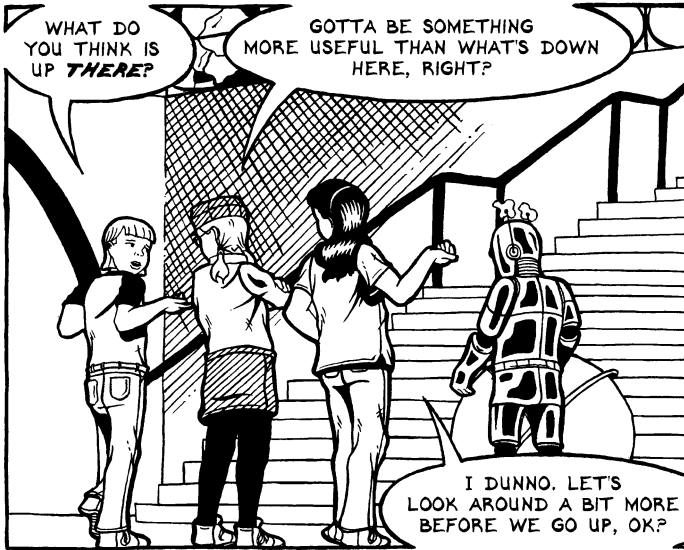




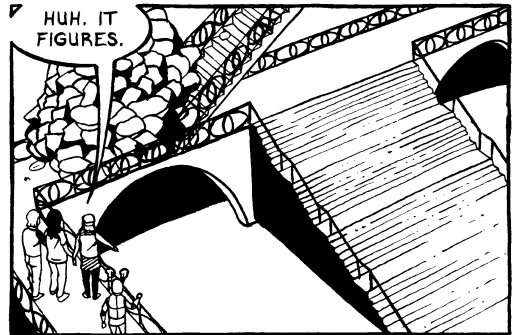
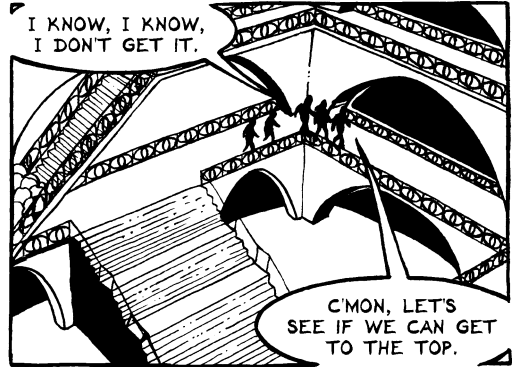
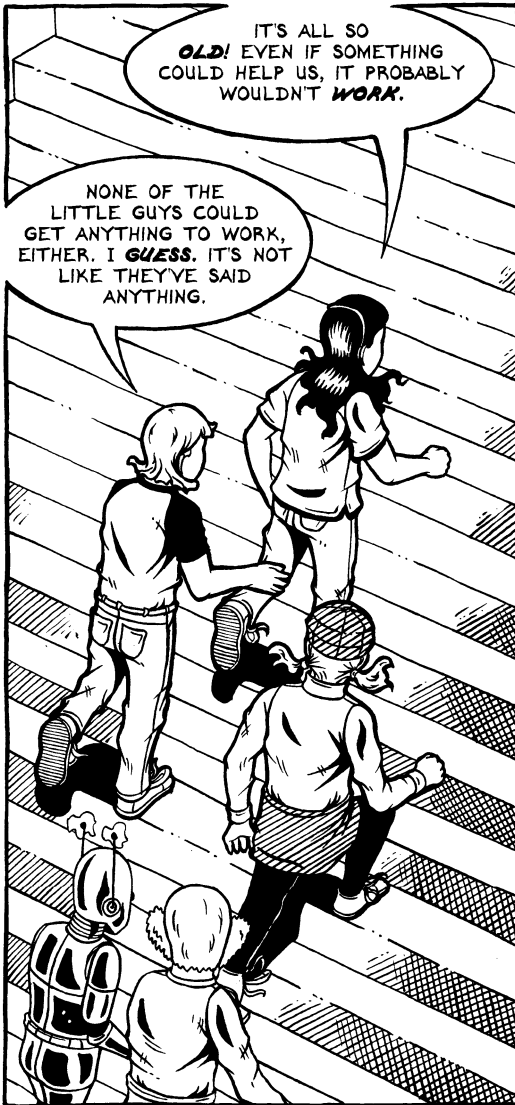


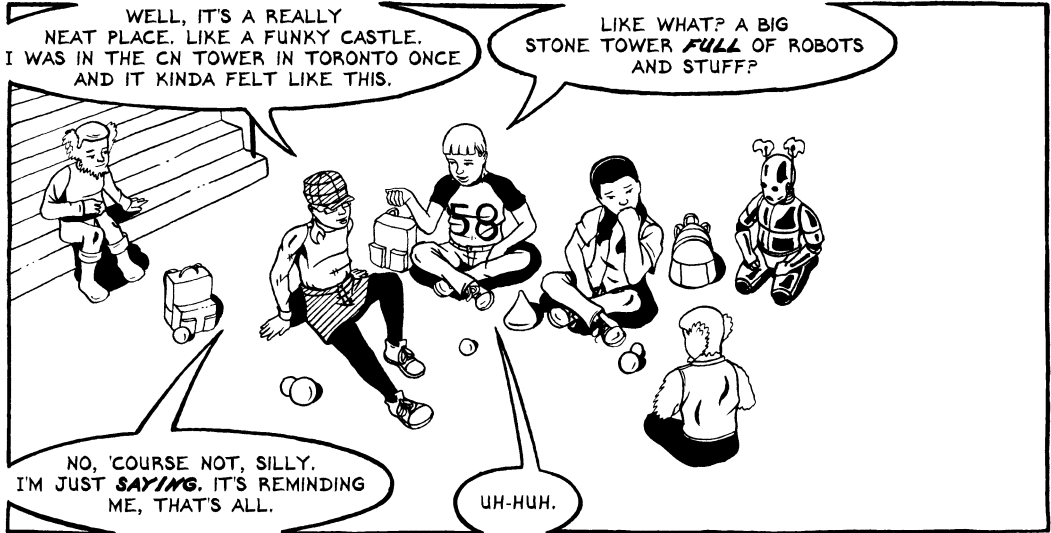


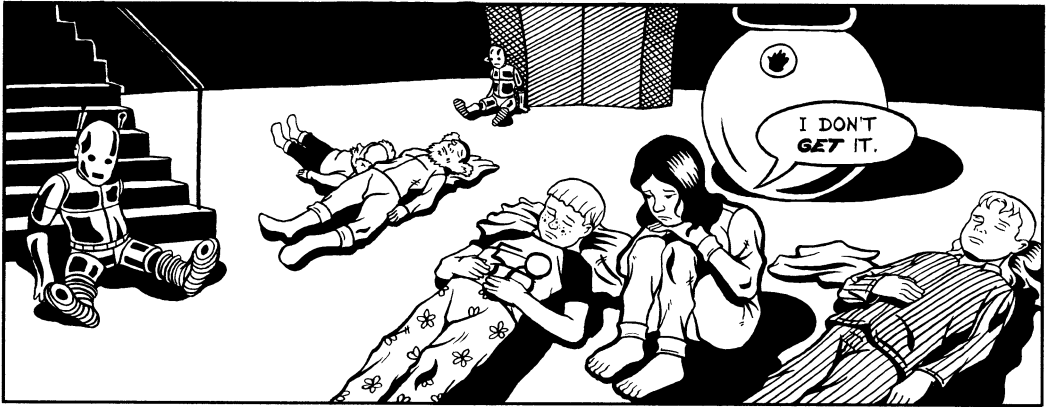


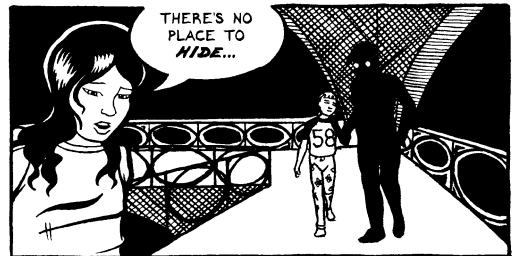




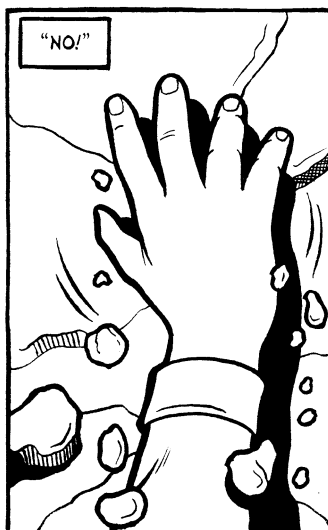
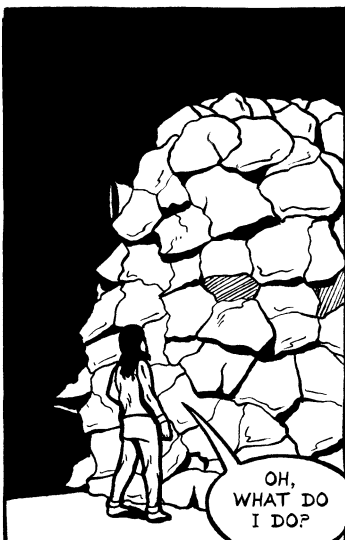


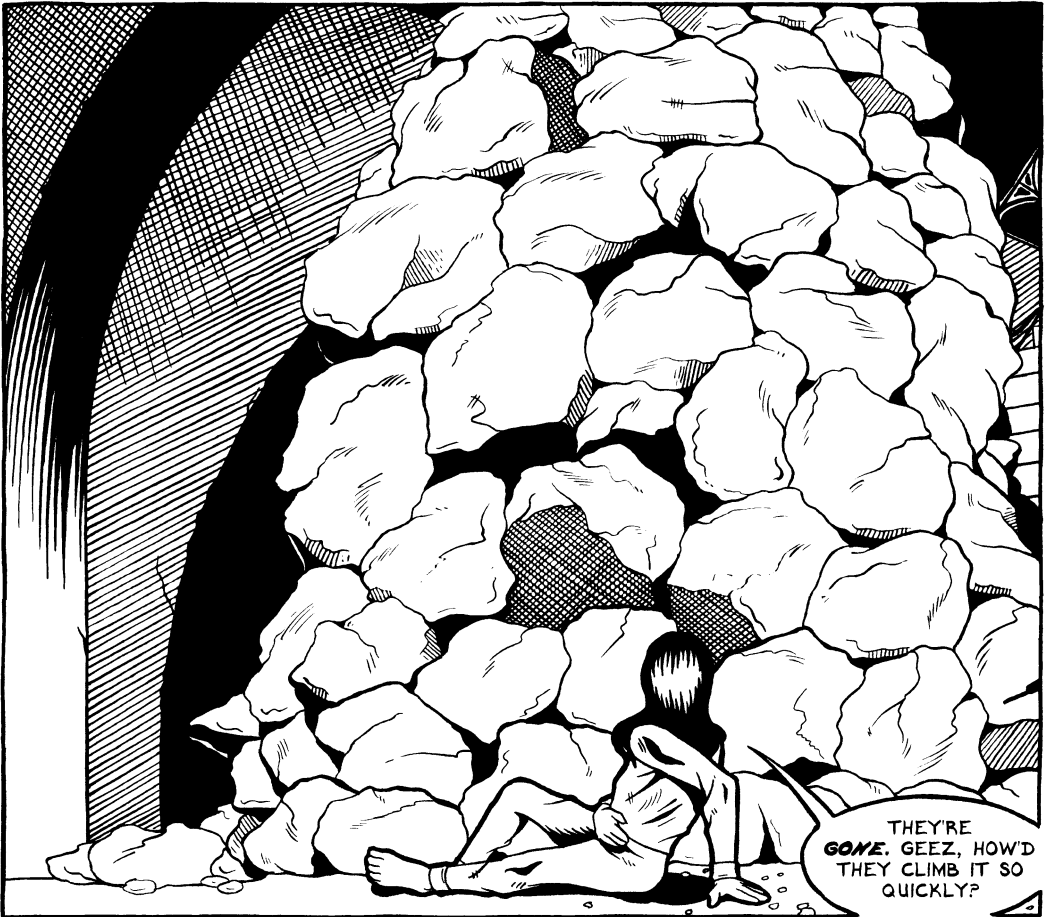


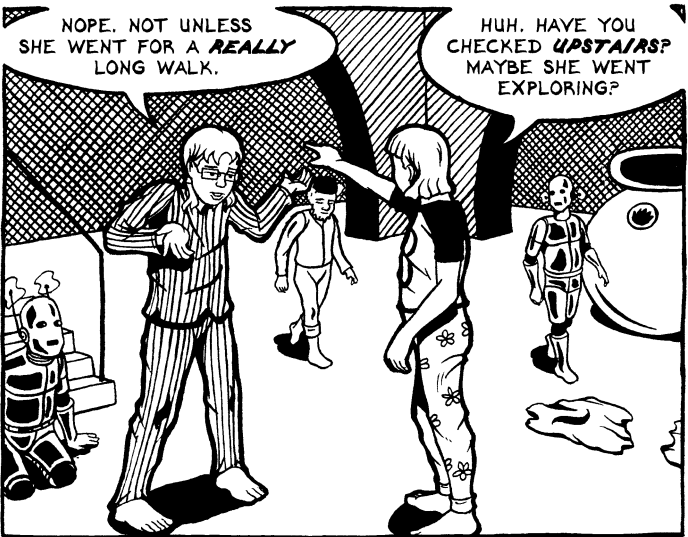


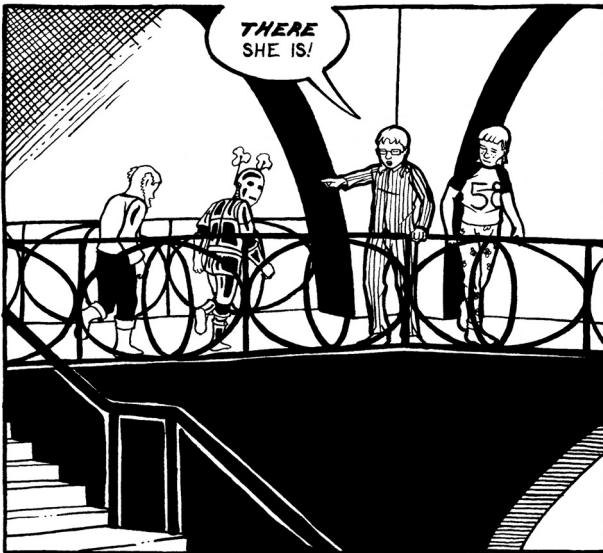




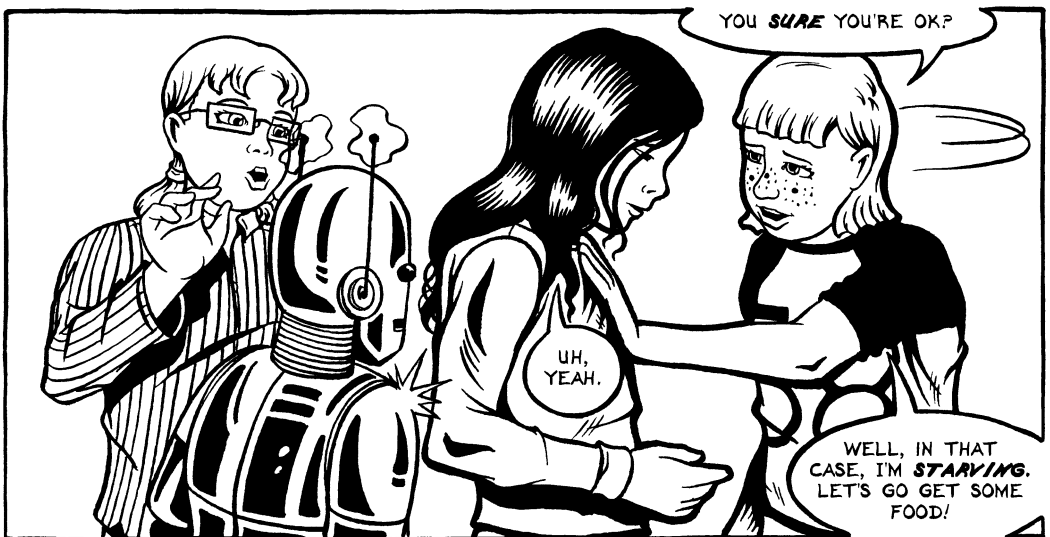
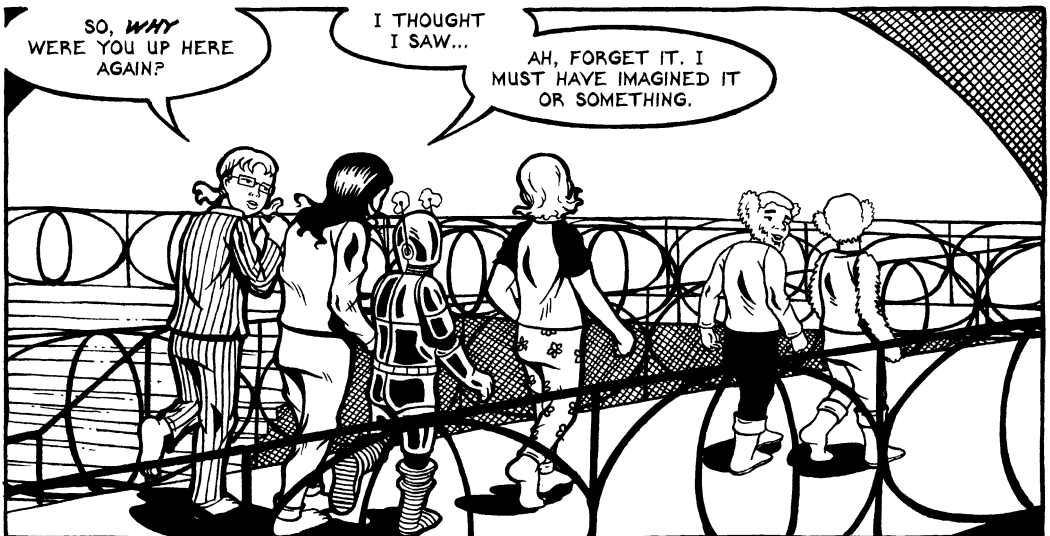








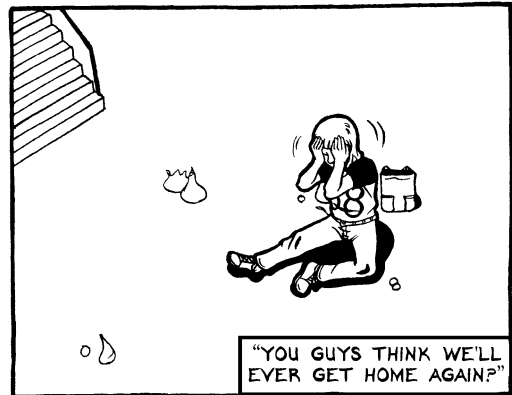
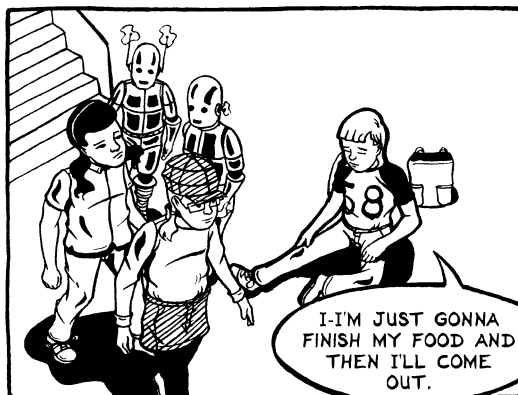
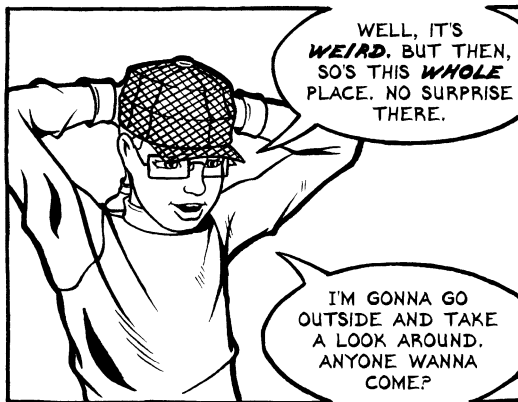
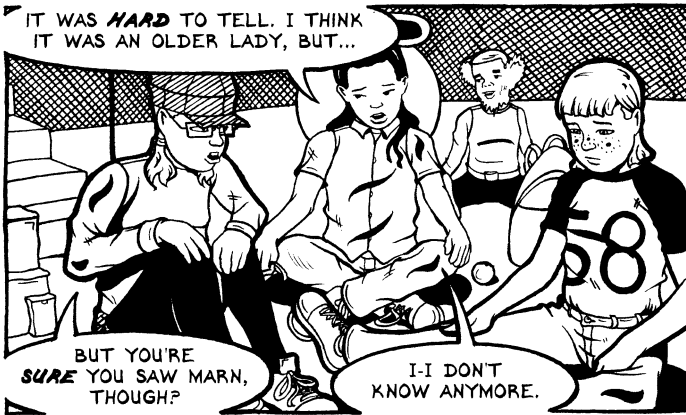


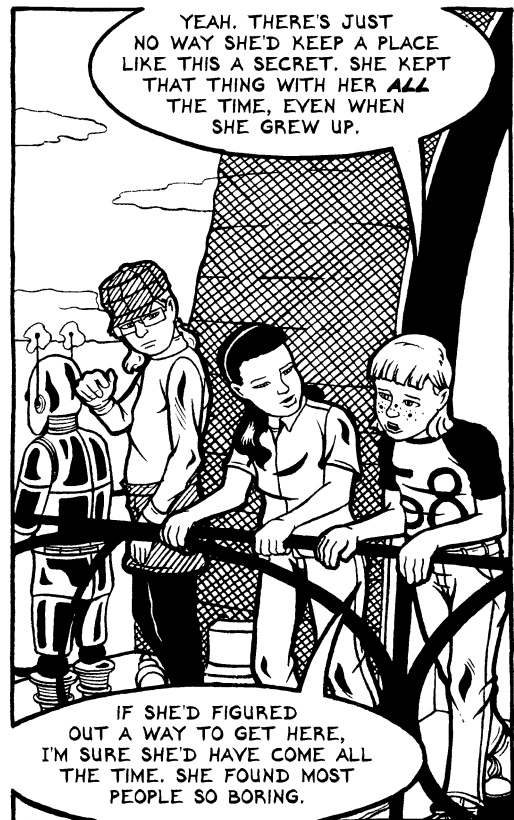




SO, WHAT DID YOU **THINK** YOU SAW, ANYWAY? WHAT MADE YOU GET OUT OF BED?

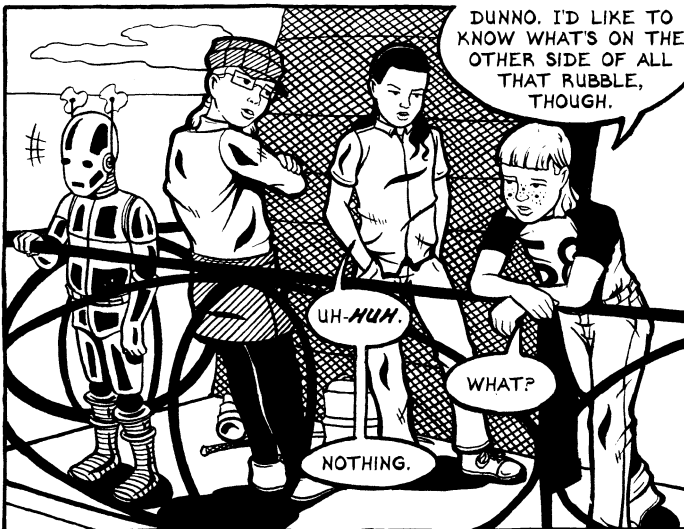


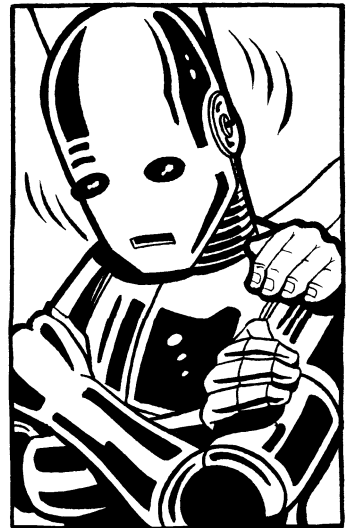
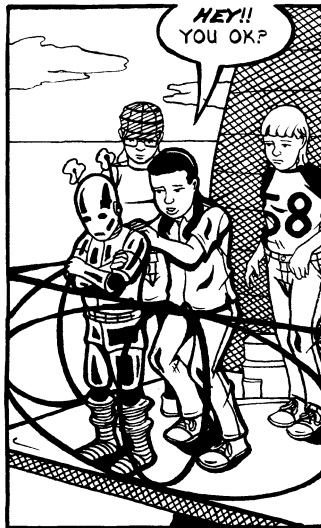
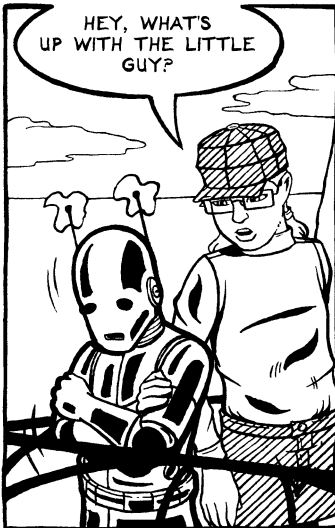
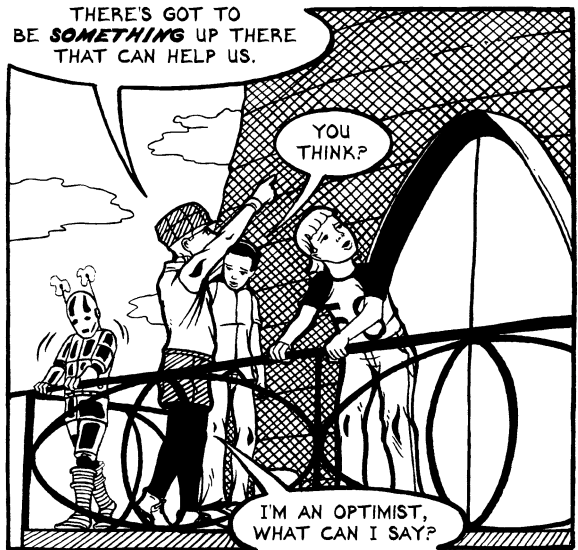
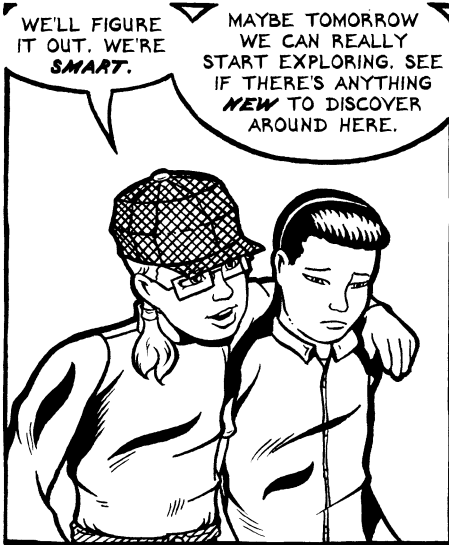






THAT **RUBBLE**, THOUGH. I WONDER WHAT HAPPENED? IF IT WASN'T AN EARTHQUAKE, THEN WHAT WAS IT? WHERE IS EVERYONE? AND WHY'D THEY LEAVE?

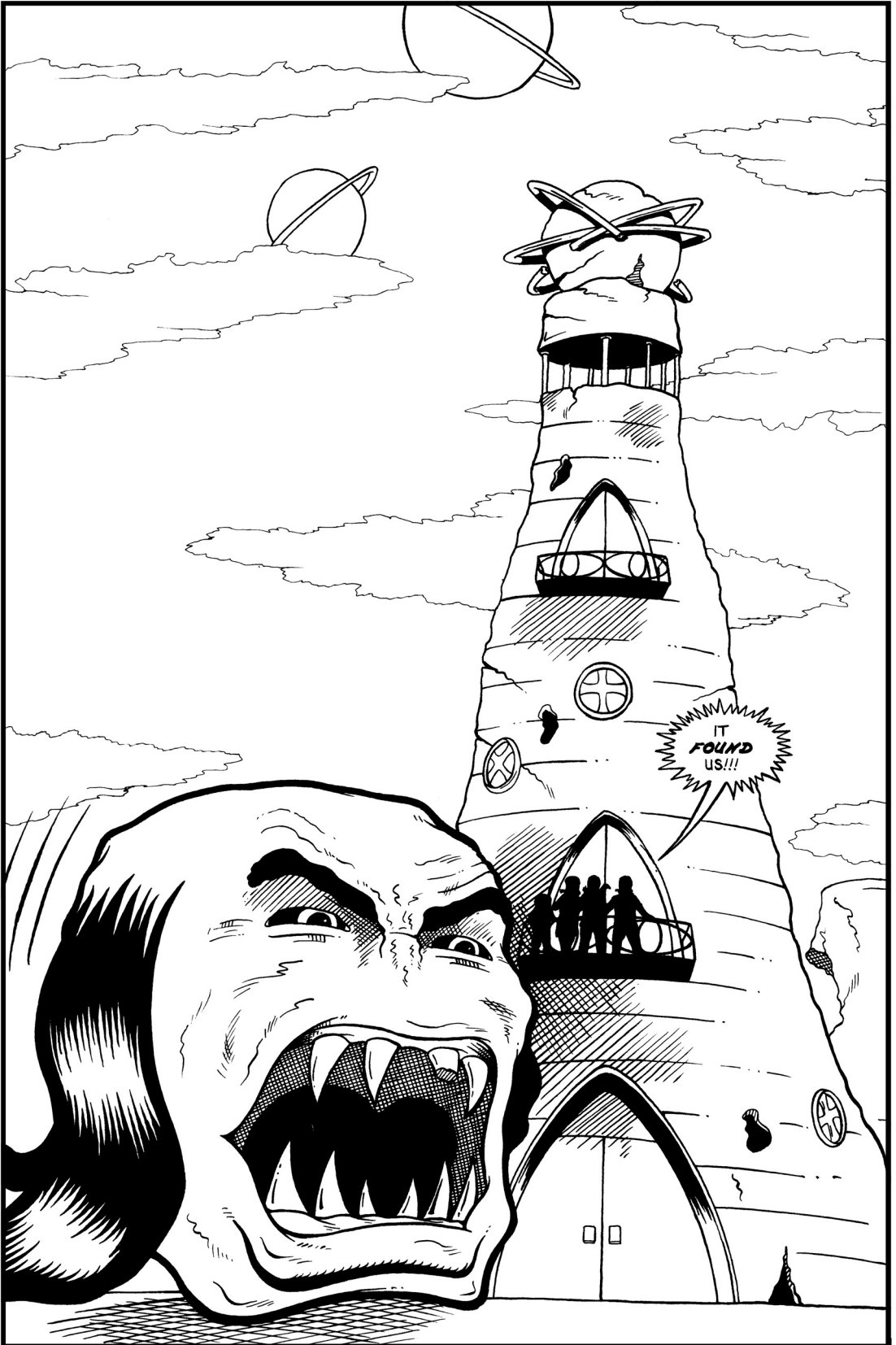


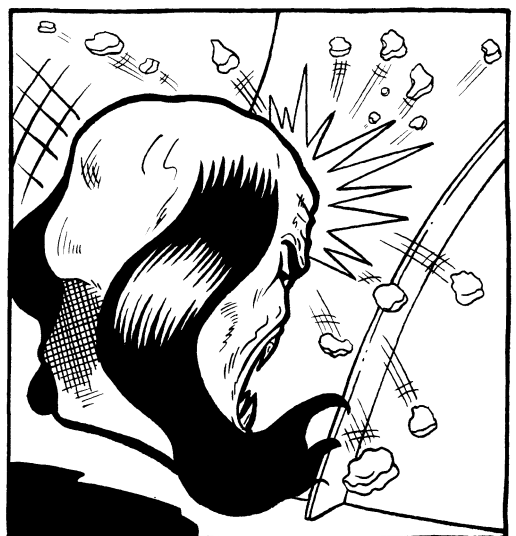
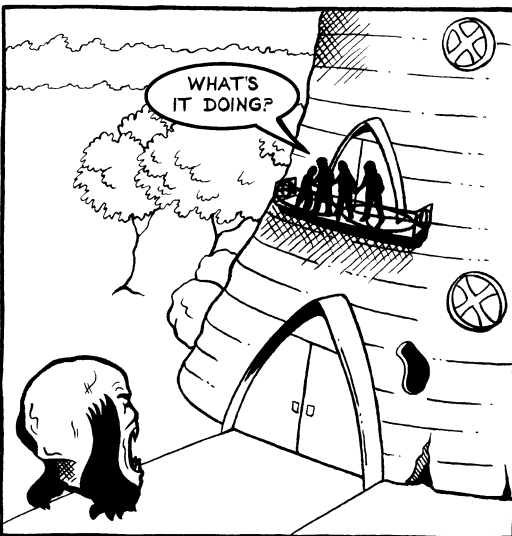
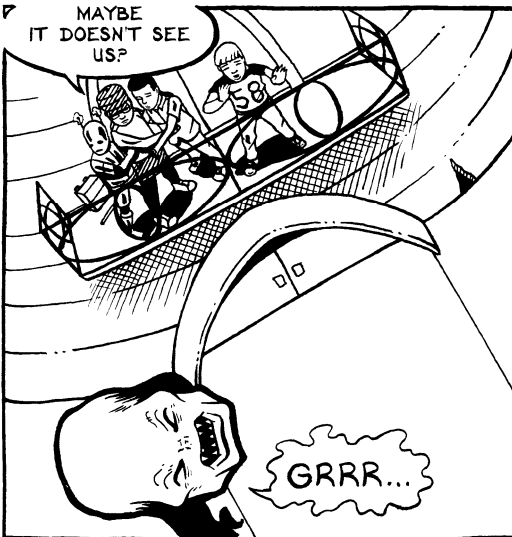


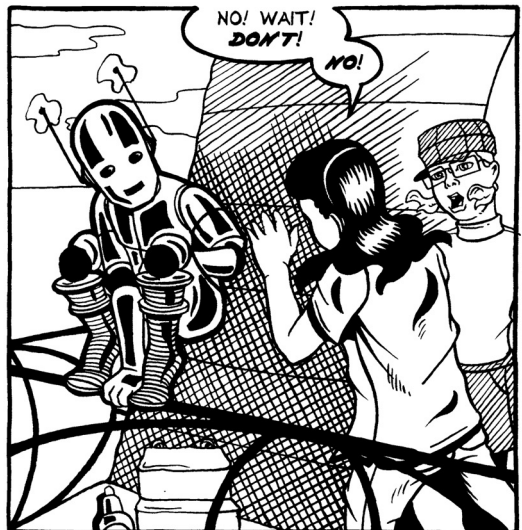
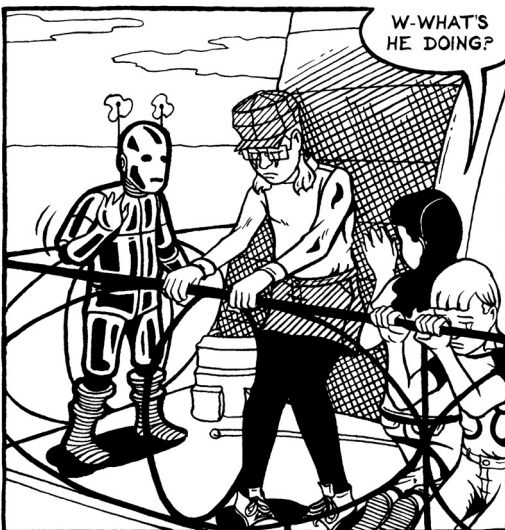
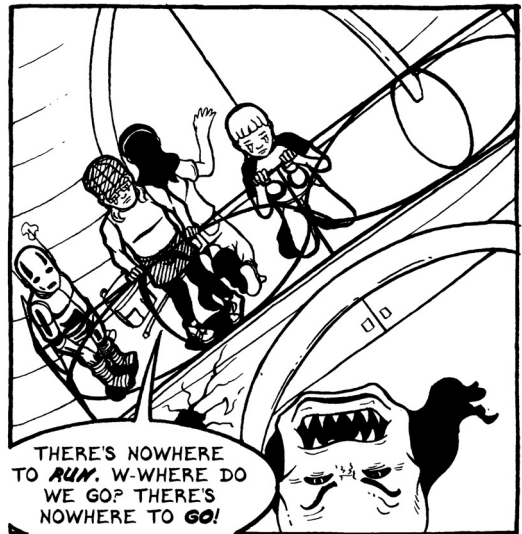
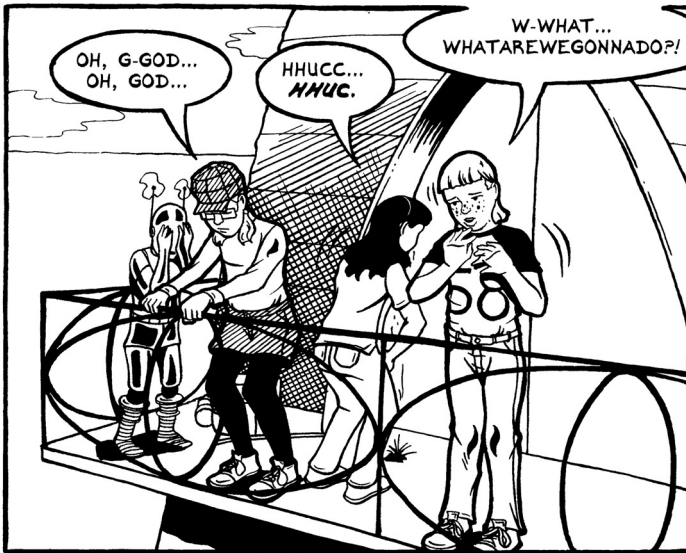
**ROAR**

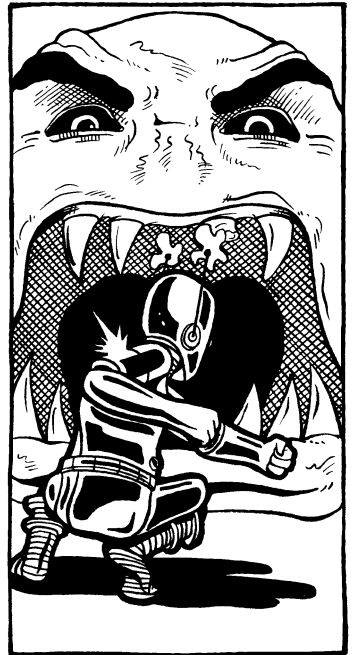
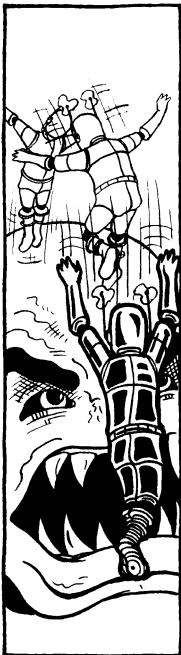
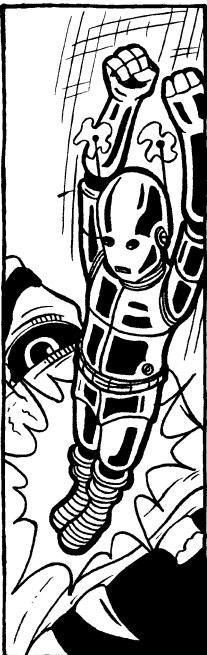
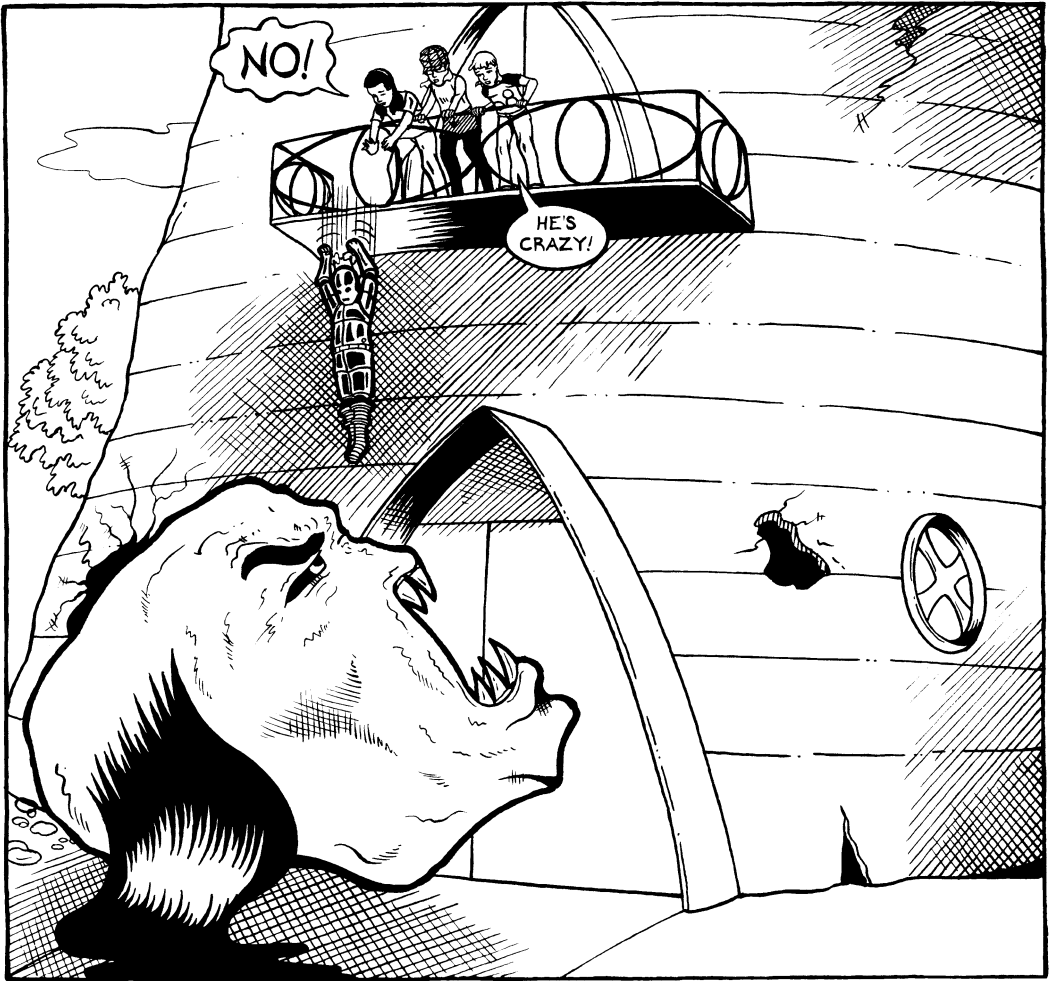


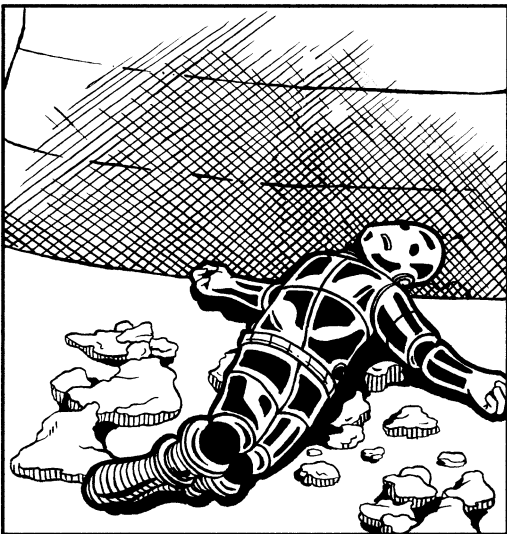
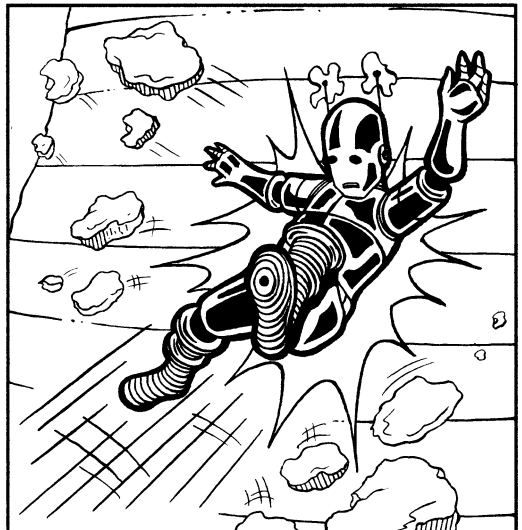
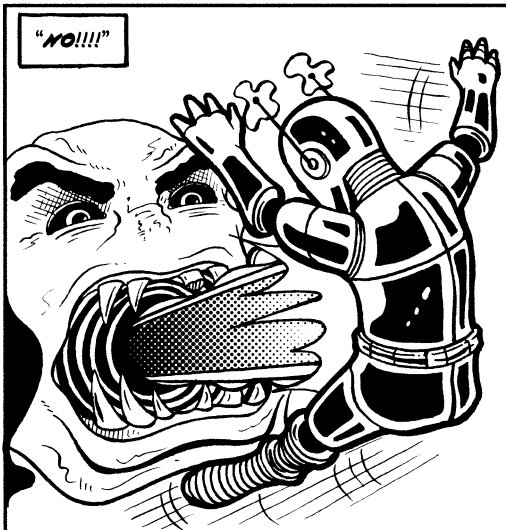


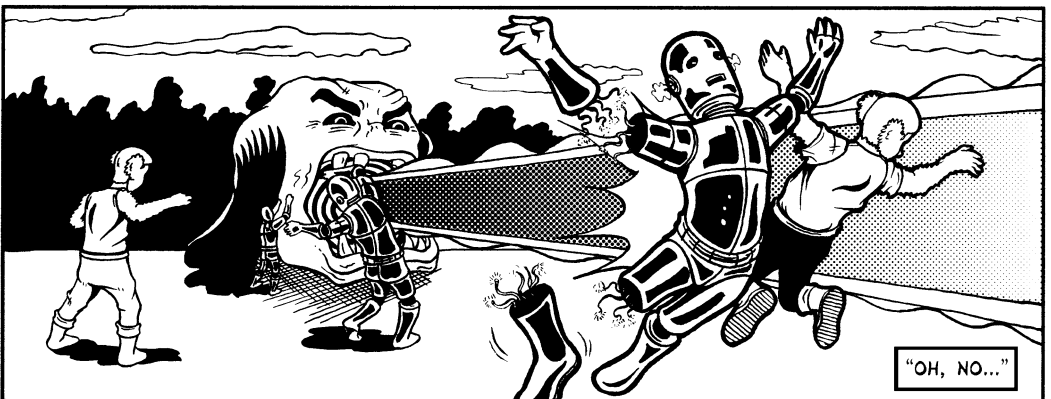
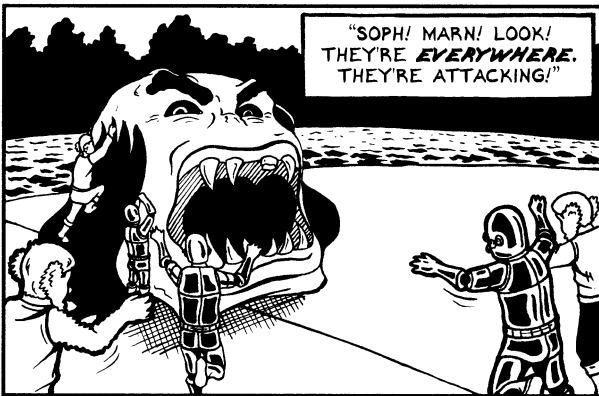
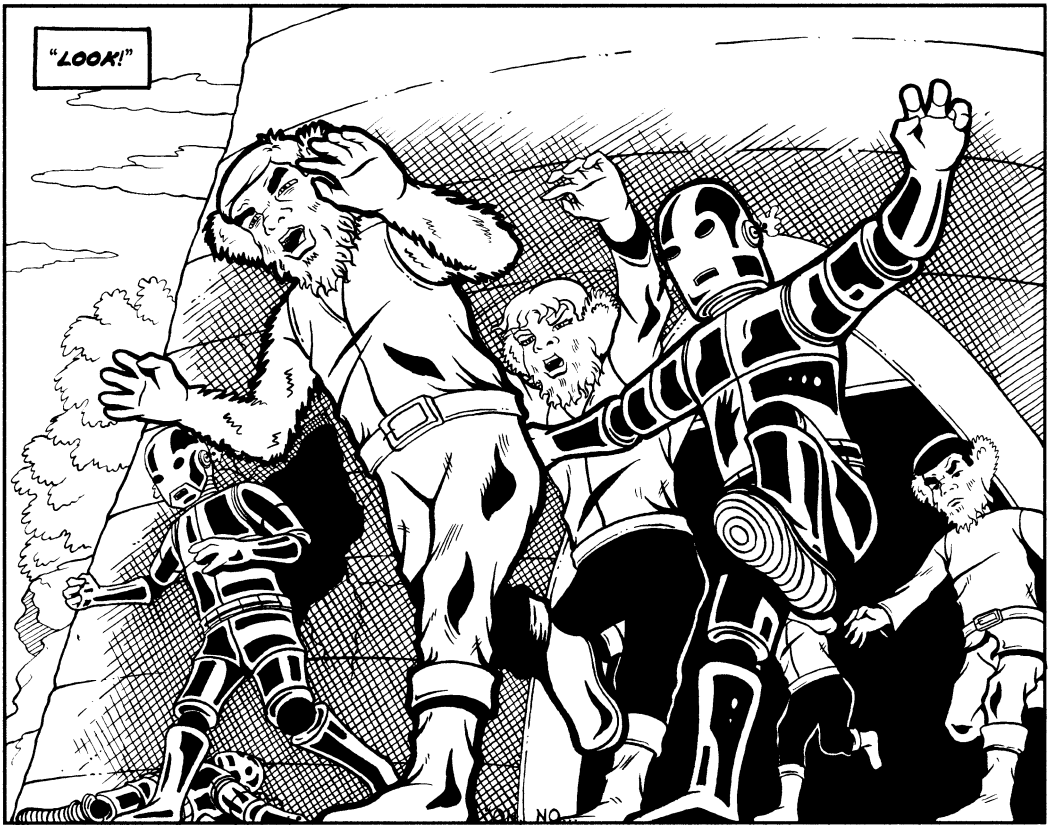


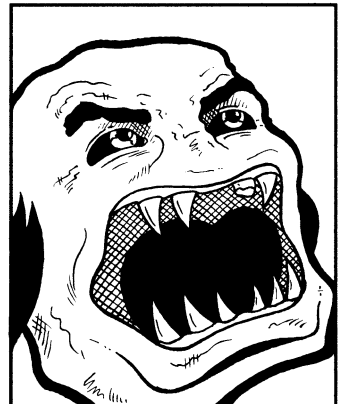
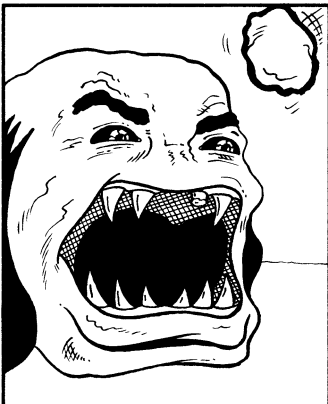
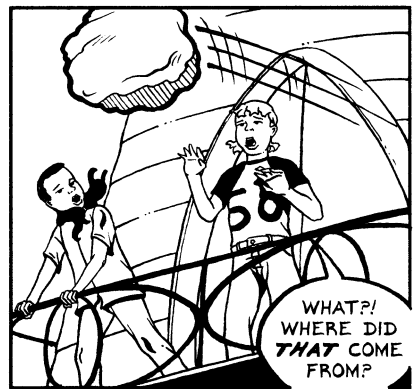
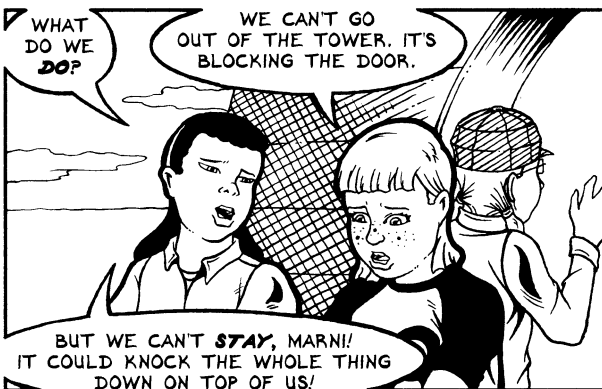
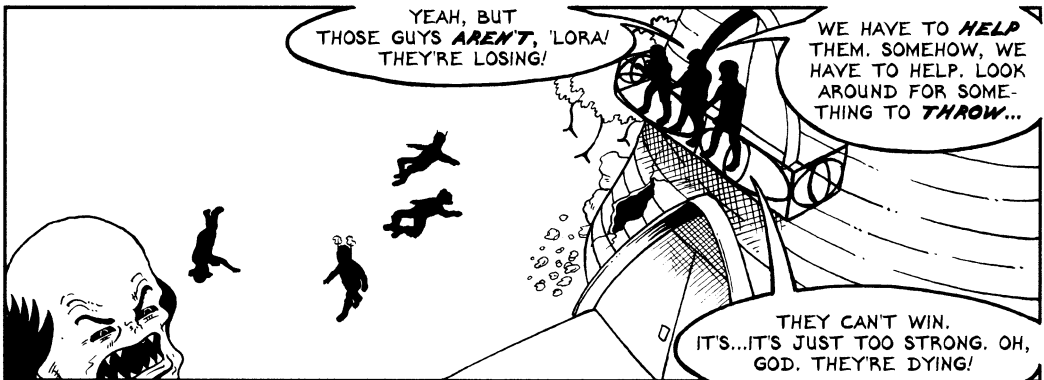
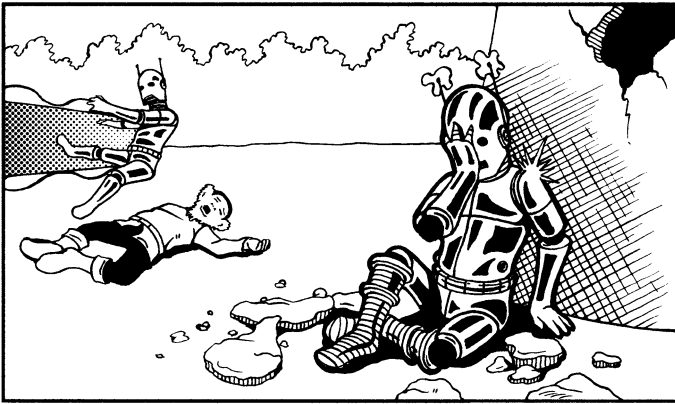






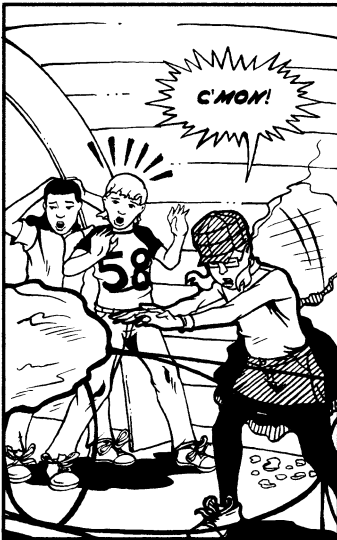


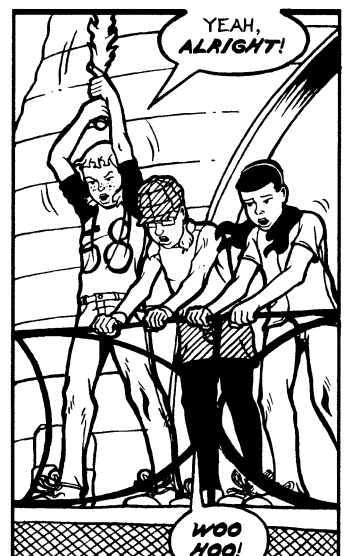
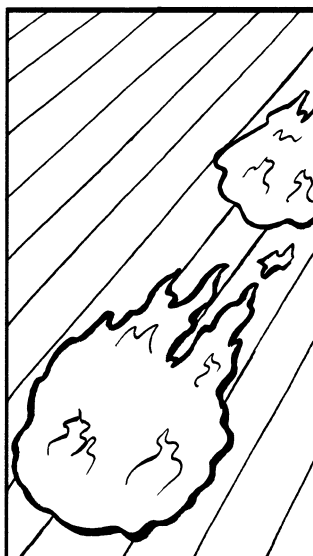
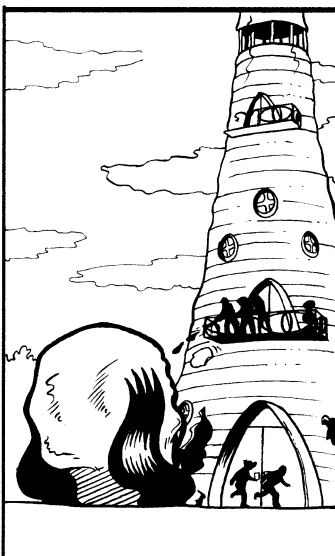
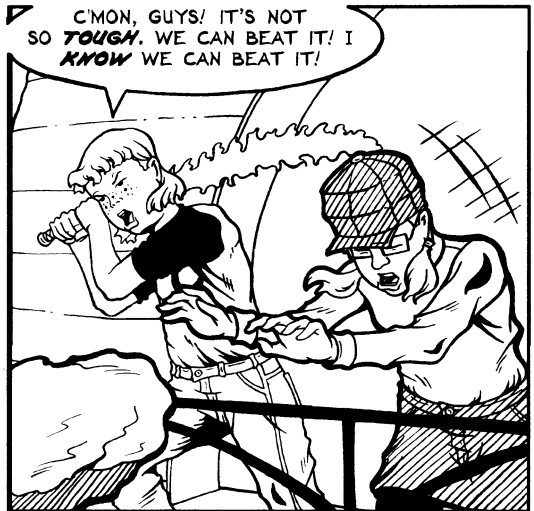
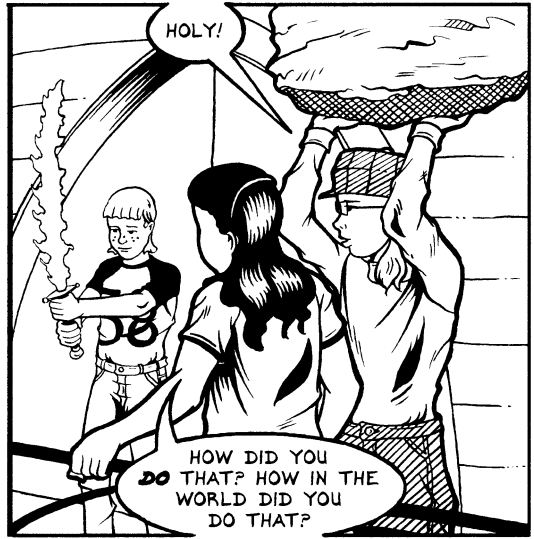


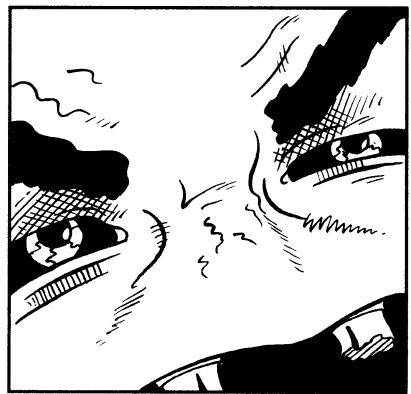
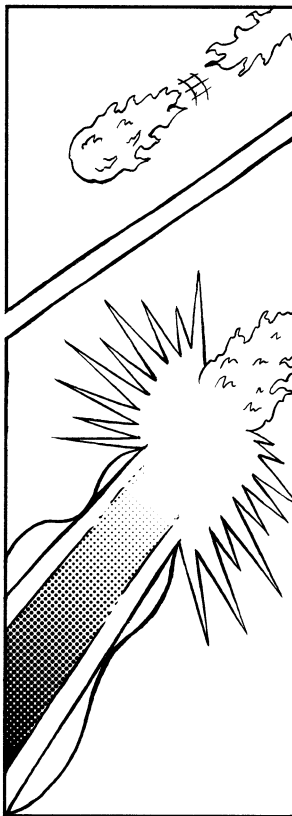


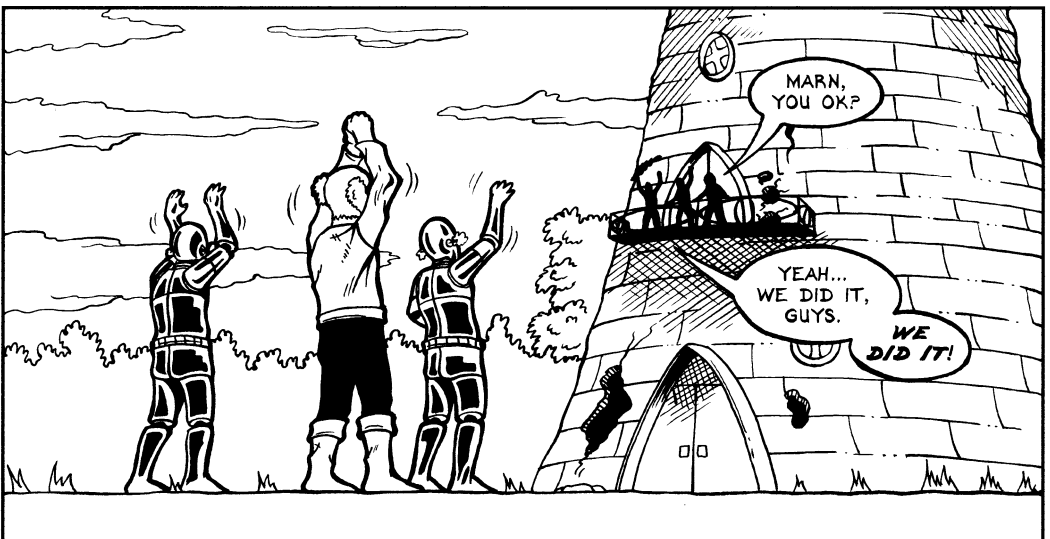
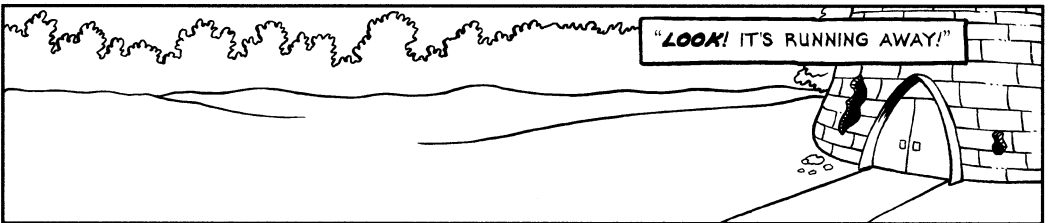
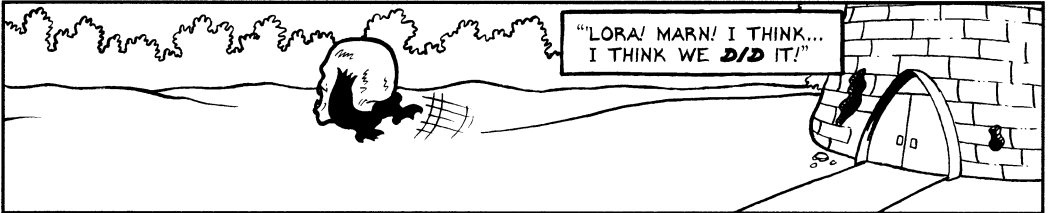
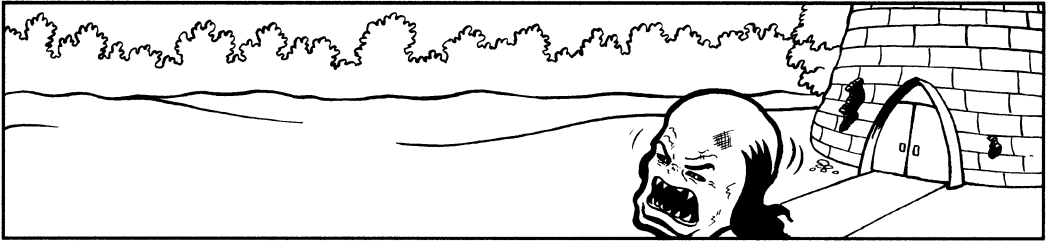


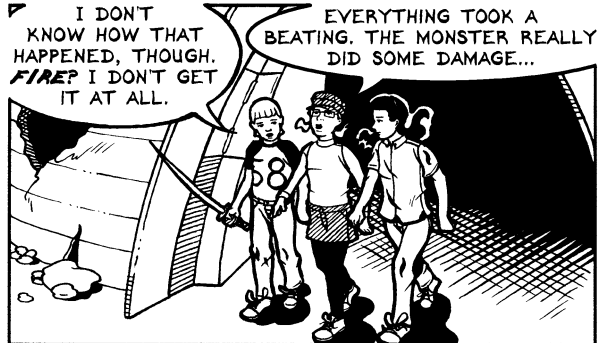
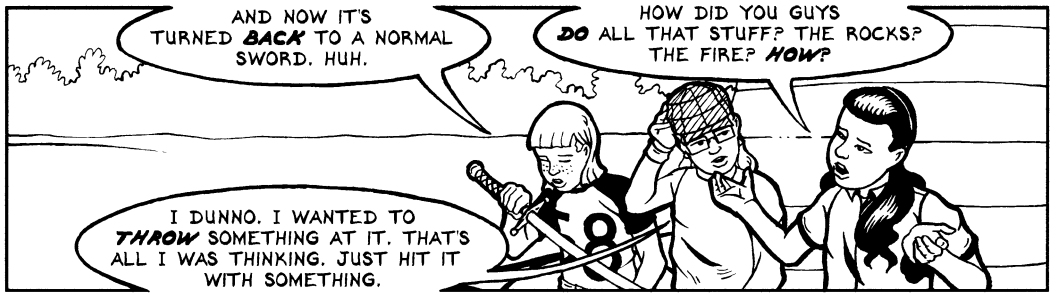


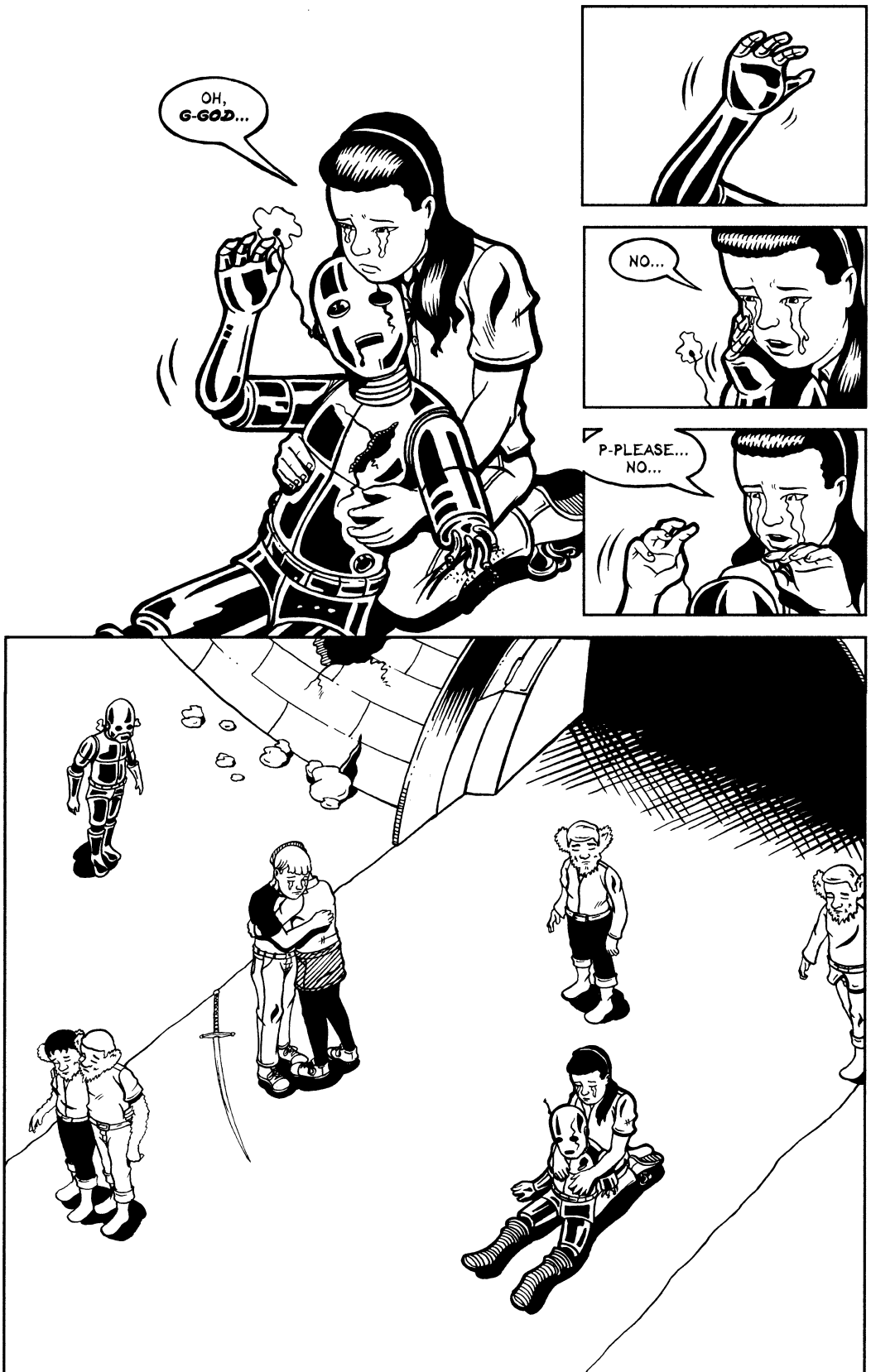


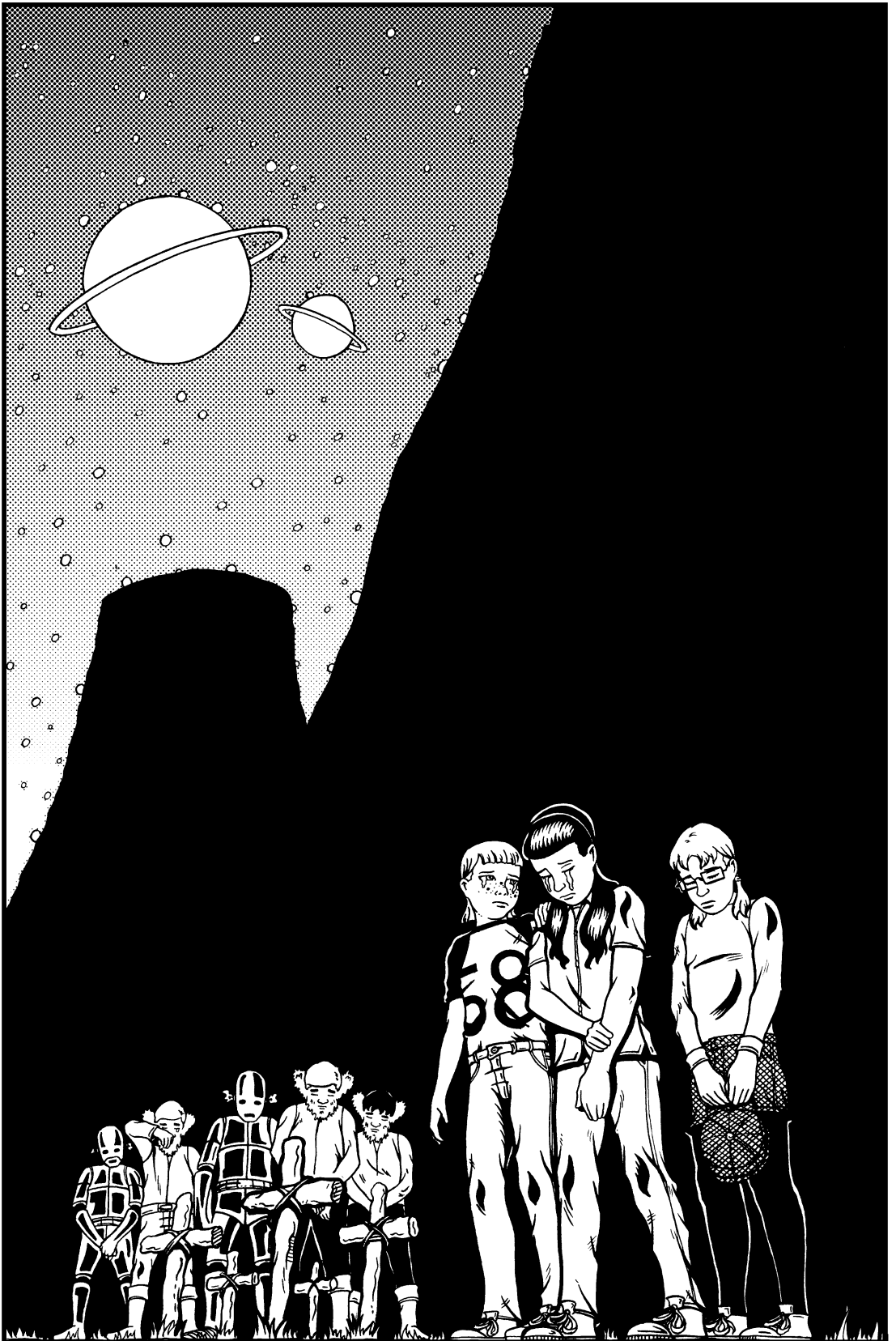






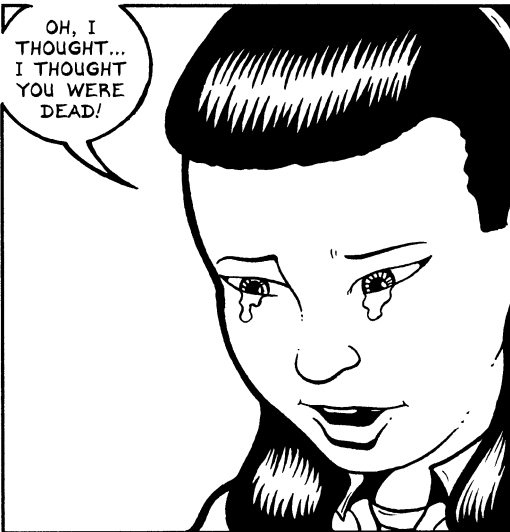
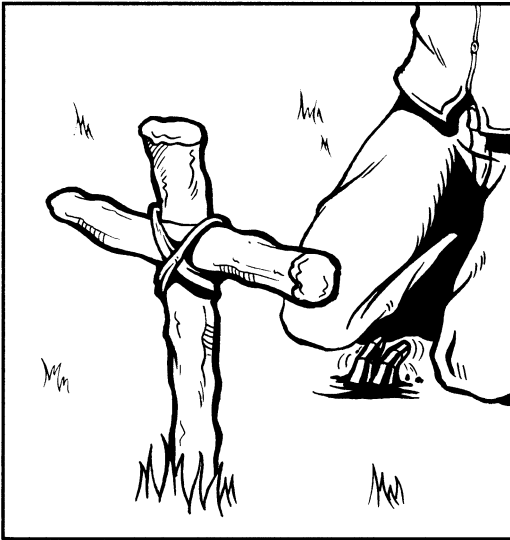






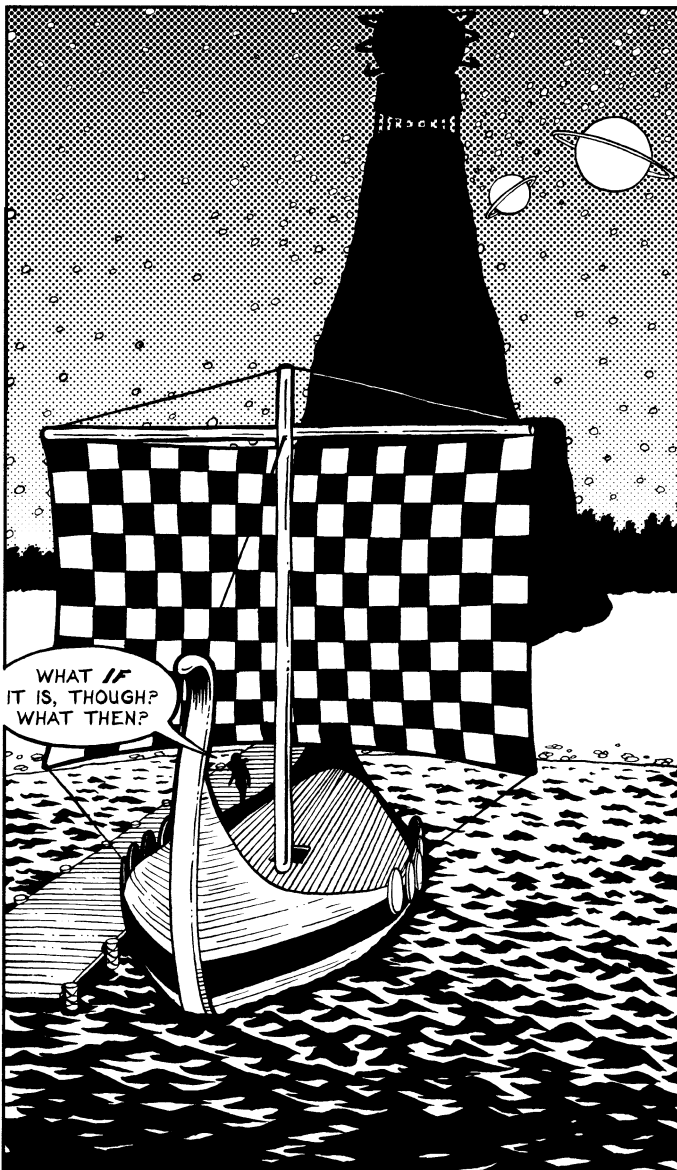


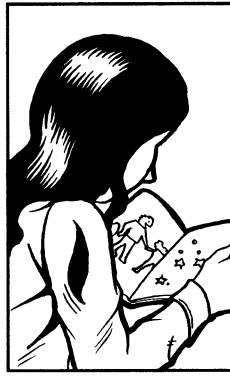


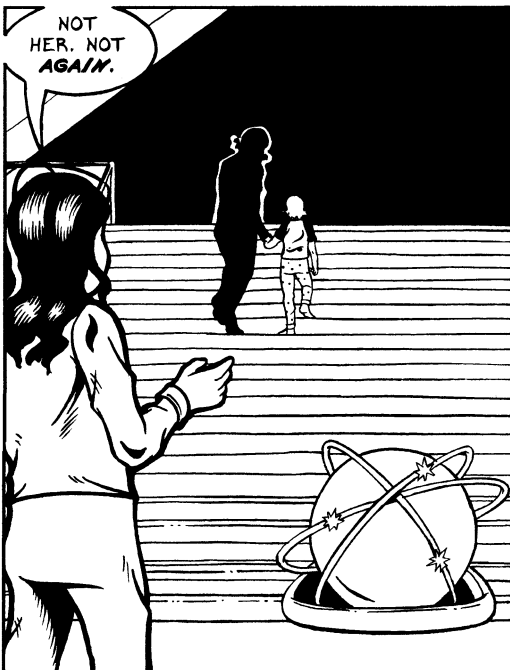


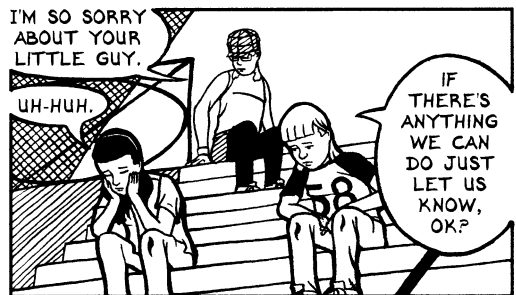


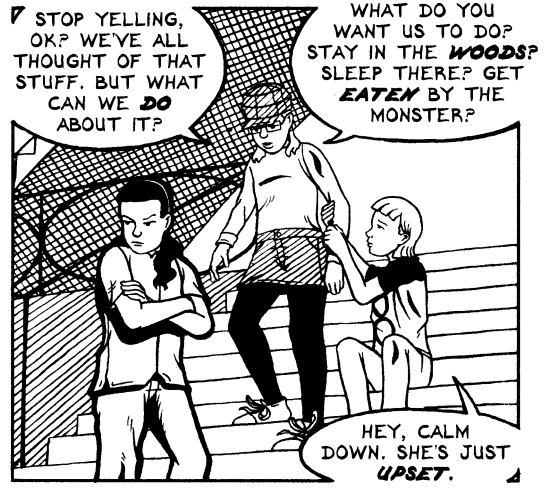
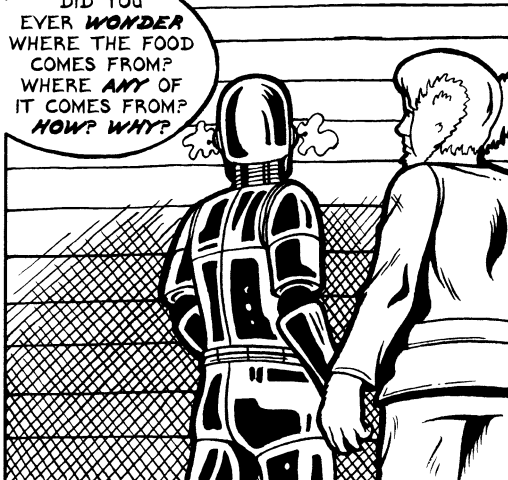
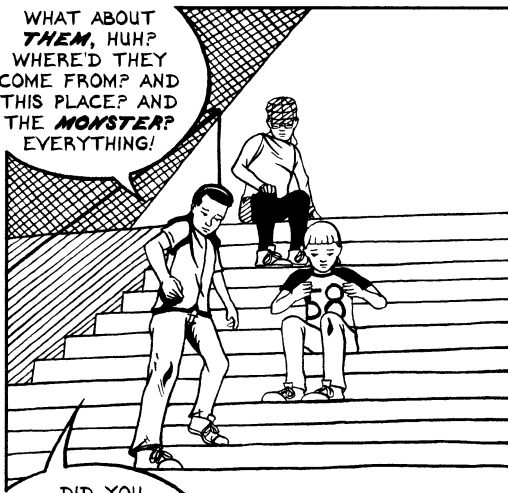
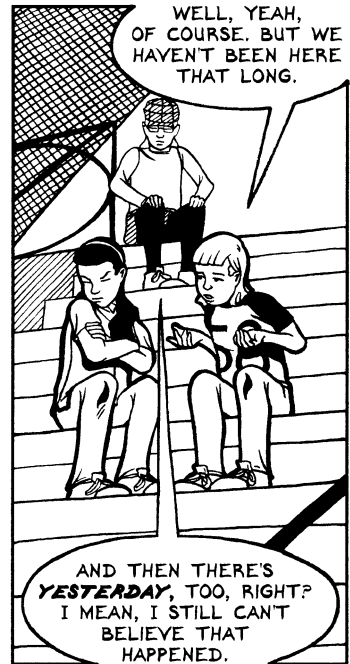
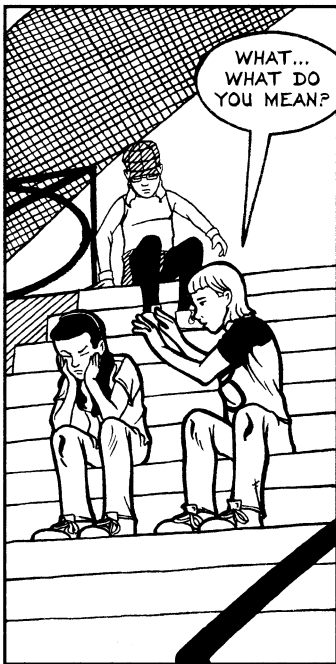




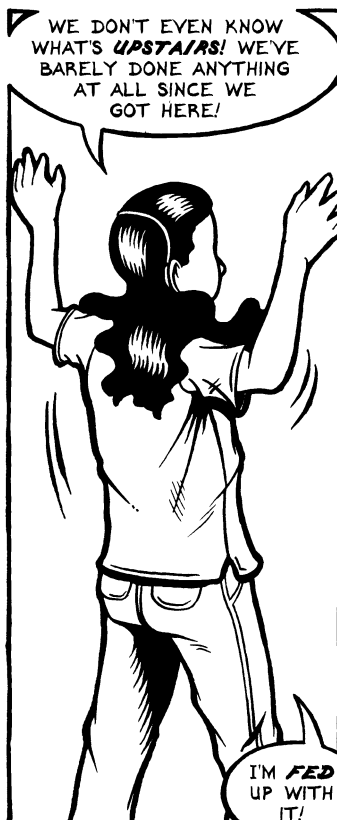


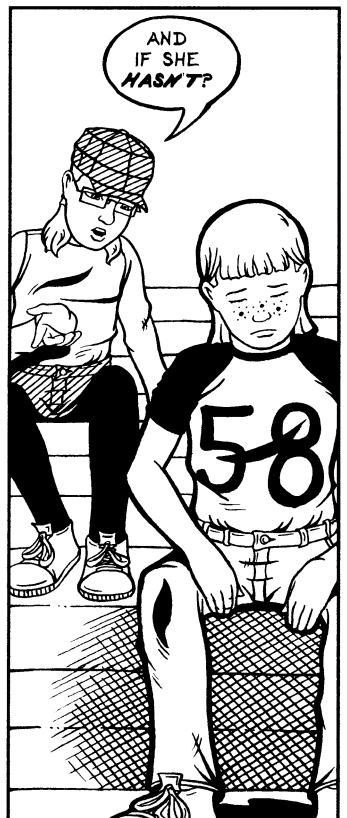
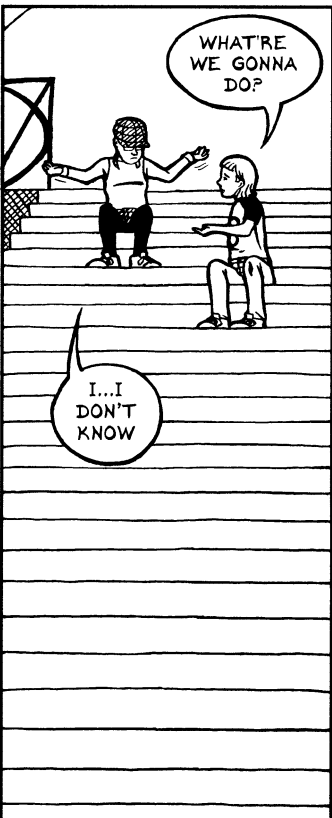
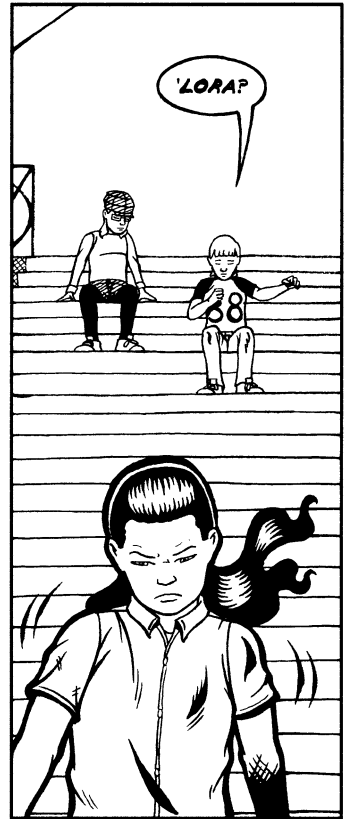


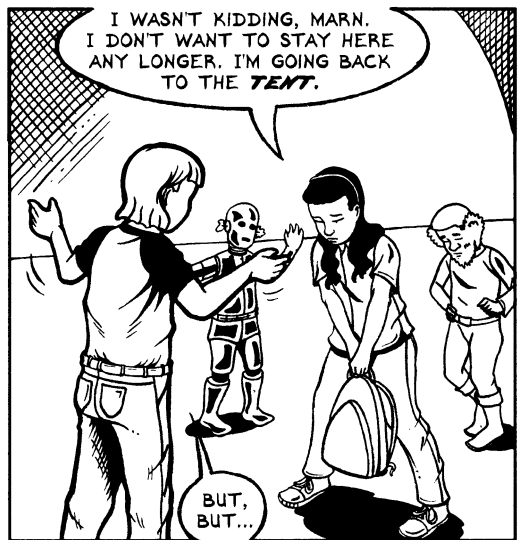
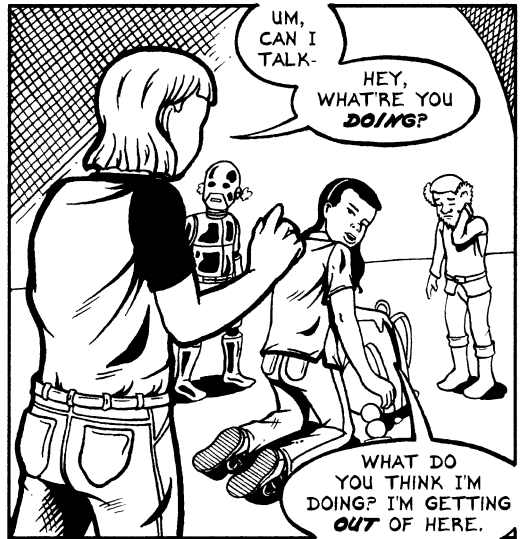
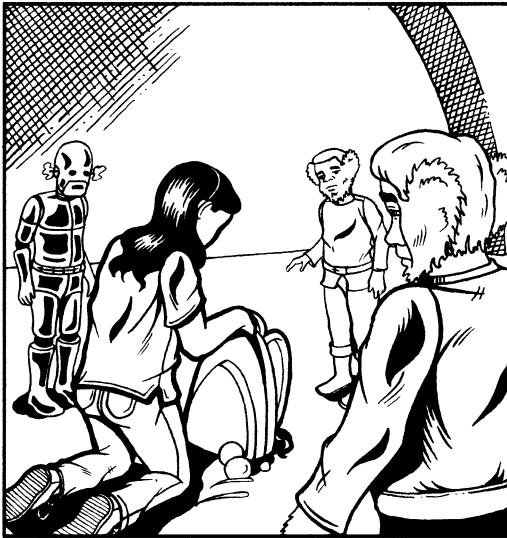


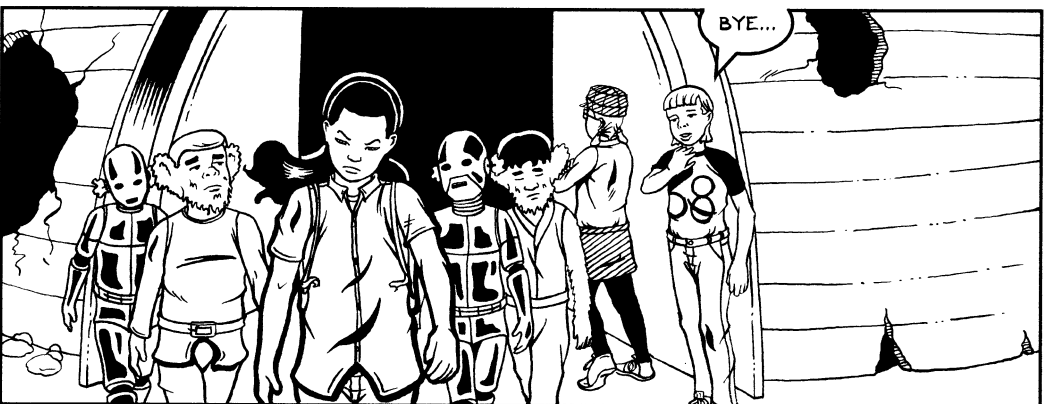
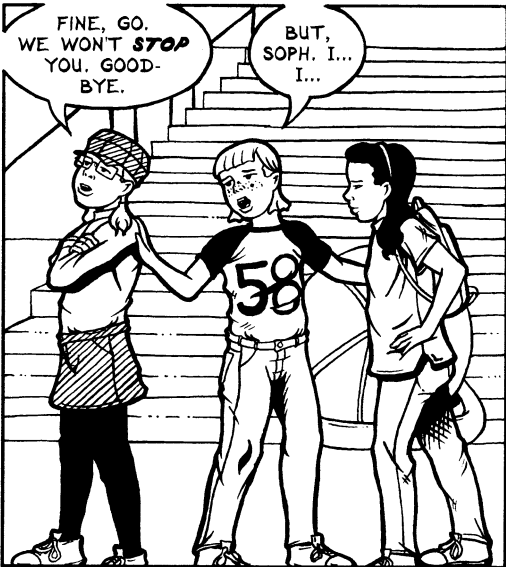
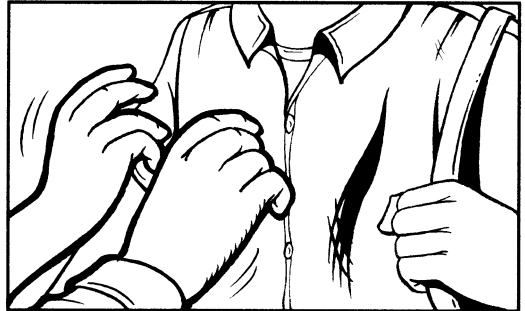


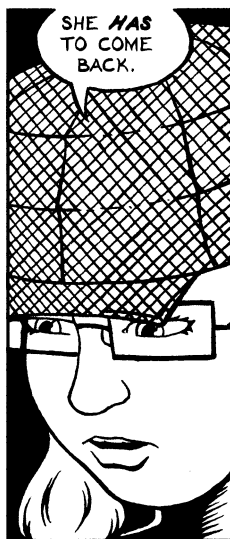
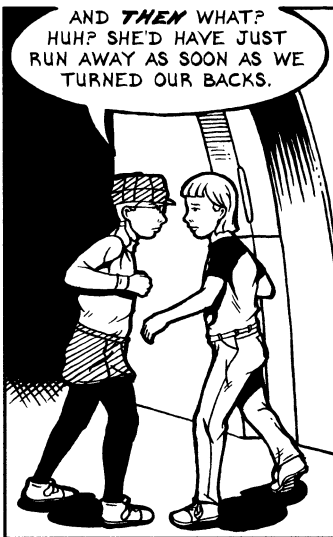
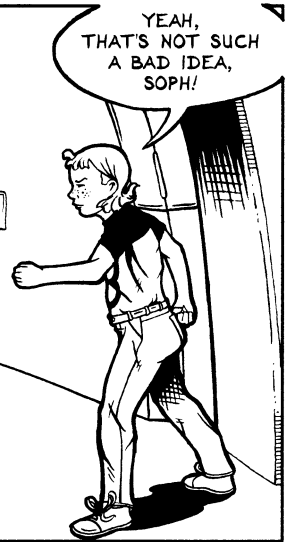










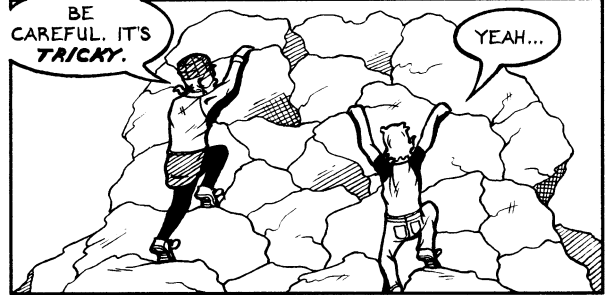




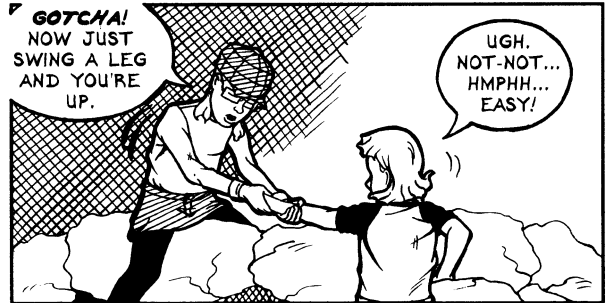
BESIDES, I **REALLY** WANNA KNOW WHAT'S UP THERE.



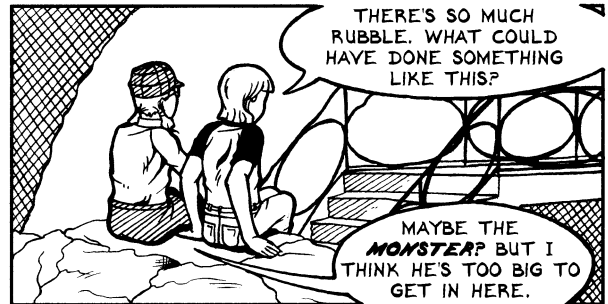
BE CAREFUL. IT'S **TRICKY**.



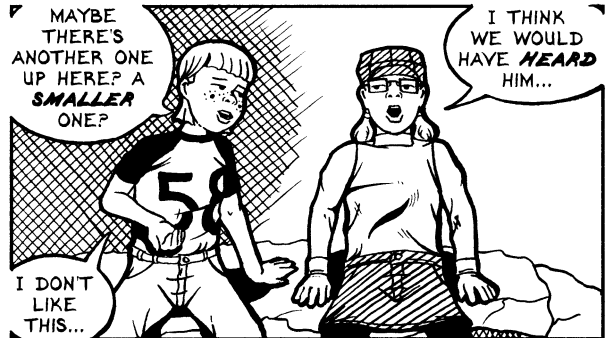
**GOTCHA!** NOW JUST SWING A LEG AND YOU'RE UP.

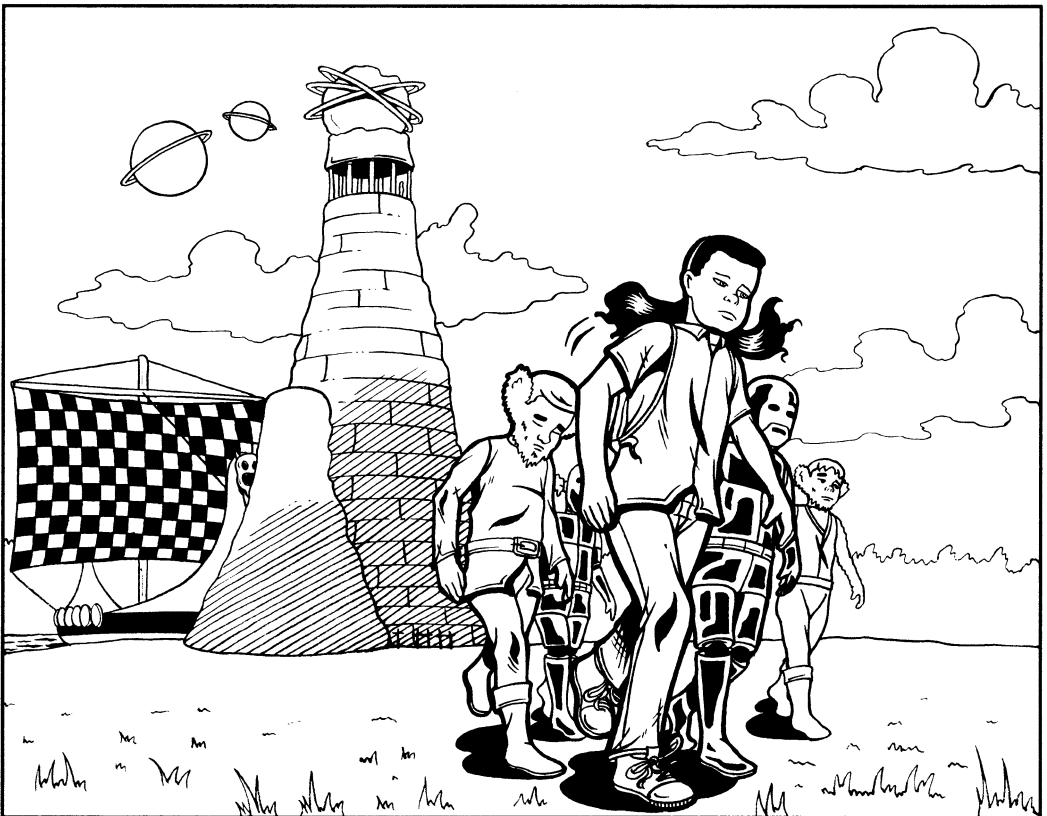
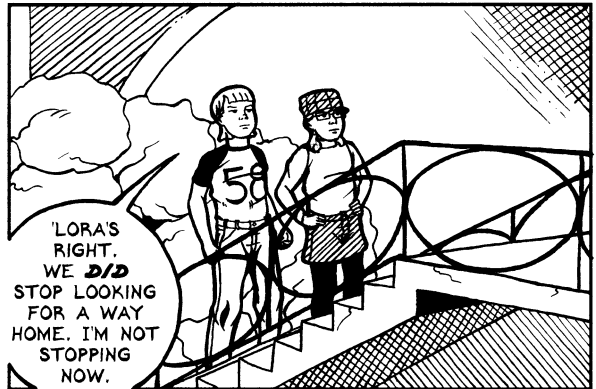
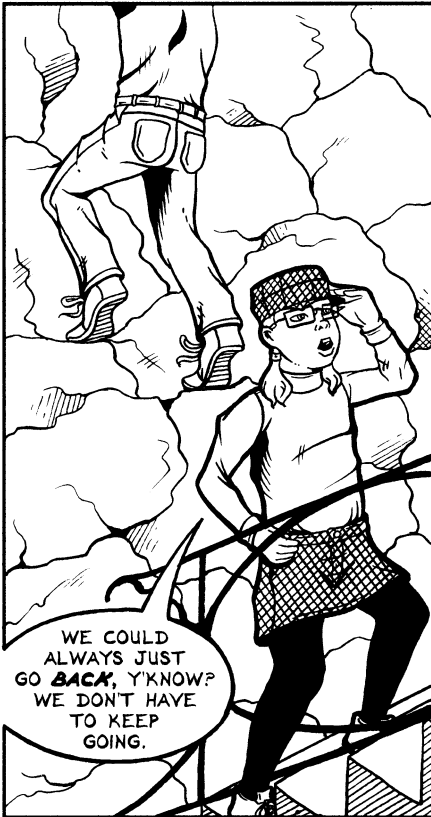


THERE'S SO MUCH RUBBLE. WHAT COULD HAVE DONE SOMETHING LIKE THIS?



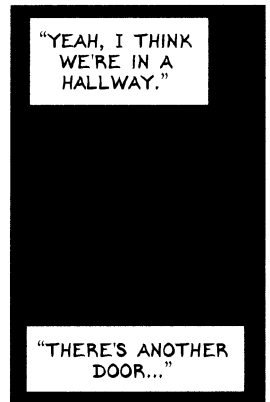
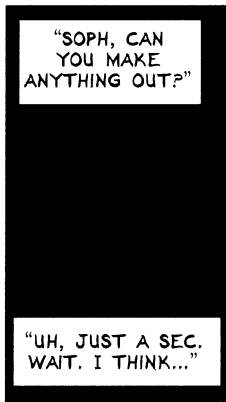
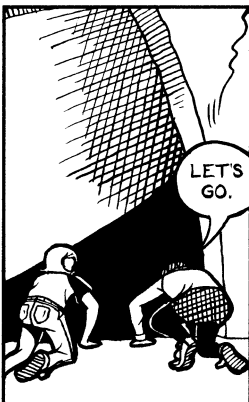
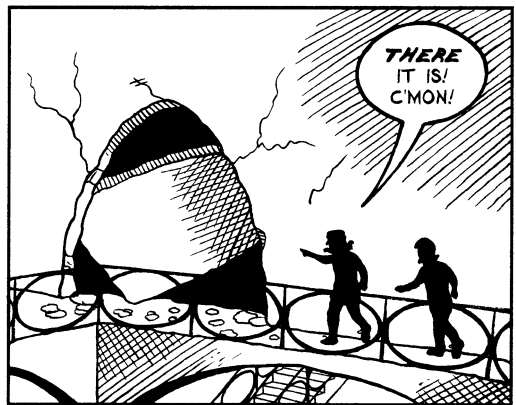
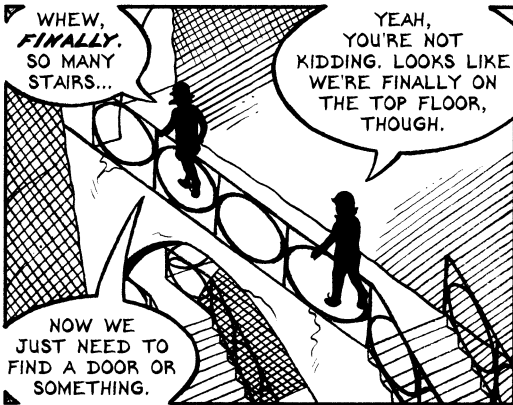
MAYBE THERE'S ANOTHER ONE UP HERE? A **SMALLER** ONE?

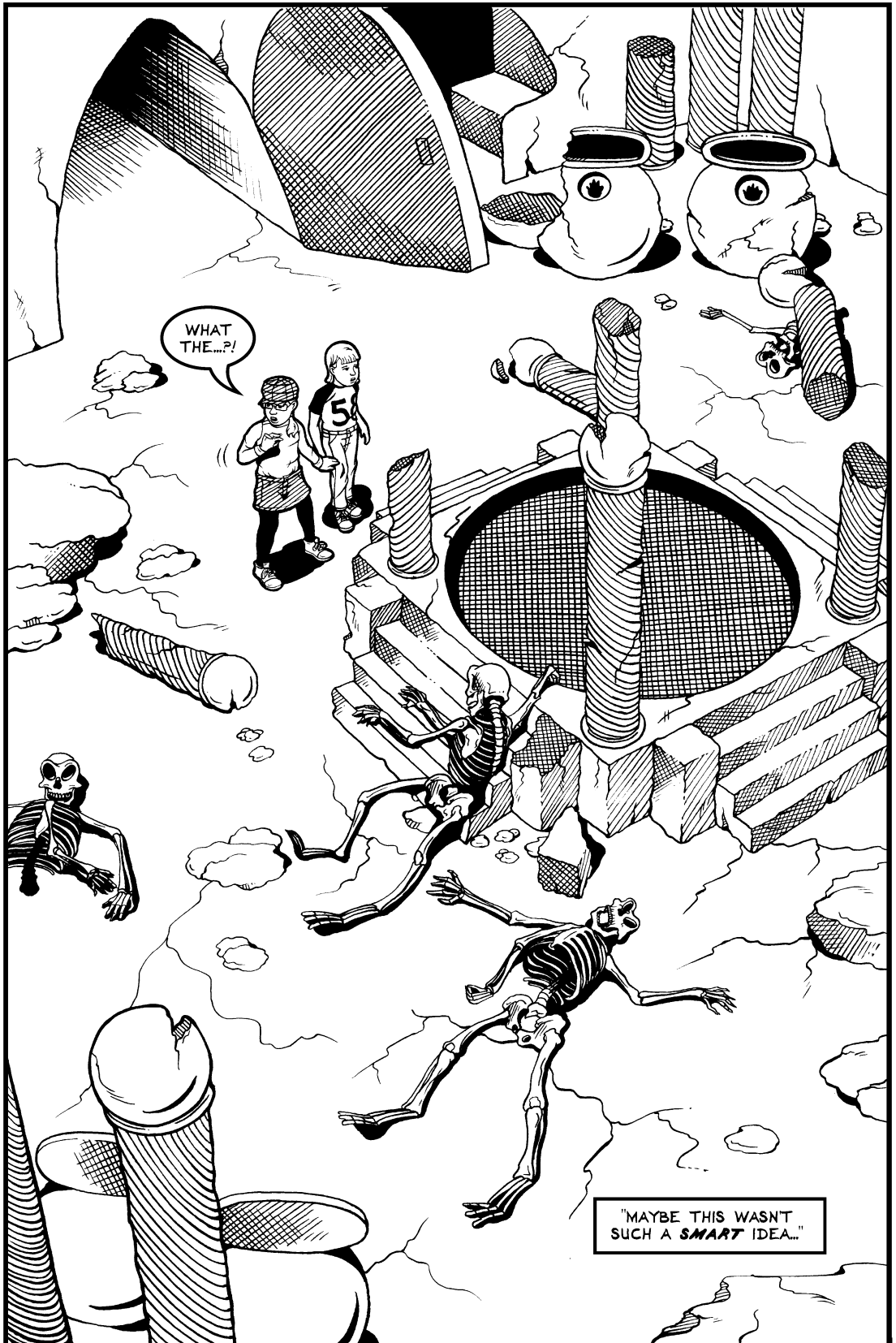


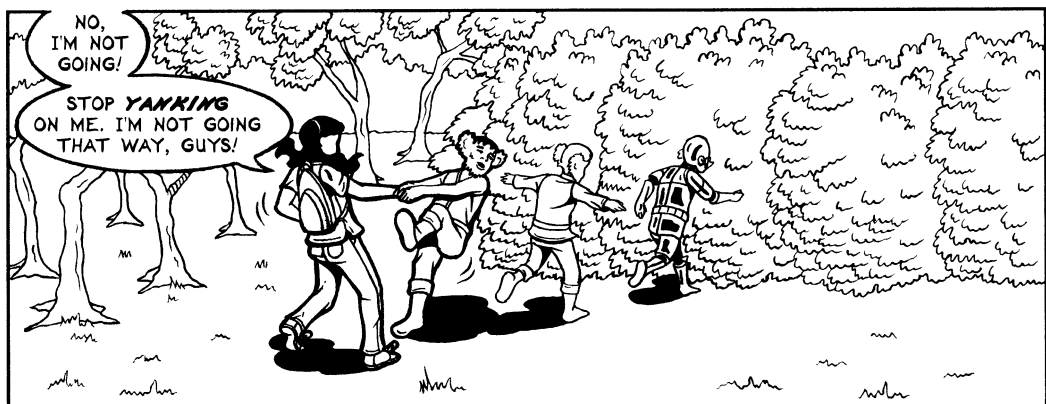
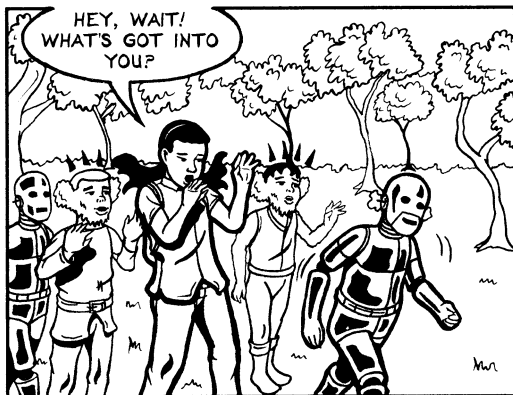
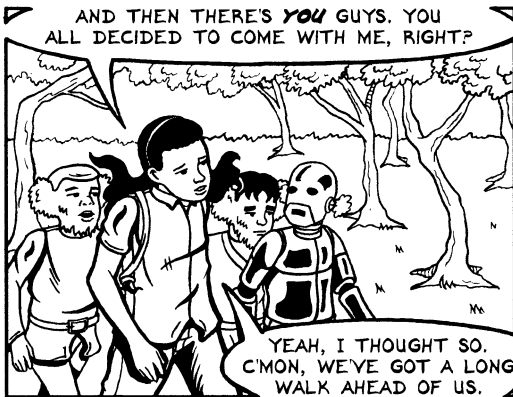
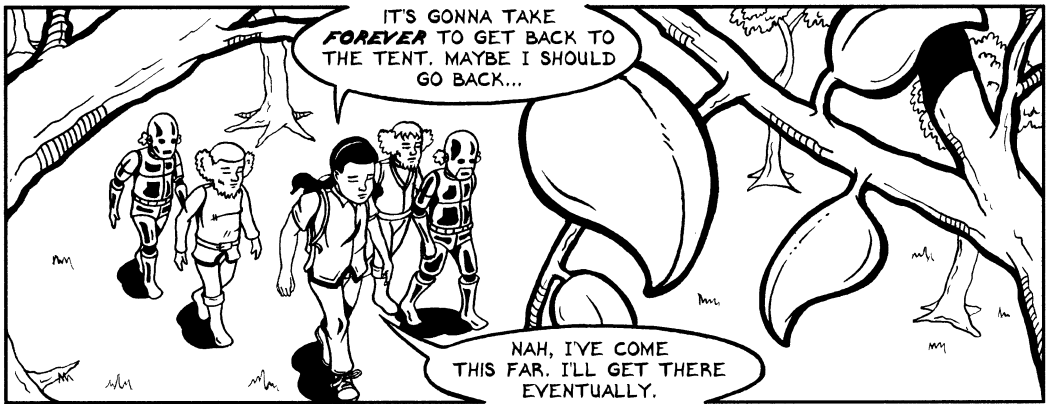


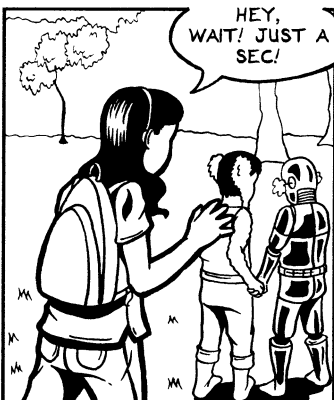


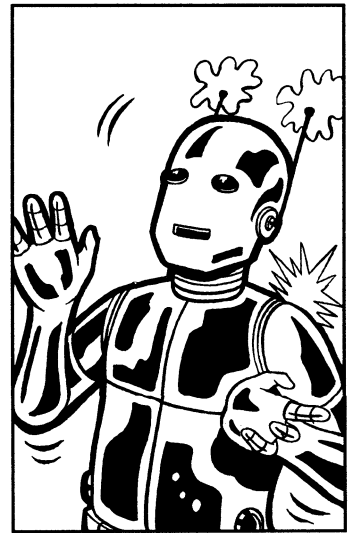
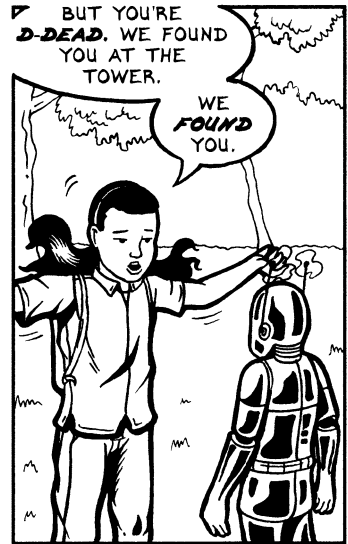
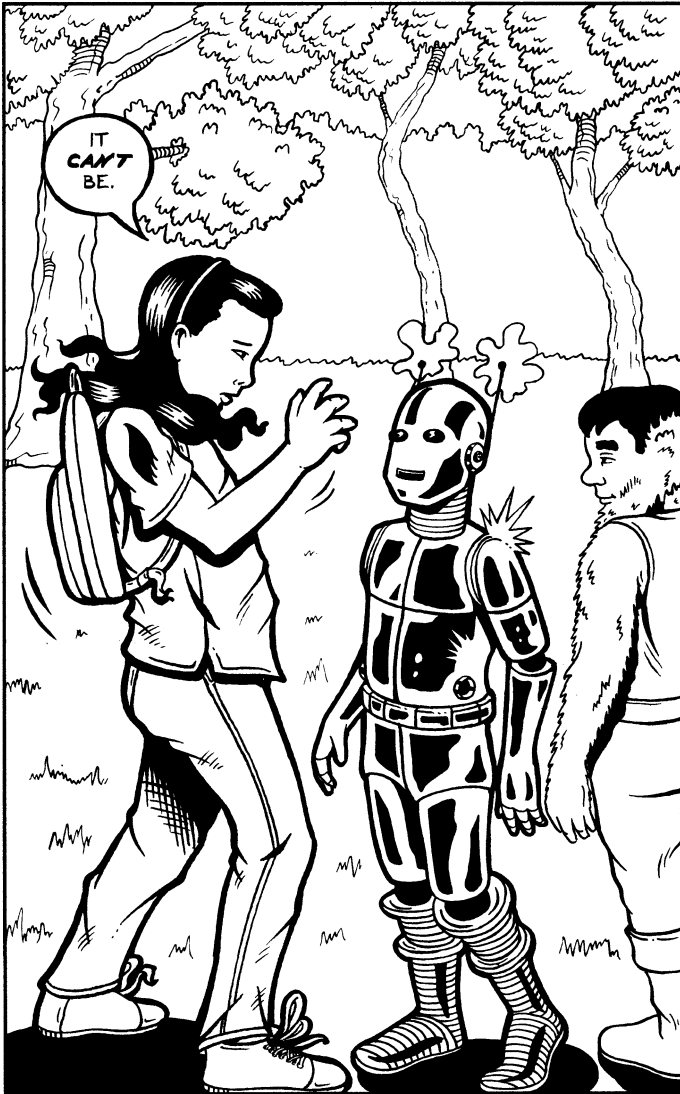


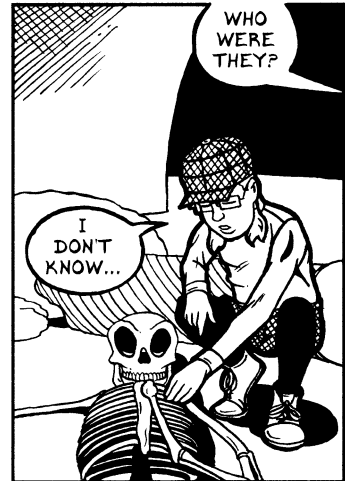


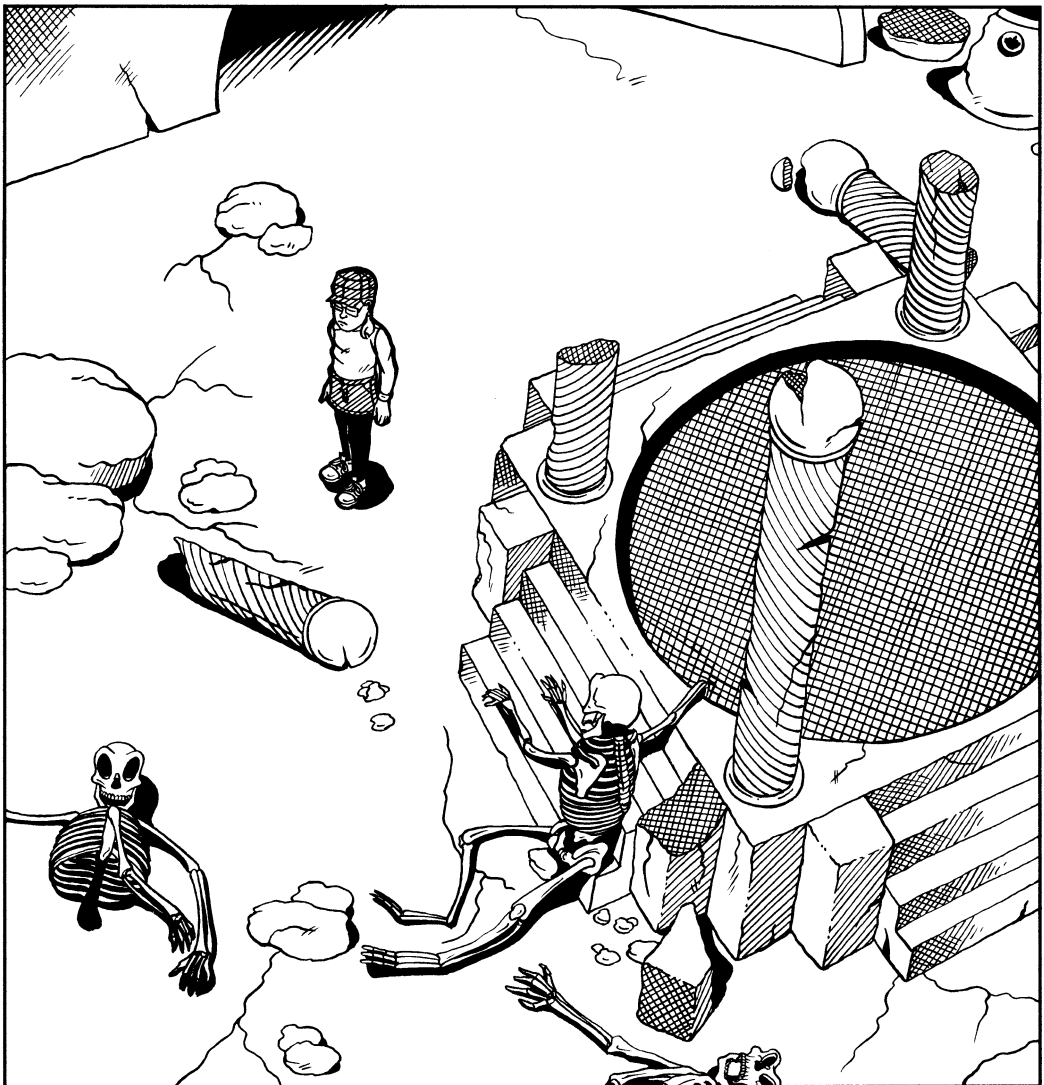
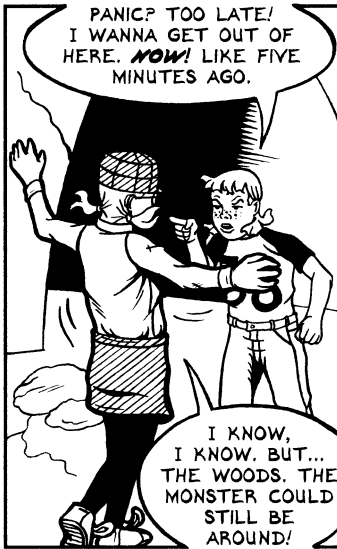


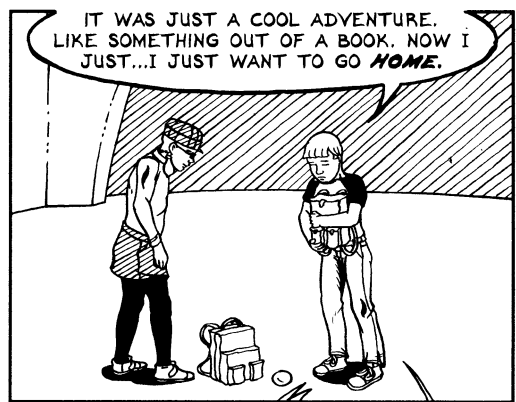
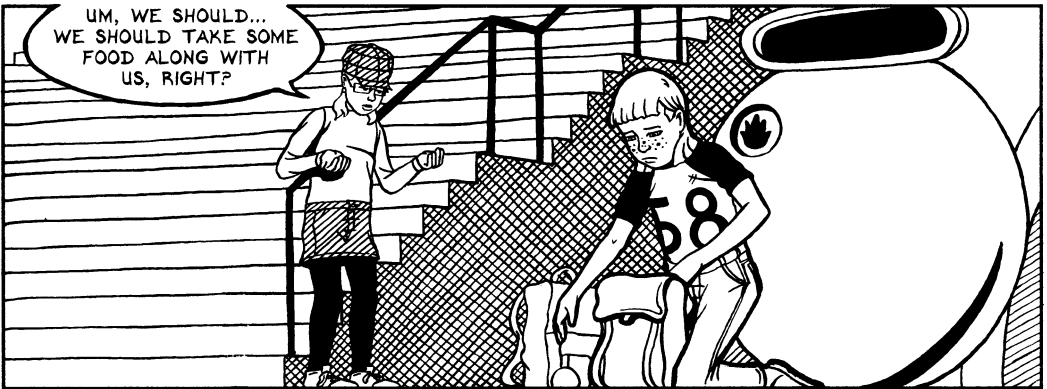
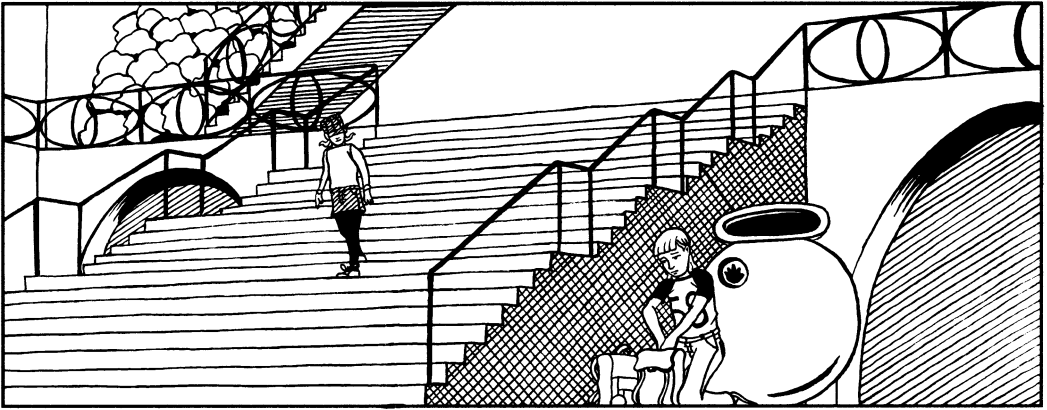








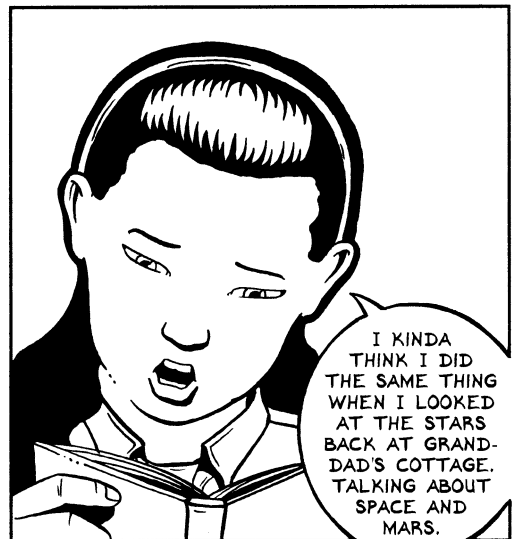
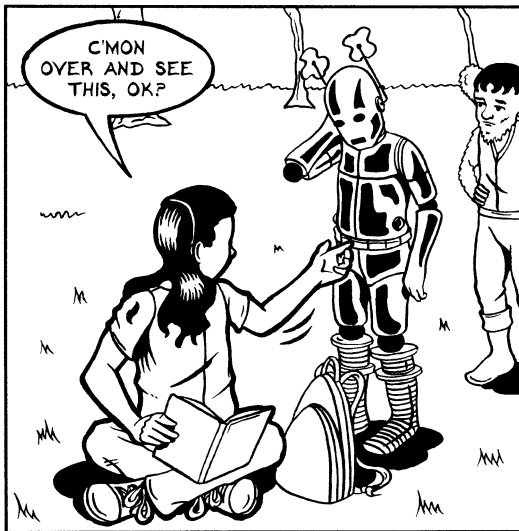
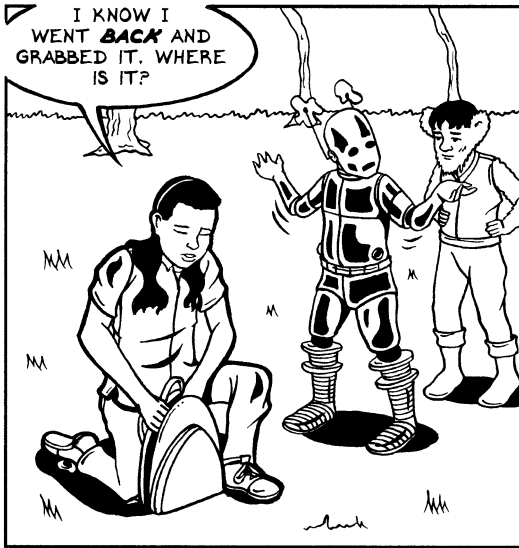


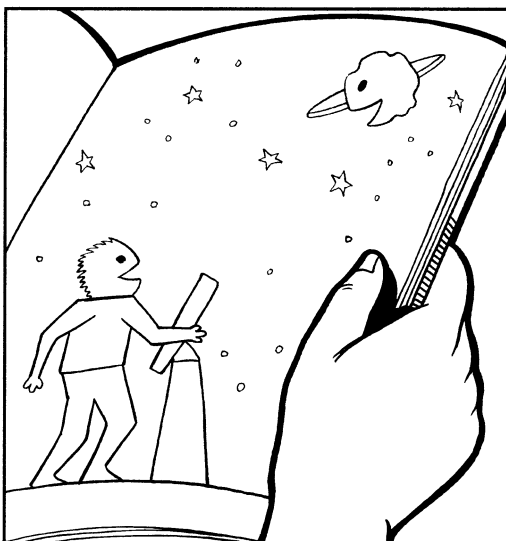
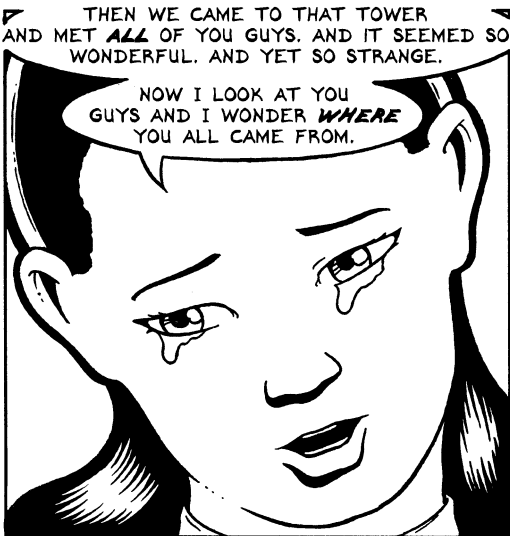
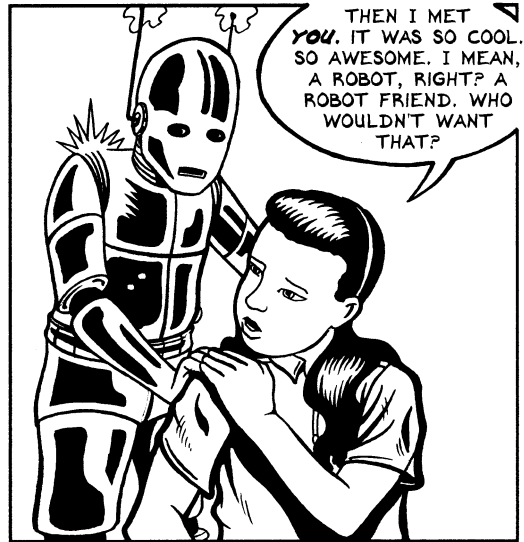


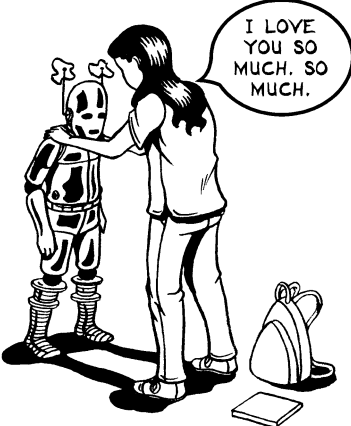
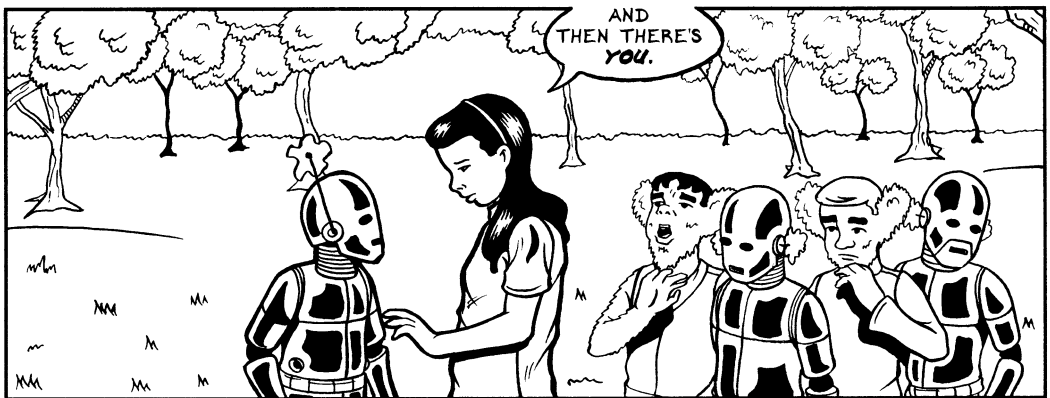
**ROAR**



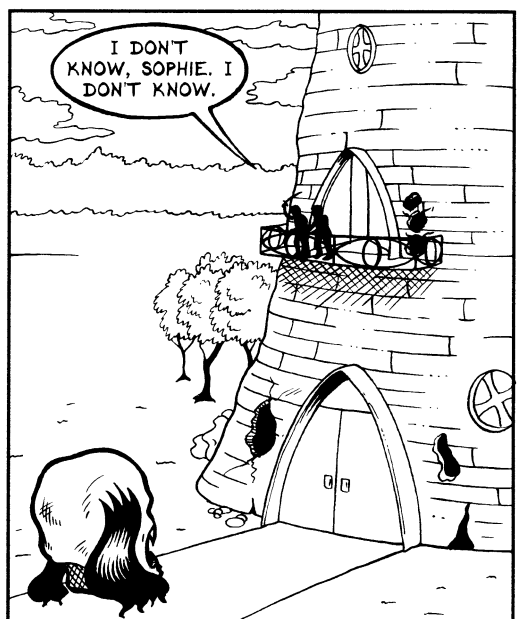


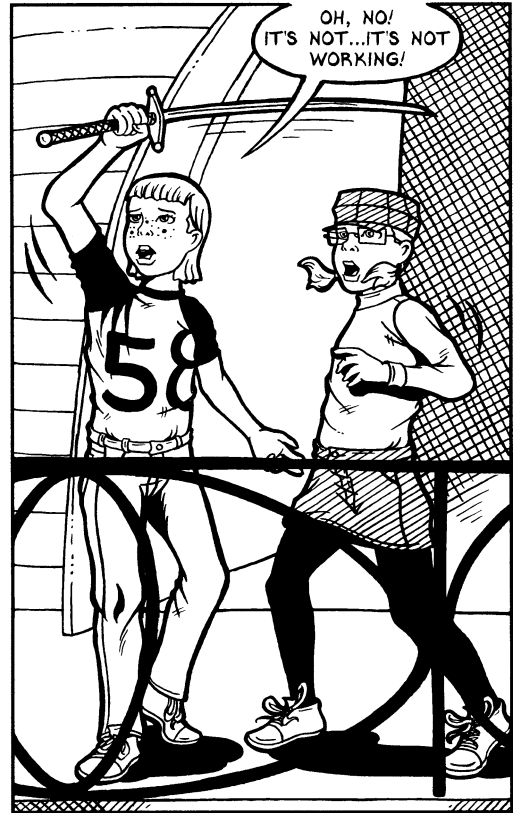
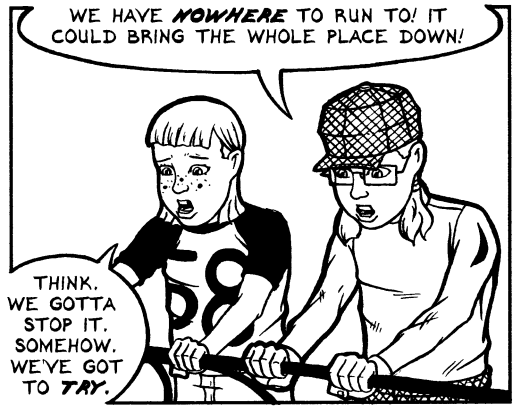
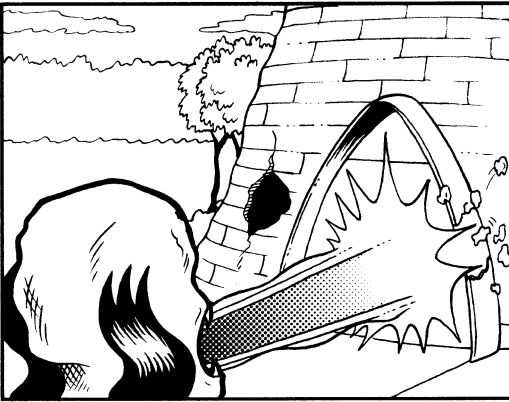


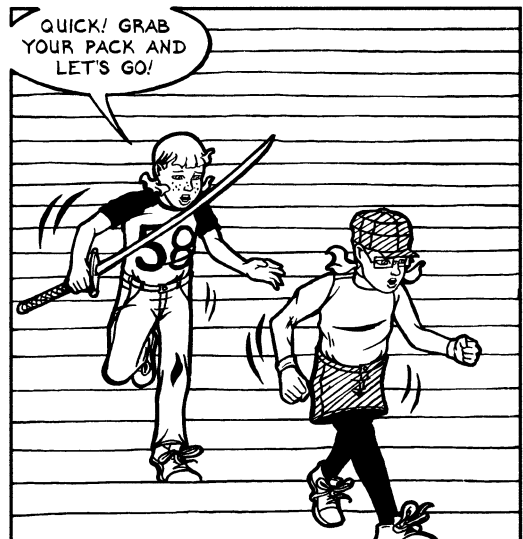
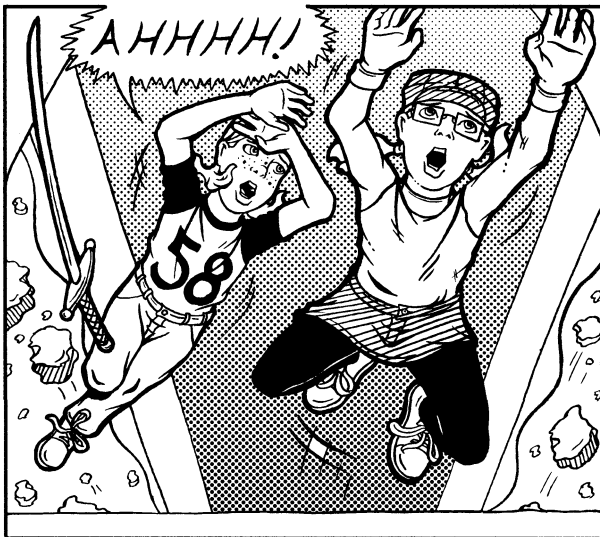
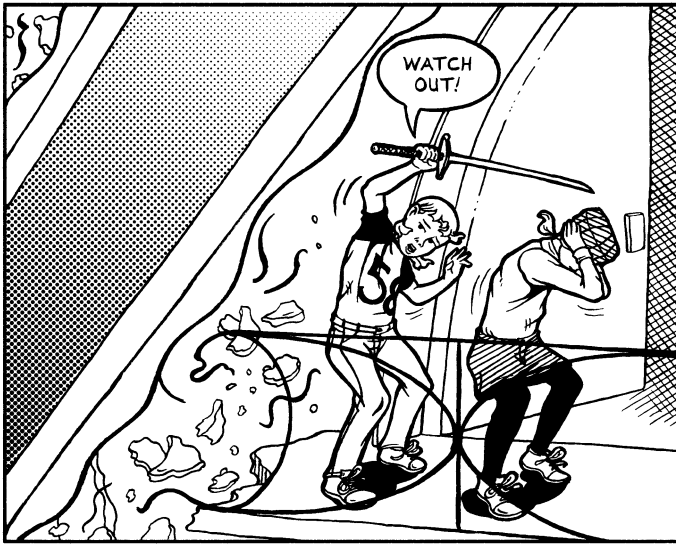


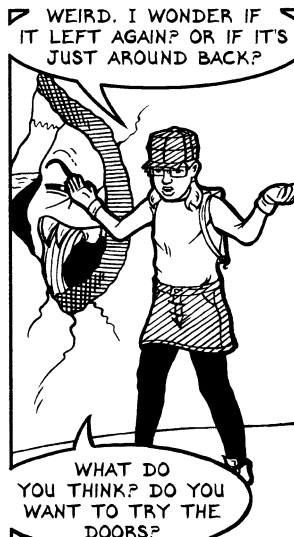
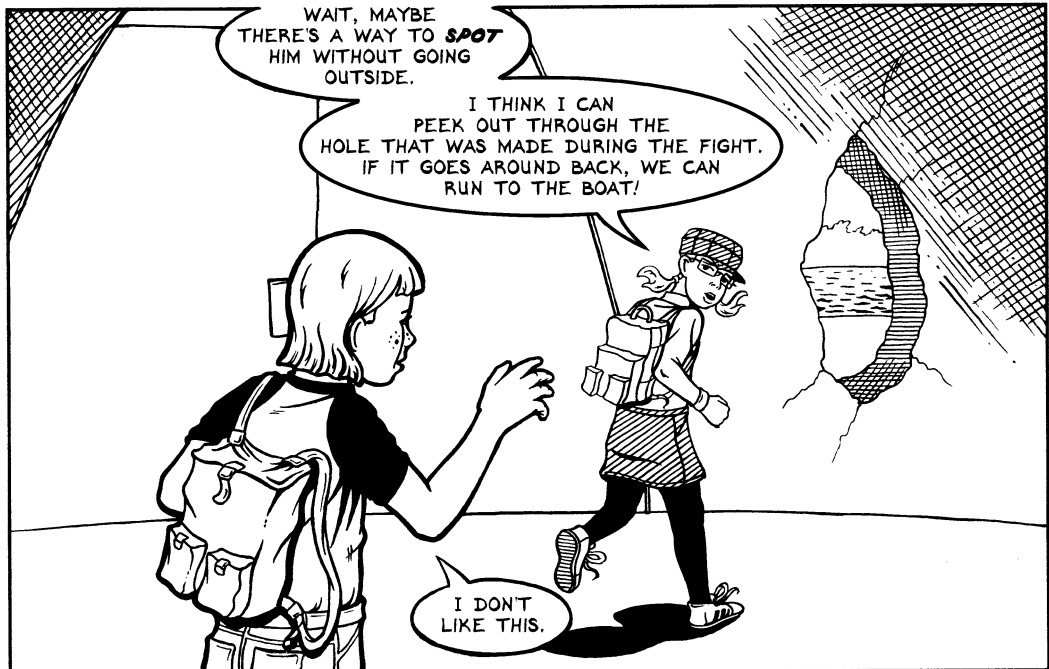
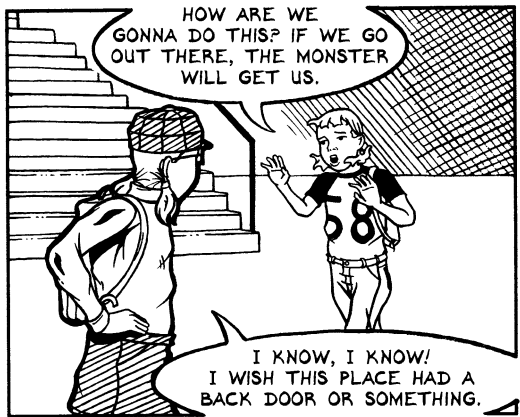




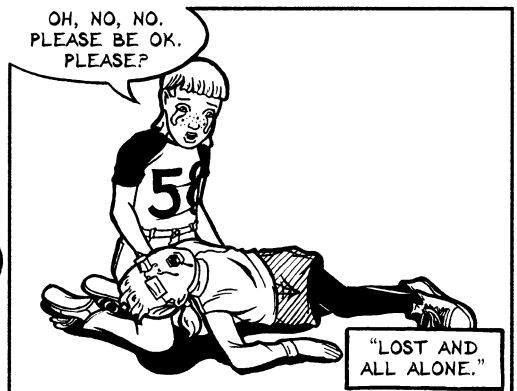
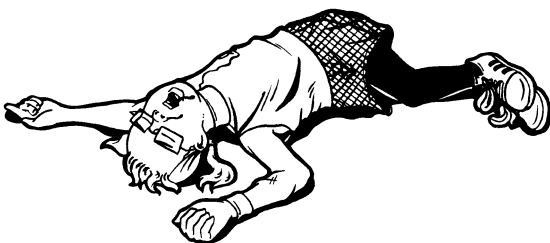
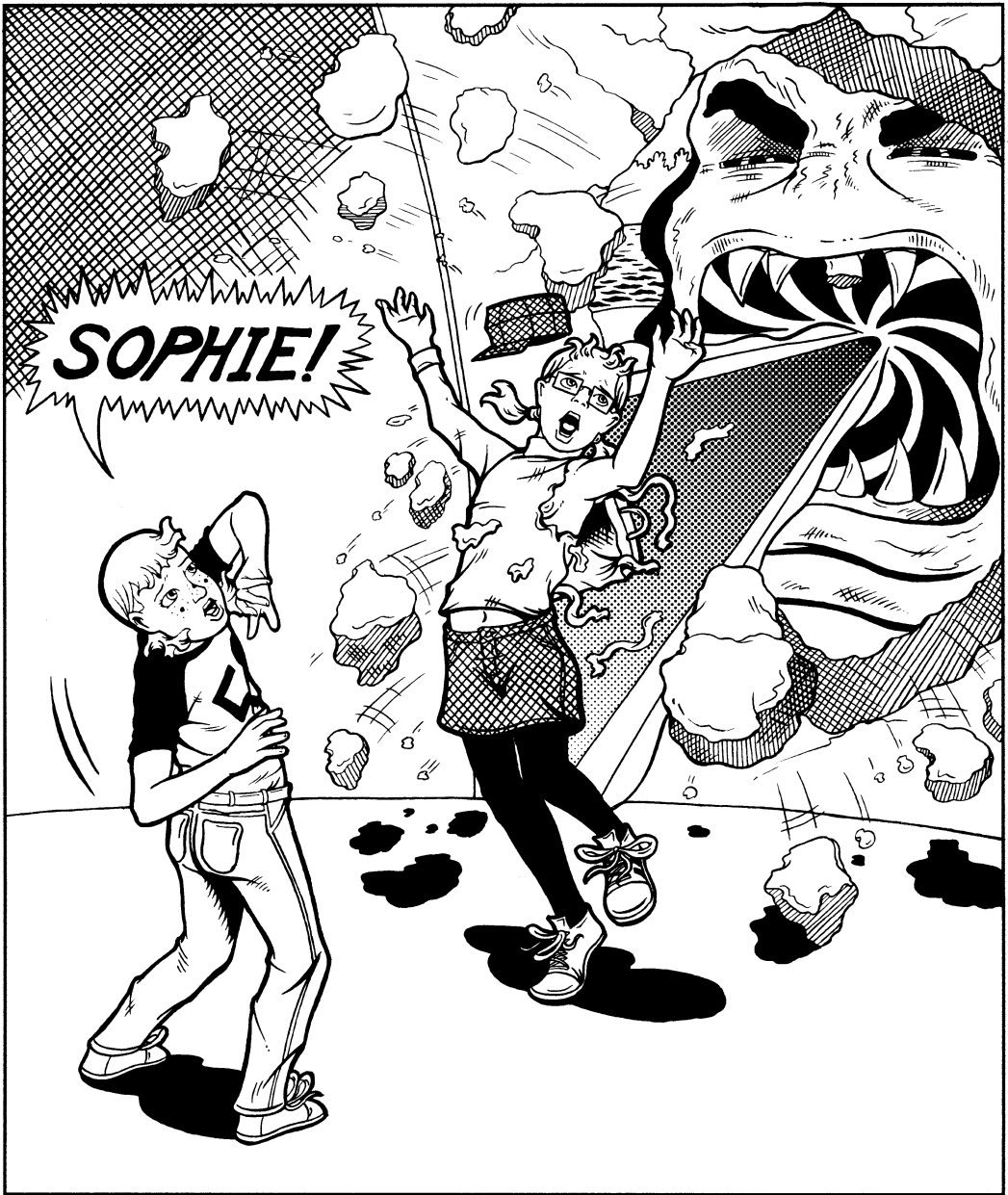


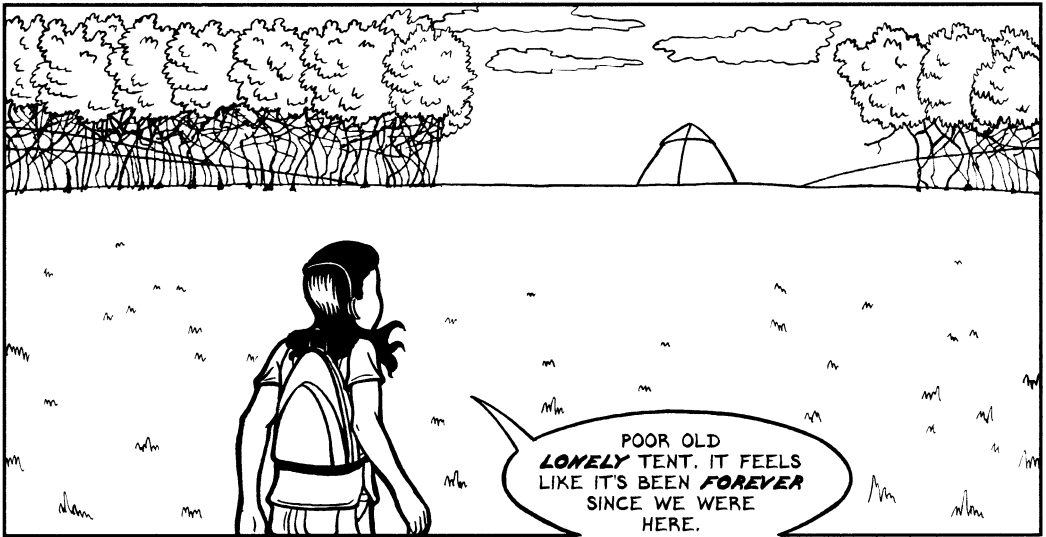


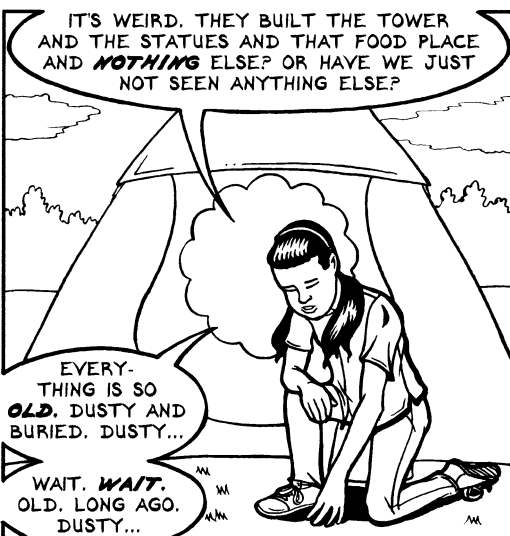
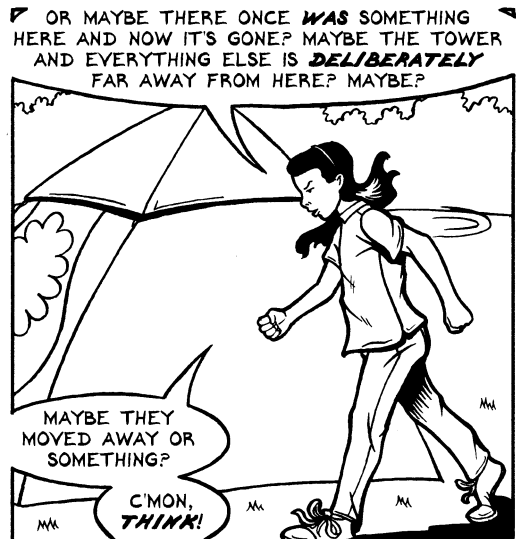


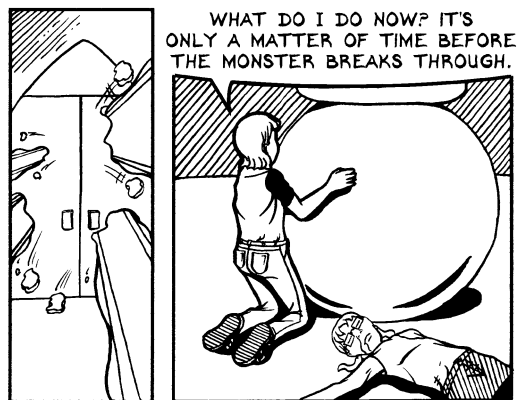
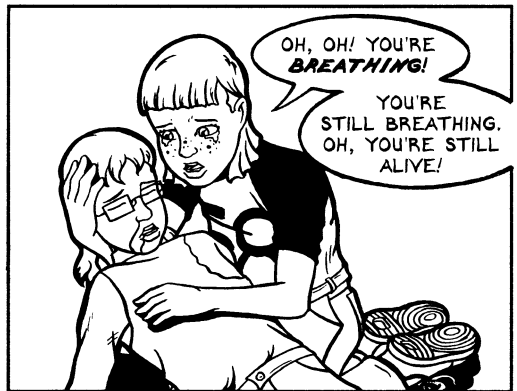
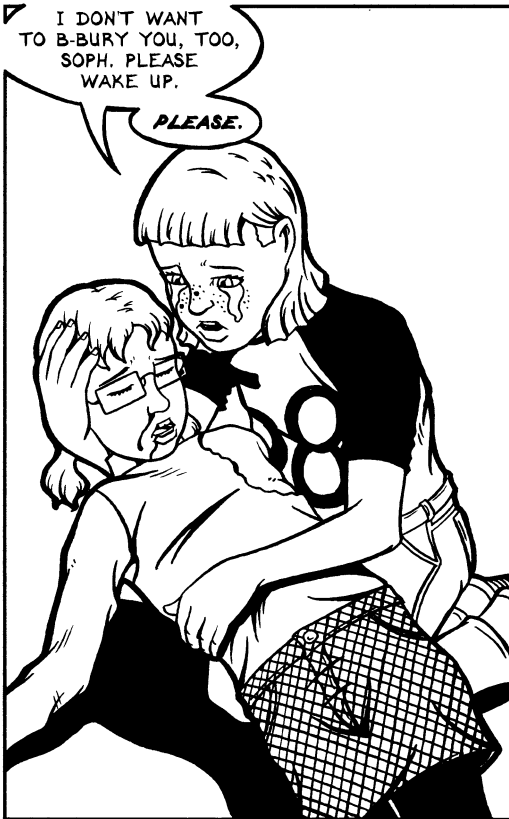




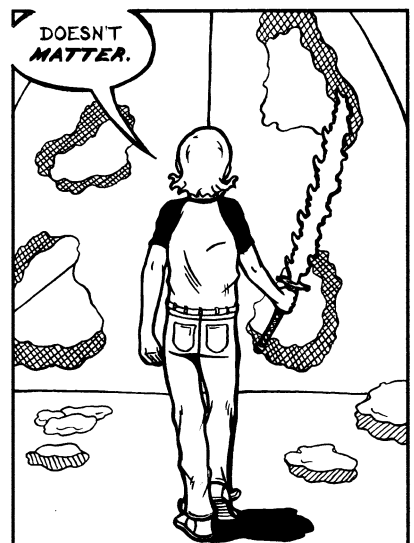
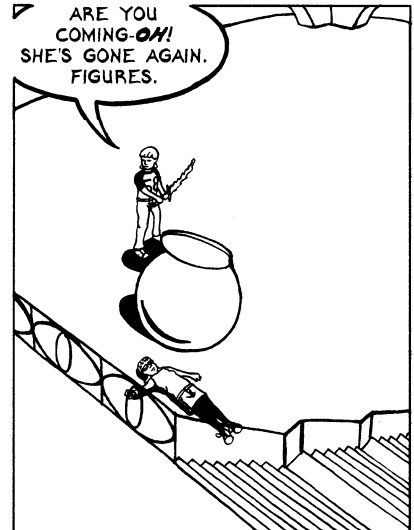
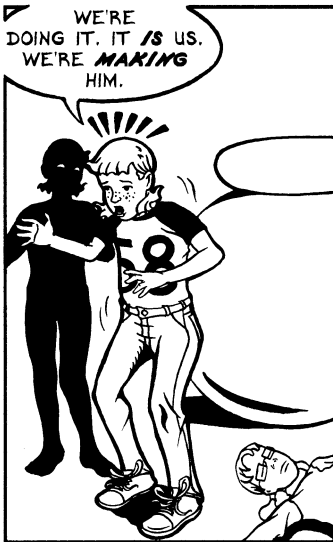


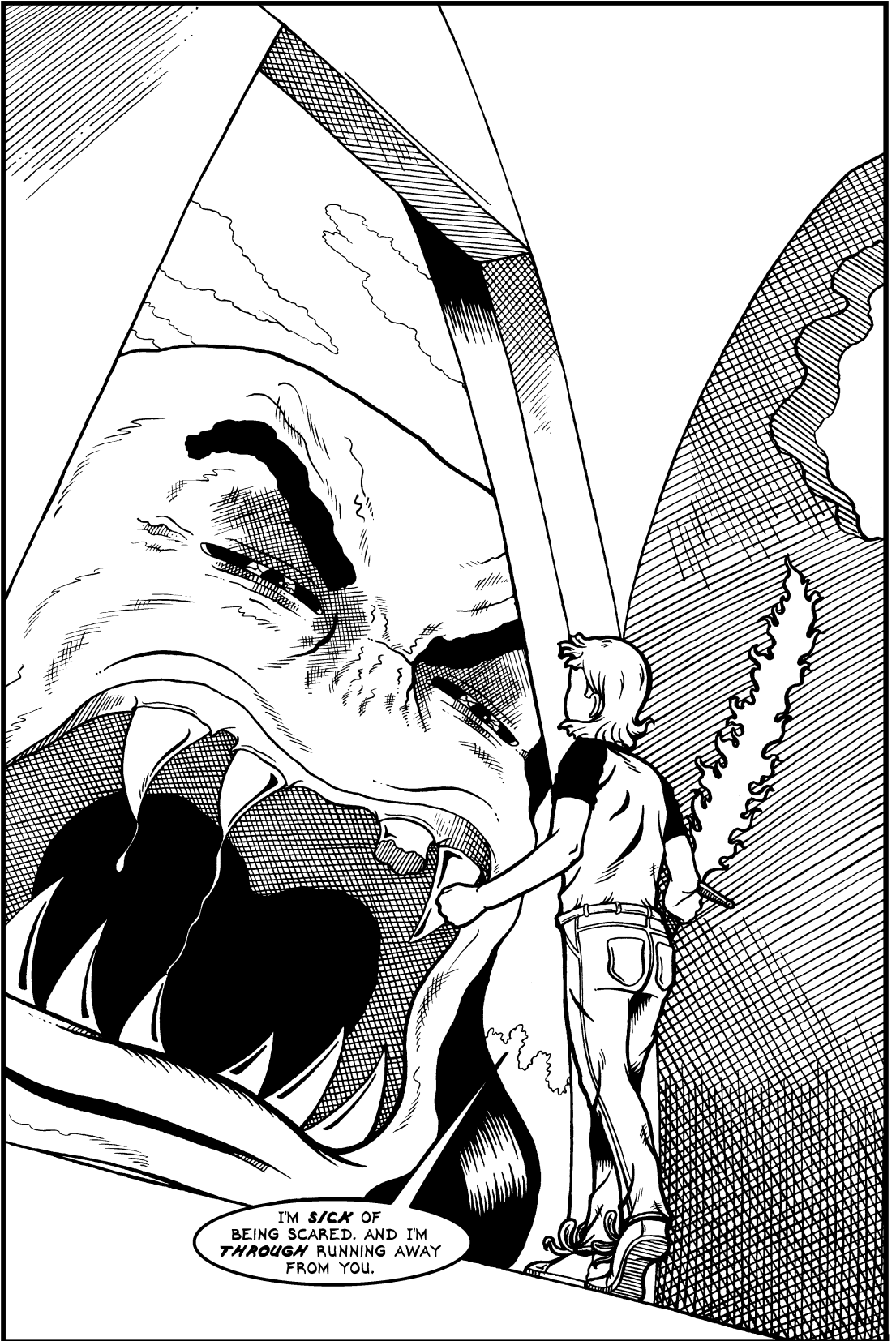


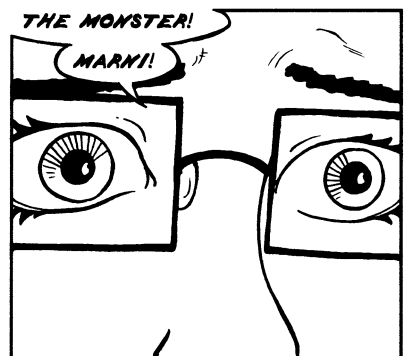
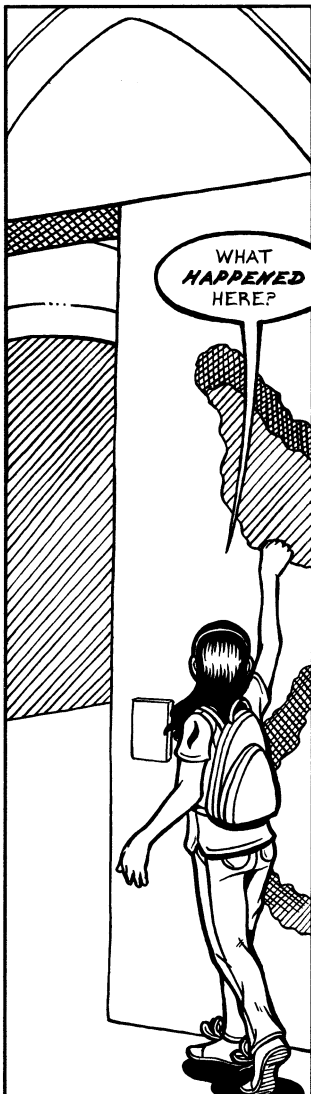
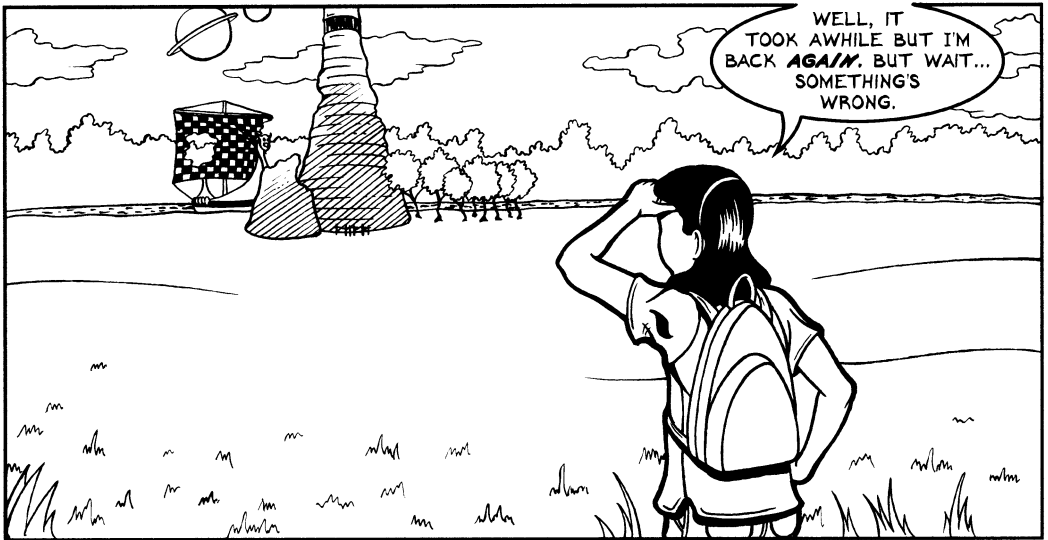




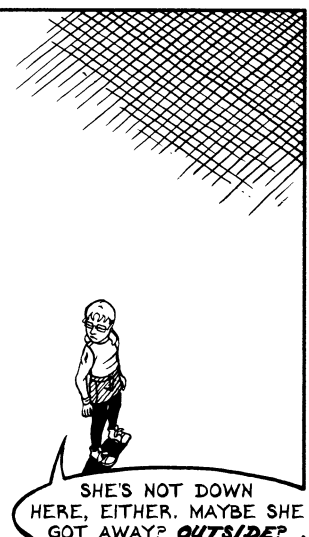
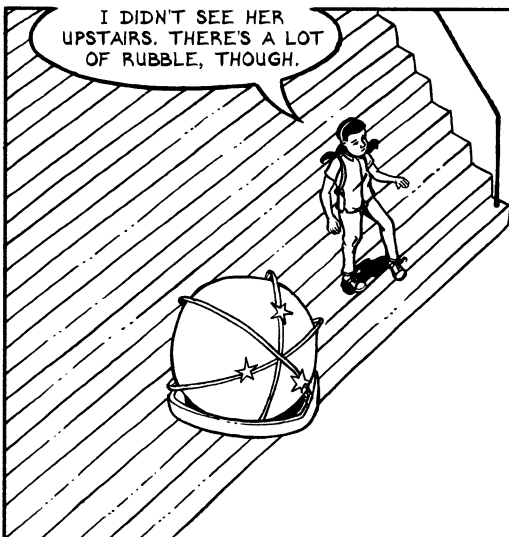
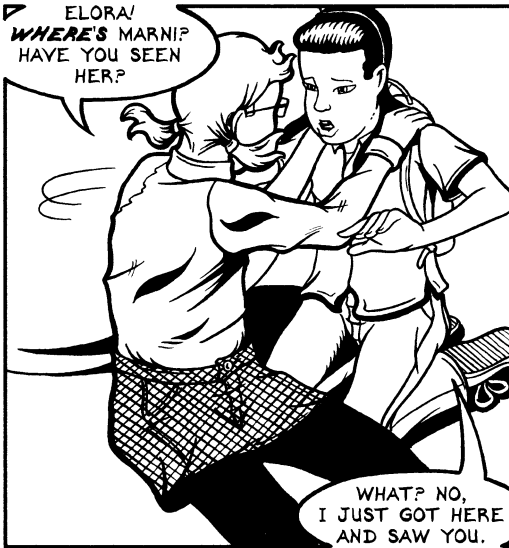


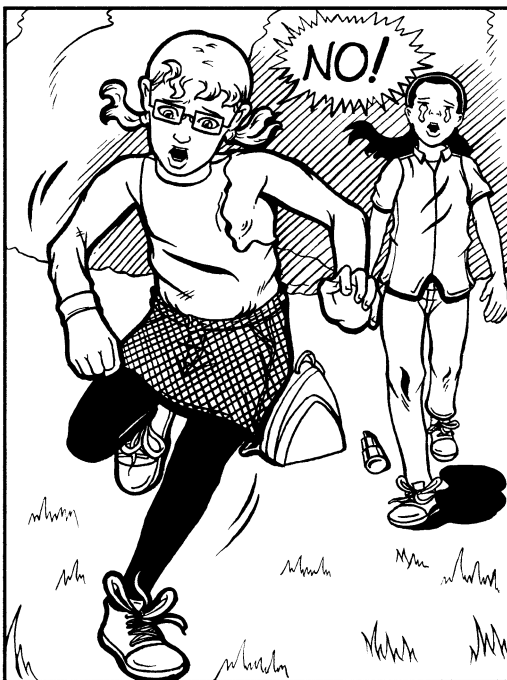
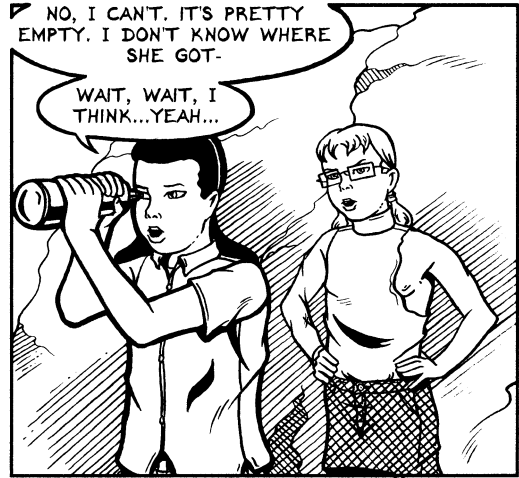
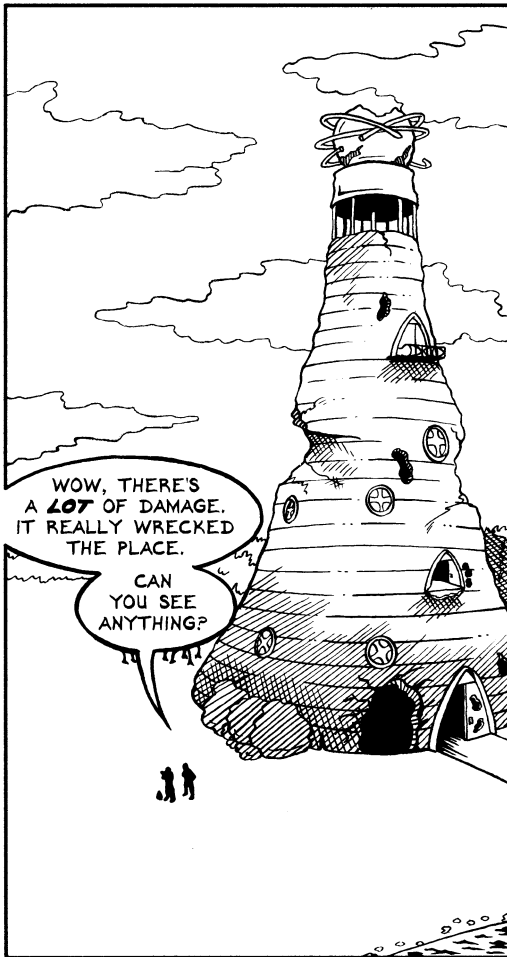


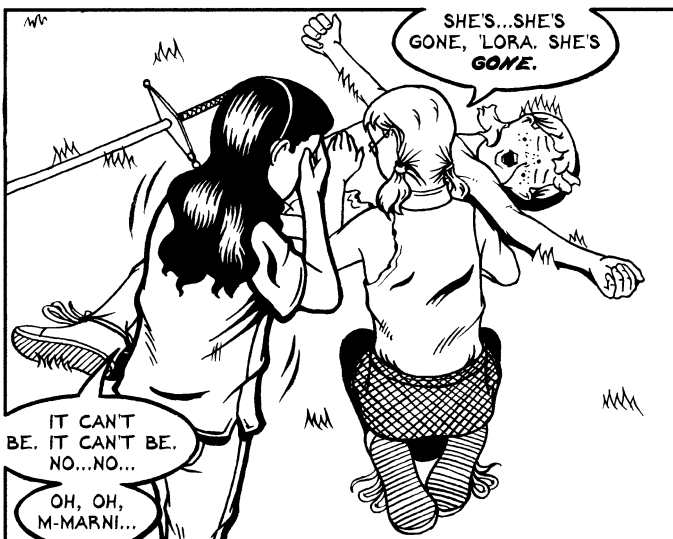
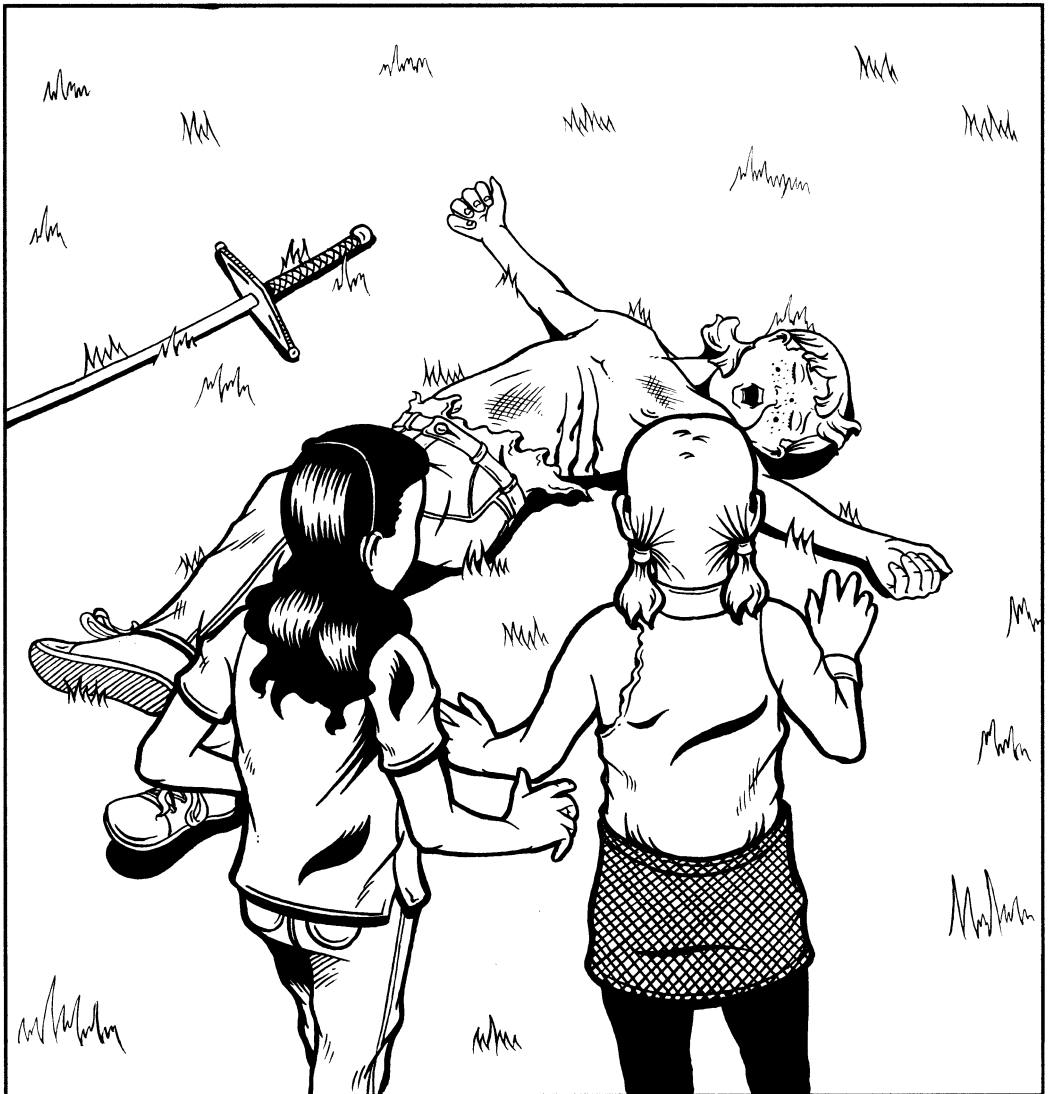




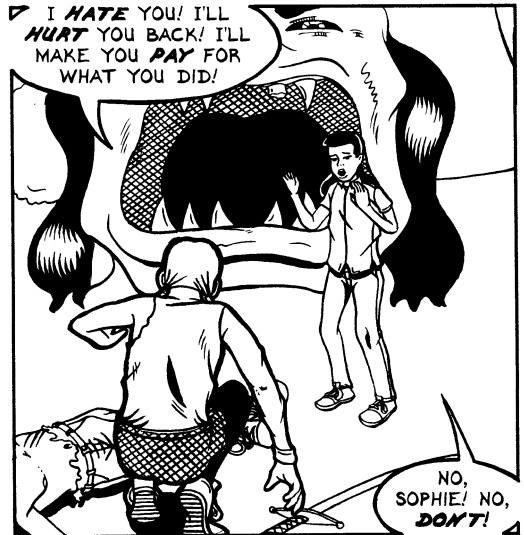
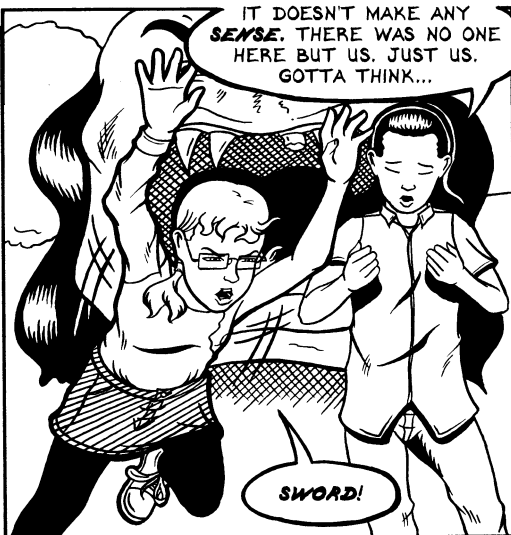








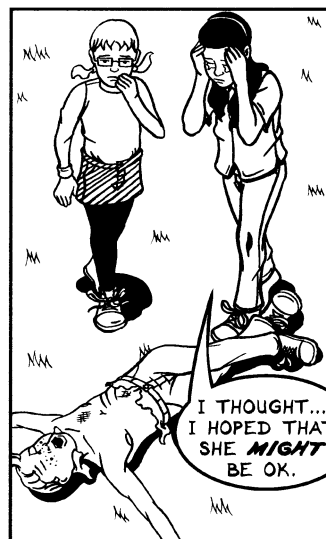
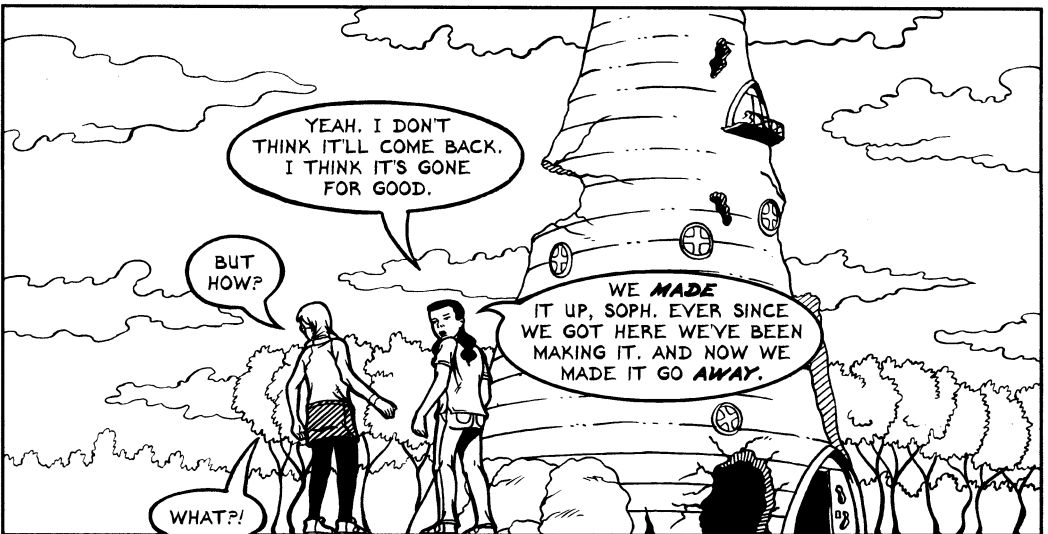
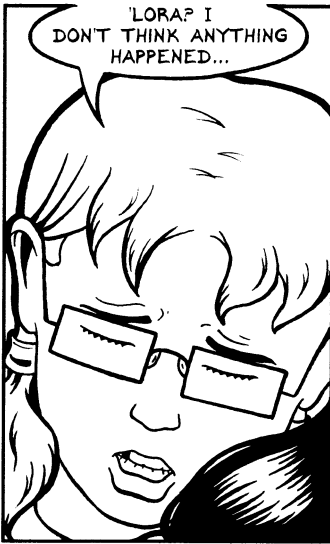
ROAR

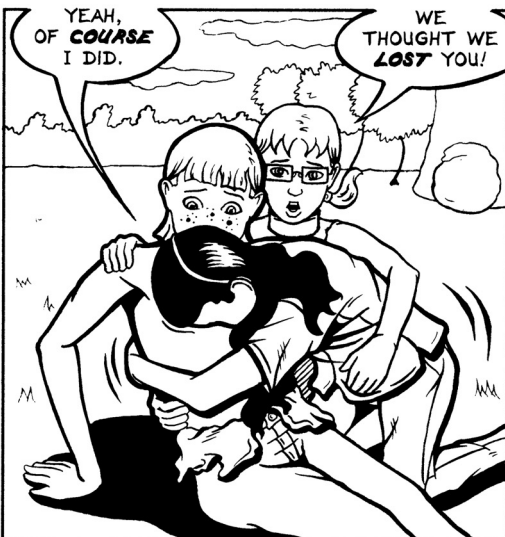
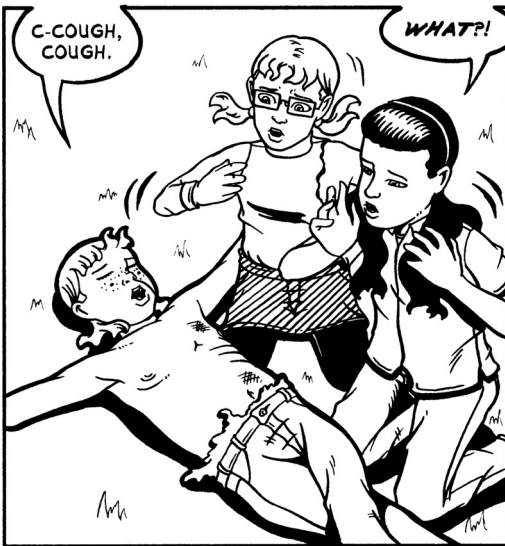


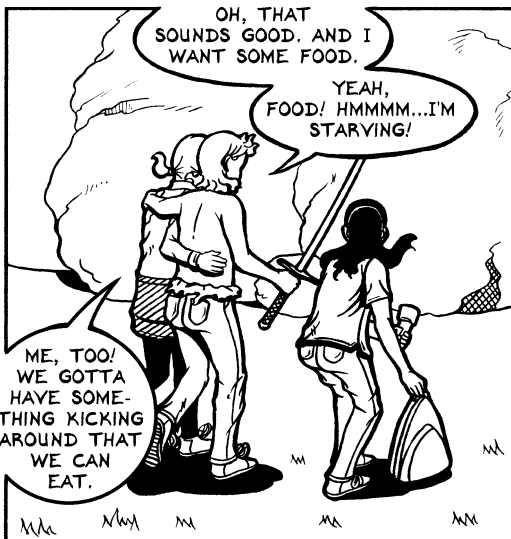
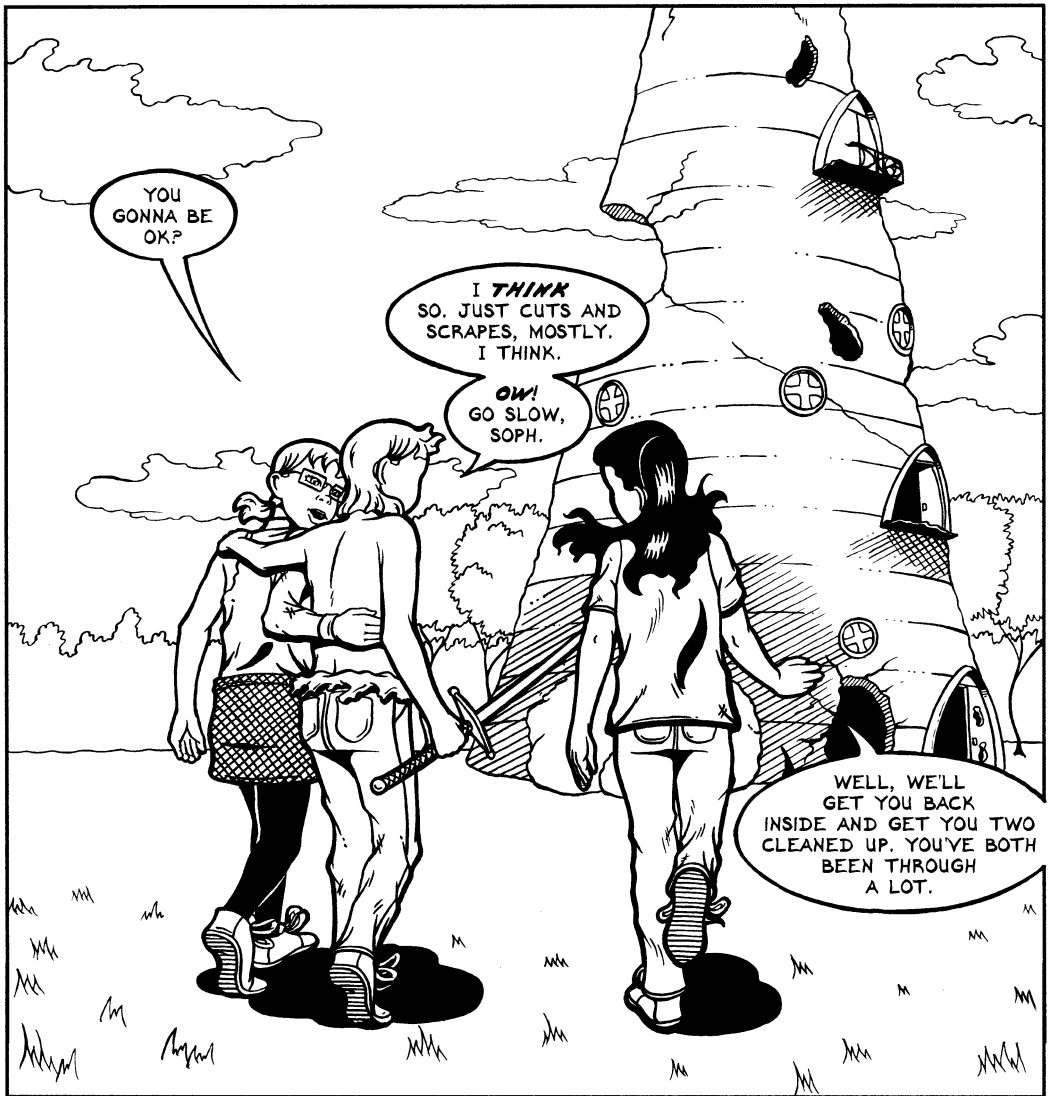


ROAR

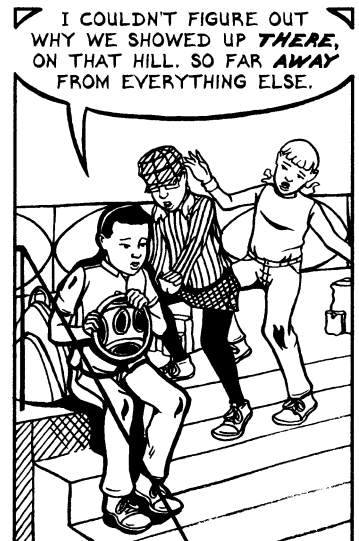
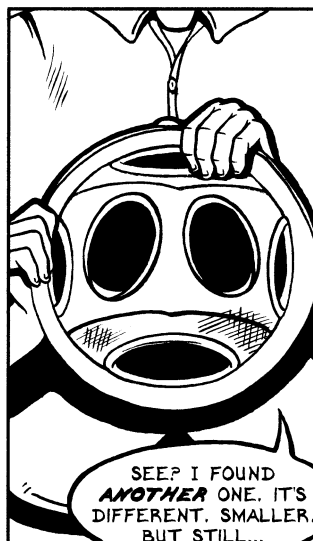
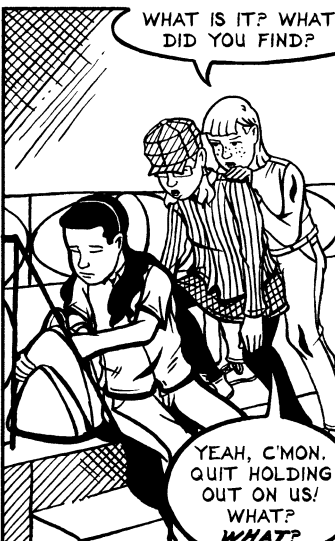
















ANYWAY, I'M WILLING TO TRY THIS THING OUT. YOU GUYS **UP** FOR IT? IF IT WORKS, WE COULD BE **HOME** IN JUST A FEW MINUTES.

WELL, IT DOESN'T LOOK BIG ENOUGH TO GET ALL OUR HANDS IN, BUT YEAH, LET'S DO IT.



DO YOU GUYS REMEMBER WHAT WE DID?

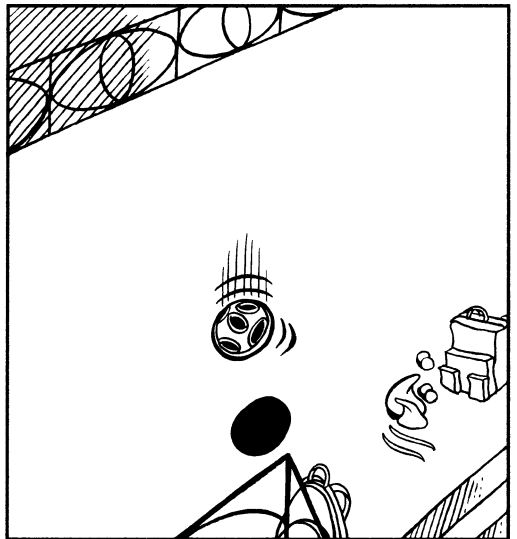
DIDN'T WE JUST PUT OUR HANDS **INSIDE** IT? THAT'S ALL I REMEMBER. OUR HANDS WERE IN IT, THERE WAS A **FLASH**, AND THEN THE LIGHTS WENT OUT.



OK, THEN. HERE GOES NOTHING.



WHOA!



UH, 'LORA?  
MARNIP? IT'S PRETTY  
**DARK**. WHERE  
ARE WE?

JUST  
A SEC,  
SOPH.

OK,  
'LORA.

**OOOF!** I  
JUST BUMPED  
INTO SOMETHING. A  
TABLE, I  
THINK.

I'M GOING  
TO TRY AND  
FIND A WALL.  
THEN A LIGHT-  
SWITCH.

A TABLE,  
HUH? THAT'S A  
GOOD SIGN.  
I THINK.

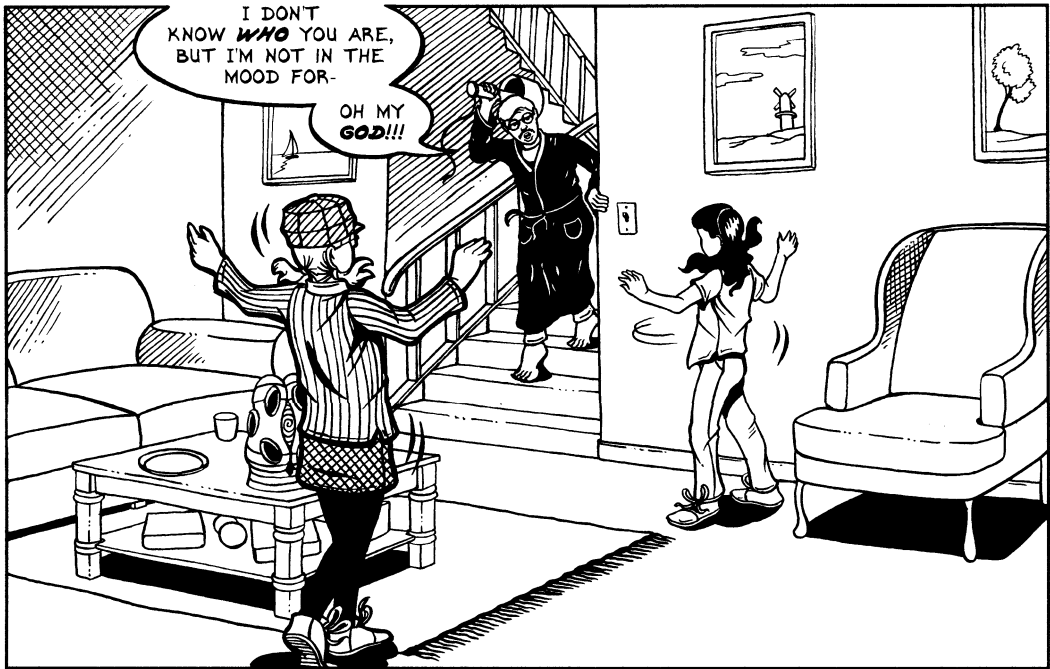
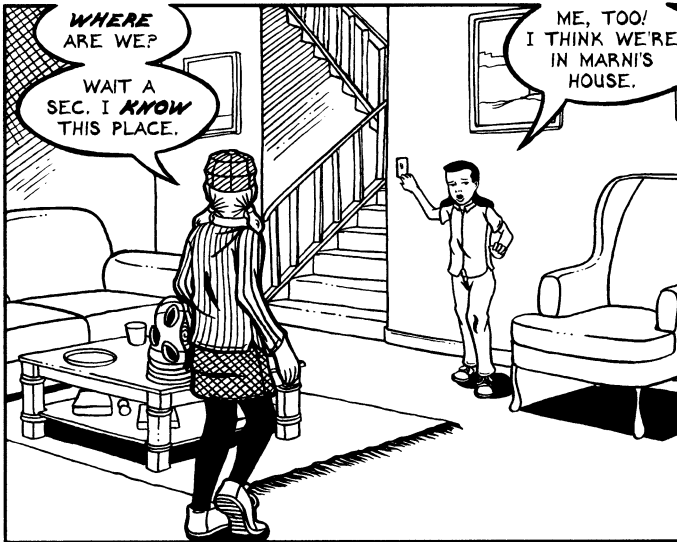
I  
HOPE  
SO.

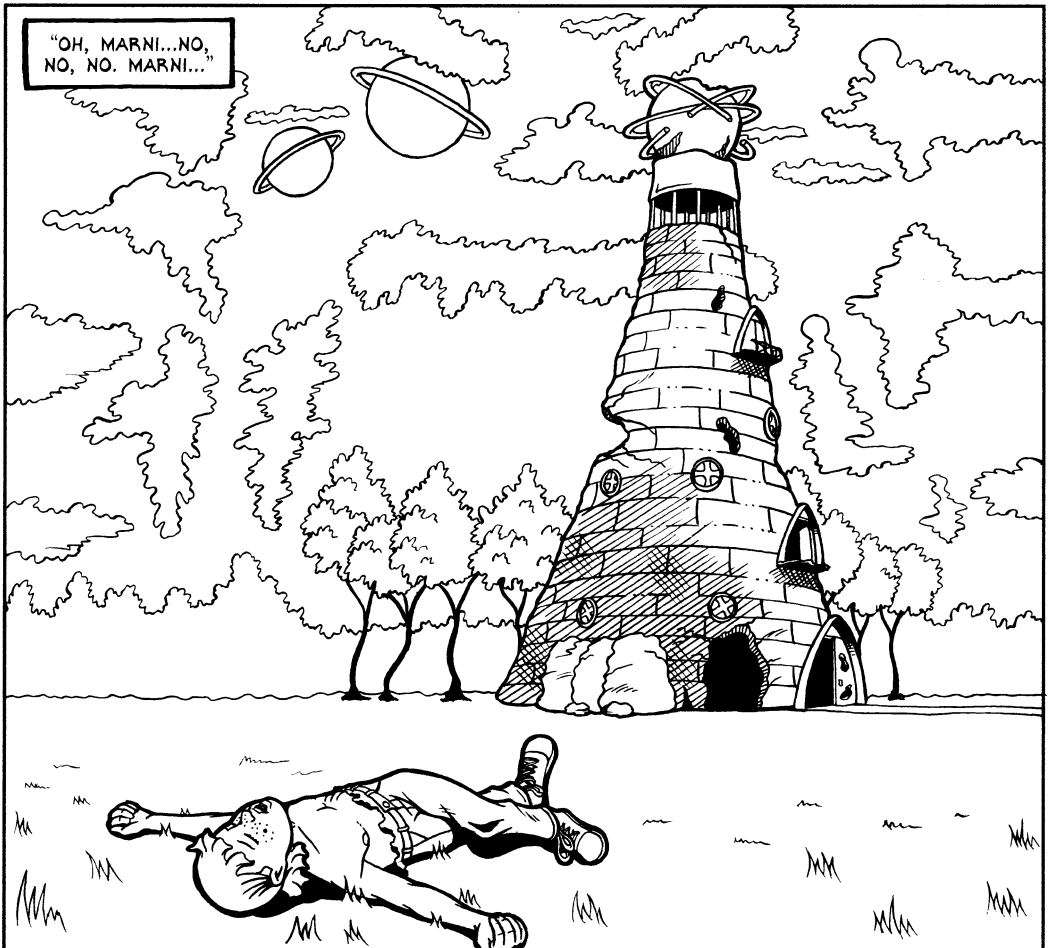
HURRY  
UP, 'LORA.

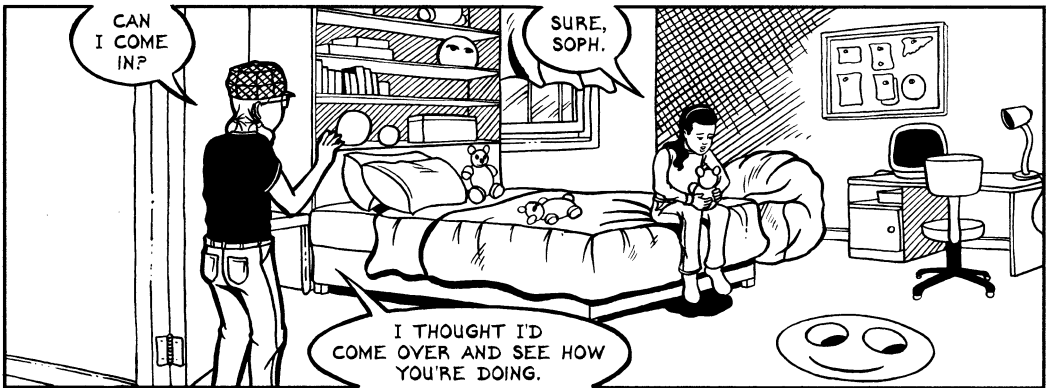
WORKING  
ON IT. HOLD  
ON.

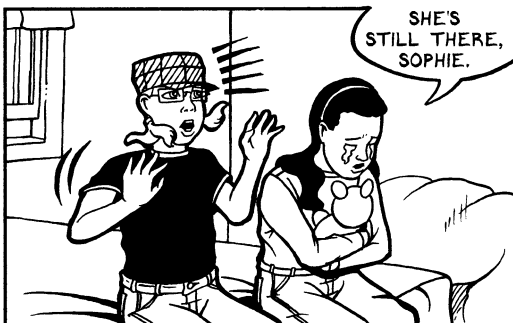
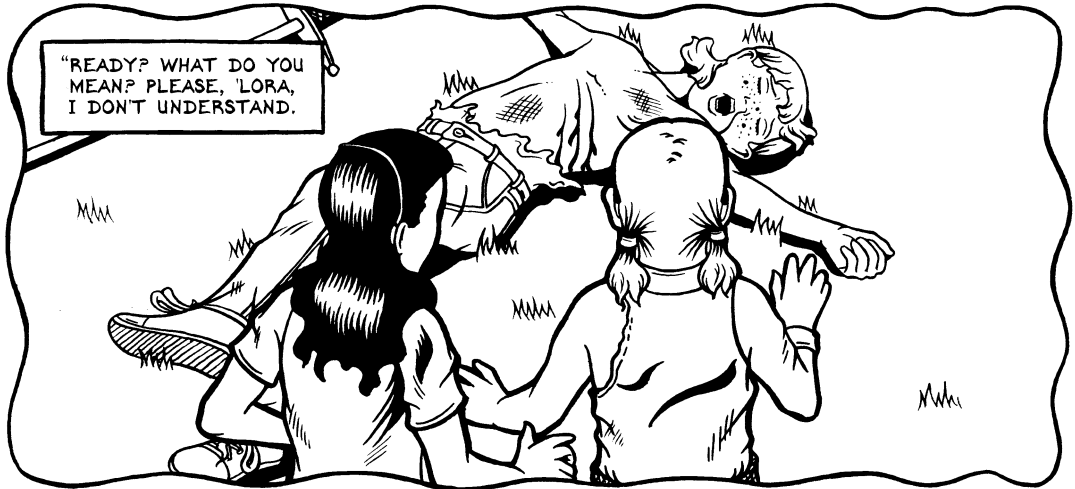
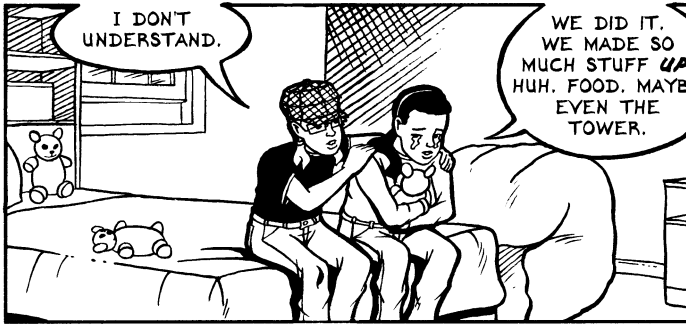
**OUCH!**  
I JUST FOUND  
THE WALL. THERE'S  
GOTTA BE A  
SWITCH.

**AHA!**  
HERE WE  
GO!

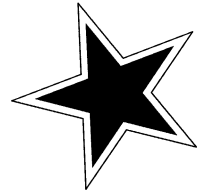
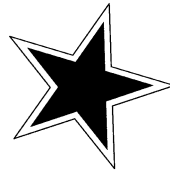
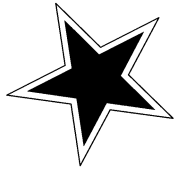




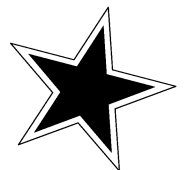
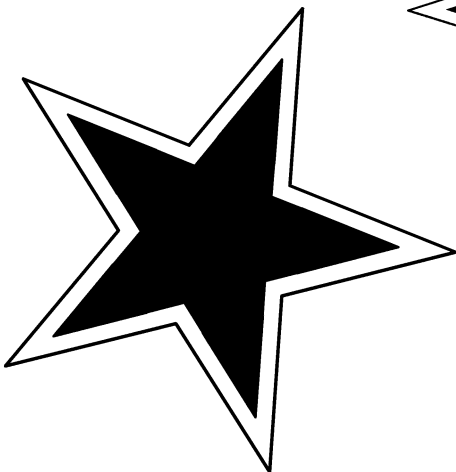
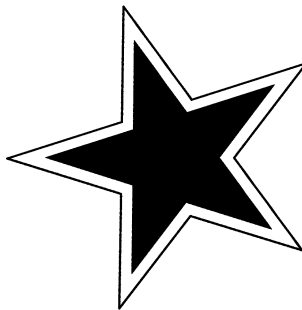
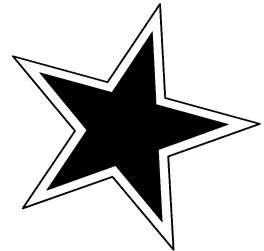
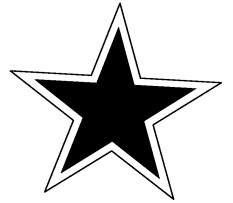








*Extras*



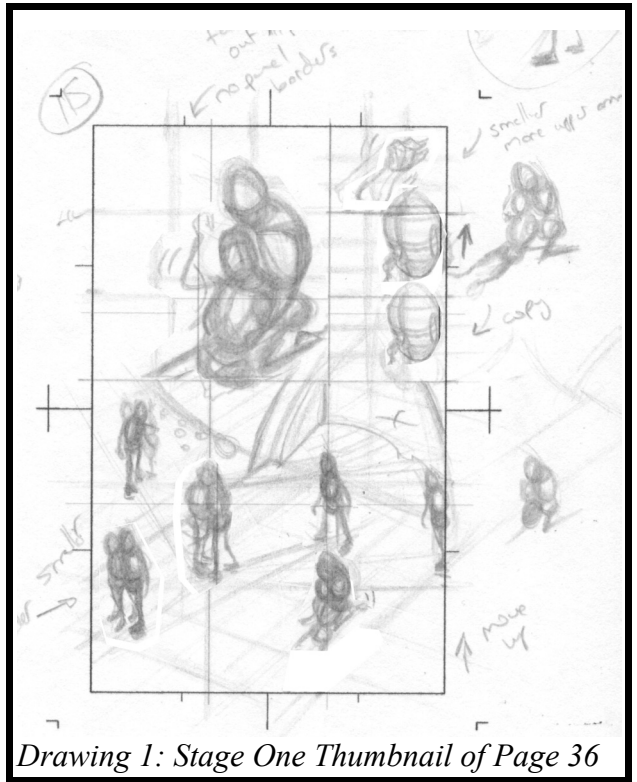
## Thumbnailing

In *Stargazer Volume One* I discussed how I approached writing the story and I presented some concept art and pinups. This time I wanted to show you how I approach drawing a page. I want to clarify one thing right off the bat, though: I don't believe there are any hard and fast rules when it comes to creating comics; there are multiple approaches and no single way is correct. I think the best advice is to learn everything you can and then figure out, through trial and error, which approach works best for you. In other words, much of learning to draw involves learning to use *tools* rather than learning hard and fast *rules*.

Most artists I know of (and this applies to many kinds of visual art and not just

comics) try to thumbnail a page first. All this means is doing a small drawing (often many small drawings) in an attempt to work out what will be on the final page before completing a final drawing. Thumbnails should be very loose and typically very small. The script describes what's happening on the page and then the artist needs to visualize it and put it down on paper. What you don't want to do is start drawing the final page without figuring things out first. Why? Well, if you run into a problem with the page, you may have to discard it and start all over again, which is a lot of time wasted. With thumbnails, if you make a mistake or if you simply change your mind, you can start over again without too much trouble.

There are many approaches to thumbnailing but it generally involves sketching out little stick figures with loose perspective to try and get a feel for the final page. Always keep the script in mind but try to get things down on the page quickly, simply, and clearly. A good example of this is the above thumbnail from page 36. This is small (approximately 1.75" by 2.75") and very loose, but there's lots of information in it. I really try to focus on composition and narrative at this stage. Making sure that things are "explained" visually is very important to me and, despite the simplicity of the drawing, in many ways I find that thumbnailing is where I do the hardest work; the most thinking, figuring, and problem solving. As you can see in the example, I also often make a few notes on my thumbnails. Once I'm happy with a thumbnail, I scan it into my computer and blow it up to a larger size. The notes I make allow me to make some changes digitally rather than erasing something or simply starting over with a new drawing.





*Drawing 2: Stage Two Thumbnail of Page 36*

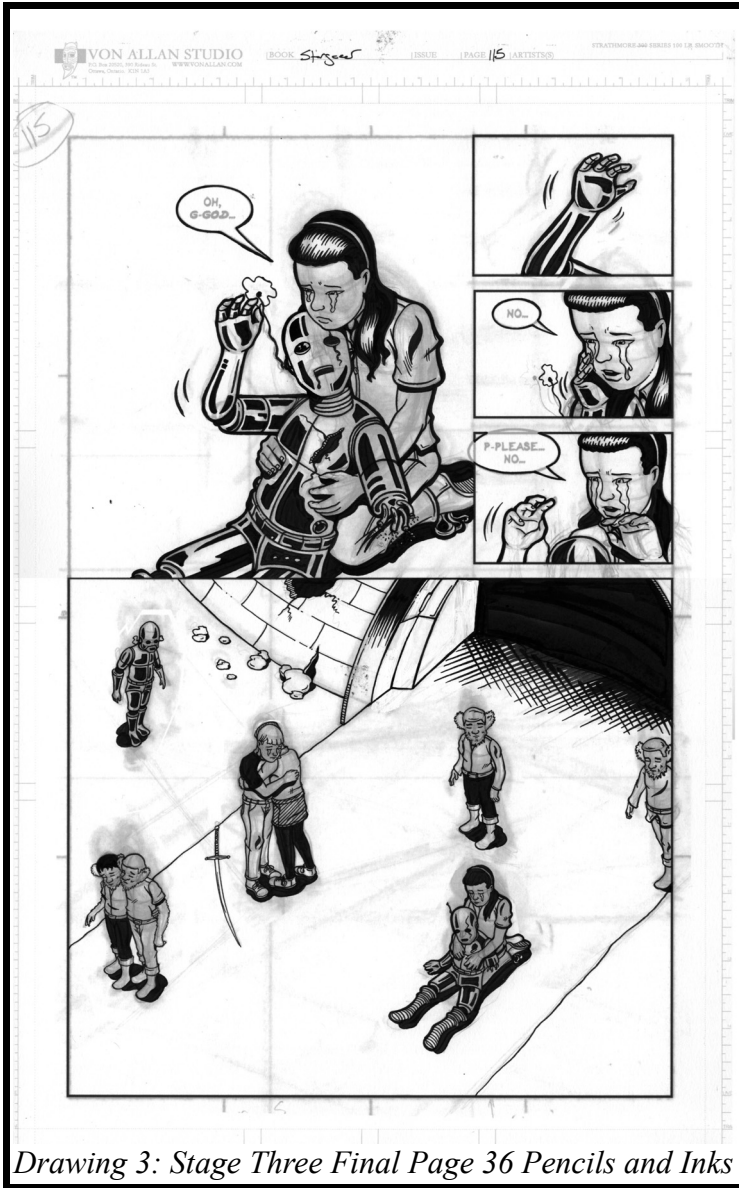
## Stage Two Thumbnails

Once I've scanned in the little thumbnail and blown it up so that it will fit on a standard piece of paper (i.e.: 8.5" by 11"), I start to figure out a number of things, including the panel borders and the dialogue and speech balloons. For simplicity's sake, I prefer doing it at this stage rather than on the final page. By doing it this way I can figure out if a particular panel has too many words or if the art is too big (or small) in relation to both the dialogue and the panel. And so on. I also apply the little notes I made in the first thumbnail. Basically, I move elements around, resize figures and objects, and "muck around" until I'm happy with it.

Once I'm happy with all of that, I print the revised thumbnail out and start drawing right on top of the printout. That's what you can see in the example on this page. It's still loose and simple, but it's tighter and more complete than

what was in the earlier thumbnail. Once I'm happy with it, I scan it *back* into my computer and blow it up once again. This time I make it large enough to fit on the final page, a sheet of Bristol board, which is where I do my pencilling and inking.

Recall that I mentioned "tools and not rules." Doing two stages of thumbnails, working digitally to move things around, even scanning, it all took me awhile to figure out. When I did my first graphic novel *the road to god knows...* I didn't know any of this and I worked very differently. I would typically do only one thumbnail and I did it on tracing paper. It was about the size of the stage two thumbnail above, but I didn't scan it in. Instead, I would just put it beside my drawing board and try to copy it onto Bristol board. It didn't work very well. I was still struggling with drawing and this approach made things far more complex. It was also time consuming since I'd have to re-draw so much. My approach on *Stargazer* works much better for me. Live and learn.



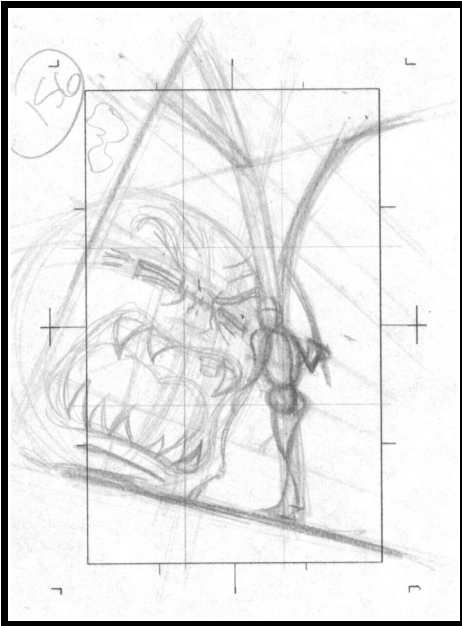
Drawing 3: Stage Three Final Page 36 Pencils and Inks

## Stage Three Pencils and Inks

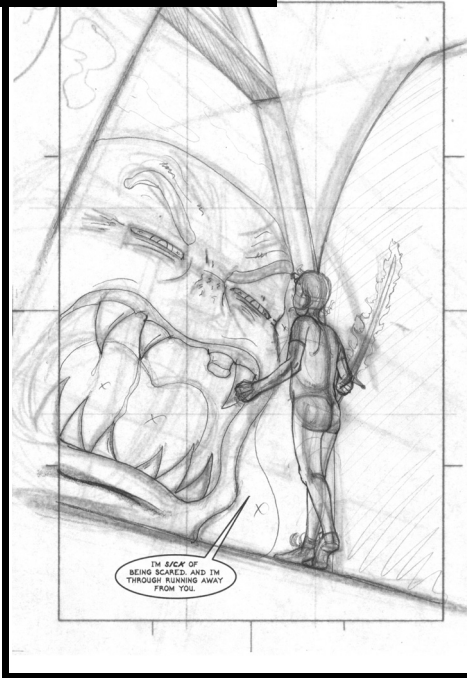
This is the final art board now pencilled and inked. This is done on a sheet of Bristol board that measures approximately 13" by 19." That's a little bigger than the typical 11" by 17" but I wanted to work a bit bigger on *Stargazer*. That decision was also based on my experiences with *the road to god knows...* I felt hampered by working smaller and the larger size gave me more room to work.

Everything is printed in blue but, since this graphic novel is printed in black and white, the blue lines show up as grey. You'll have to use your imagination to see the blue! Once I've finished the tight blue pencilling, I then ink the page using my trusty brush and black ink. Sometimes people ink with pens (either nib pens or technical pens) and sometimes people ink digitally. Occasionally people even draw digitally and avoid using pencils

and paper altogether; there is no right way, just the right way for *you*. Again, it takes a lot of trial and error to figure out the best approach for you; keep an open mind and don't be afraid to go back and try things you've previously abandoned. Sometimes something you hate at one point becomes something you love a few years later. Learning through experimenting, playing, and thinking is an excellent approach; it worked for me and could do the same for you!



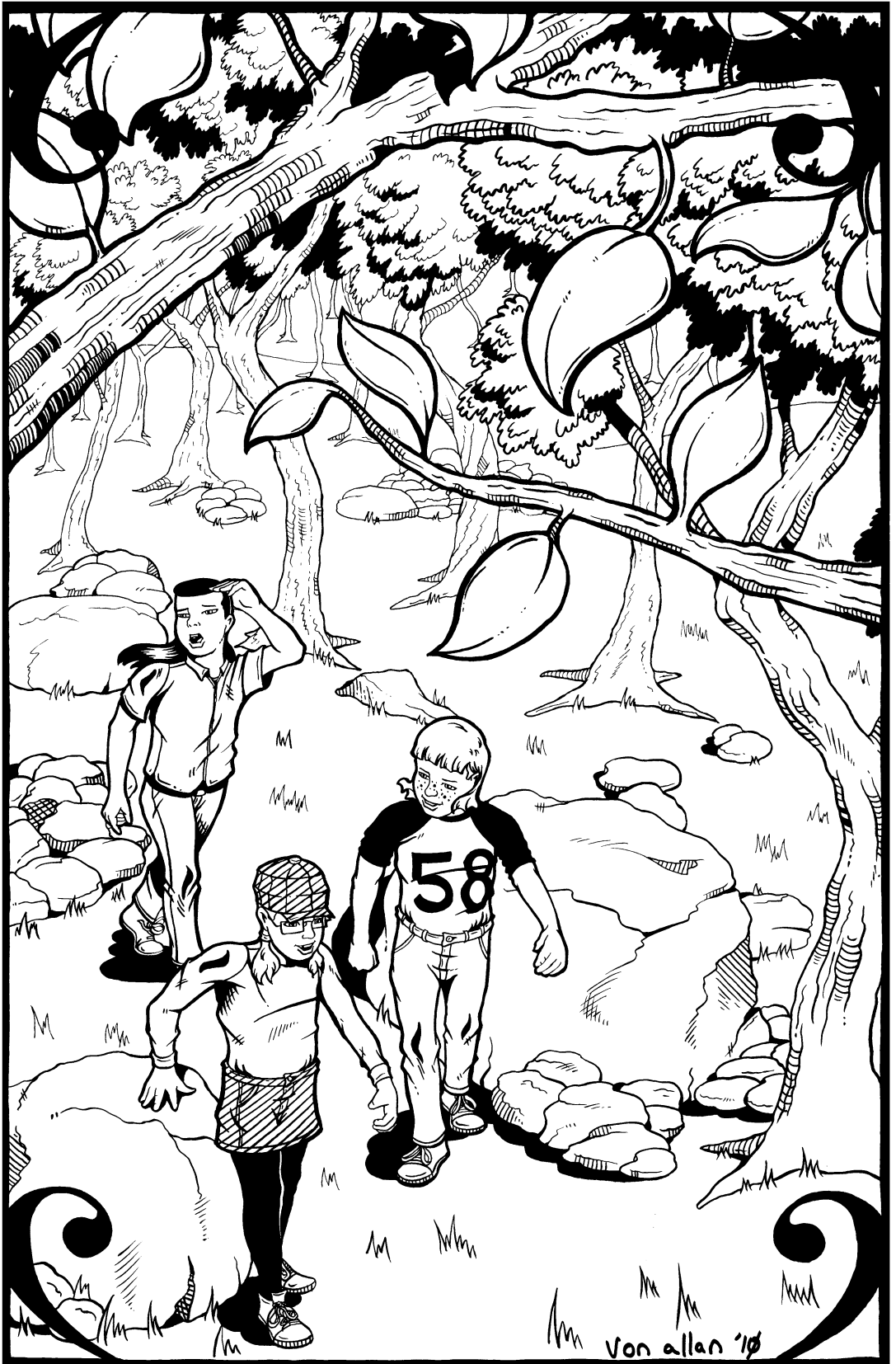
The same methodology applies to splash pages as well as pages with a large number of panels. For instance, Page 77 detailed the final confrontation between Marni and the Monster. The first stage thumbnail is where I spent a lot of time figuring things out; I wanted the page to be dynamic and with good composition, but the emotion had to be right. Marni's confidence mixed with the fear that the Monster hopefully invokes. It's tough to know how well I accomplished the latter (that depends on you), but I think the page is dynamic. There are really no absolutes in art. So much of it, at least in my own case, is based on gut feelings about what I'm working on and the emotions I'm trying to evoke.

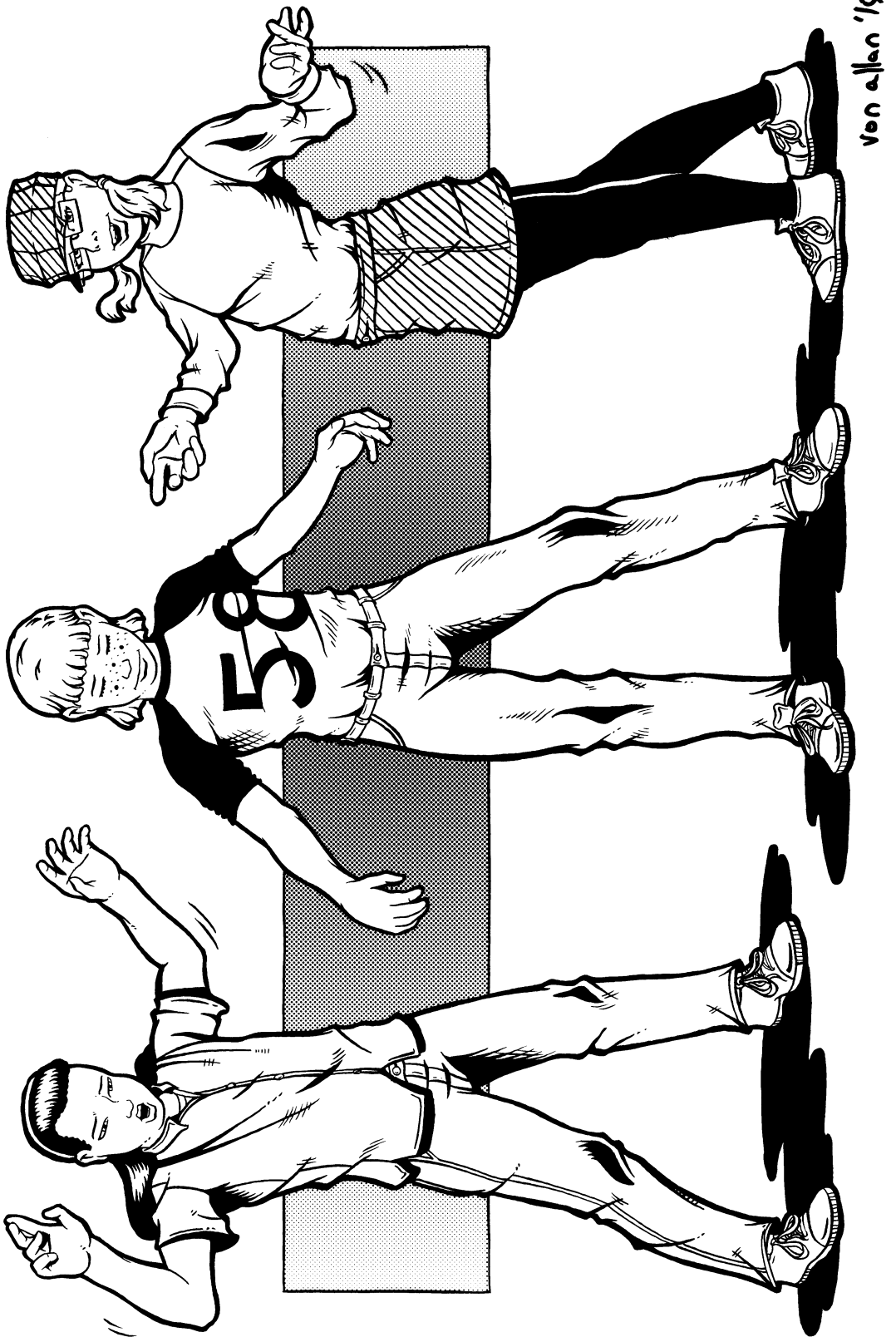


The second stage thumbnail served to tighten everything up. Of course, at this point I wasn't worried about panel borders since the page didn't call for them, so I was really only concerned with Marni's dialogue and the corresponding speech balloon.

The final page has all of the actual inking and whatnot and I think it came together pretty well. While this page wasn't all that complex to draw, the emotion and narrative of the page *was*. Fundamentally it's the story that makes comics *comics*.







by  
vella uva



**retweet this**

**Click here to post this on Twitter**





## 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](#)

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:



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

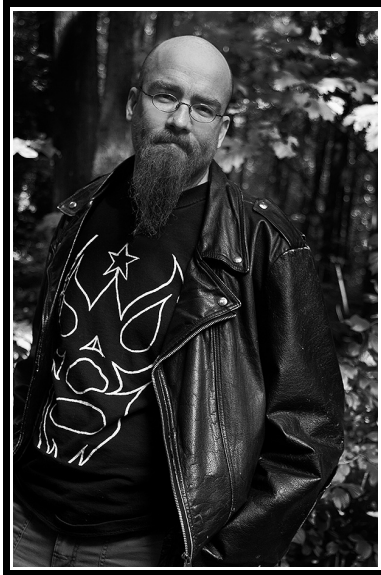


All content™ and © 2007 Eric Allan Julien

**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/>.

In the concluding volume of *Stargazer*, Marni, Elora, Sophie and their new-found robot friend finally reach the distant tower they spotted earlier in their adventure. Expecting to find help at the tower, the girls are stunned to discover that it is not only old and heavily damaged, but also clearly abandoned. As the friends are dealing with their disappointment and starting to plan their next move, they suddenly find themselves surrounded by an odd assortment of little creatures, similar to the robot. While not necessarily the help the girls wanted, the silent but friendly alien friends are nonetheless welcome companions.

Once inside the ruined tower, the girls make a few discoveries, ranging from curious to downright ominous. While Elora goes off on her own, looking for answers to her own questions, Sophie and Marni are convinced that many of the answers they need can be found on the upper levels of the tower, on the other side of a long-ago landslide of rubble and boulders.

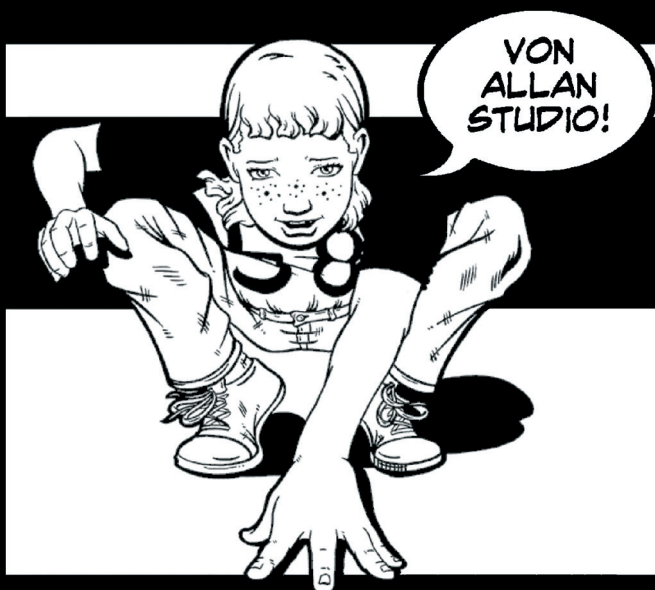
With the return of the monster that threatened them at the start of their adventure, the girls must unite to face their fears and fight for their lives. Can the power of friendship and imagination get them safely home? And does their magical quest have a fairytale ending?

### Praise for Volume One

“Stargazer is a story of wonder, exploration, determination, and inward as well as outward challenge, and is highly recommended for readers of all ages.” - **The Midwest Book Review**

“Von Allan has instilled his Stargazer with enough layers to appeal to anyone who gives it a chance. So please, give it a chance and be so appealed.” - **Zedura Magazine**

“The art is amazing (although I’m thinking future volumes will give Von more of a chance to flex his artistic muscles), the writing was excellent overall and I can’t wait to see what happens next, so that sure sounds like a success to me.” - **Optical Sloth**



ebook ISBN: 978-0-9781237-5-8