

Chacarera

Hidden Page

Notes: This page is a splash page showing one image. However, it will be split into 6 equally sized horizontal panels. Each of these panels will appear on a different page. So Panel 1 will appear on Page 1. Panel 2 will be on Page 2. Panel 3 on Page 3...and so on. This is why it is labeled as a hidden page. If the reader wanted, they could take all 6 “pieces” from Pages 1-6 and combine them. Yes, it will be odd to the reader seeing an unrelated panel on each page, but we’ll see how many people notice. When I’m reading, I often forget about odd panels or bits of information that are shown early in a story and end being part of a major twist/plot point.

As mentioned, this hidden page is one image split into 6 horizontal pieces. Each of these pieces/panels has some dialogue in them. To not make it obvious, please have the dialogue in word bubbles instead of balloons with tails. The dialogue should feel like random whispers in the night. Like sporadic coherent noise at the edges of the radio dial. A soft message being pulled from a great distance.

Listed below is the description of the splash page. After that is the dialogue for each panel. Please note, there are no specifics for each panel except for the dialogue. Pages 1-6 has an equal sized 1/6th portion of this hidden page. Doesn’t matter which objects appear in which panel or if something is split between multiple panels/pages.

On a side note, other than the dialogue from this hidden page, this is a “silent comic.” There “main story” does not contain any dialogue. The reader is to interpret the story more visually since the story is emotion based rather than logic based.

Hidden Page, Splash

Night in Buenos Aires. Raining. We are in a tight alley with the backs of small businesses on either side. There are no signs in the alley listing what each of the businesses are. Just unmarked doors leading into the unknown. One of the businesses is a restaurant with an illuminated lightbulb above the door and two large dumpsters for garbage. Between the two dumpster hangs a wide tarp, forming a temporary shelter. In the dry space between the two dumpsters, underneath the tarp, is a man and a woman. Both are in there late 50’s and homeless. Tears and grime smear their clothes. Their skin is worn and scarred. Both have grey hair that hang in tangled clumps. The man may or may not be wearing a hat. They are sitting on the dirty alley ground. The woman is sleeping, leaning into the man for support. Her head rests on the man’s chest. The man is awake, holding the woman’s head with one hand. His other hand is comforting her side, attempting to set her at ease even in sleep. His head is lowered as if he is whispering in her ear. Both of their eyes are closed. As mentioned, the ground is full of trash. No specifics except that there is a candy wrapper in the foreground for **Arrow Chocolate**. In the center of the wrapper is a sleeping tiger with a small butterfly above its tired head.

Hidden Page, Panel 1

Dialogue Bubble: Perhaps you are lost.

Dialogue Bubble: Far away and alone.

Dialogue Bubble: Fearless.

Hidden Page, Panel 2

Dialogue Bubble: Stay there.

Dialogue Bubble: Wrapped in warmth and safety.

Dialogue Bubble: In shadows and false truths.

Hidden Page, Panel 3

Dialogue Bubble: Here, the air pierces you.

Dialogue Bubble: Everything stings.

Dialogue Bubble: Everything wounds.

Dialogue Bubble: Burrows deep and claims you whole.

Hidden Page, Panel 4

Dialogue Bubble: Stay there.

Dialogue Bubble: Harmonious.

Dialogue Bubble: Splintered into infinite selves.

Hidden Page, Panel 5

Dialogue Bubble: An unattainable labyrinth.

Hidden Page, Panel 6

Dialogue Bubble: A circle that does not close.

Page 1

**** Page 1, Panel 1 ** (Hidden Page, Panel 1)**

Dialogue Bubble: Perhaps you are lost.

Dialogue Bubble: Far away and alone.

Dialogue Bubble: Fearless.

Notes on Page 1, Panels 2 – 7

These 6 panels follow the growth of a baby turtle within its egg. In the final panel (Panel 7), the turtle breaks free from its egg and enters the new world. Was thinking 2 rows of 3 panels each would work best, but draw as you see fit. My thinking was these panels would be structured and organized; kept simple in order to contrast the scene transition to Panel 8 and the rest of the story. Create a false sense of security for the reader. But as mentioned, if you think something else works better; go for it.

On a side note, turtle eggs buried in sand usually take about 2 to 3 months from fertilization until hatching. The descriptions for Panel 2-7 will presume the turtle has a 90 day hatching cycle. This is to help clarify when in the growth period we are seeing the turtle in each panel.

Page 1, Panel 2

Day 14 – 2 weeks since fertilization. There is a little organism growing within the egg. It looks more like a random shape than any creature. A discolored blob of cells.

NO DIALOGUE

Page 1, Panel 3

Day 30 – 1 month since fertilization. The turtle has more shape, yet is still not formed. There's a small round protrusion where the shell will be. Even after a month, it does not fully resemble a turtle, though portions of the uncolored organism stick out where the four flippers and head will be.

NO DIALOGUE

Page 1, Panel 4

Day 45 – 1 and ½ months since fertilization. Within the egg, the basic shape of the turtle is formed, yet the animal still appears underdeveloped. The head, flippers, and shell are distinct, but are not at their full size or shape. Minor details and definition are emerging.

NO DIALOGUE

Page 1, Panel 5

Day 60 – 2 months since fertilization. The baby turtle is about the size of the egg. The flippers have extended and enlarged. The face and shell are more full, more detailed, yet not quite at full maturity. At this point, the turtle is 3/4ths developed.

NO DIALOGUE

Page 1, Panel 6

Day 75 – 2 and ½ months since fertilization. Almost fully formed. The design on the shell has hardened. The face more distinct. The baby turtle is darker in color, but will change slightly darker in the next panel. It looks cramped with in the shell. Almost like it wants to escape, but does not have the strength.

NO DIALOGUE

Page 1, Panel 7

Day 90 – 3 months since fertilization. The baby turtle is at full maturity and is breaking out of its shell. 1/3 of its body is sticking out of the bottom of the shell. Perhaps have the baby turtle breaking the panel border to over emphasize the freedom from its long time cramped confinement.

NO DIALOGUE

Page 1, Panel 8

Scene change. We are in an abandoned, one room, wooden shack. The interior appears as if no one has stepped foot in the place in a decade. Dust and rot and grime. Sparse furniture. An empty shelf. One chair. No table. Maybe a picture on the wall of a flower, but not necessary. On the right side of the panel is the entrance door hanging slightly off its hinges. This is the only door in the room. There are one or two windows. Outside the windows is not a forest or any lush landscape. Instead, the windows illuminates an unnatural purple waiting beyond the cabin. Some of this unnatural light seeps through the gaps in the front door where the door hangs off loose hinges. On the ceiling is an elegant domed chandelier that would be found in an opera house or mansion. It is a stark contrast to the derelict setting of the shack. The chandelier is flush with the ceiling and is a convex semi-circle hanging down. In the center, near the lowest point, a large chunk of the chandelier is missing and shattered where our main character broke through. Falling from the ceiling is a 6 years old wearing a flower dress. This will be our main character. She is half way between the hole in the chandelier and beaten wooden floor. Shards of glass cascade mid-air in an arc, falling down with her. There are some shards of glass falling beneath her that will be under her when she lands. These shards, especially the ones beneath her, will be emphasized on the next page. The previous panel of the turtle breaking free from its shell is supposed to be an emotional transition to the girl breaking from within the elegant chandelier and entering into the abandoned cabin.

NO DIALOGUE

Page 2

Notes on Page 2, Panel 1-4

Since Panel 5 on this page is from the “hidden page”, Panels 1-4 are tinier. They fit across in the top 1/6th of the page.

Page 2, Panel 1

Close-up of a cluster of glass shards on the shack’s old wooden floor boards.

Page 2, Panel 2

Close-up of the same cluster of glass shards. They are melting and moving close together. Merging.

Page 2, Panel 3

Same group of melting glass shards. They are now one unified pool. The surface is shimmery and reflective like chrome.

Page 2, Panel 4

Same shimmery pool. A liquid hand is emerging from the center. Fingers open wide. Reaching. Ready to grasp.

**** Page 2, Panel 5 ** (Hidden Page, Panel 2)**

Dialogue Bubble: Stay there.

Dialogue Bubble: Wrapped in warmth and safety.

Dialogue Bubble: In shadows and false truths.

Page 2, Panel 6

Bird’s eye view. We are seeing the room from a high point in the ceiling, almost from the perspective of the hole in the chandelier. In the center of the floor is our main character unconscious, laying on her side. Below her, we can see more liquid hands similar to the one in Panel 4. These were formed by the shards of chandelier that fell beneath her. The hands are wrapping around her waist, legs, and upper body. One hand is crawling over her face, inching toward her mouth. From the other side, another liquid hand is moving slowly toward her mouth. Encircling her are about eight to twelve other liquid hands reaching toward her in the center of the room. We viewed one of these liquid hands forming in Panels 1-4. The innocence of the dazed girl should contrast with the horror of the unknown intentions of the surrounding liquid hands.

NO DIALOGUE

Page 2, Panel 7

Zoom-in on the girl’s mouth. From one side, a liquid hand is holding her mouth open while on the other side another liquid hand is already travelling down her throat. She looks at peace. Unaware of the mysterious object invading her.

NO DIALOGUE

Page 2, Panel 8

Alarmed, the young girl awakes and attempts to rip out the liquid hand from inside her using both her tiny hands. At the same time, she is squirming to free her body from the multiple grasps that hold her.

NO DIALOGUE

Page 2, Panel 9

She is free of the hand inside her as she rolls over to safety.

NO DIALOGUE

Page 2, Panel 10

She rises up, heading toward the only door in the room. All the hands in the room are stretching toward her.

NO DIALOGUE

Page 2, Panel 11

Direct shot. We are looking at the main character as she runs head-on toward the reader. A look of panic across her face. She is in the door frame, trying to escape the room. The door swings inward, so the door is behind her in the one room cabin hanging slightly off the loose hinges. Behind her, all the liquid hands in the room are stretching for one last grasp, eager for her not to leave. Since she is directly facing the reader, from our perspective we cannot see what awaits her on the other side of the door.

NO DIALOGUE

Page 3

Page Layout

Except the hidden page insert, we are watching the girl as she travels each floor, a zigzag dissension toward the bottom right of the page. The page almost appears like we are viewing inside an elaborate doll house for the reader to better follow her progress, there are multiple instances of her on each floor.

Page 3, Panel 1

From the derelict one room cabin, she enter into a brightly lit mansion hallway from the top left of the page. The broken chandelier from the cabin would fit more naturally in this setting. She walks slowly, looking around, mesmerized by the fancy beauty. One instance of her is stopped, looking at a painting of a penguin on a bicycle. There are doors along the hallway. She tries to open one, but cannot. At the far right is a golden spiral staircase leading down to the next floor/panel. She is holding the banister as she descends.

Page 3, Panel 2

Our main character enters from the golden staircase on the right side. Gentle snow cascades from the ceiling. The spiral staircase from Panel 1 ends here, tiny snow clumps dapple the steps and banister. This area is like a garden during winter. Footprints follow her as she explores the new scene. She is chilly in her light dress, breath visible, arms hugging tight for warmth. Further on, she stops to poke at tiny icicles dangling from a frozen bird bath. Toward the end of her journey on this floor, she is dancing in the snow, arms open wide as if she is surrounded by something magical she thought only existed in fables and bed time stories. On the far left are wide stone steps leading to the next floor/panel.

**** Page 3, Panel 3 ** (Hidden Page, Panel 3)**

Dialogue Bubble: Here, the air pierces you.

Dialogue Bubble: Everything stings.

Dialogue Bubble: Everything wounds.

Dialogue Bubble: Burrows deep and claims you whole.

Page 3, Panel 4

Our main character enters from the right side inside a wide freight elevator. It is suggested that there is another floor that is hidden/blocked from view by the excerpt hidden panel. On this floor, wild flowers and ivy overtake and conquer this area, congested with flora like a rain forest. As she moves toward the left side of the page, she is brushing aside the large leaves and branches. One instance she is climbing over a rotten log. In another, she is crouched down along the edge of a pool of water, making a funny face at her reflection. At the far left of the panel, she finds a small, shallow brook that flows down into the next floor. Using the moss covered rocks that stick out, she hops on them to the next area. **Side note:** to keep consistency, maybe the brook is connected to the pool where she peered at her reflection.

Page 3, Panel 5

Our main character enters from the left side using the moss covered rocks in the shallow brook. A small pool of water collects at the end of the brook/beginning of this area. The water and stones are an odd entrance into this area. This floor is in an attic with storage boxes everywhere. A collection of forgotten clutter. The room is lit by two sets of single lightbulbs attached to the ceiling and a dusty floor lamp. The three different light sources are spaced unevenly on the attic, leaving some areas more in shadows and other sections well lit. Some of the boxes are labeled with black marker:

- BEAUTY (written upside down)
- NEVER OPEN
- SEEDLINGS
- DOORS AND WAVES
- SORRYS NEVER SAID
- HORIZONTAL KEYS
- OBJECTS FROM THE BLUE ROOM

As mentioned, there is little space to move due to the numerous, various sized boxes. In one instance she climbs on a series of boxes in order to progress. In another instance, she opens the box labeled DOORS AND WAVES and appears confused as she peers inside. The same unnatural purple from Page 1 pulses from within the box and shines a soft glow on her face. At the far right is a short rope ladder dangling down into darkness. Instead of another floor, there is a vast black. The rope ladder has only 5 steps. She climbs down the rope ladder, peering down into nothingness. She pauses at the last step. Then leaps into the unknown. Freefalling into shadows.

Page 4

Page 4, Panel 1

Our main character is sleeping outside on hard stony ground. It is revealed in the next couple panels that she is at the top of a mesa. It is dawn. A new day is near.

NO DIALOGUE

Page 4, Panel 2

A chital (also known as an axis deer or spotted deer) is gently nuzzling her awake. The animal is friendly and appears at home, even though the very top of a mesa is not the natural habitat of a chital.

NO DIALOGUE

Page 4, Panel 3

Our main character rises from the ground. We can see the mesa's edge near the right of the panel. There are two chital in this panel: the original one from Panel 2 and a new one.

NO DIALOGUE

Page 4, Panel 4

Bird's eye view. She stares down the side of the mesa. Barren dessert and large stones await far, far, far down below. For the moment, there is nowhere to go.

NO DIALOGUE

**** Page 4, Panel 5 ** (Hidden Page, Panel 4)**

Dialogue Bubble: Stay there.

Dialogue Bubble: Harmonious.

Dialogue Bubble: Splintered into infinite selves.

Page 4, Panel 6

She is viewing the remaining flat area of the mesa's top. The two chital are wandering around. Near the center is the same rope ladder from the previous page. It almost reaches the ground, making it much longer than the rope ladder she jumped off of. Other than the rope ladder and two chital, she is alone on the mesa's flat peak. Beyond is a red and yellow sky and other unreachable dessert plateaus.

NO DIALOGUE

Page 4, Panel 7

She is about to climb the ladder, one hand near a rung, ready to grasp, when a voice from behind catches her attention. The dialogue balloon originates from off panel and is blank. The speaker cannot talk, so the blank dialogue balloon represents the speaker both saying something and saying nothing.

Speaker (off panel, originating from left side) – **Blank balloon, no words or symbols**

Page 5

Page 5, Panel 1

There is a young boy about the same age as the main character sitting beside a stone fire pit, logs burning within. The boy and fire pit were not there in Page 4, Panel 6. The boy's hair is short, yet unkempt. He is barefoot and shirtless, but wears tan trousers. Extending from the boy's back are wide bone wings. They resemble more like the skeletal frame of a bat's wing span than an angels. One of the chital lays next to the fire, absorbing its warmth. It is unknown where the other chital is.

NO DIALOGUE

Page 5, Panel 2

The main character sits down next to the boy, unafraid. She looks pleased as if she is seeing an old friend. The boy is happy too. The chital continues to rest near the open fire. The panel would appear like a scene about two kids at camp if it were not for the boy's bone wings.

NO DIALOGUE

Page 5, Panel 3

The boy with the bone wings extends his open, upturned palm, offering our main character a piece of paper in the palm's center. Visible on the paper is written "What is your name?" in Polish. The handwriting should be different than the one decorating the boxes in Page 3, Panel 5.

Text on Paper: Jak masz na imię?

Page 5, Panel 4

She accepts the piece of paper...

NO DIALOGUE

Page 5, Panel 5

Then, she throws the paper into the fire. This panel will be match-cut with Panel 7. Panel 6 is sandwiched between the two for effect.

NO DIALOGUE

Page 5, Panel 6

Close-up of the main character smiling, flames giving a soft glow upon her face.

NO DIALOGUE

Page 5, Panel 7

Match-cut from Panel 5 on this page. The hand that she tossed the note into the flames is now on fire. The flame is consuming her flesh like dry leaves and wood. The fire is hungry.

NO DIALOGUE

**** Page 5, Panel 8 ** (Hidden Page, Panel 5)**

Dialogue Bubble: An unattainable labyrinth.

Nates on Page 5, Panel 9-12

This sequence is similar in panel size and emotion to the shards of glass hand formation sequence from Page 2, Panel 1-4. It should be 4 equal sized panels located at the bottom 1/6th of the page.

NO DIALOGUE

Page 5, Panel 9

Close-up of her hand on fire. She is waving her hand rapidly in the air, trying to extinguish the flame that is now engulfing her hand up to her wrist.

NO DIALOGUE

Page 5, Panel 10

Close-up of her hand rubbing against the mesa's rocky floor, trying another method to extinguish the hungry fire trying to consume her whole.

NO DIALOGUE

Page 5, Panel 11

Close up of part of the bone wing. This is more of an emotional connection than a logical one.

NO DIALOGUE

Page 5, Panel 12

Close-up of her continuing to rub her enflamed hand on the mesa's rocky floor. Her fingers are spread wide as the fire spreads up past her elbow. Only the hand that placed the note in the stone fire pit is swallowed by fire. The rest of her is intact, harmless.

NO DIALOGUE

Page 6

Page 6, Panel 1

Match-cut to Page 5, Panel 12. This panel is larger than Page 5, Panel 12 in order to allow more space for the scene. Her hand is in warm beach sand instead of the rocky surface of the mesa's top. As with the other panel, her fingers are spread wide. However, now her delicate fingers sink a little into the sand's soft surface. The flame is no more. Nothing is charred or smoldering. No smoke. There are no signs of the blazing fire nor remnants of the previous scene upon the high rocks at dawn.

NO DIALOGUE

Page 6, Panel 2

She's still on her knees, peering down at both her hands, inspecting for burn marks, finding none. More of the beach and some of the ocean's shore can be seen in the background.

NO DIALOGUE

Page 6, Panel 3

Long view of our main character near the shore line, looking out into the infinite ocean. She is turned away from the reader. Her focus is on the water and waves. Slight wind is billowing her dress and hair.

NO DIALOGUE

Page 6, Panel 4

Switch perspective. She is angled more toward the reader. A waft of sea breeze rushes through her, billowing her hair and dress even more than the previous panel. She is at peace, serene. Enjoying the wind and the ocean spray.

NO DIALOGUE

Page 6, Panel 5

She walks to the shore's edge, eager to enter.

NO DIALOGUE

Page 6, Panel 6

Wades further in. She is knee deep in the infinite ocean and still continuing forward.

NO DIALOGUE

**** Page 6, Panel 7 ** (Hidden Page, Panel 6)**

Dialogue Bubble: A circle that does not close.

Page 7

Splash Page

She is fully submerged within the infinite ocean, drowning happily. She floats around the bottom 1/3 of the page. Eyes closed. Air bubbles lightly trickling toward the surface. Each bubble contains a letter, spelling out the word DARLING. There's no panic on her face. She's relaxed. Home.

Within Air Bubble: D

Within Air Bubble: A

Within Air Bubble: R

Within Air Bubble: L

Within Air Bubble: I

Within Air Bubble: N

Within Air Bubble: G