

Memo

Page turns are on the odd pages: Pages 1, 3, 5, & 7

General Story Notes

The story involves two sisters named Savi and Nisha. Savi is the younger sister. She is alive and sometimes stutters when she's nervous. Nisha is the older sister and is a ghost. How Nisha died is not explained. Both sisters are on a journey to pray at various monuments across the world. These monuments are called Stećak and differ in size, the material it is constructed with, amount of detail, and area of location/region/topography. In this fantasy world, ghosts are very rare. Below are some specific rules for ghosts like Nisha. These may be different than some of the more popular ghost stories and myths.

- Ghost can only be seen and heard by someone they had a deep emotional connection with while they were alive. This could be family, friends, or animals.
- Ghosts are linked to their body. They can travel a few meters away before feeling resistance. Think of this like a short leash keeping the ghost near their body. This means, if a body is buried then the ghost is trapped within the tight space inside the coffin with their body. For Nisha, her body was cremated. Nisha's ashes are stored in a little container on Savi wrist so Nisha's ghost is always near.
- Ghosts can travel through objects, yet it is very painful. This limitation is discussed in the first 2 pages of the story. With great stress, a ghost can pass a hand through a wall, but it is nearly impossible to fully travel their whole body through the wall. I'm still deciding if they can pass through water/swim.
- Ghosts cannot interact with physical objects. They cannot open doors or move chairs around the room or cause the floorboards to squeak.
- Ghosts do not need food, water, air, or sleep.
- Ghosts keep all the memories and personality of the deceased person.
- As mentioned, ghosts are very rare. About 1 in 10,000 deaths might become a ghost. It occurs so infrequently that ghosts are in myths and stories to scare children at night.
- There is no specific reason why a person becomes a ghost after they die. Nor does how they die effect if they will be a ghost or not.
- It can take up to 3 months after a person is dead for the ghost to appear. Since many bodies are buried or cremated by 3 months post mortem, and only loved ones can see ghosts, it is possible there are more ghosts left alone within buried coffins and trapped inside memorial urns.
- Where Nisha and Savi are from, there is a regional fable of a young queen that died of a terrible illness. After a week, the queen turned into a ghost. During the day, she would watch her husband rule the kingdom. Every night she would visit her husband in his dreams. At first, the king was scared of seeing his dead wife, but she assured him not to worry. She has accepted death, but still does not know why she remains in the palace, watching her husband all day. The king did not believe his dreams, thinking the visits were created by his imagination and grief. In order to prove herself, the queen suggested for servants to write a word on pieces of paper and hide them into several rooms. The next day, the servants wrote messages on several pieces of paper and hid them all around the palace. That night, the queen told the king what each of the pieces of paper said and where they were located. The next day, the king went to each location and read each slip of paper. She was correct on all instances. Now, the king believed his deceased's wife's nocturnal visits. Many years passed and the king never remarried, even though he had no son or successor. [Need to figure out how the king knows about the 17 Stećak sites and the freeing of ghosts] Already in middle age, the king left his throne to travel the world to pray at the 17 Stećak sites. After decades of travel, he was successful and his wife returned to the Avery-Plane. This local fable is why the girls are traveling all across the world.

Page 1

Notes on Page 1, Panel 1 - 3 Layouts

I was thinking that these three panels show the progress of Savi drawing in her journal. Also, in the top left corner, Savi's breakfast bread is on a plate. Throughout these three panels she eats the bread. There is a sequence in the foreground (illustration in the journal) and the background (breakfast bread) to show the passing of time. This will train the readers to pay attention to details in the background.

Page 1, Panel 1

As mentioned, I was thinking this panel will be match-cut with the following two panels. Savi sits at a table made of rough stone. It is morning. She is eating breakfast in a tavern for travelers. In front of her is a thick journal, open to a new page. Savi is drawing a rough sketch/outline of a short man with a short beard. From the little detail in the drawing, we can see that the short man is physically fit. This man will appear in person in Panel 4 on this page. In the top left or right corner, doesn't matter which, there is an uneaten muffin on a small plate. It does not matter if Savi is drawing with her right or left hand. However, the hand that she is not drawing with has on an item that appears to be a wristwatch. The band is made of leather and instead of a clock in the center there is a cylindrical music box. This music box contains the ashes of Nisha. At this time, the lid of the music box is open, allowing for Nisha's ghost to be free. Nisha is off panel, sitting beside her sister. As mentioned in the General Story Notes section, ghosts like Nisha are tethered to their bodies. For this reason, we can see a thin wisp that appears to be a stream or a tether or a plume that connects Nisha's ghost form with Nisha's ashes inside the music box. In this panel, we can see this stream/tether/plume coming out of the music box on Savi's wrist and extending off panel.

NO DIALOGUE

Page 1, Panel 2

This panel is match-cut with Panel 1 and Panel 3. Savi continues to illustrate the short man with a short beard in her journal. The figure has more detail, yet is not complete. For detail comparison, this illustration is the equivalent of a drawing with finished pencils, but still needs inking. The muffin in the corner of the panel has a couple bites taken out of it. It is inferred Savi has enjoyed some of her breakfast between panels. Also, the stream/tether/plume of Nisha is still visible.

NO DIALOGUE

Page 1, Panel 3

This panel is match-cut with Panel 2 and Panel 3. The illustration in her journal is complete. The figure is fully detailed and has a speech bubble coming from its mouth. The muffin in the corner of the panel is gone with a few crumbs remaining on the plate. Nisha's stream/tether/plume is still visible and leading off panel. The actual man that Savi used as a model is standing next to the stone table off panel. We will see him in the following panel. He is aware that Savi was drawing him and he comments on the illustration of himself. The bearded man does not like the words inside the illustration's speech bubble.

Illustration Word Bubble: I eat other people's boogers.

Bearded Man (off panel): No. I do not.

Page 1, Panel 4

Our view pulls back. Savi is sitting on an old wooden bench near the stone table that she's drawing on. The bench can fit two people. There's a second wooden bench about the same size and age on the other side of the stone table. We can see that the setting is in the tavern for travelers. Nisha is sitting on top of the stone table with her feet hovering over the wooden bench. Part of Nisha's stream/tether/plume is still connected to the object on Savi's wrist. Beside the sitting sisters, the Bearded Man stands tall and wide. Perhaps his upper half is out of frame to give him a more empowering/towering feeling. Savi has a worried/scared look on her face since she is caught. Nisha is looking at the bearded man and mocking him. I was thinking that Nisha is making a silly face directly at the Bearded Man, but draw as you see fit. As a reminder, Nisha is invisible to everyone, but Savi. This is why Nisha is openly making fun of the Bearded Man in front of them. For continuity sake, Savi has a rugged looking backpack beside her containing all her traveling gear. Since Nisha is beyond earthly needs, she does not need a backpack. This backpack will be used in Page 2, Panel 1. As mentioned in the General Story Notes section, Savi stutters when she is nervous. In this panel, she is not stuttering. Instead she is more mumbling to fill in the silence.

Savi: Uhhhhh...

Page 1, Panel 5

Long-shot. Nisha is swinging her legs, cheerful as she continues to make fun of the Bearded Man. She knows that he cannot see her, but the reader does not. Savi appears to be the opposite of her ghost sister. She is tense, tightened up with nerves. The Bearded Man is looking at Savi as he points at the journal entry with his caricature.

Bearded Man: Right there. What you wrote in that little doodle. I do not eat other people's boogers.

Nisha: Well, not anymore.

Page 1, Panel 6

Close-up of Nisha continuing to mock the Bearded Man. Or change perspective of a man with a large nose sitting at the next table, while Nisha, Savi, and the Bearded Man can still be seen in the background. As always, draw as you see fit.

Nisha: Come on, Savi. Look at this guy. He's been staring at everyone's noses since we got here. He's hungry.

Page 1, Panel 7

Nisha continues to talk and make fun of the Bearded Man. As a reminder, only Savi can hear Nisha's insults, but the reader does not know this yet. Savi tries to stop her disrespectful sister by placing a hand over Nisha's mouth. Since Nisha is a ghost, Savi's hand goes straight through Nisha's mouth. As described in the General Story Notes section on Page 1, it is painful for ghosts when objects pass through them. Savi knows this rule and knows that she is harming her sister.

Nisha: Wait. Is that a booger in his beard? I'm not kidding. I think it is. Gross. How do you walk out the door with...

Page 2

Page 2, Panel 1

Savi closes the journal. She wants nothing more than to escape this tavern and awkward conversation with the towering Bearded Man. Nisha is covering the area around her mouth with both hands. This is the spot Savi shoved her hand through Nisha and caused a momentary gap. Even though Nisha cannot “feel” or experience sensations, the area around her mouth “feels” tingly, like severe pins and needles.

Savi: Sorry, suh-suuh-suh-sir, but we need to get going. Long deh-hh-d-deh-day ahead.

Page 2, Panel 2

Savi is packing her journal into the same backpack that was mentioned in Page 1, Panel 4. The Bearded Man looks at Savi and scratches his beard in confusion as to why she is talking about more than one person. His fingers are close to the booger that is trapped within his beard. Nisha is angry at her sister and is pointing at Savi.

Bearded Man: We?

Nisha: Hey! What the heck, Savi!? You know that stretching even a little feels like a thousand daggers.

Page 2, Panel 3

Savi turns the object on her wristwatch counter clockwise. Nisha’s essence is gradually going back into the wristwatch, piece by piece, like sand in an hourglass.

Savi: I meant me. Sorry, but gotta go. Climbing the Prenj Moww-mu-mmm-mountains this morning.

Page 2, Panel 4

Savi has her backpack on and is walking toward the door/exit. Nisha is still sitting on the table, yet she has almost disappeared. Her stream/tether/plume is thin and weaves around and across the room. The stream/tether/plume connects Savi as she is leaving and Nisha dissipating on the table. The Bearded Man stares at the booger at the tip of his finger. A big smile is on his face. On a side note, maybe include a little bit of the outside on the right side of the panel where Savi is exiting. This could make a smoother transition to the next panel when she is outside and climbing down the ladder. Or you can skip this. Draw as you see fit.

Savi: Sorry. Bye.

Page 2, Panel 5

Outside. Early morning. Clear skies and sunny. Savi is outside of the tavern. The tavern is built inside a stone wall, like pueblo adobe houses. The tavern’s entrance is about a story and a half high off the ground, only accessible by a long ladder that stretches to the ground. There is a small platform in front of the entrance so drunk patrons don’t plummet to their demise. Other businesses and homes are neighboring the tavern, their platforms and ladders are at different heights. We are watching Savi descend the ladder as she curses herself for acting foolish in the tavern.

Savi: Stupid. Stupid. Stupid. Stupid.

Page 2, Panel 6

Savi feet step onto the rough and sandy stone ground. There is a sign beside the ladder with the name of the tavern. The street level is crowded with residents beginning their day's tasks and chores.

TEXT ON SIGN: Ups and Downs Tavern

Page 2, Panel 7

Savi turns the object on her wristwatch clockwise, releasing Nisha from her tiny compartment prison. The stream/tether/plume connects from the object on the wristwatch to a half formed Nisha standing on the ground.

NO DIALOGUE

Page 2, Panel 8

Nisha has her arms open wide as she complains to her sister. Savi ignores Nisha's resentment and walks passed her toward the next page. Savi interjects Nisha's half-hearted apology.

Nisha: Relax. I was only kidding. You're the only one that can see and hear me so what's -

Savi: Forget it, Nisha. Let's go shopping.

Page 3

Basic Notes for Page 3

This page will be a montage of Savi purchasing supplies around town and ending with the sisters at the mountain's base. There are 8 panels. I was thinking a grid of 4 rows of 2 columns, but draw as you see fit.

Page 3, Panel 1

Savi is purchasing food from a vendor in a stall. Bread, exotic fruits, cheese, and dumplings on skewers are visible. Nisha is in the panel as well, but is not doing anything specific. These items will skewers be eaten on Page 5 and all the food items will appear in Page 6, Panel 5.

Savi: I'll take three loaves, six soft skewers, four berry branches, and a wedge of oak cheese.

Page 3, Panel 2

We are at a different stall and vendor. Decorative lanterns hang from the stall's roof. Savi has a medium sized lantern dangling from her fingers. Unlike the other lanterns, this one is a simple design. Savi raises the lantern high to show the vendor she would like to purchase. Nisha is in the panel as well, but is not doing anything specific. This lantern and glow stalks will be used during the latter half of the story.

Savi: One of these, please, and eight glow steh-stehh- stalks.

Page 3, Panel 3

Savi and Nisha are walking down the street, toward the reader. Behind them, a young man is yelling at Savi, advertising that he is a skilled fortune teller. In response, Nisha makes a funny face at the young man and Savi rolls her eyes in disbelief. The fortune teller is wearing a tall hat decorated with a simple illustration of an eye on it.

Fortune Teller: You there. Young traveller. Come. See what your future holds. Or perhaps speak with relatives long dead.

Page 3, Panel 4

The sisters are at a new vendor/stall/cart. Various fishes of size, color, and style swim in individual fish bowls. Some bowls dangle from the cart's roof from rope harnesses. Savi doesn't appear to be interested in any of the fish. However, Nisha is focused on a fish that appears to be looking at her. The fish is flaring out its fins in a threatening manner, like a lion fish. Since Nisha is a ghost, she is fascinated that the fish is reacting to her. This may be brought up in a different story. Also for another story idea, I had the idea of a type of fish that could fly like a bird, but it doesn't need to be included in this collection of fish.

Fish Merchant: Fish for sale. Swimmers from the seventeen seas. Great for all ages.

Savi: Maybe next time.

Page 3, Panel 5

Nisha and Savi are far away from the vendors. Savi is sitting on the rim of a large fountain. She is collecting water inside a water husk. Nisha is lying on her back and looking at the bright sky.

Savi: Nisha. Stop staring at the sun.

Nisha: Why? It doesn't hurt. I see different now.

Page 3, Panel 6

The girls stop by one last merchant. This merchant doesn't have a stall, but instead has his/her items laid out on the ground. Decorative shawls, thick blankets, and colorful scarves are neatly folded and displayed. Savi holds a shawl in her hands, examining it. This shawl will be useful when they climb the Prenj Mountain and the temperature drops. Nisha is in the panel as well, but is not doing anything specific. In the dialogue, Savi mentions Tuls. This is the currency for this part of the world. They are triangle shaped pieces of dried wood. They are not visible in this panel or story, but I thought you should know.

Savi: This looks warm. I'll give you five Tuls for it.

Textile Merchant: Sweetie. It's worth three times that amount.

Savi: Five Tuls. Final offer.

Page 3, Panel 7

Savi and Nisha have exited the city proper and are walking on a long dusty road. Behind them is a large arch that represents the city's edge. Savi has the shawl loosely around her shoulders. Since the sun is still high, the warm shawl does not fully cover her. This will be a visual cue to the reader that Savi won the bargaining in the previous panel.

Nisha: Bye, Bye civilization.

Page 3, Panel 8

Between this panel and the previous one, the sisters have traveled further down the dusty road. They are at the base of the mountain near the mountain path's entrance. There is a sign stating the name of the mountain and that it's the location of a Stećak. Savi stares up toward the mountain's peak, excited for the challenge. Her words are more for herself rather than her sister. Nisha looks worried. Even though she does not get tired or need sleep, food, or water, she is still worried. We will find out by the end of the story why.

TEXT ON SIGN: WELCOME TO MT. PRENJ, HOME TO STEĆAK OF THE RISING LIGHT.

Savi: Ready?

Page 4

Page 4, Panel 1

Near sunset. Savi and Nisha are walking on a dirt path along the side of the mountain. From our perspective they are small. They are high in the mountains. The town in the beginning of the story is below, but looks like a child's Lego structure. Some green fertile areas and a river are close to the town, but most of the further areas are desert sand and rocks. Another mountain structure can be seen in the distance. The beauty of the scene is juxtaposed by Nisha's dialogue. For this panel, I was thinking it would be a vertical panel stretching the full height of the page. This is to give the full impression of the vast landscape in the background and the height that is yet to climb. However, draw as you see fit.

Nisha: I am so bored.

Notes on Page 4, Panels 2 – 4

I was thinking Panels 2-4 would be match-cut, almost like a fixed camera. However, draw as you see fit.

Page 4, Panel 2

We are zoomed in from the previous panel, as if we are walking with the two sisters. Savi and Nisha are continuing their upward walk on the mountain's trail and are stopped at a rock wall that stretches beyond the panel. The rocks look climbable. Nisha appears bored. Her stream/tether/plume is still connected to Savi's wristwatch like object. Savi is looking upward, inspecting the full scale of the wall of stone. Her focus is on the challenge ahead and not at her complaining sister.

Nisha: We've been climbing this dumb mountain for 4 days straight.

Savi: It's been 8 hours.

Page 4, Panel 3

Match-cut. Savi is climbing the rock wall and is about half way up. Her focus is on the current obstacle and not on her sister. Nisha remains on the ground. The stream/tether/plume still attaches the two sisters.

Savi: Why are you complaining? You don't get thirsty or hungry. You're never tired. Plus, you finally cured your bad breath.

Page 4, Panel 4

Match-cut. Savi is off panel or only a portion of her legs can be seen from the top of the panel. Nisha is alone at the bottom of the stone wall, unmoved from the previous panel. Emotionally, she feels a great distance from her sister. This is the first time in the story it is hinted at that Savi is dead.

Nisha: Yeah, being a ghost is fantastic.

Page 5

Page 5 Notes

Sorry. This page has a lot of panels. Please let me know if you can think of combining any panels.

Page 5, Panel 1

We are at the top of the wall of rocks. Nisha is climbing, almost at the top. Savi is sitting on the ground with her legs folded. Her journal is in her lap. She is reading the notations in the inside front cover of the journal. Her other hand is holding multiple skewers that were purchased in Page 3, Panel 1. Next to Savi is the lantern that she purchased on Page 3, Panel 2. The lantern is illuminated by an active glow stalk inside it. Glow stalks are bioluminescent plants that illuminate when you break them. They are basically plants that act like glow sticks. If possible, the other 7 glow stalks are near the lantern. Also if possible, the backpack is lying nearby since it will be used on this page. Behind Savi is the mouth of a giant cave. If possible, there is a sign pointing toward the cave that says "THIS WAY TO THE TOP"

Savi: There you are.

Savi: Sun's getting low. We can rest here and explore this big spooky cave tomorrow morning.

Page 5, Panel 2

Nisha goes and sits down next to her sister. Savi is still sitting with the journal in her lap. She is chewing on one of the multiple skewers in her hand.

Nisha: What are you drawing?

Savi: Nothing. I'm looking at the Taw collection.

Page 5, Panel 3

Close-up of the inside front cover of the journal. We are viewing this panel through Savi's perspective. At the top of the cover, is a 4 line poem. Savi recites this poem on Page 8, Panels 4-7. In the middle is a clockwise spiral composed of the repeating words: coils within coils within coils within coils within ... This keeps repeating until the center of the spiral. On the bottom are 17 circular crevices. These spaces are for objects similar to size, density, and color/pattern variety as a kid's marble. In this world, this object is called a Taw and will be explained further on Page 8. There are 4 similar sized Taws in the collection with different colors and patterns. The remaining 13 spaces are vacant, representing the journey to come. I was thinking that the Taw spaces would be 3 horizontal rows: 6, 5, 6. Or another thought would be combining the spiral text with the Taw spaces so the Taw spaces form a clockwise spiral and the text wraps around. I'll send over sketches of both layouts. Maybe have Savi's finger touch one the Taws in order to visually emphasize to the reader that these spherical objects are called Taws. However, draw as you see fit.

Savi (off panel): Four Taws from four stećak rituals.

Savi (off panel): Thirteen left.

Poem on top:

To give. To receive.
An equal exchange.
A fusion. A fission.
A perpetual transition.

Page 5, Panel 4

Savi closes the journal. She's eaten between panels so the skewers are empty or near empty. Nisha sits next to her sister.

Nisha: Is it all worth it? The stećak rituals. Collecting all seventeen Taws. Do you think this will help me continue on?

Page 5, Panel 5

Savi is adjusting her backpack so she can use it as a pillow.

Savi: There's only one way to find out.

Page 5, Panel 6

Close-up of the wrist watch object on Savi's wrist. Her free hand is in position to close the object so Nisha disappears inside. With this close-up, it is more obvious that this is the source of Nisha. It will be explained more to the reader by the end of the story.

Savi: It's getting late. Do you want to stay out or go back in?

Nisha: No. I'll stay.

Page 5, Panel 7

This panel will be match-cut with the following panel and the first panel on the next page. The sun is setting. Perhaps have the lantern brighter to emphasize this. Savi wraps the remainder of the shawl around her like a blanket. She has her back to Nisha.

Savi: Goodnight, Nisha. See you in the morning.

Nisha: Goodnight.

Page 5, Panel 8

Match-cut from previous panel. It is darker than the previous panel. Some time has passed. The lantern near Savi lights up the small space. It is implied that Nisha will stay awake until morning. Alone. This panel will be match-cut with the first panel on the next page. There is a page turn so this will enhance the effect of the passing of time.

NO DIALOGUE

Page 6

Page 6, Panel 1

Match-cut with Panel 7 and 8 on the previous page. It is morning the following day. Savi is stretching awake. Nisha is looking in the other direction, enjoying the view from so high up. Since this panel is match-cut with the previous page, it'll emphasize that Nisha was awake all night and has barely moved for hours.

Savi: What time is it?

Nisha: Early. Very early.

Page 5, Panel 2

Savi sits on the ground with her legs crossed. In her lap is the backpack. She is putting away the journal.

Savi: I want to apologize. I know how stressful this journey can be.

Nisha: Don't worry about it.

Page 5, Panel 3

Savi is talking to Nisha. She is giving Nisha her full attention, wanting her older sister to know how serious she feels. Maybe use a close-up of Savi's face for dramatic emphasis. Like always, draw as you see fit.

Savi: It's not ok.

Savi: We've always had this strong connection. Even when you were alive, I never stuttered with you.

Page 6, Panel 4

The two sisters are smiling at each other. The reader can see their strong bond with each other.

Savi: We're sisters. We need to stick together.

Page 6, Panel 5

Savi is looking into the backpack. I was thinking a top down perspective to act like we are seeing what Savi is seeing. But as always, draw as you see fit. We can see her hand as she picks up two of the skewers mentioned in Page 3, Panel 1. These skewers contain some sugared dough and vegetables. Also in the backpack are the following items:

- The journal.
- The 3 tiny bread loaves mentioned in Page 3, Panel 1
- Cheese mentioned in Page 3, Panel 1
- 4 little branches with tiny berries on them mentioned in Page 3, Panel 1
- The 4 remaining skewers. These were mentioned in Page 3, Panel 1.
- The water bottle used in Page 3, Panel 5.

Savi (off panel): All set. That's everything.

Savi (off panel): Let's get going.

Page 6, Panel 6

Savi's hands are inside the lantern. She is cracking a glow stalk with both hands. As mentioned, think of glow stalks like glow sticks.

SFX (from glow stalk): CRAK

Savi: Odd. The cave still looks dark inside. Even with the morning light.

Savi: Hopefully these glow stalks are bright enough.

Page 6, Panel 7

Savi and Nisha are at the mouth of the pitch black cave. Savi is all packed up with her backpack on her. She is holding the lantern out so she can see a little in front of her. Nisha is making fun of her sister. She is in a cheerier mood than yesterday.

Nisha: Come on, Savi. Don't get scared now. We're almost at the top.

Page 7

Page 7, Panel 1

Savi and Nisha are inside the cavern. Nisha is taking the lead. Even without the light, she can see. This is hinted at in Nisha's dialogue in Page 3, Panel 5. Savi has the lantern held high to illuminate the path ahead. The little that we can see, the path is ascending upward. Long stalactites stretch from the rocky ceiling. The stone wall and stalactites that we can see are fluorescent with a vibrant pink or purple. The light from the glow stalks is activating the bioluminescent lichen that grows inside this cavern. It will be more obvious in the following panels. I was thinking that the fluorescent lichen is in a spiral pattern along the stalactites to give it more of a design, but as always draw as you see fit.

Savi: I can barely see.

Nisha: This way. The path is clear.

Page 7, Panel 2

Savi and Nisha are further inside the cave. They are looking around, amazed at the quick change in scenery. The shadows and darkness is gone. The whole cavern is bright and vibrant. The small areas that were bioluminescent pink and purple in the previous panel began a chain reaction and now fill the rock walls and floors. As mentioned in the previous panel, the floor is ascending upward since this is the path to the top of the Prenj Mountain.

Savi: What is this?

Nisha: I don't know, but it is beautiful.

Page 7, Panel 3

This is another panel of the sisters enjoying the natural lights within the cave. This panel is like a soft reset. Savi and Nisha are relaxing and enjoying this part of the adventure. They are not fighting or trying to accomplish anything. They are enjoying the present moment.

NO DIALOGUE

Page 7, Panel 4

Another panel of the sisters enjoying the sights of the cavern. No notes. Draw as you see fit.

NO DIALOGUE

Page 7, Panel 5

An opening leading to the outside can be seen in the right side of the panel. As with the previous panels, Savi and Nisha are ascending upward within the bright pink and purple stone cavern.

Nisha: I love this place. Can't you leave my ashes here?

Savi: Nope. Home is near, but it is not here.

Page 8

Page 8, Panel 1

Establishing shot. We are at the top of the Prenj Mountain. Below, the entire world stretches out toward infinity. Near the sister is a simple wooden sign welcoming travelers to the summit of the mountain. Below the sign is an arrow pointing right and off panel toward the location of the stećak. As a reminder, visiting all the Stećci (plural form of stećak) is the whole goal for this journey.

TEXT ON SIGN: WELCOME TO THE PRENJ MOUNTAIN SUMMIT

TEXT ON ARROW BELOW SIGN: STEĆAK OF THE RISING LIGHT

Savi: Finally.

Page 8, Panel 2

Savi and Nisha are finally at their goal, the stećak at the mountain's summit. Each stećak has three main features: at the top is a unique stone engraving, in the middle is a small mixing basin similar to a water basin, and on the ground is a larger basin resembling a fountain. A carved/grooved path in the stećak connects the two basins so the contents in the middle basin can transfer and collect in the larger bottom basin. As with our world, a stećak is similar to a graves stone. Unlike grave stones, there are no names or dates carved into them. Instead, each stećak has engravings and etchings toward the top that show a unique scene. These are all singular parts of a cumulative story. Once all the stećci are found, then the whole story can be deciphered. As mentioned, another key feature of the stećci is the small basin located in the middle. This area is used for mixing water and the ash of the cremated body. On the ground is a larger basin with a clockwise spiral descending inside. In the center of the spiral is a spherical opening. Once the water and ash mix in the middle stone basin, an opening in the basin's bottom allows the mixture to cascade down along a carved path and into the spiral engraving within the larger basin below. The spiral slowly fills up with the concoction from the smaller basin until the center opening creates the marble like object. This process is displayed during this page. The stećak in front of our protagonists is a small stone pillar made of white rock. The stone has small cracks and appears to be untouched for 300 years. On the front of the pillar is an engraving of a horse galloping toward an unknown destination. Above the horse is a spiral sun, pulsating a strange aura. Perhaps there's a spiral design around the stećak made of pebbles. However, draw as you see fit. In this panel, Savi is pulling out the water husk from Page 3, Panel 5. This will be used in Panel 6 on this page. I'm mentioning it here for consistency so it doesn't magically appear in Panel 6.

Savi: This is it. We don't have to do this, you know. We can always go home. Just say the word.

Page 8, Panel 3

Nisha and Savi stand facing each other. Savi has her hands on Nisha's ghost shoulders. They are looking into each other's eyes. This is a serious decision for Nisha.

Nisha: No, no. We're here. I'm ready.

Nisha: I trust you.

Savi: Ok. Let's begin.

Notes on Page 8, Panels 4-7

This is a sequence of Savi performing a ritual, almost like a prayer, at the stećak. As mentioned, this ritual is the whole goal of their trek up this mountain in this strange, unfamiliar land. The result of this ritual is a small object about the size, density, and intricate color patterns of a marble. This object is called a Taw. It won't be revealed until the following page, but we will witness its creation in these four panels. In conjunction with this ritual is the four line poem from Page 5, Panel 3 that is split between these four panels. Was thinking these four panels would be adjacent vertical panels, mostly close-ups, but as always draw as you see fit.

Page 8, Panel 4

Close-up. The wrist watch like object on Savi's wrist is open. This is the first time we are seeing inside of it. The small container holds Nisha's ashes. We can tell this is her ashes within the object since Nisha's stream/tether/plume appears to originate from the collected ashes. Savi's fingers are picking up a pinch of ash. It almost looks like she is casually picking up ground pepper to add to a savory dish.

Savi (off panel): To give. To receive.

Page 8, Panel 5

Close-up. Savi adds the pinch of ash in the dry stone basin in the middle of the stećak. Since the stone basin is white, the ash is easily distinguishable.

Savi (off panel): An equal exchange.

Page 8, Panel 6

Savi pours a little water into the middle basin from the water husk mentioned in Panel 2 of this page. The spots where the water and ash meet begin turning a peculiar color. At this time, I do not have a specific color in mind. However, I was thinking that the color is either vibrant or neon. It should be apparent that a transformation is occurring or a discoloration caused by a chemical reaction. We can also see some of the mixture traveling down the connecting groove and into the bottom larger basin.

Savi (off panel): A fusion. A fission.

Page 8, Panel 7

Savi watches as the ash and water concoction fills the spiral inside the larger basin and a circular object is forming in the spiral's center. The mixture's color is more vibrant and it is obvious to the reader that something new is formed. Not needed, but Nisha can also be in this panel watching the process.

Savi (off panel): A perpetual transition.

Page 9

Page 9, Panel 1

The ritual is complete and the desired Taw is created. Savi bends down and picks up the Taw from within the spiral center in the larger basin. For clarity, there is no extra residue from the mixture. All of it was used to create the Taw.

Savi: Coils within coils within coils.

Page 9, Panel 2

Savi holds The Taw in her thumb and pointer finger, admiring her creation.

Nisha (off panel): A new Taw.

Nisha (off panel): I still can't believe you make those things out of my ashes.

Page 9, Panel 3

Nisha and Savi are in front of the stećak. Nisha has her arms open and looks down at herself, examining her ghost body for any visible changes. Savi also looks at her for any defects.

Savi: So, do you feel any different?

Nisha: No. Mostly the same.

Page 9, Panel 4

Long-shot. Nisha and Savi are still talking. We can see the vast topography surrounding the mountain. There is nothing peculiar. In the following panel, we will see the hidden things that Nisha sees.

Savi: Are you sure? At the fountain you stared into the sun. You could see the path inside the pitch-black cavern.

Page 9, Panel 5

In this panel, we view the world through Nisha's eyes. As hinted at, she sees differently now that she is dead. At this time, I'm thinking that she views the world almost like a photo negative of itself. Also, she can see invisible objects and creatures that are unknown to the living. For instance, a giant monster can be seen in the distance that the reader knows that was not there in previous panels. Please feel free to add your own creatures. Have fun with it!

Nisha (off panel): I'm alright. Everything is normal.

Page 9, Panel 6

Close-up of Nisha's face for emphasis of how serious she feels.

Nisha: I know you're worried. Each stećak ritual is risky. One mistake and I could disappear forever. It's scary.

Page 9, Panel 7

Nisha and Savi are facing each other. The future is full of unknowns, but they are happy to have each other in this moment. Draw as you see fit.

Nisha: I love you, Savi. You won't lose me. Not until we're ready.