

Comic Concept Overview: The Weight of Somewhere Else

The Character: This story is about an unnamed creature. The protagonist is intentionally non-human and gender-neutral, and small. The idea is to make the creature a completely blank slate visually, so that any reader, regardless of their race, background, or identity, can project themselves onto the character and relate to its emotional journey.

CHARACTER INSPIRATION:



Moomin: Character drawing style inspiration



Angry: Character size and proportion

The Initial Conflict: When the story begins, the creature is in a very dark place emotionally. It lives in a grimy, monochromatic city alleyway and is profoundly lonely, purposeless, and depressed. Its only source of hope is a tiny, faded postcard depicting a vibrant, lush, watercolor paradise. The creature's entire existence is defined by a singular, desperate desire: to escape its current reality and find this "Somewhere Else Paradise."

The Action: Driven by this desire, the creature sets out on a determined quest to save enough money to buy a ticket to this paradise. It begins a comical and clumsy "fake it until you make it" campaign, working a series of chaotic odd jobs. It tries to move heavy furniture (despite having no strength), attempts advanced plumbing (despite having no skill), and performs as a clown (despite having no sense of fun). This montage section is meant to be funny but shows the creature's immense resilience. Every coin earned is dropped into a dedicated glass jar.

The Internal Journey: While the creature is focused on the *money* in the jar, the narrative focus is on what is happening around it. As the creature puts in hard work and helps people (however clumsily), it unknowingly builds connections. The very community it tried to escape begins to notice and value it. Simple "hellos" from passersby become a chorus of belonging.

The climactic moment occurs on the way to the ticket office. The creature encounters another suffering being in the exact position it used to be in, lonely and holding an *empty* jar labeled "Paradise." Realizing it has accidentally gained purpose, value, and meaning through its

struggle right here in the city, the creature gives its full jar to the stranger. It no longer needs to escape the world, because it has finally found its place within it.

The overall goal is a simple, visual, and heartfelt metaphor: purpose is often found not in the destination we dream of, but in the effort we make while trying to reach it.

Paradise - A Journey of Escape

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ONE

Panel 1 : FULL PAGE : A sprawling, magnificent watercolor landscape of an idyllic coastal paradise. Cliffs made of soft blues and greens plunge into a cerulean sea. Colorful buildings are integrated into the mountain (similar to Atrani). The entire page is a translucent burst of color.

WORDS ON PAGE : Paradise.

STYLE REFERENCE:



TWO

Panel 2: OVER SHOULDER: Grimy, monochromatic city alley. Outlines are minimal. The PROTAGONIST, small and fuzzy with multiple arms and goggles, is on a curb. In two of its hands, it is holding a tiny, torn, faded postcard. It is a crumpled, ink-line version of the landscape from Panel 1.

The contrast with Panel 1 *shows* the desire to escape.

Panel 3 : CLOSE UP : the alley floor. The Creature pulls a small, empty glass jar from its bundle.

Panel 4: CLOSE UP: Extremely zoomed in on the glass jar. The Creature holds a crude marker and is carefully writing on the jar.

SFX (Label on jar): Somewhere Else Paradise

Panel 5: CLOSE UP: Extremely zoomed in on the glass jar. The creature is finished writing the label

SFX (Label on jar): Paradise Fund

THREE

Panel 6: WIDE ANGLE: Alley background. The Creature is looking up at a grimy street lamp post. We see the very moment a single sheet of paper tears loose.

Panel 7: CLOSE UP: The flyer has separated. No border around image as it falls from the previous panel down the white space of the page diagonally.

Panel 8: CLOSE UP: The flyer continues to fall down the white space of the page diagonally. It is dancing in the wind. You can not read it yet

Panel 9: CLOSE UP: The edge of the flyer makes soft contact with the ground which is alluded to by the paper resting on the top of the next panel. There is still no borders around the paper falling

Panel 10: CLOSE UP: One of the Creature's multiple hands picks up the flyer.

SFX (Heading on Flier): Help Wanted

FOUR

Panel 11: WIDE ANGLE: Cramped stairwell of an apartment building. We only see multiple fuzzy legs and arms splayed out beneath a huge, impossibly heavy, oversized couch. The couch is crushing the Creature as it tries to help move it.

SFX PERSON MOVING (out of panel): You got it bud?

Panel 12: WIDE ANGLE: The disgruntled owner of the couch (abstract creature, angry expression) drops two small coins into the Creature's small, dust-covered hand.

Panel 13: CLOSE UP: The Creature carefully drops the coins into the "Paradise" jar. The jar is perhaps 10% full.

SFX : Clink!

Panel 14: CLOSE UP: Alley background. The Creature, covered in dust, walks back to the original street post and looks up at the lamp. It's covered in more job postings.

FIVE

Panel 15: WIDE ANGLE: bathroom background. The Creature is holding a lead wrench (two arms) trying to give it to a larger Lead Plumber (unseen). The Lead Plumber's arm is visible turning a large pipe valve that is already starting to bulge.

Panel 16: WIDE ANGLE: The pipe bursts spectacularly. We see the Creature flying backwards off-panel, a rag doll propelled by a powerful jet of water far beyond the panel horizontally.

Panel 17: CLOSE UP: Zoom in on the lead plumber's hand as it drops a crumpled bill into the Creature's small, wet hand.

SIX

- *Visual Note:* Montage of jobs starts. Grid setup. Pacing is fast. Background elements are minimalist. *Text bubbles are used for essential outside context.*

Panel 18: WIDE ANGLE: Minimalist party background (faded balloons). The Creature is in a ridiculous clown outfit with a giant red nose over its goggles, performing (juggling badly with six arms).

Panel 19: CLOSE UP: A different large character's hand drops bills into the Creature's hand which is covered with white clown gloves

Panel 20: WIDE ANGLE: Entry gate / security checkpoint. The Creature in a crisp (but too large) security guard uniform, trying to make its goggles look menacing, standing guard towering over nothing.

Panel 21: CLOSE UP: Another hand drops money in the small creature's hand which has brass knuckles on it.

Panel 22: CLOSE UP: Two arms secure the money jar, which is 100% full.

SFX (people walking by out of the panel) : "Mornin'!"... "Thanks for your help the other day"..."Hows a going"

SEVEN

Panel 24: WIDE ANGLE: The Creature is walking quickly towards a door labeled: *TICKET OFFICE - PARADISE*. People are waving *on* and *off* screen as the Creature passes, looking happier than ever.

Panel 25: WIDE ANGLE: The Creature stops, hand on the ticket office door handle. Its head is turned sharply, looking back. He hears something from an alley

Noise from white space of the page : Cough, Cough!

EIGHT

Panel 26: TALL PANEL/TUNNEL VISION: The Creature has walked away from the office door and is looking into the alley. A grimy, dark alley, almost a mirror image of Panel 2

Panel 27: CLOSE UP: Extreme zoom-in on an OLD CREATURE (same fuzzy type, very sick, older goggles, only two arms visible). The Old Creature is hunched over. In its frail hands, it is holding its own glass jar. The glass jar is empty. It has a label identical in style to Panel 4.

SFX (Label on old jar): Paradise.

NINE

Panel 28: CLOSE UP: The Protagonist's multi-armed hands reach forward, passing its own overflowing glass jar (the full one) into the Old Creature's empty, frail hand. For once the creature's hand is higher above the other hand and is the one giving the money.

Panel 29: CLOSE UP: The Old Creature's goggles are wide, suggesting awe. The Protagonist (all multiple arms visible now) is already walking away, back *into* the city, radiating calm.

Panel 30: WIDE ANGLE: The Protagonist (smiling under its goggles) walks home. overwhelm of diverse creatures. Text bubbles are popping up *everywhere* around the Protagonist, blurring the grid lines.

PASSERBY: Goodday! want to get dinner later with me and the guys?

TEN

Panel 31: WIDE ANGLE: The Protagonist is now back in his alley way after taking up his friend's offer for dinner pinning up a piece of paper. It looks like it's gonna be the same postcard from Panel 2

ELEVEN

Panel 32: FULL PAGE: This image replaces the landscape of Atrani. It is a full-color, magnificent watercolor painting where the protagonist has his arms around a dozen other

creatures (the lead plumber, the couch owner, the birthday kid, the bus people, the head chef). They are all laughing in the photo of them at dinner. The character no longer wants to escape. This is his paradise.

[THE END]