

Aquarena

*When the Tao is absent from the universe
War horses are bred outside the city.*

(Tao Te Ching – Lao Tzu, Chapter 46)

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Page One (Five Panels)

Page One, Panel One

A MAYAN PRIESTESS gathers flowers for a **garland** with a little girl, WATER-OF-SPRING. A river flows in the background, lush vegetation, **Mayan Temple** ([ref](#)). She wears a **trident necklace**. ([ref.](#))

NARRATION (TIME/PLACE): Aquarena Springs, 1542 AD.

Page One, Panel Two

Close up of **black hooves, horse nostrils, horse bodies** moving fast.

Page One, Panel Three

At river bank edge, Water-of-Spring now wears **the delicate garland**. She watches as the Mayan Priestess creates a **pattern** (Mayan glyph, [Ref](#)) with the trident necklace in the water. The trident leaves **traces** which show the design that the priestess has made.

Page One, Panel Four

Close Up: **Black Spanish conquistador armor** against black war horses. Show **black boots, spear edges, guns, and a sack of bullets** hanging from the saddle.

Page One, Panel Five

The Mayan priestess is shown in close-up tying the delicate trident necklace around Water-of-Spring's neck.

MAYAN PRIESTESS: We are done now, little one. My time here - complete.

Page Two (Four Panels)

Page Two, Panel One

The priestess leads Water-of-Spring to the flowing water.

MAYAN PRIESTESS: Cross the big stream, little one.

Page Two, Panel Two

Water-of-Spring tentatively makes her way across the stream. Her hand is **clutching the trident necklace**. There is water flowing over rocks. From the previous panel the stream has opened up a **careful pathway** to throw a walkway for the girl. There is a subtle visual suggestion of **parting of waters** and nature's aid for an escape route.

Page Two, Panel Three

Two conquistadors in black and silver chain mail are getting off **war horses**. One of the conquistadors is dismounting and the other one, ESTEVAN GLORIA CARLOS DEL MANANTIEL lecherously has his eye on the Mayan Priestess from the horse.

CONQUISTADOR VARGAS: In the name of King Juan Carlos of Spain.

ESTEVAN CARLOS GLORIA DEL MANANTIEL: And the father, son and holy. . ."

Page Two, Panel Four

The priestess holds up **two stone glyphs** which oddly resemble the tablets of the ten commandments and Mayan versions of king and pope with traces of scrawled commandments. ([Ref.](#))

Page Three (Four Panels)

Page Three, Panel One

The conquistadors stand with gun and knife upraised against the priestess. Prominently feature lusty angle on the priestess holding one of the tablets.

CONQUISTADOR VARGAS: There is a spell on the stones!

ESTEVAN CARLOS GLORIA (Leers): Do not kill her yet. . .

Page Three, Panel Two

Horse rears and throws conquistador one, Estevan Carlos.

Page Three, Panel Three

Estevan Carlos gets up from the fall, furious.

CONQUISTADOR VARGAS: She has put a spell on the horses.

ESTEVAN CARLOS: Let us end this now.

Page Three, Panel Four

Close-Up: Mayan Priestess outstretched hand framed by the two stone tablet heads. The tablets form a strangely symmetrical larger shape fallen on the ground – **a cracked or broken heart**. One of the lines makes a very faint “Shalt Not Kill” in red iron slender vein on one of the stones.

MAYAN PRIESTESS (whisper): Stay close to the river, Water-of-Spring.

Page Four (One Large Panel)

Page Four, Panel One

Longshot , San Marcos River inner-tubing central - a multitude of students tubing near Texas State. ([Ref.](#), [2](#))

Prominently interspersed: **smartphones, laptops and tablets** – even on the inner tubes.

On the riverbanks: sand volleyball, girls in bikinis sunbathing/studying, boys are throwing around a football, a group with a Frisbee and another in a grass field playing the Harry Potter game “**Quibbage**”.

There are a couple rocks near the banks of the river that subtly suggest **Mayan archeological ruins of the earlier temple**.

The university sports stadium billboard reads “Go KitKat” with smiling KitKat. ([Ref.](#))

University buildings in the far background. ([Ref.](#))

A blimp overhead with an advertising banner shows BROODING HAMLETO with the banner reading “To Shop or Not to Shop, Outlet Mall Paradise Minutes Away”.

NARRATION: Aquarena Springs, San Marcos, Texas, 2016. Welcome to TEX-MEX.

Page Five (Four Panels)

Page Five, Panel One

ANGEL and MAYA are tubing down the river. Angel is in a bathing suit, slight beard, a young Latin Che Guevara. Maya is in a bikini also in a tube. Angel's tube has a cooler and rigged up music device blasting out "Mariachi beats".

ANGEL: Spring Break.

MAYA: Cooler hooked to a Tube. Who taught you that, Angel?

ANGEL: My masterpiece - engineering innovation.

RADIO (draw notes from cooler): *Llamando a las puertas del cielo.*

Page Five, Panel Two

Midshot: Angel chugs a smart drink with a smiling Minotaur on the can. Maya is laying back, sunglasses. The rays of the sun and water spotlight her floating by a couple of the rocks mentioned earlier.

ANGEL: el Toro Blanco, the king of smart drinks.

MAYA: I've always liked the name, Aquarena.

Page Five, Panel Three

Close-up: Angel and Maya on the tubes - Maya's Point of View. She's beginning to see faint reflections: **Mayan Hieroglyphics, strange aquatic cave paintings, the previous Mayan temple** beginning to float in the air above her. ([Ref 1](#), [Ref 2](#))

MAYA: I'm actually feeling a little. . . funny.

ANGEL: Archeological linguistics exam a bit much?

Page Five, Panel Four

Close-up Maya fully hallucinating on the river now in Technicolor: **Mayan linguistic glyphs** ([Ref](#)), **temples, a proto River Goddess rising (Aquarena)**, the sun's spectrum creating a narrative on the water.

Page Six (One Panel)

Page Six, Panel One (large)

Maya rides on the back of Angel's low rider on Aquarena Springs Drive. Overhead is the vast crowded I-35 superhighway to Austin. Angel is drawn as a bearded handsome young Che Guevara ([Ref](#)).

In the distance on a hill is the large library of Texas State University.

A stadium beside their road has a sign that says "Eat em' up, Cats" with a winking KitKat. Another Tex-Mex restaurant beside the road reads "Lolita's: the 'Best Breakfast Burritos south of Austin". A sexy Latina waitress in silhouette, bends over serving a burrito. ([Ref](#))

Birds observe traffic from the air.

There is also a billboard ad for "Brooding Hamleto" standing next to what looks like a Harley with a turtle shining a boogie board.

ANGEL: Shouldn't we be thinking about rodeos or shotguns or, at least, cowboys?

MAYA: There isn't a cowboy within 500 miles.

ANGEL: So we're heading to the library again? It's the weekend!!!

Page Seven (Four Panels)

Page Seven Panel One

Exterior Library. ([Ref.](#)) It is a large monumental structure with huge stairs leading up to it. Angel and Maya are shown in longshot climbing stairs. There are cathedral-like windows, huge columns and your garden variety gargoyles, stone faces of Janus and hermetic bird-like statue figures. In short, your typical gothic Texas academic library. Perhaps this panel can also be used as a larger frame around the next two panels.

ANGEL: Why are you so interested in Aquarena Springs, anyways?

MAYA: At the moment, it's my thing. Why are you so addicted to "Brooding Hamleto"?

ANGEL: The acting is hilarious and after Thrones of Potter, it's the only worthwhile spinoff.

Page Seven, Panel Two

Interior Library. ([Ref.](#)) The library is large with literally hundreds of computers. Maya and Angel stand next to a cute librarian. She has her hair in a bun and is wearing a short tartan skirt. She looks quizzically at Maya.

MAYA: Yes, a Mayan temple, hieroglyphics, what looked like a River Goddess telling me her name was Aquarena.

LIBRARIAN: Well, there is a tour guide at Aquarena Springs Glass Bottom boats. . .

Page Seven, Panel Three.

Close Up: Maya, Angel and the cute Librarian. ([ref](#))

LIBRARIAN: Othello Alexander - he's a bit out there, but. . .

ANGEL: Didn't I tell you librarians know everything?

MAYA: Angel, can you give me a ride?

Page Seven, Panel Four

Angel and Maya on the back of Angel's motorcycle. They drive past a large billboard with a smiling curvy mermaid (accentuate butt) who announces: "Ride the Glass Bottom boats at Aquarena Springs. A Magic Window on History". A glass bottom boat is pictured with all kinds of undersea fantasy: lost temples, Spanish Galleons, treasure chests and corralled Mayan carved rock formations. This should mirror in cartoonish format some of the historical objects mentioned in this issue.

Page Eight (Five Panels)

Page eight, Panel One

Ext Glass Bottom Boats. ([Ref.](#)) Othello is parking one of the glass bottom boats.

MAYA: Hi Othello, I'm Maya. I texted you about a half hour ago.

OTHELLO: Jump on board, Senorita Manantiel.

Page Eight, Panel Two

Othello and Maya on the boat. It is like the African queen ([Ref.](#)) with the glass bottom displaying all kinds of swimming exotic fresh water fish amid archeological wreckage. ([Ref.](#))

MAYA: I know you must get a lot of questions about Aquarena.

OTHELLO: Well, it's my job . . . but that doesn't seem to be the direction you were going. . .

Page Eight, Panel Three

The fish at the boat bottom look prehistoric ([Ref](#)) with Mayan wall sculpture ([Ref.](#)) sunk in the waters.

MAYA: Yes, well, I had these dreams. Conquistadors, Mayan temples. I was tubing down the river.

OTHELLO: Ahh, I see. A cute Latina dreaming of Conquistadors tubing down the river. . .

Page Eight, Panel Four

Two shot. A billboard on shore advertises "El Toro Blanco Smart Drink" with smiling Minotaur.

MAYA: I started to hallucinate.

OTHELLO: And then came to see me.

Page Eight, Panel Five:

Another billboard behind the floating boat advertises: "Ariadne's Labyrinth. Go left on I-35 after Wonderland." This should be drawn as a cartoon labyrinth with girl trying to find her way out of a maze spooling up a ball of golden thread. ([ref](#))

MAYA: Actually, a librarian said that you would be. . .

OTHELLO: Crazy enough to be entertaining visions about Aquarena.

Page Nine, (Five Panels)

Page Nine, Panel One

Ext. Glass Bottom Boats. A strange flock of birds hover near their boats. Othello and Maya two shot.

OTHELLO: So where is this leading?

MAYA: To Aquarena Springs.

Page Nine, Panel Two

Othello leads Maya off the boat, tying up the rigging.

OTHELLO: Lots of people are interested in Aquarena, Senorita Manantiel. But she's a hard mistress. I fell in love with her years ago.

Page Nine, Panel Three

Othello packs up his backpack.

OTHELLO: Look, I'm officially off work now and this doesn't seem like anything I'm feeling any psychic vibes about.

MAYA: But . . .

Page Nine, Panel Four

Othello puts on his sunglasses, Sergeant Rock-type funky combat helmet and assumes the posture of an old veteran.

OTHELLO: It seems you just got a little too much fun in the sun.

Page Nine, Panel Five

Close-up: Maya stands alone with the boats tied up behind her. In the distance Othello Alexander walks away.

MAYA (softer): But, the librarian. . .

Page Ten, (Five Panels)

Page Ten, Panel One

Long Shot. The first rays of the sun gliding over a primal Aquarena Springs. WATER-OF-SPRING cups her hands to take a drink. Animal eyes look out of the woods.

NARRATION (Time/Place): Aquarena Springs, 1542 AD.

WATER-OF-SPRING: Medicine woman, I'm hungry.

Page Ten, Panel Two

Midshot: Dawn mist over water. A deer with her youngster looks at Water-of-Spring who holds her Poseidon trident bracelet. Her garland is now disheveled.

WATER-OF-SPRING: I'm worried, Medicine woman.

Page Ten, Panel Three

Water-of-Spring slips out of the water next to where she last left the Medicine woman. The **two tablets** now lie on the ground. Little birds fly around this.

WATER-OF-SPRING: Medicine Woman, where did they take you?

Page Ten, Panel Four

Close-up. Water-of-Spring moves the rocks together to reform the broken heart which now starts to glow.

WATER-OF SPRING (SFX, Surprise): Ahhh!

Page Ten, Panel Five

The deer have approached Water-of-Spring. A magical symbol is discernible in the heart rock tablet ([Ref](#)). This needs to match the same design that Maya saw in her earlier river tubing hallucination. A White buffalo stands in the distance. ([Ref](#))

WATER-OF-SPRING (whisper): I have stayed close to the spring as you asked, Medicine woman.

Page Eleven (Five Panels)

Page Eleven, Panel One

Dusk. A flock of birds descends. Maya walks home from the glass bottom boat interview.

NARRATIVE (Time/Place) Aquarena Springs 2016.

Page Eleven, Panel Two

A couple of the birds hover close to Maya while she is on her cell.

Page Eleven, Panel Three.

A Texas Ranger pulls up to Maya in his police car. There is an incongruous **Raven ornament** on his dash – almost out of Edgar Allen Poe or The Maltese Falcon. ([Ref](#))

TEXAS RANGER: Everything all right, Miss?

MAYA: Yes, Officer.

RANGER RADIO: Car 57, possible tranny cat fight on LBJ and Hopkins.

Page Eleven Panel Four

The Officer pulls off. The bird on his dash seems to keep watch.

TEXAS RANGER: Stay safe.

MAYA (whisper): I will.

Page Eleven, Panel Five.

Maya walks through the landscape of Aquarena Park. At night, this seems to cast shadows resembling old temple ruins or angles of shadowy gods.

MAYA: Angel, if you are anywhere around. . .

Page Twelve (Five Panels)

Page Twelve, Panel One

Mounting tension. Menacing birds make a triangulating pattern among them and Maya.

Page Twelve Panel Two

POV Shot: Maya looking up at the sky with her **tablet star calculator** and the hovering birds.
([Ref.](#)) The star calculator onscreen identification:

NARRATION (Mobile Device): Not a known star.

MAYA: What is that?

Page Twelve, Panel Three

Maya runs up a hill stairway to Aquarena Springs bridge. Bird drones zero in. .

MAYA: What do you want. . .?

Page Twelve, Panel Four

Maya dives into the water.

Page Twelve, Panel Five

In the distance is an illuminated billboard for Brooding Hamleto polishing his Harley: the sign reads: "What's not to like. . .Tortuga Wax". (draw small Ninja turtle parody()) Dripping wet, Maya climbs out of the water up the steep Balcones fault ledge.

Page Thirteen (Five Panels)

Page Thirteen Panel One (small square detail)

Close-up: Hand spraying hairspray. A hairdo reminiscent of Tina Turner's "You Better Be Good to Me" phase. ([ref.](#))

Page Thirteen Panel Two (small square detail)

Close-up: A hand applies bright red lipstick on puckered lips. ([ref](#))

Page Thirteen Panel Three (small square detail)

Close-up: two hands adjust padded bra into place.

Page Thirteen Panel Four

Longshot – Texas State University. Three bird drones fix Maya in their cross-hairs.

Page Thirteen Panel Five (Largest Panel in Page)

The Black Aquarena saves Maya as she plunges off the Balcones Fault. . Maya recognizes Othello Alexander.

MAYA: It's you. . .and you're . . .

BACK AQUARENA: A superhero, hon?!!!

Page Fourteen, (Four Panels)

Page, Fourteen, Panel One

Aquarena and Maya land in the middle of a six lane highway. Brooding Hamleto in background shining his Harley. A couple bird drones make their way towards them.

MAYA: To the left would have been better. . .

BLACK AQUARENA: We need to get off this highway now.

MAYA: Either that drone or oncoming traffic .

Page Fourteen, Panel Two

Aquarena and Maya run off the road. The birds transform to a swarm of drones heading straight for Aquarena. ([ref](#))

MAYA: Who are you and why is that bird after us?

BLACK AQUARENA: Texas Mobile Firefly drones, sweetie.

Page Fourteen, Panel Three

Aquarena and Maya run off the superhighway to the railway crossing.

Page Fourteen, Panel Four

Maya runs across the track under the billboard of Brooding Hamleto. Black Aquarena is standing on the other side of the track.

MAYA: R-U-N!

Page Fifteen (Five Panels)

Page Fifteen, Panel One (large)

A freight train comes barreling in at full speed smashing the incoming flock of drones to pieces in a perfectly timed head on collision.

Page Fifteen, Panel Two.

Black Aquarena stands in superhero pose on one side of the tracks and holds her leg. Maya approaches.

MAYA: Wow, that was close.

BLACK AQUARENA: I hurt my leg on landing.

Page Fifteen, Panel Three.

Close-up: Maya gets down to help Black Aquarena and recognizes Othello.

MAYA: Do I know you!?

Page, Fifteen, Panel Four

Maya looks shocked.

BLACK AQUARENA: I'm Aquarena.

Page Fifteen, Panel Five

Maya passes out next to Othello. ([ref](#))

Page Sixteen (Five Panels)

Page Sixteen, Panel One

This panel is almost a match with (P.10:p.5) where Water-of-Spring was standing next to the water with heart tablets and the White Buffalo coming out of the woods.

The White Buffalo now has transformed into WHITE BUFFALO CALF WOMAN – Mayan medicine woman and White Buffalo synthesized. For the synthesis, the woman should be integrated with the buffalo head, perhaps curled in a fetal position, womb/world (cf. [Klimt's Danae](#), [Ref2](#)).

Next to the buffalo woman should be a large standing figure, KING LORD PAKAL (Mayan, [Ref](#)). There should be a sense of a historical sacred line from the Mayan Lord God Pakal to Medicine Woman to the White Buffalo Calf Woman.

NARRATION (Time/Place): Aquarena Springs, 1542.

WHITE BUFFALO CALF WOMAN: Do not be afraid, little one, it is Medicine Woman.

Page Sixteen Panel Two

Water-of-Spring along with the startled animals look up at the ancient river spirits looming over the scene.

LORD PAKAL: And I am your Mayan Ancestor, King Lord Pakal.

Page Sixteen Panel Three

LORD PAKAL: Times will now change with the arrival of the Spaniards, little one.

WHITE BUFFALO CALF WOMAN: The cycle of the white buffalo ends. Only a story among the Indian tribes will remain.

Page Sixteen Panel Four

Pakal outstretches his hand and beckons Water of Spring to come forward into the water. There is a sense of transformation as he speaks the words Aquarena.

WATER-OF-SPRING: And how will I live?

WHITE BUFFALO CALF WOMAN: As the river deity. . .

LORD PAKAL: Aquarena.

Page Sixteen, Panel Five

Water-of-Spring transforms into the first invocation of Aquarena.

PAKAL: You will see many things, little one.

WHITE BUFFALO CALF WOMAN: You will help the river when she calls.

Page Sixteen, Panel Six

Both of the deities take Water-of-Spring's small hands. Like a protective halo blanket, a larger figure appears around her. Water-of-Spring is pictured both as a little girl holding the larger Gods hands but also now as the newly born Goddess/Superheroine, Aquarena. Two Mayan glyphs for Water and Spirit are now also drawn next to Aquarena (cf. [Mayan Syllabary, Ref](#)).

WHITE BUFFALO CALF WOMAN: This is your domain now. . .

LORD PAKAL: Aquarena.

Page Seventeen (Two Panels, Montage)

Page Seventeen, Panel One (small)

Othello Alexander is transformed back into Gulf War veteran self/clothing, the passed-out Maya on his lap. The visual montage to follow appears out of their joint dream. Both figures could be placed at panel bottom, top or middle of the page with the dream images around them.

Page Seventeen, Panel Two (Large Montage)

The following narration is interspersed in blocks. Each of the numbered narrations describes a visual scene or image. The images should flow together like a dream out of Othello and Maya's shared vision.

NARRATION (ONE): Aquarena, Mayan Priestess-in-training, Water-of-Spring, South Texas.

NARRATION (TWO): Her mother kept the old ways. The Mayans had disappeared and other tribes and civilizations would soon also. . .

NARRATION (THREE): Unfortunately, conquistadors.

NARRATION (FOUR): White Buffalo Calf Woman, Pakal, Aquarena.

NARRATION (FIVE) History:

In the times of the great buffalo hunt, Pocahontas, sacred springs.

In the Ol' West, a saloon girl, Louella May.

Slavic Linguist Svetlana Vasic, cracking the Mayan Code. ([Ref](#))

Wammy Wynette of the Grand ol' Opry.

Most recently Gulf War Veteran, Othello Alexander.

NARRATION (SIX): Aquarena, headwaters of the Spring, a call answered.

Page Eighteen, (Five Panels)

Page Eighteen, Panel One

Maya awakens next to Othello Alexander. Alexander is back as the grizzled Gulf War veteran. He holds his still injured leg. They are under the illuminated brooding Hamleto sign.

MAYA: So, you're not just Othello Alexander, you're Aquarena?

ALEXANDER: I guess an old Gulf War vet can't hide past war wounds.

Page Eighteen Panel Two

Flashback: show oil speculators with oil drilling equipment at Aquarena Springs. Maps, drilling equipment. Othello Alexander and Maya look on from the future.

OTHELLO: The environmental movement - well, someone had to help. When I came back from the war, Aquarena Springs found me - my fighting days weren't over.

MAYA: You changed into Aquarena?

OTHELLO: They were going to drill the headwaters polluting the sacred springs.

Page Eighteen Panel Three

Back to Othello and Maya under the sign.

MAYA: I see.

OTHELLO: Looks like you're drawing all the business now.

MAYA: Me?

OTHELLO: Well those birds weren't looking for a choir director.

Page Eighteen, Panel Four

Maya pulls out her tablet notebook full of Mayan glyphs. Highlight glowing glyph notebooks.

MAYA: But why would they be out to get me, I'm just a . . .

OTHELLO: Archeological linguistics student..

Page Eighteen, Panel Five

Close-up of Maya's archeological linguistic sketchbook. ([Ref.](#)) All kinds of Mayan glyphs and

her pen marks decoding the words. This needs to be like John Nash's intricate mathematical chalkboards in *A Beautiful Mind* – essentially showing Maya's intuitive genius at this type of work.

Page Nineteen (Five Panels)

Each of the following five panels contains three interwoven elements. 1) **A thumbnail** of Mayan Glyphs from Maya's archeological linguistics tablet notebook. 2) **A large image** in the page panel described. 3) **A third Phablet/Notebook narrative entry** that corresponds to Maya's attempt to decode the glyph.

Page Nineteen, Panel One

Thumbnail: Aquarena Glyph. ([Ref](#), [Ref 2](#))

Large Image (Flashback): Angel works on his bike. Maya works on glyphic translations while looking at Aquarena Springs.

NARRATION (Notebook Reads): Flowing water. Stream. Water + female figure.

Page Nineteen, Panel Two

Thumbnail: Aquarena Glyph + Priestess Glyph + Tree Glyph ([Ref](#), [Ref 2](#))

Large Image: Close-up shot of the bird drone with chest cavity open - all kinds of high tech motherboard circuits. A small screwdriver is inserted in one eye. The bird's other eye projects a focused laser site. Eye of Horus element for the bird eye. ([ref.](#))

NARRATION (Notebook Reads): Aquarena + female priestess (Medicine Woman?) + nature. Mayan glyph where Nature's protective forces are invoked.

Page Nineteen, Panel Three

Thumbnail: Othello Alexander gazes at the sky.

Large Image: Drone birds decamp on a telephone wire. Real birds sit next to them on an adjoining tree – not happy campers.

NARRATION (Notebook Reads): A glyph upside down - anti-nature. Like an ill-dignified tarot card.

REAL BIRDS (SFX): Squwawk, sqwawk!

Page Nineteen (Cont'd)

Page Nineteen, Panel Four

Thumbnail: Aquarena + Lord + To Grab + Holy Fire + Mortals ([ref.](#)) See this Syllabary for reference but don't feel bound by this.

Large Image: Close up of large bird drone flock descending from high altitude.

NARRATION (Notebook Reads) Aquarena + Lord + Jaguar + Fire + To Grab + Mortals. Aquarena rides the mortals who summon her. Cf: Maya Deren's *Divine Horsemen of Haiti*. Cross-cultural. Voodoo parallel. ([ref](#))

Page Nineteen, Panel Five

Thumbnail: Spirit + Woman + Aquarena Glyphs ([Ref](#), [Ref 2](#))

Large Image: The bird drone flock descends at a furious pace. Othello Alexander stands at the edge of the billboard with his wounded leg.

NARRATION (Notebook Reads) Spirit woman. What we would call a super hero today if they existed?

Page Twenty, (Five Panels)

Page Twenty, Panel One

A swarm of drones like Wagner's Valkyries or *Apocalypse Now's* helicopters ([ref](#)) barrels down towards Othello and Maya. With his mouth gaping open, Othello Alexander stands under the brooding Hamlet billboard. In the upper left corner is the Mayan glyph "Way" – Companion Spirit. ([Ref.](#))

Page Twenty, Panel Two (large)

AQUARENA, young beautiful and strong appears - Maya has been transformed. Everything in the panel switches to the electric blue of information - data, zero's and one's. (See Ref.)

AQUARENA: . Bits. Water, Flow. I am the zeros and ones. Released.

OTHELLO: Dear Jesus!

AQUARENA: A new Aquarena.

Page Twenty, Panel Three

Aquarena generates a vortex of information that cripples the bird drone's digital guidance systems. Many come crashing down from the air onto the adjoining highway. Cars and trucks veer. Othello Alexander dives for cover.

AQUARENA: Blue quanta. Information.

Page Twenty, Panel Four

The bird drones fall out of the sky, crash into the ground and cause havoc on the adjoining highway and train tracks.

AQUARENA: Providence. . .

Page Twenty, Panel Five

Aquarena kneels and picks up burnt out circuits of a bird drone to examine one closer. A heap of smoldering circuits.

AQUARENA:. . . in the fall of the smallest sparrow.

Page Twenty One (Four Panels)

Page Twenty One, Panel One

Aquarena approaches Alexander who lies near the flaming Hamleto billboard.

AQUARENA: I need to get you to a VA hospital.

Othello: I don't need to go anywhere anymore.

Page Twenty One, Panel Two

Othello hands Aquarena the trident necklace from Water-of-Spring.

OTHELLO: Take this badge off of me. I can't use it anymore. . .

Page Twenty One, Panel Three

Aquarena takes the necklace from Othello. The trident design glows.

AQUARENA: You are going to be alright.

OTHELLO: Gettin' dark, too dark to see,

Page Twenty One, Panel Four

With the **necklace** on her, Aquarena picks up Othello with both hands. There are distant large **black cumulus clouds** in the distance.

AQUARENA: *Llamando a las puertas del cielo.*

OTHELLO: Long black cloud is comin' down. . .

AQUARENA: You're going to be alright.

Page Twenty Two, Full Page Spread

Aquarena carries Othello out of the scene. Around them: crashed cars, police, spillage over the highway, a multitude of downed mechanical drones. The Brooding Hamleto billboard is flaming wreckage with the exception of the Tortuga wax protected Harley part of the ad framed by the burning embers but relatively unscathed.

An adjoining billboard reads “San Marcos Outlets: The Journey Doesn’t Begin Until You’ve Visited the Shopper’s Paradise.” Cartoonish highway map with apple orchards and a Spanish colonial basilica on opposite side of mall.

In the far distance both Texas State and the columns and lights of the university library

The night-lit neon of the university sport’s stadium billboard with the “Go KitKat” is shown. The smiling KitKat mascot now looks like a mocking sinister Cheshire cat.

The blimp from Aquarena’s opening page now shows a second BROODING HAMLETO far above watching over the scene pulling an illuminated banner which reads “24 Hours Remaining: To Shop or Not to Shop, that is the question.”

The previous Mayan glyphs for both “Aquarena” and “Companion Spirit” prominently fills two corners of the page. (P.20:p1). ([Ref](#))

Another billboard advertising the smart drink “El Toro Blanco” with Minotaur ([ref](#)) and labyrinth is in the distance.

The trident necklace is now also prominently on Aquarena’s neck. The trident design also acts as a subtle bat-spotlight silhouetting Aquarena and Alexander as they exit the carnage.

At the bottom of the page:

NARRATION: Next: The Drones Strike Back!

End of Issue #1