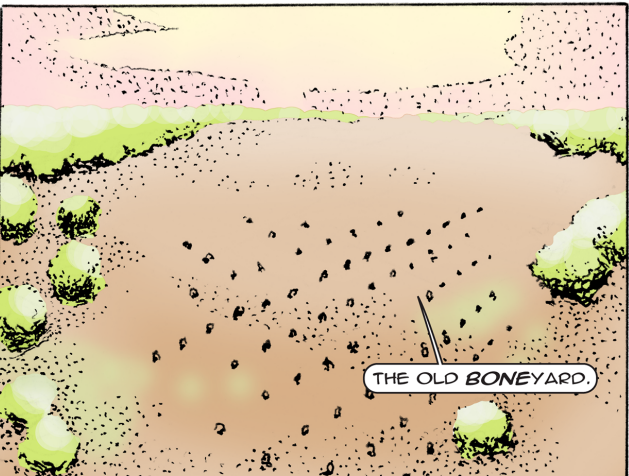
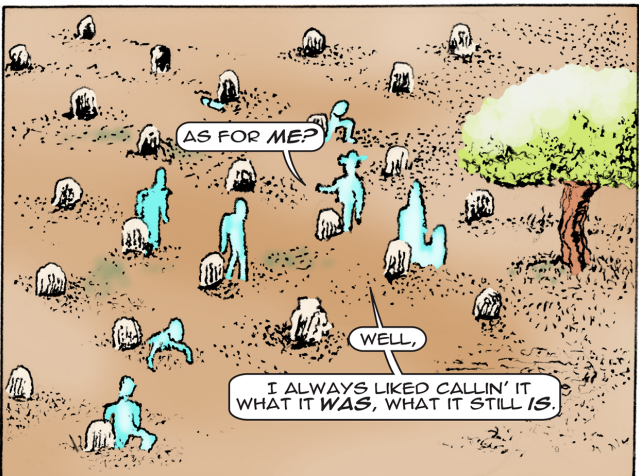
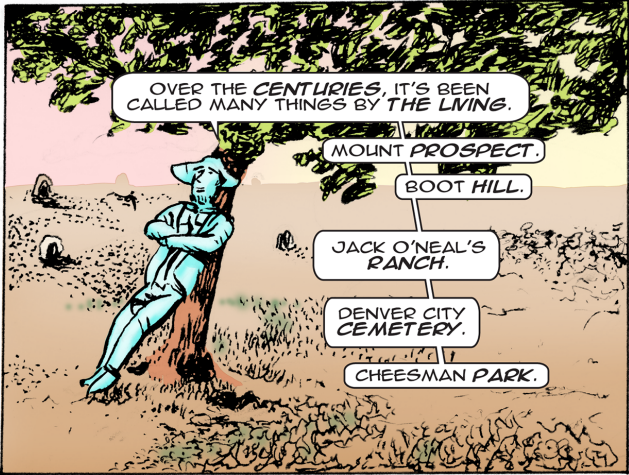
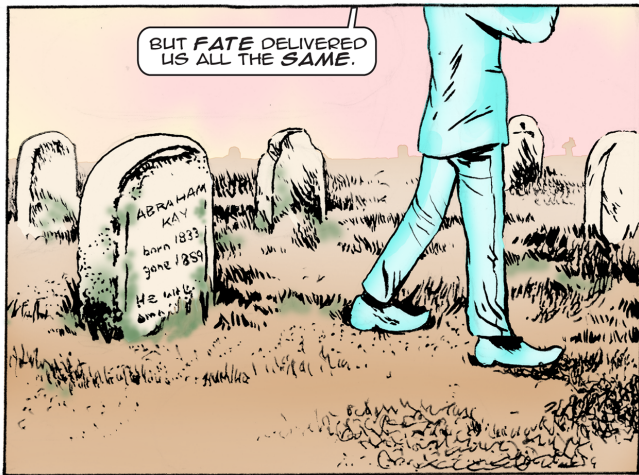


CHEESMAN PARK, PRESENT DAY

CHEESMAN PARK, LATE 1800S



FACT IS, LONG BEFORE DENVER WAS A CITY, THE ARAPAHO DEEMED THIS LAND A SACRED BURIAL SITE FOR THEIR PEOPLE.

WASN'T TIL' 1858 THAT DENVER FOUNDER WILLIAM LARIMER DECREED THE LAND A CEMETERY.

SOON ITS 320 ACRES WERE DIVIDED UP FOR RELIGIONS, GROUPS, AND A SMALLPOX HOSPITAL...

...WITH THE EDGES RESERVED FOR BURRYING CRIMINALS, THE POOR, AND THE DISEASED.

BY THE LATE 1880S, THE CEMETERY HAD FALLEN ON HARD TIMES.

STRONG-ARMED BY COLORADO LAWYERS AND DEVELOPERS, U.S. CONGRESS DECLARED IT A PARKLAND IN 1890.

IN 1910, THE PARK'S FAMOUS MARBLE PAVILION WAS BUILT TO HONOR WALTER CHEESMAN, WHO BECAME THE PARK'S NAMESAKE.

FAMILIES WERE GIVEN JUST 90 DAYS TO RETRIEVE THEIR LOVED ONES' REMAINS. AFTER, THE CITY PAID \$1.90 FOR ANY CASKET WORKERS COULD REMOVE.

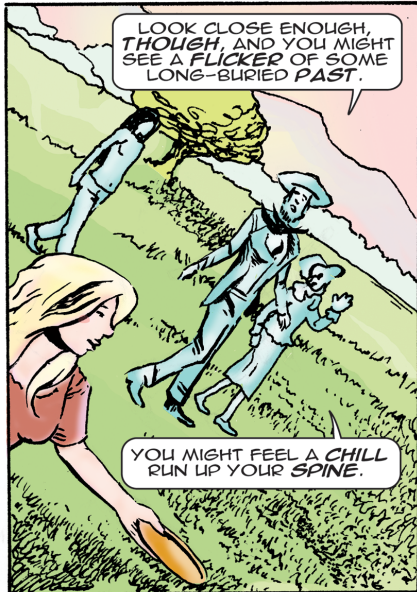
COURSE, THE JOB WAS DONE POORLY, LEAVING THOUSANDS OF US POOR SOULS BEHIND.

EVEN SO, THE PARK KEPT ON AS PLANNED THE NEXT FEW DECADES.

TODAY, THE PARK IS A BUSTLING, BEAUTIFUL PLACE.

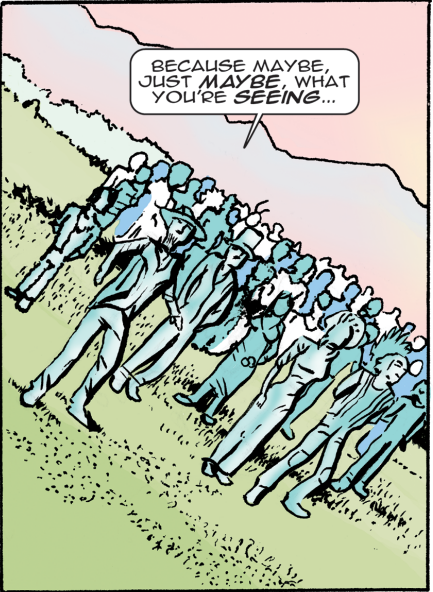


YOU'D NEVER KNOW WHAT LURKS JUST FEET BELOW ITS PRISTINE GARDENS AND GROUNDS.

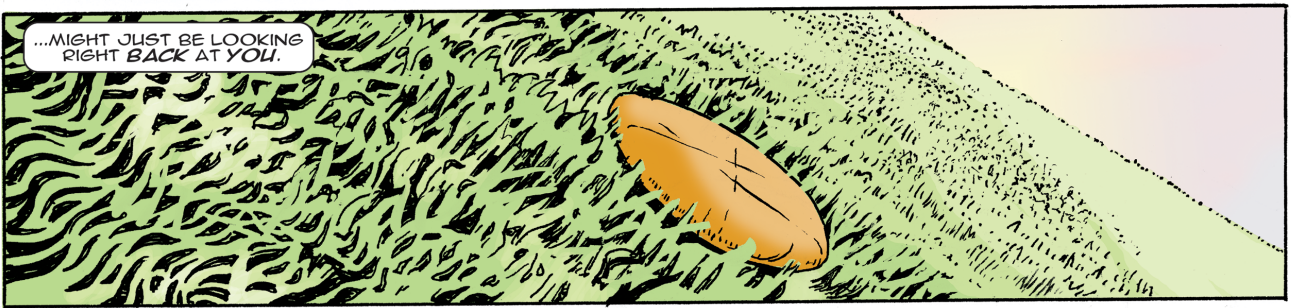


LOOK CLOSE ENOUGH, THOUGH, AND YOU MIGHT SEE A FLICKER OF SOME LONG-BURIED PAST.

YOU MIGHT FEEL A CHILL RUN UP YOUR SPINE.



BECAUSE MAYBE, JUST MAYBE, WHAT YOU'RE SEEING...



...MIGHT JUST BE LOOKING RIGHT BACK AT YOU.

CHEESMAN PARK: A HAUNTED HISTORY

STORY: Adam Kullberg

ARTIST: J James McFarland

DESCRIPTION: Two-Page comic script focusing on Cheesman Park, a former cemetery turned Public Park in the Capitol Hill area of Denver. The park is reportedly haunted by displaced ghosts whose bodies were unceremoniously removed and transported to new locations in the late 1800s, though the process was done hastily, and some skeletons are still being discovered even today. The park even served as the inspiration behind movies like *Poltergeist* and *The Changeling*.

DRAFT 1: August 4, 2016

CHARACTER NOTES

GHOST/ABRAHAM KAY: A citizen of Denver, Abraham Kay is reportedly the first person to be buried at the Cheesman Park, and has seen the changes that have taken place over the centuries to the park. He died at the age of 26-years-old, but 26 in 1859 makes him look more like he's in his early 30s, with a neck beard and no mustache and a wide-brimmed hat. He is from a poorer family, and his clothes are characteristic of the middle-lower class of the time (see PHOTO 4). His outfit is something he would have been buried in – likely a three-piece suit with a western bow tie tucked around his neck. He died from a lung infection and coughs every now and again as a kind of tic leftover from his time with the living. A longtime resident of the cemetery, he has had the centuries to gain a perspective and become philosophical, enigmatic, and reflective on the journey that Cheesman Park has taken from cemetery to public park. As a ghost, he also has the ability to jump seamlessly through time in a single conversation or narrative, so that he can provide context for each change to the park as a single consecutive story.

PAGE ONE – FIVE PANELS

PANEL ONE

Exterior, CHEESMAN PARK, split shot of present day (on LEFT) and an 1880s (on RIGHT) versions of park. The scene on the left is of a present-day Cheesman, full of adults and kids bustling around the 2 fountains out front, flowers blooming, grass bright green, all centered around a white pavilion up a slight hill (see PHOTO 1), with a canopy of leafy-green trees rising up to the tops of the panel. This stands in stark contrast to the image on the right, with deadish-looking grass interrupted by the occasional tombstone or monument, with no one in sight (see PHOTO 2 and PHOTO 3). Some of the tombstones and monuments are clearly in disrepair, while others are crumbling, broken into pieces or halves. Beyond the cemetery’s small, waist-high, mangled-looking wooden fence is a low cityscape of 1850s Denver, smoke billowing from a few indistinguishable buildings in Denver, and beyond this Denver’s Capitol Building, the faint outline of the mountains in the background. In both pictures, somewhere near the back, a spectre-like figure hovers in the same spot, difficult to see but still there if one looks close enough.

1. CAPTION – LEFT: Cheesman Park, Present Day
2. CAPTION – RIGHT: Cheesman Park, Late 1800s
3. CAPTION – GHOST: “We didn’t ask to end up here, not a one.”

ART NOTE: This panel should take up at least the top third of the first page.

PANEL TWO

An image of a simple stone tombstone with the words ABRAHAM KAY, DIED MARCH 20, 1859, RIP. We are still in the late 1800s Cheesman, but this is not immediately obvious. In the background of the panel are trees among which a spectre-like figure still hovers in the shadows, closer now than the previous panel but still somewhat hidden among the background details.

1. CAPTION – GHOST/ABRAHAM: “But fate delivered us all the same.”

PANEL THREE

We now see the full body outline of ABRAHAM, who is LEANING against a tree with the cemetery laid out behind him. It is obvious he is some sort of spirit, dressed in an outfit typical to Denver frontier culture of the 1859 (see PHOTO 4) and, though young at his death, has the confidence and dignified look of someone who has been here a long time and seen it all, surveying the land in front of him and beyond the page with a knowing look. His whole body exudes a ghost-like transparency, so that we can just barely make out a few trees and gravestones through his shadowy frame.

1. GHOST/ABRAHAM: Over the **centuries**, it's been called many things by **the living**.
2. GHOST/ABRAHAM: Mount **Prospect**. Boot **Hill**. Jack O'Neal's **Ranch**. Denver City **Cemetery**. Cheesman **Park**.

PANEL FOUR

A CLOSE UP of ABRAHAM, the first time we have clearly seen his face. He is smirking as if he knows something we do not.

1. GHOST/ABRAHAM: As for **me**? Well, I always liked callin' it what it **was**, what it still **is**.

PANEL FIVE

We ZOOM OUT From PANEL FIVE to see the Cheesman again, a wide shot this time to show the seemingly endless amounts of graves and headstones scattered throughout 320 acres of land that Cheesman park and surrounding areas used to take up. Trees dot the landscape with the occasional bush or grassy knoll, but for the most part the land looks as if it is dead, untended, grown wild with disrepair. We are seeing this from bird's eye view, hovering a hundred feet above the park so that we can see a large chunk of it (See PHOTO 5). We still see ABRAHAM's vague shape still standing next to the tree, drawn in a different shade/color that stands out against the rest of the surrounding, but all around him are spirits beginning to rise from their graves, some half-emerged from the ground crawling up to the surface, others wandering aimlessly, and others sitting/standing next to their own graves. They are indistinguishable, for the most part, in terms of gender or clothing, but the sheer scope of them is haunting and disturbing in and of itself. According to some reports, anywhere between 2000 and 4200 bodies are *still left* at Cheesman, so the spirits in the image should spread out to every corner of the panel. Imagine that scene in Ghostbusters where ghosts are rising from every corner of New York City, except taken from an aerial view.

1. CAPTION – GHOST/ABRAHAM: “The Old **Boneyard**.”

PAGE TWO – FOUR PANELS

PANEL ONE (FIVE SECTIONS)

A WIDE SHOT of ABRAHAM WALKING across a panel that is split diagonally into FIVE sections, each one representing a different time period. There is a small gutter between each diagonal panel, but when looked at together they make a kind of mosaic image of Cheesman Park sliced into different time periods. The connective tissue between all panels can be the mountains in the background. ABRAHAM is walking through and across these panels (except PANEL TWO), down and to the right, so that he moves

through each panel in a fluid pathway, essentially traveling seamlessly through different time periods while providing us some backstory.

ART NOTE: This panel should take up the top three-fourths of the second page. The layout is largely up to the artist as to how to make this diagonal-style layout work best, and if necessary it can be scrapped in favor of 5 tall rectangular panels featuring similar scenes as described in the sections below. At heart, the idea is to see all of Cheesman in a single "take" or vantage point, but to have the sections breaking up time periods to show the evolution of the park over time.

PANEL ONE, SECTION ONE

The first DIAGONAL PANEL on the top left, featuring a shot of a pre-1800s version of the park, a more flourishing and scenic location with green grass and a landscape unbroken by buildings or fences leading up to the mountains. A traditional Arapaho burial is taking place, and the deceased has been wrapped up in a buffalo hide, then placed on a scaffold built from large sticks (see PHOTOS 6&7). From a slight distance see the backs and sides of a group of Arapahos circling the burial site (see PHOTOS 8-11 as historical reference), a small fire in the background, an encampment set up behind this featuring buffalo-skin wigwams (see PHOTO 12), then the mountains in the distance. Note that ABRAHAM is NOT in this image.

1. CAPTION – GHOST/ABRAHAM: **“Some would tell you I was the first buried here.”**
2. CAPTION – GHOST/ABRAHAM: **“But long before Denver was a city, the Arapaho deemed this land a sacred burial site for their people.”**

PANEL ONE, SECTION TWO

The second DIAGONAL PANE, featuring a shot of 1859 Denver as seen from the top of Cheesman Park. The mountains again are in the distance. In front of the mountains are a collection of 1850s era houses, a frontier-like setting as this is during Denver’s “gold rush,” with buildings scattered around dirt roads (see PHOTOS 13&14). The capitol building is notably absent because it wasn’t completed until 1894. ABRAHAM is WALKING through the panel to the right, near the top of the panel.

1. GHOST/ABRAHAM: It wasn't til' **1858** that Denver founder **William Larimer** claimed the land and **decreed** it a **cemetery**.
2. GHOST/ABRAHAM: Soon its **320 acres** were divided up for different **religions**, groups, and a **smallpox** hospital...
3. GHOST/ABRHAM: ...with the outermost **edges** reserved for **criminals**, **vagrants**, the **poor**, and the **diseased**.

PANEL ONE, SECTION THREE

The third DIAGONAL PANEL is similar to the image from PAGE ONE, PANEL ONE, except the cemetery is even more of an eyesore -- overgrown with weeds, tombstones cracked, graves looted by robbers, and so on. Behind all this, visible through the heavy weeds and jumbled tombstones, the city of Denver behind the cemetery has clearly grown into a bustling town, the 26th largest in America, with taller buildings characteristic (see PHOTO 15). If possible, a partially constructed version of the capitol building could also be in view. ABRAHAM is WALKING through the panel, to the right, near the center of the panel.

1. GHOST/ABRAHAM: By the **late 1880s**, the cemetery had fallen on **hard** times.
2. GHOST/ABRHAM: **Strong-armed** by Colorado **lawmen** and developers, the **U.S. Congress** declared it **parkland** in **1890**.
3. GHOST/ABRAHAM: **Families** were given **just 90 days** to **retrieve** the **remains** of their loved ones.
4. GHOST/ABRAHAM: **After**, the city paid **\$1.90** for any **casket** workers **removed**.

PANEL ONE, SECTION FOUR

The fourth DIAGONAL PANEL features a shot of an early 1900s Cheesman, with the marble pavilion being built in the center of the panel, a great stretch of grass leading up to it (see PHOTO 16). We are looking at it from the EAST so that the mountains are in the background. In this panel only see the left side of the marble pavilion, unfinished, with workers gathered around it helping prop one of the marble pillars out front, scaffolding and tools all around them. The pavilion bridges across PANEL FIVE into PANEL SIX, so that we see the whole pavilion in one take, but split across those two

panels. ABRAHAM is WALKING through the panel, near the bottom and below the marble pavilion.

1. GHOST/ABRAHAM: ‘Course, the **job** was **poorly** done, **thousands** of us **poor souls left behind**.
2. GHOST/ABRAHAM: **Even** so, the park **kept on** as planned the next few **decades**.
3. GHOST/ABRAHAM: In **1910**, the park’s famous **marble pavilion** was completed. It honored **Walter Cheesman**, who became the park’s **namesake**.

PANEL ONE, SECTION FIVE

The fifth DIAGONAL PANEL features a shot of present-day Cheesman, from the same angle as the previous panel, except now the flat grass has been interrupted by blooming gardens, shrubs (see PHOTO 17). The right side of the pavilion is complete in this image, and people are bustling about it, inside, it, and throughout the park – people on picnic blankets, sitting on benches, children playing, and so on. ABRHAM is WALKING toward the crowd from the left side of the panel, near the very bottom.

1. GHOST/ABRAHAM: **Today**, the park has become a bustling, **beautiful** place.

PANEL TWO

A CLOSE SHOT of ABRAHAM WALKING back across the green lawn. We see him from the knee down, walking through the grass..

2. CAPTION – GHOST/ABRAHAM: “You’d **never** know what lurks just **feet** below its **sunlit** gardens and **manicured** grounds.”

PANEL THREE

A WIDER SHOT of ABRAHAM, still WALKING, but we zoom out to see he is moving through the groups of people we see in PANEL FOUR. No one is looking at him except for one young woman, just visible in the foreground, who seems to be staring but unsure as to what she is looking at.

1. GHOST/ABRAHAM: Look close enough, **though**, and you might see a **flicker** of some long-buried **past**.
2. GHOST/ABRAHAM: You might feel a **chill** run up your **spine**.

PANEL FOUR

An even WIDER SHOT of ABRAHAM, now STANDING in the crowd. Around him are suddenly many spirits, similar to what we saw on PAGE ONE, PANEL FIVE. The spirits are intermingled amongst the crowd, but not crawling out of their graves in the same creepy way. This is more like a gathering of “friendly” ghosts, though, so the vibe we get is not menacing but more of a mixed community of ghosts, real people, etc. ABRAHAM stands out amongst the crowd, as he has throughout all the panels.

1. CAPTION – GHOST/ABRAHAM: Because maybe, just **maybe**, what you’re **seeing** might just be looking right **back** at **you**.

PHOTO 1

Cheesman Park, present day



PHOTO 2

Cheesman Park Gravestones, mid- to late-1800s



PHOTO 3

Cheeseman Park gravestones, early 1900s



PHOTO 4

Denverites, mid 1800s



PHOTO 5

Cheesman, present day, overhead view



PHOTO 6

A traditional Arapaho burial.

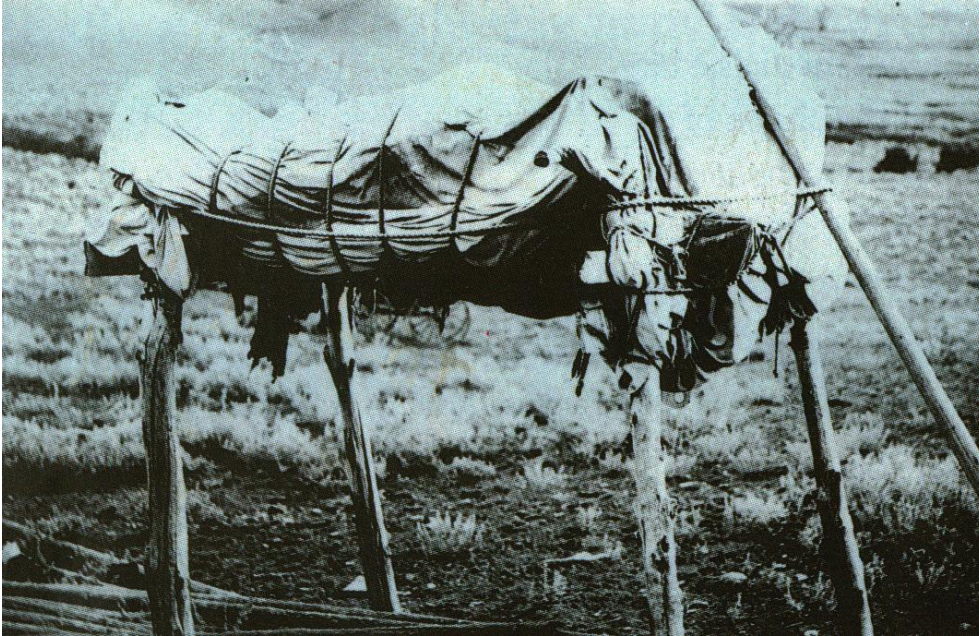


PHOTO 7

A traditional Arapaho burial.

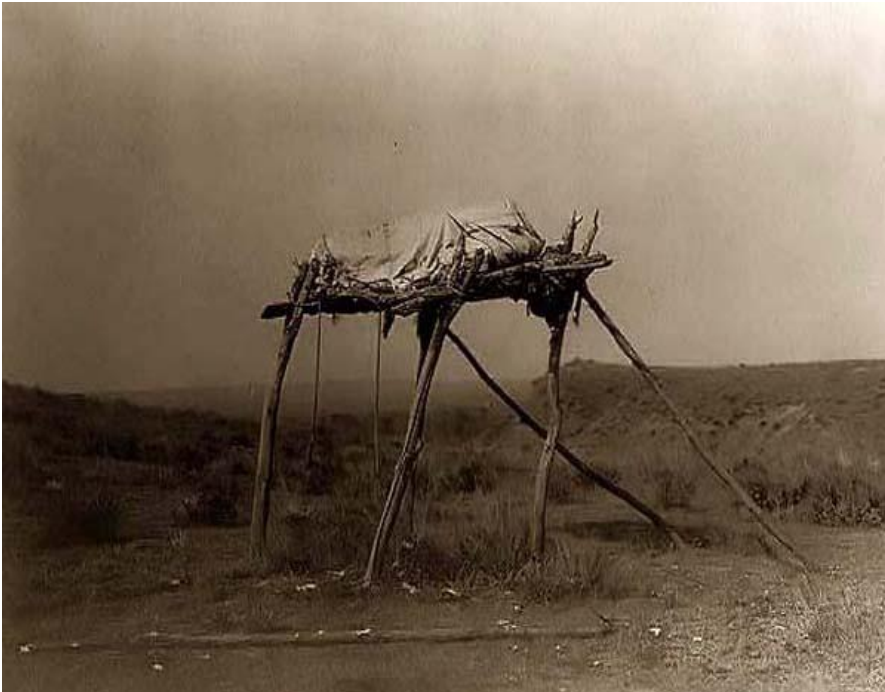


PHOTO 8

Painting of traditional Arapaho burial ceremony.



PHOTO 9

Arapaho chief in the early to mid 1800s



PHOTO 10

Arapaho warrior in the late 1800s



PHOTO 11

Arapaho dress



PHOTO 12

Ute Encampment, Denver, Late 1870s



PHOTO 13

Denver cityscape, 1859



PHOTO 14

Photo from Cheesman Park, Denver in the background, late 1800s



PHOTO 15

Denver, 1898



PHOTO 16

Cheesman Park, early 1900s



PHOTO 17

Cheesman Park Pavilion, present day

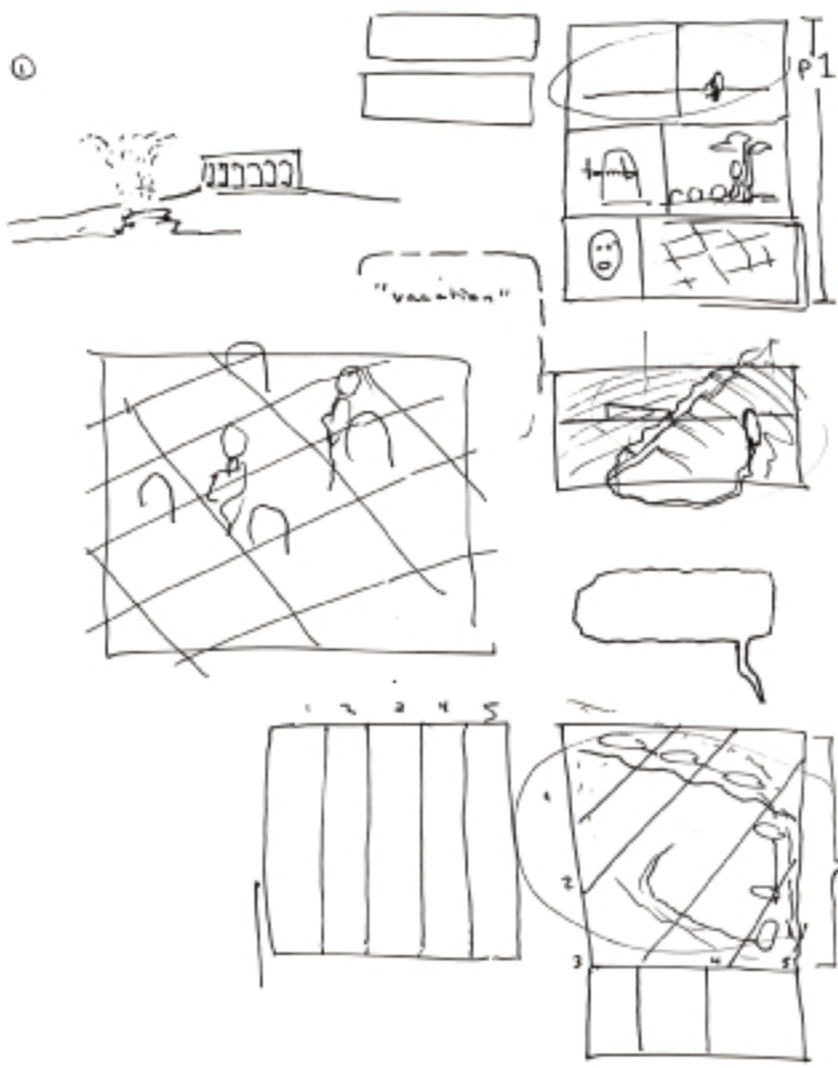




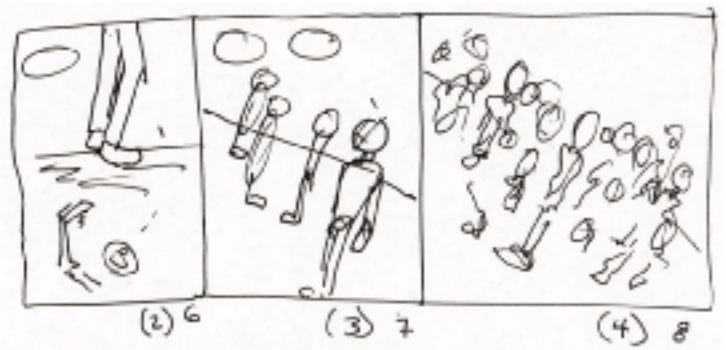
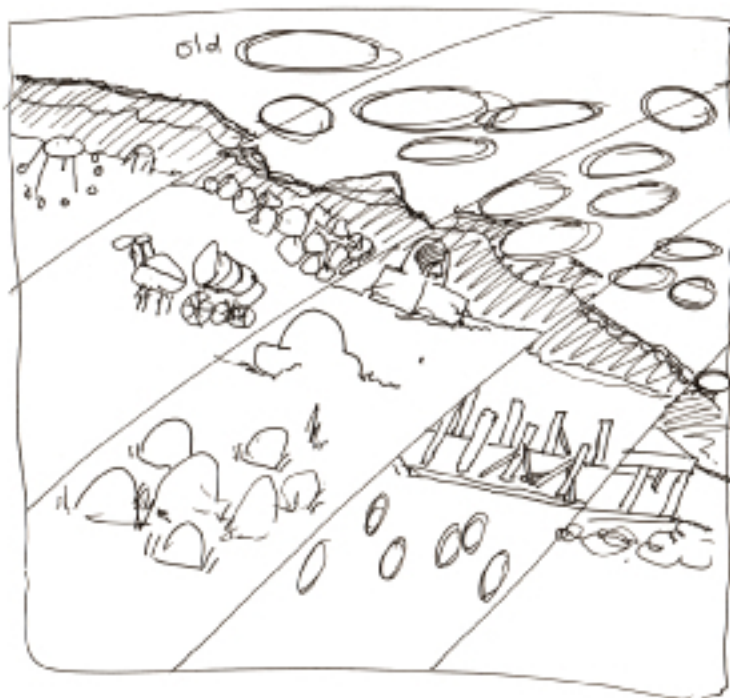
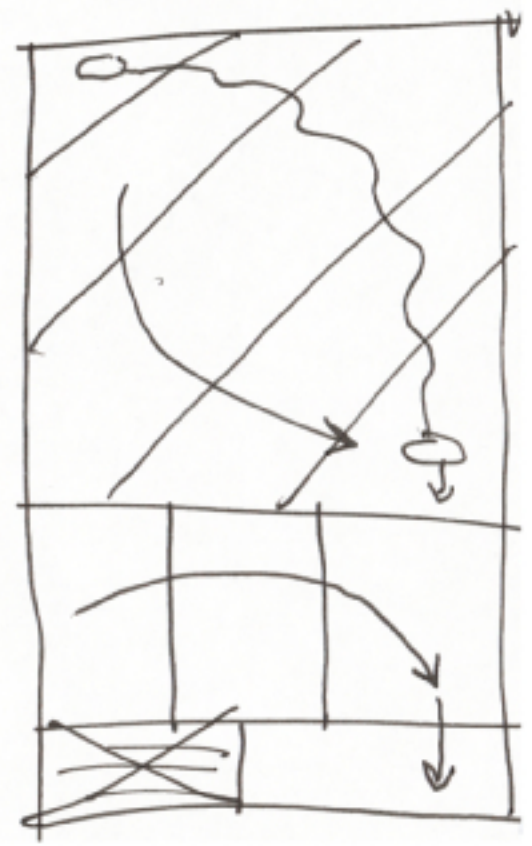
WEEK ONE - Roughs / Layouts

Cheesman Park THE OLD BONEYARD

J. James McFarland
script by : Adam Kullberg
prepared for
Comic Book Classroom
Colorful History



[Colorful History] CHEESMAN PARK
 ~ The Bone Yard ~
 Old Empress



First Draft Thumbnails



Abraham Kay

26 years old
coughs occasionally
poorer low-middle class
3 piece suit / western bowtie
neck beard / clean lip
wide brimmed hat

born 1833
died 1859

Am
Abraham
Kay
8.15.17

"Sack
suit"

1880s



→ 1850s coat

- wide sleeves cut high on shoulder
- wide flat lapels
- low collar
- straight, tubular trousers

→ neckwear

- stiff, two inch silk tie, flat half-bow
- after '57 the tie got narrower more horizontal





- adults
- kids
- fountains
- flowers
- bright green
- pavilion
- green trees
- slight hill

↑
looking
South

looking
North →

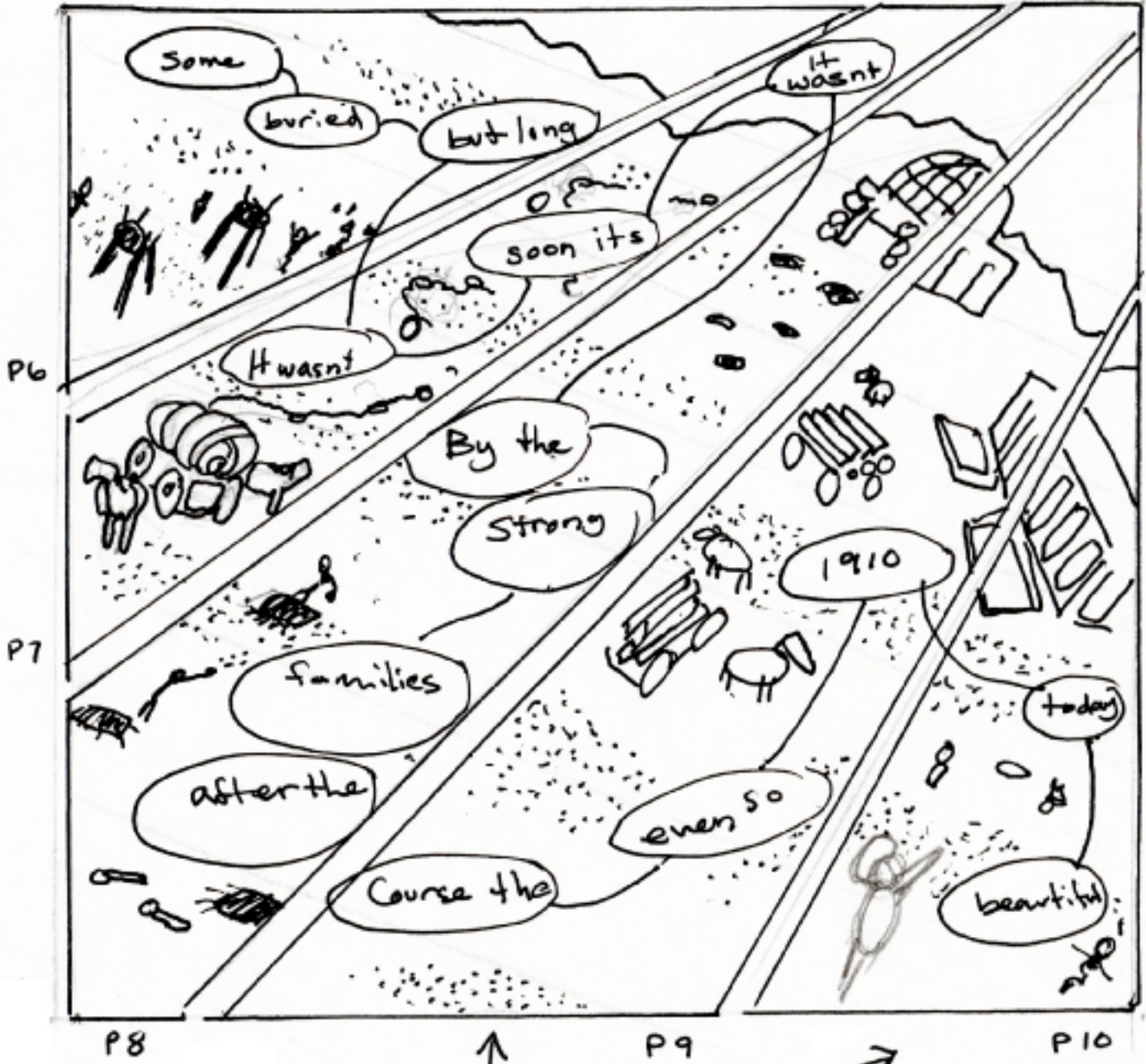
- deadish-looking grass
- tombstone
- monuments
- waist-high wood fence
- low cityscape
- smoke billowing
- Capital Building
- mountains



P2,3



P4,5



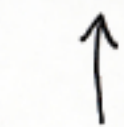
P8

P9

P10



CRAZY days...
 CRAZY
 (enlarge panel)

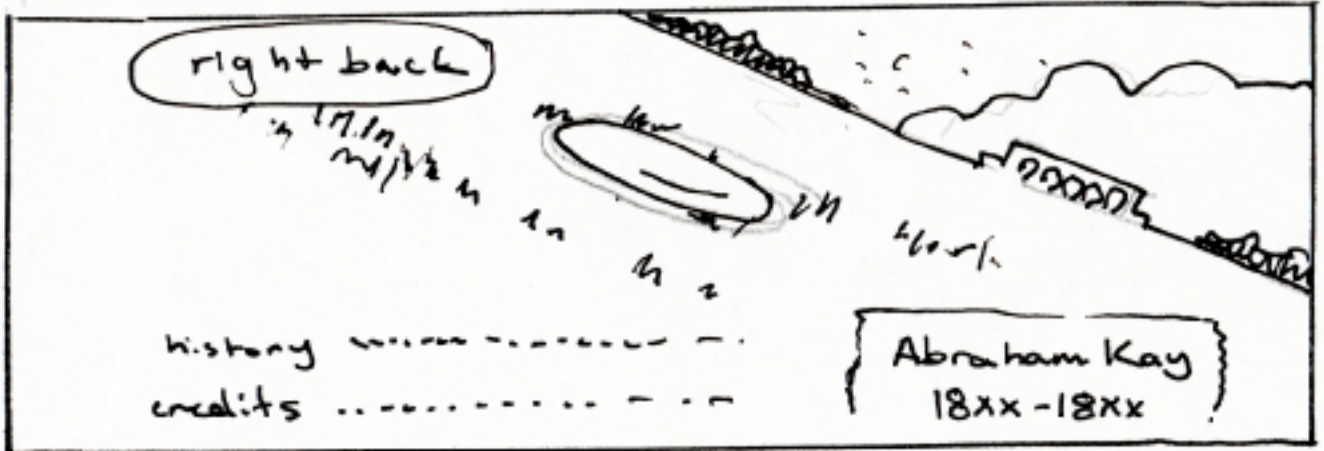


what mode of transportation for marble?



frisbee

(P10 frisbee again)



Can we not use the word "lurks?"



= REMAINS =

frisbee
?
line
(substitute for grave-marker beat)

Im 8.23.16
2nd draft
thumbnails

