



Convocatoria de Revisión de Portafolios DC Comics CONQUE 2018

CONVOCATORIA

El día viernes **4 de mayo**, **Rebecca Taylor editora de DC Comics**, revisará portafolios en las instalaciones del Querétaro Centro de Congresos (QCC) como parte de las actividades de CONQUE 2018.

La intención de esta revisión de portafolios es encontrar artistas con el nivel profesional necesario para sumarse a DC Comics. Esta revisión es **exclusiva** para dibujantes (no coloristas, no escritores, no entintadores).

Las páginas deberán ser realizadas de forma tradicional (dibujadas a mano en papel), ya que si resultas seleccionado tendrás que llevarlas contigo el día de revisión de portafolio.

No se aceptarán trabajos digitales.

A petición del representante de la editorial, se realizará una selección previa de material, la cual correrá a cargo de un Comité de Preselección conformado por artistas profesionales.

Se elegirán a los artistas que cumplan con los requisitos necesarios para llevar a cabo la revisión de portafolio.

La decisión de este Comité es inapelable.

PROCEDIMIENTO DE PARTICIPACIÓN (Preselección)

Encontrarás al final de la convocatoria tres guiones autorizados por DC Comics, que representan diferentes estilos gráficos y narrativos.

Selecciona uno y realiza todas las páginas del guión de tu elección de acuerdo a los siguientes lineamientos:

- Dibuja el argumento en cartulina opalina (o similar) de **28x44 cm**.
- Escanea tus páginas a tamaño real en **grayscale (gama de grises) a 150 dpi en formato jpg**.
- Abre una cuenta de mail con un **seudónimo** (usa algún sitio de mails gratuito, Google, Hotmail o Yahoo).
- Envía en un archivo comprimido tus páginas a **portafolio@conque.mx**
- Agrega un texto con los siguientes datos:
 - **Seudónimo ***
 - Edad
 - Lugar de residencia
 - Número de páginas realizadas
 - Email de contacto del **seudónimo**

* Es indispensable el uso de seudónimo para revisar tu material.

NO SE REVISARÁ MATERIAL PARA PRESELECCIÓN A QUIENES DEN SU NOMBRE REAL, esto con fines de conservar la imparcialidad del Comité de Preselección. Te recomendamos tengas especial cuidado a la hora de crear tu cuenta de mail.

Espera un email de confirmación para asegurar que ya tenemos tu material.

Tienes hasta las **23:59 hrs. del 16 de abril 2018** para mandar tus páginas al Comité de Preselección.

Cualquier material entregado después de la hora y el día señalado no será revisado y se eliminará de inmediato.

Quedarán descalificados aquellos trabajos que NO sean las páginas y los personajes que aparecen en el documento otorgado en conque.mx/portafolio

Deben entregarse **TODAS LAS PÁGINAS** de las que consta el guión de tu elección. Será eliminado de la selección, de forma inmediata, sin pasar a preselección, la persona que entregue menos páginas.

El día **20 de abril de 2018** se enviará un email a los seleccionados para la revisión de portafolios con Rebecca Taylor, donde se les dará una clave de acceso y se les pedirá su nombre real y datos generales.

Los seleccionados deberán presentarse en el día, lugar y hora señalada para revisión, con su clave de acceso, identificación oficial y las páginas hechas para esta convocatoria.

NO SE PERMITIRÁ LA ENTRADA SIN CLAVE DE ACCESO E IDENTIFICACIÓN OFICIAL.

Se les recuerda que en caso de ser seleccionados, consideren esto como una entrevista de trabajo.

A continuación los guiones muestra para participar. DC Comics entrega sus guiones en inglés por lo que deben respetarse los textos en este idioma.



Este guión y los personajes que aparecen en él son propiedad de DC Comics.
Queda prohibido el uso para fines distintos a los establecidos en esta convocatoria.

GUIÓN: NIGHTWING

Page 1

Action wise, this page is Nightwing running across buildings/rooftops, before leaping into the chasms of Gotham in pursuit of an elevated train.

However, I want to play this as a page 1 teaser before a kick ass double spread that reveals Nightwing for the first time. So with that in mind, can we do this page as a series of panels that show different parts of Nightwing in closeup, without ever fully revealing Nightwing? Boots running, a fist and arm, perhaps a closeup of the mask, the logo on his chest (part of it at least), etc.

Then, in our final few panels, I'd love to focus on Nightwing's boots as he launches from the ledge of a building... into a final panel where we're behind/above him looking out at the city (with an elevated train below) as he swan dives towards it.

(And if you feel like we need it, perhaps an insert of him firing a grappling gun?)

DICK GRAYSON (V.O.)

I've spent a lot of time in a lot of places-- it's one of the perks to growing up in a traveling circus. But there's one place I've always avoided. I've stayed away, because of what it's taken from me-- because it keeps trying to pull me back to take more.

But what's weird is that now that I'm here--

Page 2-3

Double page spread.

Nightwing, falling/swinging right at us. Big hero shot. As the first image of Nightwing in the new DCU, think of this as the poster shot-- it's going to define him to everyone.

Buildings rise to sickening heights behind him, giving us a sense of vertigo as we look up. Let's get some water towers in here, too.

Also, this section of Gotham should be rather affluent-- it should NOT be decrepit or worn down. Even if the architecture is "classic" Gotham, the neighborhood is well-to-do.

DICK GRAYSON (V.O.)

Gotham City doesn't want me. Not anymore.

Page 4-5

1. Using the "in between" Nightwings, Nightwing hits the roof of the elevated train and slows his momentum through a series of rolls (perhaps a hand spring in there, too?).

DICK GRAYSON (V.O.)

For the last year I've lived and worked here as Batman, while Bruce was gone.

2. Nightwing gets his footing on the train (crouching/hugging the roof).

DICK GRAYSON (V.O.)

I was good at it.

But Gotham knew... and it changed. It was subtle, almost imperceptible at times.
But the city got meaner.

3. Nightwing then hangs over the edge of the train, his head upside down, as he peers into the train car.

DICK GRAYSON (V.O.)

Even six months ago, this part of town was on the upswing-- completely stable.
An attack on a train, much less a murder... not here. But now?

4. A point of view shot (through Nightwing's lenses), looking into the train car. Even though it's dark, we can see there's blood everywhere. Several people are on the floor with stab wounds, bleeding, and more huddle/cower in seats. Isolated from everyone else, a shirtless man stands (holding a bladed weapon-- something more interesting than just a knife-- perhaps a large, long dagger. Old looking, elegant) along with another man (one of the hostages). The shirtless man, who is covered in blood) brushes the blade against the man's face. Also-- I'd love to put this guy in some sort of really creepy mask. I'm not sure what just yet, but I'll come up with something today.

For the POV shot, let's do some heads-up-display-type graphics, too. Perhaps the HUD text lets Dick know that no one is dead (unless we CAN make some of them dead! Bobbie? :)

DICK GRAYSON (V.O.)

This is the third psycho-killer-carrying-out-an-extortion-hit this week.

5. Nightwing glances up to see the train is getting closer to a tunnel-- it'll be pitch black once the train gets inside. Now's his time to move.

DICK GRAYSON (V.O.)

Say what you will about Bruce Wayne, AKA Batman-- and god knows I have... but if you spend a year wearing his suit as I have, you're going to come out stronger.

That is, assuming it doesn't drive you mad along the way.

6. Nightwing grabs a piece of the train roof and does a swinging kick to launch himself through the glass window of the train car.

DICK GRAYSON (V.O.)

Even back when I was Bruce's sidekick Robin, my timing was always great. I mean, I grew up an acrobat.
But now?

7. Nightwing lands inside. There are some lights inside the train car, but the scene should still play pretty dark and moody. The lights are dim.

DICK GRAYSON (V.O.)

It's flawless.

8. The masked man looks him over before wiping his blood-soaked hand across his chest, wiping it off. The idea here is for it to sort of look like/resemble the Nightwing stripe. I don't want to hit it TOO on the nose here (there will be a final image on page 7 of the guy's chest, and Dick noticing the stripe).

DICK GRAYSON (V.O.)

Inside the car a second before we hit the tunnel. Perfect.

9. Nightwing squeezes his fist (or uses his thumb to tap a hidden button on his forefinger (the same hand).
10. The lenses in Nightwing's mask go BLOOD RED.
11. Nightwing throws an escrima stick (or some other type of Batarang) at the overhead lights on the train.

FIN DEL GUIÓN

CONQUE

Este guión y los personajes que aparecen en él son propiedad de DC Comics.
Queda prohibido el uso para fines distintos a los establecidos en esta convocatoria.

GUIÓN: HELLBLAZER

PAGE 15

Panel 1: Big shot. Back to John now. He leans in the doorwell of an apartment building. Covered in shadows. He lights a cigarette and takes a drag...

Caption (John): Did I hate people enough that when my inhibitions were down I'd--?

Caption (John): Didn't want to finish that thought. Answer's too bloody obvious. Had to keep me mind busy. Find someone to blame.

Panel 2: He exhales. His lips glow red, and the smoke winds around forming almost a braid...

Caption (John): Martin German didn't show up in the phone book. Didn't advertise himself on the internet or tweet about his newest finds.

Caption (John): Fortunately I knew an old Wiccan incantation. "The Lost Lips Lament."

Panel 3: INSET. The smoke travels under the doorframe.

Caption (John): Useful when you have faint memories of meeting that special someone amidst a pile of flesh at an equinox orgy, and would like to get some tea the next day.

Panel 4: John rings the doorbell. At the same time he reaches into the jacket...

Caption (John): Martin and I hadn't kissed. Not in the usual way. But we'd shared a bottle.

Panel 5: A confused Martin comes to the door, peering at John with no recognition. John smiles, his hand still inside his jacket.

Martin German -Early 30s. He's a thin, sort of feminine guy. Long black hair in a ponytail. Dresses a bit bookish... button up shirt with a sweater over the top. Khakis.

Caption (John): An intimate act. We were lovers by spirit.

Martin: Hullo?

PAGE 16

Panel 1: Big shot! John leaps at Martin, brandishing a CROWBAR. He shoves the surprised and terrified Martin back through the door.

(For reference! Martin's apartment is clean and organized. There's a small hat rack and a shelf full of knickknacks in the entryway. A hallway cupboard off to the side.)

Caption (John): And he'd betrayed our union.

John: Evenin' Marty.

SFX: KRNCH

Panel 2: John hits Martin hard in the shin with the crowbar. It look painful as hell. The surprised Martin cries out.

John: Find any new bottles today? Anything you'd like to recommend?
SFX: KRAK
Martin: Ah!!

Panel 3: He drops to the ground, begging and crying as John turns to the rest of the apartment. John is enraged and angry, smashing a shelf of knickknacks with the crowbar.

John: Where is it?! Where's the bloody bag?!
Martin: The--the bag?
John: Where?!

Panel 4: Martin, crying and terrified, points to the closet, his hand trembling. John tosses the crowbar aside.

Martin: It's--it's in the cupboard. Oh god. I'm...I'm sorry.
John: Is this some magician's territorial pissing? Clearin' out the competition, yeah?

PAGE 17

Panel 1: John pulls the distinctive medical bag from the closet, as Martin sobs on the floor, full of shame and pain.

John: Maybe you should sample some of your own wares, eh?
Martin: I'm so sorry. I couldn't help myself. I'm sick. So sick.

Panel 2: On John as he digs into the bag, determined and pissed off, expecting to find the liquor.

John: What kind of inspiration can we pull out of your little bastard head--?

Panel 3: And instead he pulls out a handful of women's underwear. He's shocked.

John: Knickers?

Panel 4: John turns, handful of underwear in his hand, to Martin who struggles to stand and run. John is confused and angry.

John: What's this?
Martin: They--they were just sitting there. We're supposed to clean them and put them back, but they're so pretty...

Panel 5: John grabs Martin by the throat with one hand, slamming him up against the doorway corner.

John: Last night! What did you do to me?!
Martin: I don't--I don't know you--

PAGE 18

Panel 1: In profile on the two of them. John kisses Martin full on the lips. Martin's eyes wide in fear and confusion.

Caption (John): Another effect of the Lament...a little bonus if you will. Once you've found last night's lover, another kiss...

Panel 2: On John, as he pulls away. His lips glow red again. His eyes wide.

Caption (John): Will replay the evening's events across your eyes.

Panel 3: Close in on his eye. Big black pupil.
Caption (John): In every detail memory can provide...

Panel 4: ALL BLACK PANEL.
Caption (John): A black screen of nothing.

Panel 5: Pull back. Big shot. Beat panel. Above angle. Women's underwear scattered around the room. The empty medical bag. The cast aside crowbar. Martin is on the floor in the fetal position, his eyes wide. John leans against the wall exasperated, one cigarette in his mouth., holding out the pack of cigarettes to Martin, in offering.

Martin: My--my name is Jeremiah. I'm a nurse. At South London.
John: Yeah. Good to meet ya, Jer. Have a bifter, mate.
John: Sorry to say, but as much as we both need one---

PAGE 19

Panel 1: Focus on the lips of some other poor bastard taking a drink of the notorious bottle, and it's golden contents.

Caption (Constantine): I'm not sure this is the time for a drink.
Poet: snk.

Panel 2: Pull back. We see a homeless man, on a bank of the Thames. Late night. His sleeping bag sits near a makeshift tent behind him.
The man lowers the bottle, his face showing he's beset by a fierce inspiration, as he recites.

Poet: "From the giant Ymir 's flesh. Like maggots from a corpse they were born."
Poet: "Svartalfar Brothers, subject of Aesir and Vanir scorn."

Panel 3: On the man's face, tears beginning to flow from his eyes. The recitation is too much for him. The man reaches into his jacket pocket.

Poet: "From below they looked up to see what the gods and giants had forged from their spittle."
Poet: "Angry and envious were they. For the gifts of Kavasir were were bestowed upon them only a tittle."

Panel 4: He drags a small pocket knife blade across his own throat...

Poet: "So they slit the throat of throat of Wisdom and collected the bloody spray. They mixed in the nectar of bees..."
Poet (weak): "And ..pptt...poetry was born that day."

Panel 5: Bleeding out, he drops to his knees, gurgling out the rest of his poem.

Poet (weak): "The jealous All-Father became an eagle and off with the mead he flew. But the brothers waited. And when gods died in oblivion, they took back their brew."

PAGE 20

Panel 1: SPLASH!

IN the extreme foreground, the face of our poet as he gurgles out the last of his words, his eyes wide in dying.
In the background...

REVEAL of our bad guys!

FJALAR and GALAR stand looking over the edge of the water, pleased with themselves. Fjalar holds the bottle in his hand. It is now completely full of the golden liquid. Galar is eating a woodpigeon, his bloody mouth full of feathers, the body of the bird still grasped in his hands.

DESCRIPTION!

We want these guys to be CREEPY and SCARY above all! We want them to give people nightmares!

Fjalar and Galar are dwarves (svartálfar/dark elves) from Nordic mythology, and they look very little like the stout bearded dudes JRR Tolkien appropriated for his stories. They're stocky with pale skin that resembles the texture and color of a maggot. They're both bent and misshapen...one of Fjalar's arms is bigger than the other. Galar has a hunch back. They have pupiless, beady red eyes, and tooth filled mouths...lots of small, creepy baby teeth!

Fjalar has a reddish beard and wispy, thin long hair. Galar is beardless and bald.

They wear bits of whatever clothing they could find. Fjalar wears a tattered children's coat, a cloak/cape made from a baby's blanket. Galar is mostly nude, save a belt wrapped around hi a few times from which hangs feathers and bird skulls, as well as recent and fresh heads.

Poet (weak): "T-they walk the earth...again, beneath Surtur's fire..."

Fjalar (creepy, runic font): For though they possess the mead, Inspiration has given way to ire.

Galar (creepy, runic font): And the brothers await a challenge. A player in their game.

Fjalar (creepy, runic font): A mage of Albion's soil. John Constantine by name.

FIN DEL GUIÓN

**Este guión y los personajes que aparecen en él son propiedad de DC Comics.
Queda prohibido el uso para fines distintos a los establecidos en esta convocatoria.**

GUIÓN: SUPER HERO HIGH

PAGE 1

Panel 1: Wonder Woman and Cheetah face off. Wonder Woman's bulletproof bracelet clad arms are raised defensively. Cheetah is in a semi-crouch, her clawed hands at the ready by her hips. They're in the Super Hero High Training Facility, but we don't have a good sense of location yet.

1. CAPTION (WONDER WOMAN): Cheetah and I used to be friends.
2. CONTINUED CAPTION (WONDER WOMAN): Well, not friends friends.

Panel 2: Closer on Wonder Woman and Cheetah. Wonder Woman's head tilts back as Cheetah's claws swipe past her face. Cheetah's claws are mere millimeters away from Wonder Woman's cheek.

3. CHEETAH: SNARRRRRL!
4. CAPTION (WONDER WOMAN): But, if I saw her at Capes & Cowls Café after school, I'd probably wave.

Panel 3: Cheetah crouches, ready to pounce. Her eyes narrow. Her lip curls, showing one of her fangs.

5. CAPTION (WONDER WOMAN): But now, I must treat her as my enemy.

PAGE 2

Panel 1: Actiony splash page that Yancey is working on and I'll add some dialogue when I see it!

1. CHEETAH: RAAAAAWWWRR!
2. CAPTION (WONDER WOMAN): She's fast.

PAGE 3

Panel 1: Wonder Woman kicks, leg raised. Cheetah pounces right into Wonder Woman, her stomach ramming into Wonder Woman's foot. Cheetah has a surprised, pained expression.

1. CAPTION (WONDER WOMAN): But I'm a little faster.

Panel 2: Cheetah lands on the ground, defeated.

2. CHEETAH: Hey! Not fair!

Panel 3: Triumphant, Wonder Woman faces front, away from Cheetah, who remains on the ground behind her. Wonder Woman smiles.

3. CAPTION (WONDER WOMAN): Sorry, Cheetah. As they say, all is fair in...
4. CAPTION (WONDER WOMAN): ...love...

Panel 4: Wonder Woman's arm is raised victoriously. But now, Cheetah stands behind her, sneaking up on Wonder Woman. Cheetah's claws are raised in attack mode.

5.CAPTION (WONDER WOMAN): ...war...

Panel 6: Wonder Woman turns, whipping her lasso at Cheetah before Cheetah can attack.

PAGE 4

Panel 1: Cheetah is bound in the lasso, lying on the ground. Wonder Woman holds the end of the rope. Wonder Woman looks totally cool and controlled as she yanks the rope.

1.SFX: RRRRIIIING!

2.CAPTION (WONDER WOMAN): ...and Coach Wildcat's P.E. Class.

Panel 2: REVEAL: We're in the Training Facility. We're looking over Coach Wildcat's shoulder so that we can see the clipboard that he holds. On the clipboard is a grade sheet, which is titled: "WONDER WOMAN VS. CHEETAH." There are some squiggly, unreadable text and check boxes underneath the heading. Coach Wildcat writes, "A" in red pencil on the paper.

In the background, Wonder Woman helps Cheetah untangle from the lasso. Other students (Batgirl, Bumblebee, Cyborg, Supergirl, Hal Jordan) watch from the sidelines.

3.COACH WILDCAT: That's the bell! Nice sparring, Wonder Woman!

4.CROWD (lines attaching to multiple characters): Woo!

Panel 3: Batgirl and Supergirl gather around Wonder Woman to congratulate her. Wonder Woman looks humble, sweet here. Cheetah (now not in the lasso) sits on the floor, her wounded hand held to her mouth in a cat-like way. She hisses at Wonder Woman.

5. BATGIRL: Awesome!

6. CHEETAH: Hissssss!

7. SUPERGIRL: Loved the moves!

Panel 4: Wonder Woman, Batgirl, and Supergirl, with their backpacks slung over their shoulders, pass Coach Wildcat who stands by the door.

8.WONDER WOMAN: See you at finals tomorrow!

9.BATGIRL: Thanks, Coach!

PAGE 5

Panel 1: A large panel, wide on Super Hero High hallway so we can get a sense of the scale of the school. Wonder Woman, Supergirl and Batgirl walk through the hallway. Beast Boy snacks on a pumpkin sandwich as he walks. Bumblebee and Starfire fly above the others. Poison Ivy whispers into Harley ear. Katana pulls her sword out of her locker.

There's a PA speaker on the wall.

1.CAPTION: Later...

1.PA SPEAKER (ELECTRONIC): All students report to the auditorium.

Panel 2: In the auditorium, we see the stage from an over the shoulder shot of Wonder Woman and Supergirl who sit in the front row. Vice Principal Grodd stands at the lectern on stage. He holds out his arm to present Principal Waller who walks toward him.

7. VICE PRINCIPAL GRODD: Shut yer teeth traps and open yer ear holes!

8. VICE PRINCIPAL GRODD: Principal Waller's got an announcement.

Panel 3: Principal Waller stands at the lectern.

3. PRINCIPAL WALLER: Thank you, Vice Principal Grodd.

4. PRINCIPAL WALLER (linked): Students, as you know, tomorrow is semester finals.

PAGE 6

Panel 1: Supergirl bites her lip, eyebrows furrowed, looking nervous.

1. PRINCIPAL WALLER (off panel): To pass, you must demonstrate that your powers have improved since your entrance evaluation.

Panel 2: Principal Waller addresses the room.

2. PRINCIPAL WALLER: Finals begin tomorrow at nine. DO NOT BE LATE.

Panel 3: In the audience, Batgirl holds up her wrist on which she wears her COMM BRACELET. She speaks into the bracelet. A small hologram emits from the bracelet and reads: "9:00 Finals".

3. BATGIRL: Oracle, set alarm for tomorrow at nine.

4. ORACLE (electronic): As you wish.

Panel 4: On stage, Vice Principal Grodd holds the mic. The kids in the foreground, who we see in silhouette, are standing as he talks.

5. VICE PRINCIPAL GRODD: Now get yer butts back into class!

Panel 5: Batgirl, Wonder Woman and Supergirl approach the door for Crazy Quilt's class. Batgirl holds up a high-tech looking box labeled, "Batgirl's Stealth Wear."

6. WONDER WOMAN: Our last Intro to Super Suits class before finals!

7. BATGIRL: Ready to get your "evening wear" on?

Panel 6: Supergirl biting her lip again, nervous.

8. SUPERGIRL: Uh-oh!

Panel 7: Batgirl and Wonder Woman watch as Supergirl creates a BLUE AND RED BLUR as she runs in super speed away from them. Batgirl and Wonder Woman's hair blows back from Supergirl's tail wind.

9. SUPERGIRL: I, um, left my stealth suit project in my locker!

10. SUPERGIRL: Gotta go!

FIN DEL GUIÓN