

Page 1 - R (five panels)

Panel 1. Establishing shot. It's nighttime. We are outside of a run-down building, looking at it from an angle where the front and alleyway is visible. It's a three-four story building, made of old brick with a small bar open on the corner of the ground level. It's called "Pier 13," it's open for business, and silhouettes of patrons inside are visible. A few floors up, the lights are on in a corner apartment. The light is primarily coming out of one window facing the alley, with some light coming out of the window of the same unit that's facing the street.

VOICE: No, stay away!

CAP: Oh, I love it when the victim just forgets to pick up their feet.

Panel 2. Medium shot. We're closer to one of the lit apartment windows, still outside of the building, but with a much closer view to what's going on. From the outside looking in, we see a retro CRT TV with a woman's face on the screen. She looks frightened. The person in the unit is watching a scary movie.

CAP: I mean, why run away when the slowest monster ever is inching its way toward you?

Panel 3. Medium shot. We're inside the apartment now, TV center front. There is an early-90s vibe aesthetic with an old video-game console and VHS tapes decorating the TV stand. There is a swamp monster on the TV screen now, attacking the woman.

VOICE: AAAH!!!

Panel 4. Close up. We pull away to look at JOSIE, a young 20-something girl with short hair and glasses, looking at the TV through her fingers. She's curled up on a plush armchair.

CAP: Oh, geez. This is it. The monster's going straight for her face.

Panel 5. Close up. Josie closes one of her eyes, making a face that looks like she's disgusted by the images on the screen.

CAP: Oooh... Wait, huh?!

Page 2 - L (five panels)

Panel 1. Medium-long shot. We can see more of Josie's apartment—it's run down, just like the exterior, and sparsely furnished. In the background, there's a poster taped to the wall next to the front door with "Fight the Hate" printed on it—it looks homemade. There are no modern appliances native to the kitchen other than a fridge, which is covered with notes and magnets. A small portable burner and jar of kitchen utensils sits on the counter. The entryway and kitchen are next to each other and share the same tiled floor. In the foreground is the carpeted living-room section. There's a small round table with a laptop sitting on the surface, but it's not on. We can see the TV, and the screen has two black sensor bars covering the girl getting attacked by the swamp monster. Josie is leaning toward the TV, looking angry.

JOSIE: What is *this*?

Panel 2. Borderless panel. Josie stands up, still looking angry.

CAP: This is the censored version! I paid primo for the R rated version, and I got this watered-down crap instead?

JOSIE: If that mouth-breathing clerk thinks that I'm some idiot he can scam, think again!

Panel 3. Borderless panel. Extreme close-up. She has her finger pressed down on the eject button of the VHS player. The video pops open.

JOSIE: And like hell I'm rewinding this.

Panel 4. Medium shot. She's holding the tape back in its hard-shell plastic case and putting on her coat. We're looking at her from behind.

Panel 5. Medium-long shot. She's putting on her shoes, and leaning against the wall for support. The front door is in the background, and we can see in greater detail how worn-down everything looks.

JOSIE: I'm going to give him a piece of my mind.

Page 3 - R (six panels)

Panel 1. Medium shot. Josie is going down a stairwell of her apartment building. The hood of her jacket is pulled over her head. The stairwell is open (like an old-school apartment building, not closed like a new modern one). Think old a historic building in an old city or something. In the lower corner of the panel, we can see the door leading to the street.

Panel 2. Medium shot. Josie is exiting the building. We can see a digital keypad outside the door, which is the first modern feature of this apartment building we've seen so far. There are puddles of old water caught in the cracks of the sidewalk.

Panel 3. Long shot. We are outside of the building, looking at Josie as she is walking to the left. "Pier 13" is visible. This is a dynamic skyline in the distance that shows off a modern metropolis that clashes with the tired reality Josie lives in. In the foreground, we can see some of the neighboring buildings, tired like Josie's apartment. Puddles fill in the cracks in the streets. Everything is kind of falling apart.

Panel 4. Long shot. This panel is about establishing the environment. Josie is walking down a new street that borders a waterfront to the left. We can see the dark water behind her, with lights from the distant city shining off its surface. There is a chain-link fence separating the street from the water. Part of the fence has a section pulled up, creating a hole large enough for a person to sneak through—more evidence of the neighborhood falling apart. Visible here are more puddles of pooling water in the street and sidewalk.

Panel 5. We're zoomed in on Josie, looking tired and frustrated. She's holding a smartphone in her right hand, the light illuminating her face. She's angeringly texting.

JOSIE: Stupid Randy...

CAP (coming from the phone): Randy, I swear...

Panel 6. Borderless panel. After being angry for so long, Josie has her eyes closed and lets out a big sigh. She's holding her phone up, though, and using an effect or a bell icon, signal that she has received a new text.

JOSIE: He shouldn't be allowed to work a movie store!

SFX: BZZ BZZ

Page 4 - L (six panels)

Panel 1. Medium close-up. We're still looking at Josie, who is looking at her phone. Her expression is neutral as she reads the incoming message she got.

1 CAP: Hey, Josie. I just wanted to check in on you to make sure you're OK.

Panel 2. Same shot as panel one, but Josie's expression is changing—either becoming more sad or more expressionless.

2 CAP: Knowing you, you're probably watching a movie right now, ignoring your phone.

Panel 3. Same as panel 2.

3 CAP: But in the off chance that you are reading this...

Panel 4. Same as panel 3.

4 CAP: I wanted to let you know that we miss you, and...

Panel 5. Same as panel 4.

5 CAP: that it's not the same without you.

Panel 6. Extreme long shot. We're zoomed out, looking at small Josie standing all by herself on street. The waterfront is visible, but we can no longer see the giant hole in the chain-linked fence, showing that she's been walking and reading. The depressing setting reflects her mood—light is minimal, Josie is alone, it's cold outside, everything is worn down, etc.

6 CAP: No one hates you. Text me back when you get the chance.

Page 5 - R (one panel)

Panel 1. Full bleed. Establishing shot. We're looking at "Mr. Movies," a family-run movie store that has a massive collection of VHS tapes. This small store is built into the corner of an old building, just like "Pier 13." Graffiti covers sections of the building, and empty bottles and cans litter the street. We can see a dirty alley in the background, blocked off by a chain-link fence, with a shadowy figure walking in the distance. Despite the worn-down surroundings, we can see into the store via a huge window in the store. The inside of the store is bright and welcoming. We can see two figures standing in the window facing each other—a silhouette of a Josie talking with a figure behind the desk.

JOSIE (OP): I want to speak to the manager.

Page 6 - L (four panels)

Panel 1. We're looking at RANDY, an older teen/young adult sitting behind the desk, looking self-important with his elbow resting on the register with a "2-for-1 Friday" sign on it. He has a smirk on his face. He has a bit of a mullet which could stand to be washed. His name tag says, "RANDY." In the background we can see a hanging CRT TV in the corner. It's playing a scary movie. Behind him on the ground level is a shelf filled with different snacks available to purchase.

RANDY: / am the manager.

Panel 2. Borderless Josie is holding the VHS up to show him she means business. She looks angry and is shouting at him. We can see the cover of the VHS tape, which has a picture of the same woman from the movie from page 1. The title is "Swamp Monster: Return of the Nightmare." There is a sticker that says, "Property of Mr. Movies. Be Kind—Rewind!" stuck to the bottom of the movie case.

JOSIE: Shut it, Randy. I know you're not the manager.

Panel 3. Medium shot. Randy has his hands up, like, "what do you want me to tell you?" He also looks a bit smug about it too.

RANDY: What do you want me to tell you? My old man stepped out to buy some smokes, which means I am the acting manager until he gets back.

Panel 4. Borderless panel. Josie leans forward, shoving the tape close to his face. He's leaning back because she's so close. She looks pissed.

JOSIE (this speech bubble overlaps with Randy's speech bubble from Panel 3): First, no you're not. Second, you're the reason I'm here twice in one day. I paid for the uncensored version, and you gave me some watered-down crap.

RANDY: Ack, too close!

Page 7 - R (five panels)

Panel 1. Medium close-up. Randy looks at Josie with a serious face, no longer smug or anything. He's done teasing her and is ready to do his job properly. He has his hand out, palm up, in a way that he suggests he wants her to hand him the tape.

RANDY: Alright, fine. Hand it over. Your membership card too.

Panel 2. Medium shot. Josie plops the movie down on the counter, looking unamused but thankful she's being listened to. Randy, still standing with his hand outstretched, looks down at the movie on the counter.

JOSIE: Here.

SFX: Plop

[Panel 3 and 4. Medium long shot of one image split across two panels. This intentionally divides Josie's reality from that of Randy's.]

Panel 3. We see Josie looking out the window to her left. In the background we can see the waterfront separated from the street by a chain-link fence. There is a pier off in the distance beyond the fence, and we see a shadowy figure hanging off, struggling so keep their grip.

CAP: What is THAT?!

RANDY (this speech bubble sits on top of both panels): Um, I know we never really hung out during school or anything, but now that you moved back, maybe we can hang out sometime...

Panel 4. Randy is looking away from Josie, turning around to access a cabinet where the R-Rated movies are kept. He looks happy, like the previous tension is part of the rapport that these two have. We don't see the waterfront in the background, only another generic old building, though not quite as worn down as the others we've see thus far.

RANDY: Maybe when my shift is done today, around 11:30?

JOSIE: Uh...sure. Whatever you say...

Page 8 - L (two panels)

Panel 1. Medium shot. Randy has his hands on the R-rated version. He's looking a bit bashful now, with his eyes closed.

RANDY: ...Only if you want to, that is.

SFX (of the door opening): DING

Panel 2. Full bleed. Long shot. We have zoomed out to see the entire store. It's empty, except for Randy standing behind the counter alone, gripping the movie Josie left behind. Josie's membership card is sitting on the counter as well. We can see the TV mounted in the corner, now showing a creepy swamp monster on the screen. We can see the display cabinet behind Randy, where he pulled the R-rated movie from. We can see posters of movies taped to the front of the counter. In the foreground, we can see a shelf with different movies on display for patrons to view.

RANDY: Josie?

Page 9 - R (four panels)

Panel 1. Medium shot. Josie is outside now. We see Mr. Movies in the background, with a figure (Randy) standing in the window. She's jogging towards us, heading toward the waterfront, looking worried and slightly alarmed.

1 CAP: Did I just see someone... fall off the dock?

Panel 2. Full bleed. Establishing shot. We are looking at Josie standing behind the chain-link fence, looking down at a wooden pier. There is barbed wire on the top to prevent folks from jumping the fence. There are stairs heading down from a gate in the fence, but the gate is closed. Big wooden crates are on the pier.

2 CAP: What idiot goes there are night? Seriously?

Panel 3. Medium close-up. We are standing behind Josie, who is still at the chain-linked fence, looking through. We see the dock in the distance, but there is no figure. There is a sign on the fence that says, "NO ENTRY TO PUBLIC."

3 CAP: How do I get in?

Panel 4. Medium shot. We are still behind Josie. She looks over to her right and spots a hole in the fence where the corner has been turned up.

JOSIE: There we go.

Page 10 - L (five panels)

Panel 1. Medium shot. Josie is crouched, shoving herself through the opening in the chain-linked fence. It's a tight fight, and parts of her jacket are getting caught on the raw edges.

JOSIE: Ugh...

Panel 2. Borderless panel. Close up. The raw edge of the fence scratches her hand as she lets go.

SFX: SLICE

Panel 3. Borderless panel. Medium shot. Josie is kneeling on the ground, holding her hand to her chest, wincing.

JOSIE: Oww!

CAP: This is why people don't go down to the docks at night.

Panel 4. Medium close-up. Josie looks up, determined to go forth towards the docks. She's clenching her wounded hand tightly closed and holding it to her chest.

Panel 5. Long shot. Zoomed out. We are now on the waterfront, looking out at the pier. We can see a vibrant city off in the distance, light reflecting on the surface of the water. A crescent moon is in the sky, a few stars are visible. We are behind Josie, who is hunched and is looking out toward the dock. There are more wooden crates placed randomly about.

Page 11 - R (six panels)

Panel 1. Medium close-up. Josie is walking toward us. She's so close that we only see the lower half of her face down to her thighs. The focal point isn't Josie, but the area in the background. She's still clutching hand as she walks forward. She looks nervous.

SFX: CREEEAK

Panel 2. Borderless panel. Close up of Josie's face looking freaked out.

JOSIE: What's that?!

Panel 3. Borderless panel. Josie whips her head to look behind her.

JOSIE: I heard that!

Panel 4. Medium shot. Josie is looking back toward where she came, worried that there's something she can't see behind her.

JOSIE: Whoever you are, don't think you can sneak—

Panel 5. This is a long, narrow panel that sits on top of the page, cutting off Josie's speech bubble from panel 4. It starts at the lower-left corner and arches up toward panel 3, tapering at the end. This is a speech bubble for the roar of something off the page.

SFX: RRAAAUUGGHH!

Panel 6. Close up. Josie is turning her head around, looking behind her with shock all over her face. The background is black.

JOSIE: Wha....

Page 12 - L (double page spread)

Panel: Josie is in the foreground on the left page. We are behind her, looking toward the right page. The ocean and night sky fill the background. There is nothing else in sight—nothing to come and save us from the figure looming 15-20 feet away.

Page 13 - R (double page spread)

Panel: The MONSTER is on the right page, emerging from behind some crates at the end of the pier. It is reaching out toward Josie. It has no face, and is only the vague shape of a humanoid. It's covered with gooey slime, dripping from its head. In the background we see the vast expanse of water, with the vibrant city off in the distance on the right-side of the page. The light of the city is reflecting off of the water.

## Page 14 - L (four panels)

Panel 1. Medium shot. We're looking at Josie. Full body shot. She's stunned, unable to move from fear and disbelief. She has become the victim from the movie: unable to move from the impending doom before her.

1 CAP: Is... Is that what I saw? D-did it come from the water?

Panel 2. Close up of her face—wide, tiny pupils, unable to pull her gaze from the monster approaching her.

Panel 3. Long shot. We are behind Josie, looking over her shoulder. The Monster is approaching, its arm still outstretched. Josie is kind of bent forward, with her hands out in a position that indicates she's trying to reason with the monster. Her hand is still bleeding slightly and is dripping on the floor.

JOSIE (speech bubble is warbly): Hey, big guy... I didn't mean... uh.

2 CAP: *Come on, legs.* Any time now!

Panel 4. We are looking at Josie now. She's not looking at the monster, but rather turning her head slightly to the side, looking off into the corner of her eyes in the direction from which she came, preparing to run. She's sweating, and has a kind of deranged smile on her face, like one has when they're trying to smile to avoid seeming like a threat.

JOSIE (speech bubble is warbly): I'm just going to go... So, uh, you know... You can just stay there.

Page 15 - R (three panels)

Panel 1. Medium shot. Full body. The Monster tilts its head, sizing up Josie as his prey.

Panel 2. Medium shot. Full body. The Monster adjusts its body posture from upright to crouched forward slightly, like it's getting ready to lunge forward.

MONSTER: Grrrrr...

Panel 3. Medium close-up. Largest panel on the page—half the page. The monster lunges forward, mouth open.

SFX: RRAUGH!