

By Spider N. Mann

All characters must be diverse. No whitewashing. This includes foreground and background characters. Unless a character is specified a certain race/status, be diverse.

ONE (SPLASH PAGE)

TITLE: DADDY DID A BAD BAD THING

Panel 1: Mara and Rosie are sitting on a dock (no feet in the water). Rosie is staring off into space, the photo of her father in her hands. Mara has a look of angered concentration as she stares at Rosie. It's night, an almost full moon illuminating the scene from off camera.

1. CAPTION: **11:53pm Thurs – Sand Docks – Lewiston, New York**
2. MARA (THOUGHT): How many times have we been here?
3. MARA (CONT): How many bodies have we buried?
4. MARA (CONT): How many substitutes for her father can there be?
5. MARA (CONT): Never met the bastard. Never knew his face until last night. Yet I've always wanted to kill him.

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TWO (SIX PANELS)

Panel 1: Mara is now in the background, looking back at Rosie over her shoulder. Rosie is still as she was.

1. GN: Lifetimes of daddy-daughter dances were executed here.

2. RN: There was only ever one song that played.

Panel 2: From Rosie's perspective we see the photo of her father in her hands. Her thumbnails have scratched out the eyes; little bits of photo paper still hang upon her thumbnails.

3. RN: I knew the beat all too well.

Panel 3: Flashback: Here we see Thad as a younger man, still the same smile as from the photo Rosie is holding, standing in a family photo with his wife, other daughter (older than Rosie) and a Rosie that is younger than her time with Snozz but not by much.

4. CAPTION: **MANY MILES AND THIRTY EXITS BACK ON THE MENTAL SCAR HIGHWAY...**

Panel 4: Pull out a bit from the previous, we see the photo is on a frame on a mantle. Rosie's Mom's head smashing into it is obscuring the photo; the glass is cracked from impact.

5. SFX: KRAK

Panel 5: Pull out a bit further; Mother is on the floor in front of the fireplace, her left hand grabbing where her head hit the mantle. In the center of the crack on the photo is a spot of blood. There is a fire raging in the fireplace.

6. MOTHER (weak): unh

7. SISTER (SHOUT, OFF): **MOMMY!**

Panel 6: Sister is kneeling next to Mother, seeing if she is all right. Sister has bruises on her face as well as a bit of blood.

8. SISTER: Mommy...?

9. MOTHER (weak): Go to bed, baby...

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THREE (FIVE PANELS)

Panel 1: Thad is large in the frame, enraged, towering over Mother and Sister. Sister is trying to hide in Mother's arms but Mother is still too weak to help.

1. THAD (SHOUT): **YOU'RE NOT GOING ANYWHERE OR DOING ANYTHING UNTIL I SAY SO!**

2. THAD (CONT): **YOU'RE MINE UNTIL I SAY OTHERWISE!**

Panel 2: Different room of the house. Sister is tied to a wooden chair, ropes binding her arms to her torso and chair, tears streaking down her face and struggling to get out. Mother is lying at Thad's feet, unconscious. Thad is insane with rage.

3. CAPTION: **THIRTY MINUTES LATER...**

4. SISTER: unh-unh-unh-lemmegot!

5. THAD (SHOUT): **STRUGGLE!**

6. THAD: Struggle to live like you did when you came out my balls into your mother.

7. THAD (SHOUT): **REPAY ME FOR FUCKING THAT WHORE! SHOW ME YOUR LIFE WAS WORTH IT!**

Panel 3: Sister is biting at the ropes that hold her. Thad is leaning in close to Sister's face; he has a look of disappointment.

8. SISTER: mmph

9. THAD: You don't care about living anymore? You're giving up?

Panel 4: Mother is awake again, staring up at Thad. Sister is in the background, still trying to bite through the ropes. Thad is staring down at Mother with a scary calm.

10. THAD: Go get your other crotch fruit.

11. THAD (SHOUT): **NOW!**

Panel 5: Rosie's room. She's sitting on a bed, in the dark, staring into space like older Rosie does on the first page.

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FIVE (FIVE PANELS)

Panel 1: Back downstairs. Sister is still tied in the chair. Thad is standing in the center of the room, holding a shovel. There is fresh dirt on the shovel, little sprinklings of fresh dirt on the floor as well.

1. THAD: Ah, Rosie, my favorite.

2. THAD (CONT): You always were the one person in this family who never hurt me, who never disobeyed.

Panel 2: Shot is from behind the shovel blade. We see the top of Rosie's head above it, staring directly at it.

3. THAD: Time to earn your allowance.

Panel 3: Outside, the backyard. The house is large in the background but still far off, showing how large the property is. It's a clear night with a full moon. At the front of the frame is the top of a mound of freshly dug dirt. The whole family is there; Thad is holding the shovel in his right hand blade up, Mother is carrying Sister (still tied) in her arms, Rosie betrays no emotion.

NO COPY

Panel 4: We swing around behind Rosie. Thad is kneeling in front of her, shovel still in hand. Behind him we see two graves in front of the fresh dirt mounds, one larger and one smaller. There is a barrier of high bushes (hedges?) just a bit above the heads of the graves. Thad has a look on his face as if he has figured out the secret to the universe.

4. THAD: This is the moment of ultimate obedience. This is when you prove your love for me.

5. THAD (CONT): This is the moment we cut the dead weight from this family and fly higher than we ever could have dreamed.

Panel 5: Close-up on Rosie, she has the shovel in her hands, staring at the blade.

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SIX (FIVE PANELS)

Panel 1: Mother, still carrying Sister, is standing over the smaller grave, her head down, crying. Sister is staring at mother with a “help” look on her face, tears flowing. Thad is behind Mother, talking into her ear.

1. THAD: This is what you want.
2. THAD (CONT): You want out so I’m giving you an out. You want to take your child with you so I’m giving you your child.
3. THAD (CONT): Put her in.

Panel 2: Mother is kneeling beside the smaller grave. Sister is already in it, tears streaming from her eyes. Thad’s legs are in the frame behind Mother.

4. MOTHER (whisper): I’m sorry sorry please forgive me

Panel 3: Same shot as previous, Thad is pulling Mother hard by her hair, yanking her back towards the larger grave.

5. THAD (SHOUT): **SHUT! UP!**

Panel 4: Wide shot. Mother is face down in the larger grave. Sister is tied and on her back in the smaller grave. Rosie is handing the shovel to Thad.

6. THAD (SHOUT): **GIVE ME THAT SHOVEL!**

Panel 5: Close up on the shovel going into a mound of dirt above Mother’s grave.

7. SFX: shunk
8. THAD (SHOUT, off): **MAKE SURE YOUR SISTER DOESN’T GET FREE, ROSIE!**

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SEVEN (FIVE PANELS)

Panel 1: High shot. Thad is standing to the right of the completely filled grave of Mother. Rosie is standing to the right of Sister's grave.

1. CAPTION: **HARD WORK IS MURDER LATER...**

Panel 2: From the left of Sister's grave we see Thad standing next to Rosie. Thad is wiping his brow. Sister is staring up at both of them, no longer crying but her eyes bloodshot. She has dirt stains on her face and clothes and the ropes that bind her.

2. THAD: phew

3. THAD (CONT): See that, Rosie?

4. THAD (CONT): Hard work always gets results. Remember that.

Panel 3: Rosie is holding the shovel now.

5. THAD: Your turn. Make sure you do a good job. I'll go get us something to drink.

6. THAD (CONT): Trust me, you're going to be thirsty after this.

Panel 4: Rosie stares down at Sister in the grave.

NO COPY

Panel 5: Pull out and we see Rosie putting the shovel into the mound of dirt next to Sister's grave.

7. SFX: shunk

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EIGHT (FIVE PANELS)

Panel 1: Inside the kitchen we see Thad washing his hands and face in the sink.

NO COPY

Panel 2: Back at the graves Rosie is throwing dirt from the shovel onto Sister's grave.

NO COPY

Panel 3: Thad is cutting lemons. He is whistling.

1. THAD: 

Panel 4: Rosie is patting the dirt down on a filled grave with the shovel.

NO COPY

Panel 5: Thad is walking back to the graves with a tray. On the tray is a fancy serving set with a pitcher of lemonade, two glasses, spoons and sugar bowl. The house is in the background; he's about halfway between the house and the graves. He has a calm, contented smile on his face.

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NINE (TWO PANELS)

Panel 1: From the side: Rosie is standing in-between the two graves, dirt covering her, holding the shovel blade side down. Thad is walking towards her, the tray still in his hands.

1. THAD: Very good job.
2. THAD (CONT): But, always hold the shovel blade side up. Keeps it sharp.

Panel 2: Same shot. Rosie has flipped the shovel to blade side up. Thad is kneeling, placing the tray of lemonade on the ground in-between the feet of the graves.

3. THAD: Come and get some refreshment. You've earned it.