

Anniversary

#1

Prologue, Chapter One, Chapter Two, Chapter Three

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Anniversary #1

Prologue

PAGE ONE – Three Panels

Panel 1: Large landscape panel, we're in the woods at night and it's raining. A pale woman is running but all we see is her torso, she has a crop top, high waisted jeans and long brown hair. She is puffing.

Panel 2: Large landscape panel, same woods, still raining. The focus is on the torsos of two people, a male and female, who are both running. The male is white and wearing a leather jacket and a Green Day Kerplunk album tee-shirt. The female is African American and wearing a denim jacket and jeans with a crop top, and they are both puffing.

Panel 3: Large landscape panel, behind view of the three characters running, a black figure blocks out the edge of the panel.

PAGE TWO – Eight Panels

Panel 1: The African American female trips on an exposed root, her face stretched in fear. The pursuing figure can be seen blending into the dark background of trees and rain.

African American Female

AHHHHHHHHH!

Panel 2: The male notices and turns to help her, fear and surprise in his face,

Male

Get up!

Panel 3: He grabs the fallen female and helps her up, he's looking over his shoulder to see the thing chasing them. The shadow is in the back corner of the panel. The female is crying, covering her face with one hand and clutching on to the male's shirt.

Panels 4 - 5: The two run into a creeping fog and they disappear.

Panels 6 - 8: The shadow walks into the fog, disappearing as well.

PAGE THREE – Seven Panels

Panel 1: We're following the first female in the fog, she's still puffing as a white cloud hovers above her mouth.

Panel 2: She makes it out of the thick fog but her visibility is still weak as she squints, it's a close up of her and there is only darkness with a slight shade of green in the background.

Panel 3: A wide panel capturing the giant hill, on top is a large log cabin decorated with lights, and a woman stands in front of the cabin, her arms waving in the air.

Girl on Hill (screaming)
Hey! Hurry!

Panel 4: The white female looks up the hill and the scene is shot from behind her, her figure is mostly a silhouette. She can see the cabin, and the area is a lot less dark, but in the corner the shadow figure can be seen, watching.

Girl on the Hill
Come on!

Panel 5: The white female runs towards the hill, it's a close up of her side profile, there are tears glassing her eyes and stream down her face.

Panel 6: It's a full body side view, her hands are pressed against the hill, her feet are slipping out from under her. The rest of the woods are sprawling out in the background.

Panel 7: In a close up of her feet a black rubber gloved hand grabs her ankle.

PAGE FOUR – Eleven Panels

Panel 1: The white female's eyes go wide, the view is facing her front and her pupils dilate. In the slivers of space behind her head the man pursuing her can be partially seen, his hood has slipped slightly and a bloody pale cheek can be seen.

Panel 2 - 3: She is pulled back down and thrown along the ground.

Panel 4: The dark hooded figure looms over her, the full moon is behind him wraps its light around him, his details are clearer now. He is wearing a black hooded jumper with the hood up, a large joey pouch is sloppily stitch on the front, both hands are wearing thick black rubber gloves, a wooden handle extends from his left hand, a weapon or tool that cannot be fully seen.

Panel 5 - 7: The two fight and struggle, the girl is lying on her back, raising her hands to punch and legs to kick, but is always blocked by the hooded man's arms. He is only seen on the edge of the panels.

Panel 8: The male and female from before emerge into the clearing, shock and fear on their faces.

African American Female (screaming)

No!

Panel 9: the girl on hill watches in horror, tears streaming down her face, her hands covering her mouth.

Panel 10: The girl on the ground is defenceless as she lays open, accepting her fate with her eyes clammed shut.

Panel 11: SLASH is written on a black panel in red bloody writing.

PAGE FIVE – Two Panels

Panel 1: A wide shot of the hooded man in the center at the foot of the hill, the white male and African American female are to the left. On top of the hill is the cabin and orange lights, the girl on the hill stands center and still has her hands on her face. The white female can be seen laying in the dirt, her body is hidden by the hooded man, only her pale face and splatters of blood on her cheek can be seen.

Panel 2: The white female's pale arm splattered in blood, above it the blood pooling from her spells out "Anniversary".

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Chapter One

PAGE SIX – Seven Panels

Panel 1: It's the early morning and sunny in the summer time, the front half of the side of a brown AMC Pacer is shown, it takes place on the curb in front of a small house.

Panel 2: A continuation of the first panel. The back half side of the car is shown, through the windows oddly shaped large bags can be seen. Riley, an overweight seventeen year old girl with black hair and wearing a plain burgundy hoodie with cuffed jeans is pushing a bag into the trunk of the car using her back, it is clearly a heavy bag.

Riley

You guys can help you know.

Panel 3: Sally, a skinny plain seventeen year old girl with a brown low pony tail, glasses, a blue wrangler shirt and jean shorts stands beside a tree right next to the curb. Beside her is Conner, a lanky seventeen year old boy with shaggy brown hair, an oversized tee-shirt over an oversized white long sleeve and baggy brown cargo pants.

Sally

Now why would we do that?

Conner

Yeah Riley, especially because you're so strong.

Panel 4: Riley is now facing her front to the boot, she has a hand pressing against the bags and her other raised grabbing the lid of the trunk, her middle finger extended flipping off her friends, she looks annoyed.

Riley

Thanks guys.

Panel 5: Riley's hand is seen, middle finger still raised, shutting the trunk. There are small motion lines to indicate this.

Panel 6: "CLICK" is written beside the shut trunk, there are small straight lines to show this sound.

Panel 7: A wide panel showing the three moving to get in the car. Conner is headed for the driver's seat while Riley is headed for the front passenger seat, and Sally is going for

the seat behind Riley. The road, curb, several trees, a path and the beginning of front yards can be seen beside the car.

Sally

Who's ready to go!

Riley and Conner

Yeah!

PAGE SEVEN – Ten Panels

Panel 1: A small panel with a side profile of Conner who is driving, we can see out the window a suburbia.

Panel 2: Another small panel, a three quarter view of Riley who is listening to music. Out of the window we can see the highway out of the small town and the plain empty scenery around it.

Panel 3: Another small panel, side profile shot of Sally who is in the backseat, out of her window is a cluster of trees and the plain dusty open environment.

Panel 4: Sally has headphones on and on her phone we can see she's listening to a podcast about the history of comic books. Beside her is a cooler bag and a fabric bag from a local grocery store, both are full of car trip foods and drinks like chips and off brand fizzy drinks, there's a liter bottle of water nestled in between Sally and the bags.

Panel 5: Conner is tapping the steering wheel, lost in thought, the dark rings around his eyes are much more obvious in the close up.

Panel 6: Riley has her earbuds out and is reaching for the radio setup to turn on music. Her phone can be seen in her lap with the time saying 8:24am.

Panel 7: Sally has an open pack of chips beside her, a few crumbs on her shirt, she has her legs stretched out across the backseats as she reaches into the trunk and rustles through her bag.

Panel 8: Seeing in through the front window all three can be seen. Riley has her head against the door window, her phone light is reflecting off the glass, she is scrolling through social media and the time reads 10:47am. Conner is tapping his fingers on the steering wheel, he's not focused on the road and is instead enjoying the music. Sally is asleep on the backseat, the chip packet is empty and there are crumbs all over her shirt, her headphones have slipped.

Riley

This song sucks, change the CD!

Conner

I only brought one.

Riley

Boo!

Conner

Why are you complaining? You're barely listening!

Panel 9: Sally wakes up due to the noise, she doesn't register what they're saying but instead sees the road ahead.

Sally

Guys, look!

Panel 10: Wide shot looking from the back of the car through the windscreen. The dusty road stops and a wall of trees sprawl into the distance, it looks dark despite the bright sun.

Sally

We're here.

PAGE EIGHT – Eight Panels

Panel 1: The three are getting out of the car, Sally is leaning against her door while Riley is already walking past her to the boot, Conner still has his door open as he takes in the view of the woods.

Riley

Let's get our stuff and go. This is so cool!

Sally

Ugh, we've needed this. School's been so hard, I don't want to go back.

Panel 2: Sally and Riley have the boot open and are grabbing their bags.

Panel 3: The three have their bags and are standing in front of the woods.

Panel 4: Sally has fallen behind and walking alone in the forest.

Panel 5: Sally is spinning around gasping, "SNAP" is written in thin lettering behind her.

Panel 6: Another stretched panel, it looks into the dark woods, nothing is there but trees and the stomped in dirt path they followed to get here.

Panel 7: Stretched panel, Sally is shivering.

Panel 8: Conner and Riley are already at the site unpacking the bags and getting the tent ready, Riley is whistling. The back of Sally is in the immediate foreground, watching them.

PAGE NINE – Twelve Panels

Panel 1: Riley is setting up the tent which is a jumbled mess and the pegs are beside her, it is the middle of the day and the sun is high in the sky.

Panel 2: Conner is now handling the tent, there are pegs keeping the tent secure but it needs more reinforcements, it is now noon and the sun has fallen.

Panel 3: The three of them are sitting outside of the tent, which doesn't look structurally made, but at least it's standing. They are surrounded by empty beer cans, a cooler bag is nearby. Conner is considering something while the two girls chat, it's almost sunset and the sky has a slight orange tinge coming over the horizon.

Panel 4: Wide shot of the campsite, their bags are open and thrown around the camp. Conner is now standing and the girls watch him.

Conner

This has been fun, but I kinda want to go exploring.

Riley

Yeah!

Panel 5: Close up of Sally's face, she appears unsure.

Sally

The sun's going down, it's going to get dark soon.

Panel 6: Conner and Riley are standing side by side.

Conner

Come on Sal, we won't be long

Riley

Yeah, come on Sal, it's why we're out here.

Panel 7 – 8: Sally gets up from the ground.

Sally

Yeah okay.

Panel 9: A shot of their legs walking into the woods.

Panel 10: Looking over the tree tops of the forest and the sky, the sun is dipping behind the trees, more orange light casts its glow through the tips of the trees.

Panel 11: Looking from behind them the woods can be seen as dark with a bluish shadow. Sally has fallen to the back again, Conner walks in the middle and Riley is up the front.

Panel 12: Looking at the group from the side, Sally is only just in the foreground, Conner is in the middle further along and Riley is the furthest away.

Sally

It's so much creepier than I expected. We should head back.

Riley

It's just some trees, it's fine.

PAGE TEN – Four Panels

Panel 1: The focus is on their three faces, each one peering in a different direction.

Conner

Wait, what's that up there on the hill?

Sally

It's a log cabin I think.

Riley

Let's go check it out!

Panel 2: A shot of the three walking towards the hill, the trees start to clear.

Panel 3: A wide shot of the whole log cabin, lights are on outside as it is getting much darker, moths and other bugs are buzzing around the lights. There is an axe lodge in a wooden stump close to the back of the cabin but it is in full view. Sally, Riley and Conner are climbing up the hill, their heads are poking over the top. They are puffing.

Panel 4: The three are at the cabin door and Sally is knocking, it is even darker and there are two silhouettes in one of the front facing windows.

PAGE ELEVEN – PANELS

Panel 1: The door is opened to reveal two people, one male and one female. The female's name is Scarlett, a popular cheerleader at school. She's Latino and has long dyed blonde hair pulled in to a high pony tail and her natural dark roots are showing through, she's wearing a pink mini skirt and cropped tank top set, blue headphones slung around her neck. The male is Trent, he's surprisingly bulky for seventeen but he is the star quarterback of their high school football team. He wears the team's red letterman jacket with a big white 'W' on the left breast and jeans, his brown hair is messily spiked up. It's Scarlett who opens the door.

Panel 2: Scarlett and Trent are still standing in the doorway.

Scarlett

Hi!

Trent

What are you doing here?

Panel 3: Scarlett and Trent glare at each other, there's tension between them. Trent has his arms folded, he looks annoyed.

Panel 4: Sally, Riley and Conner are all grouped together in front of the door. Sally is blushing, it is obvious under the porch light. The sun is almost down and the moon has risen.

Sally

Oh, we're camping and we decided to go exploring.

Panel 5: Scarlett is now standing behind the door holding it open, Trent hasn't moved.

Scarlett

Well it's dark now, you should come inside for the night.

Trent

What? No-

Panel 6: The panel is a small box, it only has Sally's foot stepping inside the cabin. She is ignoring Trent's commands.

Panel 7: Sally tilts her head to the side and the focus is on her. She's still blushing.

Sally

We'd love to come in.

Panel 8: Sally makes her way into the cabin, but she stops and looks at Scarlett. They're both blushing as they hold eye contact, there's a dim warm light behind them illuminating their face. THUMP is written behind them, their hearts are beating hard and fast.

Panel 9: A wide view of Conner and Riley entering the cabin. Trent can be seen with his arms folded but standing to the side, Scarlett is still holding the door but her gaze is at Sally who is deep into the cabin.

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Chapter Two

PAGE TWELVE – Eight Panels

Panel 1: "FOUR HOURS EARLIER" An expensive looking duplex is coated in summer morning light, surrounded by a large delicate white fence and trees in a rich suburbia.

Panel 2: Scarlett is packing a bag on her bed in her room, she has blue headphones on. A dark creeping figure looms in the corner, it's a large and strong.

Panel 3: Scarlett continues packing her bag, the creeping figure is now directly behind her raising their arms. They are much bigger than Scarlett, her head only meeting their chest.

Panel 4: The dark figure reaches their arms out and grabs Scarlett around the waist.

Panel 5: It's all black with "AHHH!" in white text.

Panel 6: Scarlett is spinning around with an arm raised to defend herself, she's terrified and falling on her bed on top of her bag.

Trent

Woah, Scarlett!

Panel 7: Scarlett is on her bed, she has fallen over her bag and has her knees lifted above it, she's defensive and puffing. Her headphones have slipped and now rest around her neck.

Trent

Calm down!

Panel 8: Looking over Scarlett's shoulder she is hunched. Trent stands over her, he's intimidating.

Trent

It's just me baby.

PAGE THIRTEEN – Thirteen Panels

Panel 1: Scarlett sighs in relief but she doesn't lower her shoulders.

Panel 2: Trent is reaching for her bag, it's unzipped and insides there are two changes of clothes, a swimsuit, and various other personal items.

Trent

Stop acting so crazy-

Panel 3: Scarlett relaxes her legs over the edge of the bed, her hands are tucked between her thighs trying to look small. Trent hovers over her with her bag over his shoulder.

Trent

-And let's go.

Panel 4: Scarlett's shoulders fall, her headphones slipping further down her neck.

Scarlett

Okay.

Panel 5: Scarlett twists her headphones from the front to the back of her neck.

Panel 6: Scarlett picks up her phone from her bed.

Panel 7: Scarlett leaves her room, Trent's shadow can be seen in the doorway as he makes his way out as well. On Scarlett's wall are two posters and a handful of photos. One poster depicts a horror movie, the other is a red and white cheerleading poster with "CHEER" on the bottom. The photos are of her in a group of all females, these are friends she used to have and misses.

Panel 8: Out the front of the house Trent is already down the steps with Scarlett on top of them stepping down. She's frowning and her eyes are soft, she isn't present in the moment.

Panel 9: Trent is throwing her bag into the backseat, landing on top of his bag.

Panel 10: The car door clicks shut.

Panel 11: Trent is driving, Scarlett is in the passenger side. Out of the window the town disappears into the open highway.

Panel 12: The car is on a winding road, trees dot the landscape. The light is falling, turning pink and casting long shadows.

Panel 13: The car is on another winding road, this one is dusty and the light is orange, deep purple shadows stretch across the thick trees.

PAGE FOURTEEN – Nine Panels

Panel 1: The car pulls up to the side of the cabin. The lights aren't on except for the headlights, casting a bright yellow light against the orange light. Behind the cabin the large hill drop can be seen, and to the left the rest of the cabin unfolds.

Panel 2: Scarlett stares straight ahead, Trent is climbing out of the car.

Panel 3: Trent slings the two big bags on his shoulders and makes his way inside.

Trent

Are you coming or what?

Panel 4: Trent is inside the cabin, he flicks on a light switch.

Panel 5: Scarlett stands in the doorway, hesitant. The only light is coming from inside the room and the outside is nothing, focusing on Scarlett. On the way are typical cabin decorations, animal heads, and filigree patterns made out of iron.

Panel 6: Trent is kneeling over the fireplace, a small kindling has started, but it flickers into large flame.

Panel 7: Trent stands with his back facing the fire, his arms extending from the waist.

Trent

Well know that we're here..

Panel 8: "KNOCK KNOCK KNOCK"

Panel 9: Scarlett whips around, she's excited and her eyes are hopeful. Trent frowns, glaring at the door.

Scarlett

I'll get it!

PAGE FIFTEEN – Eleven Panels

Panel 1: Scarlett and Trent open the door to find Sally, Conner and Riley on the other side.

Panel 2: Sally, red faced, goes further into the cabin, Scarlett who is still blushing watches her. Trent stares down Scarlett as Conner and Riley both enter the room.

Panel 3: Conner is looking around the place, inspecting it. Trent stands behind him, arms folded.

Conner

Nice place you got here. (A little weird though)

Trent

It's my parents'. Now leave.

Panel 4: Scarlett has come away from the door which is now shut, she has a friendly and grateful expression.

Scarlett

Oh don't listen to him, please make yourself at home.

Panel 5: Scarlett and Trent glare at each other, an uneasy energy passes between them.

Panel 6: Sally, Riley and Conner are all seated on a large brown leather couch, Sally is seated in the middle with Conner on the right and Riley on the left. Riley and Conner are still looking around admiring the room.

Sally

So what brings you two out here?

Panel 7: Trent is still frowning, Scarlett is beside him with the same smile plastered on her face.

Trent

I don't have to tell you anything-

Scarlett

Same as you! A little get away.

Panel 8: Scarlett holds up her hand.

Scarlett

We have five rooms so please stay for the weekend. We can grab your stuff tomorrow morning.

Trent
No way-

Panel 9: Three are still on the couch, watching. Scarlett walks past them.

Scarlett
I'll make us some hot cocoa

Panel 10: Trent steps forwards.

Panel 11: Trent stands in front of the fireplace, the flames much bigger now. His fists are balled and he puffs up his chest, doing everything he can to look menacing and threatening.

Trent
It's time for you guys to go-

PAGE SIXTEEN — Nine Panels

Panel 1: Sally narrows her eyes.

Sally

I think we're fine where we are.
Scarlett wants us here.

Scarlett

Sally, can you come help me?

Panel 2: Trent shifts and begins walking to the kitchen.

Trent

You stay here, I'm going to go help
my girlfriend.

Panel 3: Trent looms in the kitchen doorway, watching Scarlett who is boiling the kettle and placing five cups on the counter.

Panel 4: Trent is standing behind Scarlett, he's still puffed up with tight fists. Scarlett turns to address him as she begins adding cocoa powder to the mugs.

Trent

What the fuck, Scarlett?

Scarlett

Where's Sally?

Trent

You don't need her, I'm your
boyfriend, I'll do it.

Scarlett

I wanted her to come help me.

Panel 5: Trent reaches out to grab Scarlett's arm, she's dodging to get away.

Trent

I said I'm your boyfriend and I'll do
it.

Scarlett

Get off me!

Panel 6: Trent has a grasp on Scarlett's arm, he's pulling her past him and throwing her into the kitchen counter further into the kitchen.

Panel 7: Scarlett is hanging over a counter, she's leaning on it for support and uses the bench to stand up right. Trent is taking over, pouring cocoa powder into the mugs.

Panel 8: Scarlett dives for the mugs, trying to move them away from Trent. He is turning to her with his arm out the knock her.

Scarlett

You're not doing it right, it's too much.

Panel 9: The panel is black except for a bluish white lightning bolt. "CRASH" and "KNOCK KNOCK KNOCK" are written in white text.

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CHAPTER THREE

PAGE SEVENTEEN – Four Panels

Panel 1: "THREE HOURS EARLIER" A wall covered in old photos of a crime scene in the woods, two bodies lying face down in the mud, their clothes soaked looking almost black with a big gash on their back. Newspaper clippings that read "SEPTEMBER 1st, 1992, SIX TEENS FOUND DEAD AT CABIN. SURVIVOR REFUSES TO COMMENT." Red string is pinned to the wall with thumbtacks.

Panel 2: More photos, this time of inside the cabin. A boy about sixteen is pinned to the wall with knives, the blood has long since dried, his head has been stitched back on to his body, a sloppy job with thick black thread. On the opposite wall a girl, about seventeen, is strung on to a deer head's antlers above the fire place There are sketches of different men's faces, each one varying greatly, beside them are photos of wet clothes beside the lake, photos with a clothes closet filled with different sized clothing. There are also pages of old yellow books ripped out, the writing is too small to see. A red string runs across all the photos.

Panel 3: Photos of axe scratches along the walls of the cabin, blood lines the markings on the wall. There are shots of the outside of the cabin, immortalizing the state of the massacre, a bloody axe is the center of these photos. Hanging from the front door is a girl, her head barely attached to her body, she is pinned by garden shears into her chest, the blood is still wet. On the back door is a boy, his head is held against the door with a blade, exposing his sliced throat, the rest of his body is suspended by rope tied to the door and window bars, his chest is cut open. A newspaper clipping reads "GET AWAY GONE WRONG, TEENS FOUND DEAD IN THE WOODS. SEPTEMBER 2ND 1992." Again, red string connects the images together.

Panel 4: A strong shadowed figure stands in front of his desk. In front of him is his wall, all the photos, ripped journals, newspaper clippings, all of it is unfolding. His desk is just as messy, paper and books scattered everywhere, the only clearly defined thing is his laptop glowing in the dim light of the room.

PAGE EIGHTEEN – Nine Panels

Panel 1: Chris, an African American boy of sixteen and wearing a blue flannel shirt, is holding a photo close to his face but we cannot see what it is.

Panel 2: Chris picks up a large army green duffle bag.

Panel 3: Chris slings a large grey backpack on his shoulder. We can see his room from behind him, and it is covered in photos of the woods, the town, and various people with red marker scrawled on most of them.

Panel 4: Chris stands in a dark hallway, a soft natural light streams in behind him.

Panel 5: Chris passes by the kitchen where his mother is making breakfast.

Chris' Mother

Where are you going? Chris?

Panel 6: Chris is standing just in front of the wooden front door, a small window provides a flicker of light.

Chris

Mum, you know where I'm going, and you know I have to. Goodbye.

Chris' Mother

Wait!

Panel 7: The door is slightly open, Chris' brown boot wearing foot is leading towards the outside.

Panel 8: Still focusing on his feet he walks through the door.

Panel 9: The door slams shut.

Chris' Mother

Chris!

PAGE NINETEEN – Twelve Panels

Panel 1: Chris tosses his bags into the back of his Ute as he climbs into the driver's seat.

Panel 2: He is driving down a high way and the sun is getting low.

Panel 3: The car is surrounded by thick brush and trees, the headlights are on and it's dark.

Panel 4: The cabin is seen from the back, Chris parked his car beside Trent's and is knocking on the door. Two moths flutter beneath the lamp light.

Panel 5: Riley and Conner open the door, they seem inquisitive.

Conner

Hi.

Riley

Hello, who are you?

Panel 6: Chris is already barging into the cabin.

Chris

I'm Chris.

Panel 7: Chris is staring around the room, stars in his eyes. Conner and Riley are behind him.

Riley

What are you doing here?

Conner

Hey, dude, answer us?

Riley

Excuse me? Chris?

Panel 8: Chris has moved to the fireplace, he's resting his hand on it as he looks out to the room.

Sally (out of view)

Wait, Chris? You go to school with us, yeah. You're in the newspaper club, right?

Trent (out of view)

Hey, who's this punk? Get out of here kid!

Scarlett (out of view)
Leave him alone, Trent.

Panel 9: Chris now faces the group, the back of their heads in the foreground with a full view of Chris standing before the fireplace.

Chris
You know this place is haunted, right?

Panel 10: Sally, Scarlett, Trent, Riley and Conner all freeze, the background is black and a giant "HUH?" is written in white text behind them.

Panel 11: Chris is headed for the door, the rest of the group watches him as they follow him out the door.

Chris
I'm sure you know that it was this cabin that hosted six murders twenty seven years ago, and that those spirits and the spirit of the killer, Jack Jensen, haunt the place of their deaths. Here

Trent
Oh that's bullshit, my parents own the cabin and if there was some fucked up murder, it wasn't here, otherwise my parents would never have bought it.

Chris
Your parents are idiots... It's amazing what time does to the truth.

Trent
My parents-

Panel 12: The group leaves Trent behind with his ignorant ramblings.

PAGE TWENTY - Panels

Panel 1: The group wanders outside, they all exchange glances and talk to each other, but we don't know what they're saying. Except for Chris and Trent, as Chris stares at the axe lodged in a piece of wood and Trent is approaching him.

Trent

Listen, I've already got these losers stuck here, and I don't need another freak like you here, so fuck off before I make this your final resting place.

Chris

You talk too much.

Panel 2: Chris wraps his hands around the handle of the axe.

Trent

I've had it with you-

Panel 3: Chris frees the axe, the force from pulling it from the wood swings him around, knocking Trent back.

Trent

Grrrr. You'll pay for that.

Scarlett

Trent!

Panel 4: Chris wordlessly moves away from the wood piles and places the axe to the ground.

Chris

Everyone, please, come here, but don't step past the axe.

Sally

What's going on, what are you doing?

Chris

Please, do as I say. We're offering prayers to the dead for being in their place of death, so they may not become angry with our ignorance.

Panel 5: They gather in a circle, Trent is stepping towards Chris but Sally stops him, she hits his chest with a closed fist.

Trent
You shit!

Sally
Trent, just calm down for a minute!

Panel 6: They all stare at Chris, waiting. Scarlett leans close to Sally.

Riley
I've never done anything like this before!

Conner
This is crazy, but I'm down.

Trent
This is a joke.

Panel 7: Mysterious markings glow in blue in the dirt, illuminated everyone and the axe in the center. Everyone's faces change, fear replacing excited expression.

Sally
Wait, what's happening?

Scarlett
Chris, what is this?

Riley
I'm starting to like this a lot less.

Chris
It's working!

Panel 8: The glowing markings explode in a brilliant blue light, sending everyone flying backwards.

To be continued..