



Happy Hill #1

“Roots and Roads”

Script by Joe Mulvey & Rich Douek

PAGE ONE

PANEL 1-

Two men run frantically through the woods. Both are wearing one piece mechanic jump suits. They are running away from something. One is skinny and looks similar to Gene Wilder, this is Gene Lee Vander. Lagging behind him, huffing and puffing is his chubby and sweatier friend Eddie. Gene Lee Vander is carrying a duffle bag overflowing with money that is falling out.

CAPTION

Catskills Mountains, New York. September 22nd, 1989.

CAPTION

We all make choices in life.

PANEL 2-

Gene Lee is in the lead as Eddie is losing steam.

GENE LEE VANDER

Keep up, Eddie! Just a little further.

PANEL 3-

Gene Lee is running so urgently he doesn't even notice the trail of bills leaking out of his duffle bag or Eddie's leg flying up in the foreground as if something has yanked him mid stride.

ED

{Yurk}

PANEL 4-

Gene Lee Vander is now running all by himself.

GENE LEE VANDER

She's waiting for us by Tucker's Crossing.

PANEL 5-

Gene Lee finally turns to look at his partner and realizes he's not there. His eyes go wide with shock.

GENE LEE VANDER

Eddie?

PAGE TWO

PANEL 1-

Gene Lee has stopped dead in his tracks. He looks back towards where he thought Eddie was. He sees leaves with some blood on them.

CAPTION

Most people don't realize how important their choices really are...

GENE LEE VANDER

Eddie, what the hell?

PANEL 2-

Gene Lee walks through the path of bloodied leaves. Pushing through the tree branches and leaves.

GENE LEE VANDER

You...you hurt, man?

PANEL 3-

Gene Lee sees an old run down greenhouse, with blood on its front door and even more along the trees outside.

CAPTION

...until they make the wrong one.

EDDIE (From inside the Greenhouse)

...Urgg Grrr...

PAGE THREE

PANEL 1-

Gene Lee frighteningly steps through the greenhouse door to see Eddie, in the foreground suspended in mid air and seemingly restrained and impaled by an intersecting bunch of branches.

GENE LEE VANDER
JESUS, EDDIE!

PANEL 2-

Close on Gene Lee Vander's face as he looks up at his friend and partner in crime, Ed. Utterly helpless.

GENE LEE VANDER
Gulp

PANEL 3-

Close on Eddie as he tries to speak. Tree branches protrude through his mouth, eye sockets and nostrils. If there's a hole, it's got a stick coming out of it.

EDDIE
Gilluuuk...ruuuu (or some nonsense dribble that'd come out)

PANEL 4-

ENTER THE WUDSMAN. Behind Gene Lee we see a massive person, with an old 1920's style jacket, fur around the collar and a WW2 style gas mask. Blood drips from the fingers of his gloves as his arms reach out around Gene Lee, who by now has dropped his previously precious bag of money. Realizing the horror that's behind him.

GENE LEE VANDER
What is happening?

PAGE FOUR

Panel 1

Big panel as the Wudsman has lifted up Gene Lee Vander by his hair and throat. Gene Lee is babbling, absolutely terrified.

(**ATTN HASSAN**- I want to have the Wudsman's voice different, more visually distinct than anyone else. I imagine a black bubble with white letters but you do your thing here. Whatever makes it creepy and unique.)

GENE LEE VANDER

NO! No,no, no, no, no....Please no. Ple-

WUDSMAN

See?

PANEL 2-

In Silhouette. The Wudsman forces Gene Lee to look at what's being done to Eddie in front of him. In darkness, we see Eddie as branches protruding from his body.

CAPTION

In the end, all we are in life is a reflection of the choices we've made.

WUDSMAN

SEE!

PAGE FIVE

PANEL 1-

Eddie's face stretches, and expands and branches emanate from every orifice he has. His eyes bulge from their sockets, teeth pop out from the invasive roots, his body fails him against the onslaught of what's growing inside him.

EDDIE

AAAAIIIIIRRRRGGGG!!!! (Some sound effect of utter guttural pain)

PANEL 2-

GLV's face close up as off panel we hear Eddie's face being torn apart. Eyeballs and blood fly everywhere.

GENE LEE VANDER
JESUS, EDDIE!

CAPTION

But for all those choices, ask yourself, did any of them ever truly make you...

EDDIE(OP)

SSSHHH ROPPP! (Or some popping noise)

PANEL 3-

The Wudsman drops Gene Lee Vander and stands over him. Blood is everywhere and GLV starts to vomit.

WUDSMAN
...happy?

PAGE SIX

(ATTENTION HASSAN- I'd like something bold here that Really stands out to introduce the readers to the creators. Making this almost it's own aesthetic that we'll come back to in each issue. These half panel Title pages run through the entire series.)

The Titles Page

HAPPY HILL

Roots and Roads

Created and Written by Joe Mulvey & Rich Douek

Drawn by Joe Mulvey

Colors by Christopher Sotomayor

Letters by Hassan Otsmane-Elhaou

Edited by Tyler James

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Panel 1-

Night Time.

Looking down on an SUV as it drives down a dark and winding country road late at night. The headlights shine brightly down through the darkness.

PAGE SEVEN

PANEL 1-

Nighttime.

The SUV drives down a darkened country road. A wooden fence hugs the turn, leaves fall as the moon shines bright in the distant sky.

GENINE (from the car):

MONSTERS?!

PANEL 2-

Inside the SUV. We see a mom, GENINE (30's) and her daughter Mackenzie (5) talking. Both animated by the discussion.

GENINE

Mackenzie Meadow Macintyre, you were practically born at Happy Hill. When have you EVER seen any monsters there?

MACKENZIE

Well, what about the Wudsman?

GENINE

The Wudsman? Who told you about that nonsense?

PANEL 3-

Genine smartens her daughter up about the source of her worry.

MACKENZIE/OP

Uncle Aaron.

GENINE

Uncle Aaron? Uncle Aaron got left back in kindergarten. So how about we don't listen to Uncle Aaron.

PANEL 4-

Mackenzie looks amazed.

MACKENZIE

For real? How do you get left back in Kindergarten?

GENINE/OP

It's hard to color your homework when you keep eating all the crayons.

PANEL 5-

The car flies down the road. In the foreground we see a sign that reads (**ATTN HASSAN**)HAPPY HILL in 500 FT.

GENINE

Now why don't you stop making things up and tell me what this is really about?

PAGE EIGHT

PANEL 1-

Inside the car. Genine continues to drive but we see Mackenzie turn away from her mother. Squeezing her beloved stuffed animal, VamPiggyCorn, extra tight. Reluctant to answer the question her mother just asked.

GENINE

Mackenzie...

PANEL 2-

Close on Mackenzie's face. Eyes somber. She's upset and it shows.

GENINE/OP

We've been over this. You know things are going to be different between Mommy and Daddy now.

PANEL 3-

Close on Genine as she drives and focuses on being honest with her daughter. She's tender but tough.

GENINE

It'll take some getting used to. But not all changes are bad.

PANEL 4-

Genine continues driving but now has changed her demeanor, less somber and more upbeat. Almost happy, smiling. Happy for Mackenzies sake.

GENINE

Now you get to have more vacations, more birthday parties, more gifts.

PANEL 5-

Close on Mackenzie how she's now turned around and is facing her mother. A smile stretches across her face. Eyes slightly watery but happy again.

GENINE/OP

You'll be even more spoiled than you already are.

PANEL 6-

The SUV pulls into what looks like an empty parking lot. In the middle of the parking lot stands a thin man. The headlights illuminate him.

GENINE/from the car

The only thing that will never change is how much Mommy and Daddy love you more than anything.

Speak of the Devil, there he is. There's...

PANEL 7-

Now we fully see the thin man standing in the headlights. Ben MacIntyre stands illuminated by the headlights. His eyes heavy with bags under them, sunken in his head. Unshaven, unkempt. He looks exhausted and sullen.

GENINE/OP

Shocked by what she sees.

...Daddy.

PAGE NINE

PANEL 1-

Genine carries Mackenzie over towards Ben. Mackenzie reaches for her Dad.

GENINE

Jesus, Ben. Are you all right? You look--

BEN

I'm fine. Just working a lot.

MACKENZIE

DADDY!

BEN

Hi, Baby.

PANEL 2-

Genine kneels to let down Mackenzie and puts away VamPiggyCorn. She looks up at Ben angrily. Mackenzie, not so subtly tries pushing the mother and father together.

GENINE

Meeting us in the parking lot? Your family must really not wanna see me.

BEN

It's not that at all. I just know you hated coming here, so-

GENINE

I didn't hate it, Ben. I just didn't want to come here ***every single vacation***.

PANEL 3-

Genine has stood up and is trying to calm herself down. Ben riles her up and she's trying to contain it, especially in front of Mackenzie. Mackenzie takes both of their hands and is trying her best to get them to hold hands.

GENINE

Sorry. You're trying to be nice and I'm starting up. I'll stop.

BEN

You're fine. It's fine, I get it.

PANEL 4-

Ben holds Mackenzies hand as she waves goodbye to her mother who drives out of the parking lot and waves out the window.

GENINE/From the car
I'll pick her up around noon on Sunday.

MACKENZIE
BYE, MOMMEEEEEEEEE!

GENINE/From the car
Bye, baby. Take good care of Daddy.

PANEL 5-

Close on Ben. Looking down at Mackenzie. His eyes wide and crazy looking. The red taillights from Genine's car slightly highlight his face with a devilish glow.

BEN
So who's ready for some fun?

PANEL 6-

Ben holds Mackenzies hand tightly and begins to walk off into the dark woods with his daughter. Mackenzie motions towards the main gate entrance of HAPPY HILL which is behind them, as Ben pulls her with him.

MACKENZIE
Dad, don't we have to go through Hill Manor?

BEN
Not tonight.

PANEL 7-

Silhouette of Ben leading the way through the forest and pulling Mackenzie along.

BEN
Tonight we're going on an adventure.

PAGE TEN

PANEL 1-

Close on Mackenzie looking over her shoulder. It's dark and sparse amounts of moonlight hit Mackenzie's face. Ben continues to pull her deeper into the forest.

MACKENZIE

An adventure in the woods? In the dark? At night?

MACKENZIE

Mom would NOT like any of this.

BEN

Then it's a good thing she's not around to ruin the fun.

PANEL 2-

Mackenzie stops to address her Dad. Ben kneels down and grabs her shoulders to console her but his manic nature does the exact opposite.

MACKENZIE

Daddy, I'm...scared.

BEN

It's okay to be scared, baby. Being scared is the first sign of a great adventure.

PANEL 3-

They two walk just a bit further and stand in front of a big fence with a sign posted saying **ATTN HASSAN NO TRESPASSING**.

BEN

Now the best part is on the other side of this fence.

MACKENZIE

But won't we get in trouble if we-

BEN

No way! Now, get climbing.

PANEL 4-

Mackenzie quickly climbs to the top of the fence. Ben is just behind her.

MACKENZIE

Mom would DEFINITELY not let me do this.

BEN

But I will! So keep going, you're doing great.

PANEL 5-

Ben and Mackenzie land on the other side of the fence. Mackenzie jumps up and down with excitement.

MACKENZIE

That was AWESOME!

BEN

Told ya!

PANEL 6-

Ben reaches out his hand and Mackenzie grabs it.

BEN

Still feeling scared?

MACKENZIE

Nope!

BEN

That's my girl.

PANEL 7-

Ben and Mackenzie stand just on the other side of the fence with their backs to us. Facing into the woods beyond them. Ben's head turned as he talks to his daughter. His face lit in the moonlight to see his crazed eyes looking down towards his daughter.

BEN

If you thought that was fun, I can't wait for you to see what's coming next.

PAGE ELEVEN

PANEL 1-

Exterior of the Happy Hill main house. Fall, mid day, leaves falling and angers rising. We can see two figures standing on the main steps of the building. Ms. Eudorah Hill, proprietor of Happy Hill stands atop the stairs as Genine is on her way up.

CAPTION
Two Days Later...

GENINE
I WANT MY DAUGHTER RIGHT NOW!

PANEL 2-

We move in closer on the stairs and can better see the two parties arguing. Ms. Hill, a strong older woman, easily in her 60's but who's exterior could still pass for her late 30's, and Genine who is screaming at the top of her lungs towards Ms. Hill as she advances up the stairs. We see the groundskeeper, Mr. Doyle, standing in the background looking on. He's a 40 year old man with a penchant to protect Ms Hill and a magnificent moustache.

MS. HILL
Ms. MacIntyre, for the last time, your daughter is NOT here!

GENINE
I dropped her off HERE with Ben two nights ago! So DON'T tell me she's not here. Get out of my wa--

MS. HILL
You know the rules. Only guests are allowed in.

PANEL 3-

Genine accuses Ms. Hill and Ms Hill takes great offense.

GENINE
Are Ben and his family making you do this?

MS. HILL
NO ONE makes ME do ANYTHING.

PANEL 4-

Genine storms off, furious.

GENINE

The MacIntyres aren't the only ones with connections around here.

You KNOW who my brother is!

PANEL 5-

Ms. Hill watches Genine walk off as the groundskeeper Mr. Doyle comes to her side.

MS. HILL

She'll be back.

Mr. Doyle, please make the proper arrangements.

MR. DOYLE

Right away, Ms. Hill.

PAGE TWELVE

PANEL 1-

Two hours, Later that day. The entire local sheriff's office is gathered around the steps of Happy Hills main house. Front and center stands Genine's brother, the Sheriff, Aaron Davis. Tall, husky and strong. He's addressing his officers while holding a picture of Mackenzie. Genine stands behind him.

CAPTION

Two hours later...

SHERIFF AARON DAVIS

LISTEN UP, EVERYBODY!

We've got a lot of ground to cover and we're losing light.

PANEL 2-

Close on Sheriff Aaron Davis as he holds up a picture of Mackenzie. Genine is in the background looking worried at the picture of her daughter while even further in the background we see Ms. Hill, looking down on the proceedings with a stoic calmness.

SHERIFF DAVIS

We are looking for this girl, MACKENZIE MACINTRYE. She's FIVE YEARS OLD. She's my niece. She was last seen in the parking lot of this resort, with her father, TWO NIGHTS AGO.

Now listen, he may have taken her. The Hill has NO RECORD of them as guests. But we can't rule out the possibility that they're SOMEWHERE on the grounds. Check everywhere and report back.

PANEL 3-

Close on Ms. Hill as she calmly calls the sheriff.

MS. HILL

Sheriff, may I have a word?

PANEL 4-

Genine loses it and has to be restrained by her brother the sheriff.

GENINE

A WORD?! Aaron, she's-

SHERIFF AARON DAVIS

Cooperating with us without a warrant. So relax.

PANEL 5-

The Sheriff walks up the stairs looking back over his shoulder at his sister GENINE down at the bottom.

GENINE

Aaron, what should I do?

SHERIFF

How about next time I tell you not to go somewhere...

PANEL 6-

Close on Genine as her brother's hurtful words cut her down.

SHERIFF(OP)

...you listen.

PAGE THIRTEEN

PANEL 1-

On top of the stairs, Sheriff Davis and Ms. Hill address each other with a handshake. Both look contentious of the other. They stand, firm, strong and secretive.

SHERIFF AARON DAVIS

Ms. Hill.

MS. HILL

Sheriff.

SHERIFF AARON DAVIS (Whisper)

Are Mackenzie and Ben here?

PANEL 2-

The cordial body language turns tense as Ms. Hill reacts to The Sheriff's blunt inquiry.

MS. HILL

How could you even ask such a thing, Aaron?

SHERIFF DAVIS

Considering what goes on here, Eudorah, I had to. I'm just making sure everything is under-

MS. HILL

Everything is fine, minus your family drama.

PANEL 3-

Ms. Hill looks for reassurance from the Sheriff who turns away in contempt.

MS. HILL

I'll go along with this charade, as long as it's QUICK, and I have your usual assurances.

SHERIFF DAVIS

My people are well aware of what parts of the grounds are off limits.

PANEL 4-

We see an old family cemetery and somewhere in the panel a police officer walks past.

SHERIFF (OP)

No one will step foot in your family cemetery...

PANEL 5-

A cop walks past an old beautiful greenhouse.

SHERIFF(OP)

...the greenhouse...

PANEL 6-

A cook feverishly chops up food to throw into a boiling stew. The food has a unique coloring to it, bright with hints of sparkle. A police officer can be seen walking by in the background window.

SHERIFF (OP)

...Or the kitchen.

PANEL7-

We see a police officer in the woods having trouble with a search and rescue dog. The Dog seems to be trying to pull away. The dog looks frightened.

SHERIFF (OP)

We should be gone soon. As long as there aren't any...

PAGE FOURTEEN

PANEL 1-

An angry deputy, James Mason, barks orders at the two cops having trouble with their rescue dogs.

SHERIFF DAVIS(VO)

...surprises.

DEPUTY JAMES MASON

What the hell is taking you two so long?

ATTN-HASSAN-Dogs barking and whining

OFFICER #1

It's the dogs, Mason. Never seen 'em like this.

PANEL 2-

The angry deputy stands with the officer and explains what's going on. The officer looks confused while the deputy looks pissed off.

OFFICER #1-

They're both pulling like hell to get away. Something's got them spooked over in that tall grass.

PANEL 3-

Deputy Mason leads by example, wading into the tall grass and barking orders. Unaware of the blood soaked weeds that fill the foreground.

DEPUTY. JAMES MASON

Drag'em if you have to. We gotta get this area cleared.

PAGE FIFTEEN

PANEL 1-

Deputy Mason is shocked! He looks down at something in the grass in absolute shock. He rips his hat off and warns the other two officers to keep their distance.

DEPUTY MASON
GAAWD DAMN!

DEPUTY MASON(Stuttering)
S-s-s-stay back! S-ssomebody...

PANEL 2-

We see exactly what scared Deputy Mason, down in the grass covered in weeds and blood is a mask. An old gas mask with a bloody child's handprint on the very front of it. The weeds and grass blades flicker over the gas mask as Deputy Mason screams off panel.

DEPUTY MASON(OP)

...GET THE SHERIFF!

PAGE SIXTEEN

Panel 1

We see a car pulling into a closed-down garage. Still daytime, late afternoon.

CAPTION

3 Hours later.

CATSKILLS, NY.

THEA

FINALLY! Did you push the car the whole way?

Panel 2

Wyatt has exited the car and is approaching Thea, explaining the situation. Thea is pointing up in the air at something that's (supposedly) got her attention.

WYATT

Thea, I know you're pissed. But THIS time--

THEA

Is that a dead bird?

Panel 3

Wyatt, stupidly looks up.

WYATT

Whuh?

Panel 4

THEA WINDS UP AND SMASHES Wyatt with an upper cut. Lifts him clear off the ground. And she catches the car keys that come flying out of his hand.

THEA

DUMMY.

Panel 5

Thea stands over Wyatt on the ground waving her finger in his face.

THEA

I'll tell you what THIS time is. The LAST time.

Now get your skinny ass up, Wyatt...

Panel 6

Wyatt starts to lift himself off the floor, nursing his jaw. Thea walks away towards the car in the background swinging the keys she just grabbed off Wyatt on her finger.

THEA
I'll drive.

PAGE SEVENTEEN

Panel 1

The car we saw Wyatt driving in the previous page is flying down a country road, similar to the beginning of the book with Mackenzie and her Mom. To drive the point home even more, a sign is at the end of the road saying (**ATTN HASSAN**) HAPPY HILL 500 ft.

WYATT(From inside the car)
Good to see you're STILL insane!!

Panel 2

Inside the car we see Thea and Wyatt talking. Thea is driving.

THEA
ME? I'm not the one willing to throw away his career over some damn kids story.

WYATT
The WUDSMAN is REAL. And I'm gonna prove it.

Panel 3

Close on Thea driving home her point.

THEA
Only thing you're gonna prove is what an idiot you are.

Panel 4

The car pulls up between the gated entrance of Happy Hill. Later in the day, but still daylight out. Thea and Wyatt still argue from inside the car.

THEA(from the car)
How many years, Wyatt? Chasing ghosts and fairy tales. You HAVE to get over what happened at the orphanage. I mean, I did.

WYATT(from the car)
Oh right, joining the FBI is really "getting over" the biggest unsolved disappearance in this country since Roanoke!

Panel 5

The car is parked in the parking lot, Thea and Wyatt are getting their bags from the trunk.

WYATT

By the way, how are Mulder and Scully?

THEA

Keep joking, Wyatt.

Panel 6

Down shot from the roof of Happy Hill as they approach. Almost as if the building itself is looking down on them. It's dark shingles almost shrugging as these two little ants approach.

THEA

You wouldn't believe some of the shit I've seen.

WYATT

Is that right?

Panel 7

Thea and Wyatt both look up towards the main building of HAPPY HILL.

WYATT

Well get a load of this.

PAGE EIGHTEEN

Splash page.

Thea and Wyatt stand in front of Happy Hills main house.

Soto- please pay attention here, it's getting towards dusk. The sun is starting to set but still lots of natural light in the sky.

I'd like to see it giving off an eerie color over top in the distance giving a bit more of a slight shadow over the front face of the resort.

WYATT

Happy Hill.

THEA

I mean it LOOKS big. But It takes more than size to impress me.

WYATT

There have been more WUDSMAN sightings in and around this place than...

THEA

Takes more than your lame ass attempts at journalism, too.

PAGE NINETEEN

Panel 1

Thea and Wyatt speak before walking up the steps.

WYATT

That story I did on the Bigfoot/Alien connection was on point.

THEA

On the point of your pinhead, maybe...

Panel 2

Wyatt and Thea start to walk up the stairs. Wyatt is pulling his carry on luggage up the stairs and is visibly having a problem with it.

WYATT

Spent enough to get the damn room, you think they'd help with the bags.

THEA

If you were stronger than a toddler, they wouldn't need to.

Panel 3

Wyatt continues to struggle getting his luggage up the stairs.

WYATT(Straining)

Nnnnggghhhh

THEA

Where'd you get the money for all this, anyway? Last time I checked, The Enquirer doesn't pay this kind of money unless someone famous is in the middle of an ugly-ass divorce.

Panel 4

Wyatt continues to struggle lifting the luggage. He's starting to sweat.

WYATT

HNGRRFH... I... I settled.

THEA(OP)

You WHAT? You said you'd never...

WYATT(Straining)

Nnnggghhh.

Well, I DID!

Panel 5

Wyatts almost at the top but still struggling.

WYATT

Nnnggghhh-

THEA(OP)

Twenty years, you've been fighting the orphanage, the state... and then you just...

WYATT

I NEEDED to be here.

THEA(OP)

Wyatt...

Panel 6

Wyatt finally makes it to the top of the stairs. Sweaty and winded. Thea sarcastically claps for him.

SOUND FX

CLAP, CLAP, CLAP

THEA

I don't know what impresses me more, you finally coming to your senses with all that, or you actually making it up those stairs.

WYATT

Huff, huff, huff.

I hate you so much.

Panel 7

Wyatt and Thea walk towards the main entrance door.

THEA

Seriously, I don't care why. Blow it all on this crazy weekend at this dumb-ass, ski-lodge looking...

Panel 8

Wyatt holds open the massive door to let Thea walk through. What she says thoroughly surprises him.

THEA

HOLY-

PAGE TWENTY& TWENTY-ONE

DOUBLE PAGE SPREAD

PAGE TWENTY

PANEL 1

Top panel across the two pages.

Thea and Wyatt walk into a sprawling, high class resort lobby. High ceilings with ornate decorations and lights, grand staircases, one going up, the other down, fireplaces and large picture frames adorn this space. People are scattered in different areas. Ms. Hill and a waiter stand to the side ready to greet them.

THEA
SHIIIIIIIIIT!

MS. HILL
That's EXACTLY the type of reaction we hope to get from first time guests. Welcome to HILL MANOR! The HAPPIEST vacation of your life awaits.

I'm Eudora Hill, you must be Thea and Wyatt?

THEA
That's us!

PANEL 2

Ms Hill stands with a young waiter holding a tray full of drinks. . They look bubbly, like champagne but their color is different, a mixture of gold and purple or gold and red (colorist this is up to you but we need to drive home that this is something we're not entirely sure about) Ms. Hill holds two stiff slap bracelets in her hand.

MS. HILL
Please, help yourself to our signature cocktail, The Happy Daze.

PANEL 3

As Thea and Wyatt reach for the drinks Ms. Hill winds up with two slap bracelets entwined in her fingers.

MS. HILL
While I check you two in...

PANEL 4

Thea and Wyatt's arms are reaching for their drink. (Soto-The drinks look like champagne but have a different colored hue to it, somewhat ethereal or magical)

SOUND FX(of the snap bracelets)

Snap. Snap

MS. HILL(OP)

And you're all set.

PAGE TWENTY-ONE

PANEL 1

Ms. Hill leads Thea and Wyatt down the main aisle of the great hall. Arms raised high.

THEA

Wait, that's it?

MS. HILL

That's it. Those bracelets are your room key and currency while you're here. And all first timers get the guarantee, *total happiness* or your money back!

THEA

You're kidding.

Panel 2

MS. HILL

I most certainly am not. If we don't make you completely happy, you don't pay a dime.

WYATT

Oh my God, this drink.

PANEL 3

Ms. Hill leads Wyatt and Thea out a doorway .

MS.HILL

If you'll just follow me. We like to take all our first timers through here...

PAGE TWENTY-TWO

Panel 1-

Ms. Hill opens a door into a large room. Unlike the previous great room, this room is older, less modern and significantly more creepy looking. We see what looks like a grand resort map on the wall but the eye is drawn to a massive painting of the HILL Family. The painting dominates the room. (This room will be the first main house ever built many years ago, as this scene will soon reveal)

MS. HILL

We call it our family room. Happy Hill can be a bit overwhelming, so we like to bring the first timers through here and give you a little clue about who we are and why we do what we do.

Panel 2-

Wyatt questions Ms. Hill.

WYATT

I mean, don't you do it for the \$2,500 dollar a night--

Panel 3-

Close on Ms. Hill.

MS. HILL

No. We do it to make people happy.

Panel 4-

Ms. Hill stands near the large painting of her family. Looking at it intently, almost as if in a trance. Wyatt and Thea stand next to her, standing directly in front of the painting.

WYATT

What, like them? Because they look pretty happy.

MS. HILL

They should. My grandfather, Thomas Hill came home from the war on a boat, and not in a box. And after EVERYTHING he saw there, he knew that the only thing that truly mattered in life, was happiness.

And when he came here with our family, he found it. And then he discovered how to impart that true happiness to anyone who desired it. And so many did, what used to be a simple country inn became... all this.

THEA

That must be SOME kinda happiness...

PAGE TWENTY-THREE

Panel 1-

Flashback Panel

(ATTN:SOTO- If you could change the tone here so it's even more visually clear that this is a flashback, I think it would help.)

MS.HILL (VO)

My grandfather worked sunup to sundown building this place. Barely ate or slept for almost a year. He didn't even take a break for the birth of his first child, my aunt Margaret.

MS. HILL (VO)

He was like a man possessed.

Panel 2-

Ms. Hill explains while reaching for a candle on the mantle.

MS. HILL

Like some invisible force was guiding him to create this place...

Panel 3-

Ms. Hill is now holding the candle, and addresses Thea and Wyatt.

MS. HILL

...a place where someone can realize TRUE happiness. TRUE contentment. Where they can take ANYTHING holding them back from achieving it...

Panel 4-

Close on Ms. Hill as she blows out the candle.

MS. HILL

... and eliminate it.

Panel 5-

Ms. Hill stands in front of the door outside and begins to open it.

WYATT

So the two of us will leave here completely happy, huh?

MS. HILL

Or your money back! But enough of my ramblings, allow me to properly introduce you both...

PAGE TWENTY FOUR

PANEL 1

Ms. Hill stands on the outside deck gesturing towards the wondrous, sprawling grounds of Happy Hill. It's dusk so the sky is filled with brilliant colors that accentuate the rolling hills of the resort. Below the deck the grounds slope downward and we see multiple buildings with different architectural influences. A massive tree stands in the center of the resort and its roots lead to a lazy river that trails off towards the sides. Tubes go in and out of the ground, zip lines, pools, sporting areas, hills, on and on. It's massive, impressive, unlike any resort anyone's ever seen. BUT remember, it slopes, and it's surrounded by forest.

MS. HILL

...to HAPPY HILL!

PANEL 2

Ms. Hill stands behind Wyatt and Thea as they stand there wondrously taking in the sights.

Ms. Hill is behind them and her facial expression has changed. She's very happy with herself. Like the spider who caught her prey in her web.

THEA

Unbelievable.

WYATT

Are those tubes... slides?

MS. HILL

Indeed they are. Faster than your feet for getting around the resort and much more fun.

PANEL 3

Thea motions towards the grounds as she looks out over the balcony.

THEA

How does the ENTIRE WORLD not know about this place? You need to get on social media!

MS. HILL

Word of mouth always worked for us. And being selective about which mouths are doing the talking.

PANEL 4

Close on Ms. Hill's eyes.

MS. HILL

Not everyone is... suited for Happy Hill.

PAGE TWENTY-FIVE

PANEL 1

Wyatt spins around and quickly comes up with an excuse MUCH to Thea's shock. She is visibly surprised by the words flying out of Wyatt's mouth.

MS. HILL

But... well... YOU found us just fine.

WYATT

Well, that's my job. I'm a reporter--

THEA

Wyatt!

WYATT

A... travel reporter! Been doing all the resorts in the area.

MS. HILL

Well, I'm sure you'll find us a cut above the rest.

PANEL 2

Close on Wyatt's face as he delivers the answer.

WYATT

Well, you ARE the only one with a WUDSMAN...

PANEL 3

Ms. Hill tries to hold in her reaction but her eyes go wide. From off panel someone screams for her.

WAITER(OP RIGHT)

MS. HILL!

PAGE TWENTY-SIX

PANEL 1

The waiter from the previous page comes running in to get Ms. Hill.

WAITER

I'm sorry for interrupting but Mr. Doyle says he needs you immediately.

MS. HILL

I see. To be continued then.

Aidan, please see our guests get a map of the resort and directions to their room.

PANEL 2

Ms. Hill looks intently at Thea and Wyatt giving them a stern warning. She's in a rush so brevity breeds her posture.

MS. HILL

Please, study the map and stick to the resort's grounds. The surrounding woods can be EXTREMELY dangerous.

PANEL 3

Ms. Hill walks away from Thea and Wyatt. With her back turned to them she motions with her arm in the air.

MS. HILL

I'll see you soon.

THEA

Thank you so much, Ms. Hill.

PANEL 4

Thea aggressively turns to Wyatt.

THEA

What the hell were you THINKING, going right at her like that about the Wudsman?

WYATT

To see how she'd react... and TA-DA. She practically THREATENED us not to go into those woods.

Panel 5

Focussed on the outer forest skyline just past the grounds.

WYATT

“She’s HIDING something... something out there she doesn’t want us to find...”

PAGE TWENTY-SEVEN

PANEL 1

Mackenzie runs frantically through the woods. She's visibly panicked and scared.

WYATT(VO)

...but we're gonna find out EXACTLY what it is."

PANEL 2

Close on Mackenzies feet as she runs as fast as her little legs will let her. Vines and leaves seem to chase her but it could just be the damage the speed of her feet leave it their wake.

MACKENZIE (SFX)

Huff, Huff, Huff. (Or some panting noise)

PANEL 3

We now see the vines ARE chasing here, as if they are alive. Almost like a tentacle as they rise up from the ground to get her. She's more scared than she's ever been in her life and lets out a desperate scream.

MACKENZIE

DAAAAADDDDDYYYYYYYYY HHHEEEEEELLLLPPPP!!!!

PANEL 4

Mackenzie looks back to see even more of these tentacles like vines coming from every direction.

MACKENZIE

DAAAAADDDDDYYYYY WHERE ARE YOOOOUUUUUUUUUUUUUU???!!!!!

WYATT (CAPTION)

And then...

PANEL 5

Mackenzie slams face first into something in her way.

WYATT (CAPTION)

...then we'll see whose...

Sound FX

WHUUD!

PAGE TWENTY-EIGHT

PANEL 1

We reveal that the thing Mackenzie ran into was The Wudsman. Slimmer than when we saw him in the start of the issue. He stands over Mackenzie who's now fallen back on the ground, dazed and inching away from him. The vines sway all around as the Wudsman looks down at her.

WUDSMAN
...Happy?

MACKENZIE

Wuh, wuh, wuh....

PANEL 2

Mackenzie looks up with blood coming out her nose. She knows exactly who this is and lets out it's name in a terrifying scream.

WUDSMAN!

END ISSUE ONE.