

Pup Tent

By

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PAGE 1

PANEL 1

The GIRL is bent over slightly, looks pained, holding stomach. The DOG is stood in front of her in a wide, alert stance.

GIRL
Goddamn cramps, what the hell.

PANEL 2

Close up. Girl is speaking matter-of-factly, still looks pained, fed up. She's explaining to the dog:

GIRL
We're losing the light and we gotta get there early to plan. Up to running?

PANEL 3

Dog does a play bow.

PANEL 4

Almost the entire rest of this page will be a montage. Use whatever cool techniques you can, so stuff like single images with multiple copies of the characters, motion effects, cool guttering to bisect a single image and make it appear like it's happening in rapid successions. Maybe focus for a panel on an environmental element like a plant or animal or whatever in the foreground as they rush by in the background. Maybe have a squirrel scurrying away in a different panel, repeated as they to show it going from eating to alert to fleeing, something like that. MASH IDEAS, artist. Bear in mind action vectors.

PANEL 5

In an aerial shot, we can see where the forest ends and the grass begins as our characters exit the woods. The grass should be on the right of the panel.

GIRL
Here they are. The Strangers.

PANEL 6

The girl's face looks awed. We want to turn the page to find out what she's looking at.

PAGE 2

PANEL 1

A full-page illustration of the sunset-silhouettes of the girl and dog looking down from a hill at the lakeside bungalows below. Set into this are the other panels. Very darkly, we can see a plaque in the foreground which reads LYRE FARM LAKE HOMES. Captions and speech in these panels can bleed outside their gutters into the larger image if need be.

PANEL 2

The following panels sit at the top of the full-page image.

The girl's face, full of mischief.

GIRL
We'll wait until night again.

PANEL 3

Dog, lay in the grass looking chill.

GIRL (CAPTION)
"Judging from the parked cars, we'll hit
six, seven, thirteen..."

PANEL 4

The girl can be seen using binoculars from the side, set against the sky.

GIRL
...and we'll see if we can bag some
treaties while sixteen aren't in.

PANEL 5

The following panels are visually 'out-boxed' from their respective houses in the larger image, and have a house number (like on a front door) superimposed over the top left of their panel. They occupy the bottom of the page. They don't necessarily have a clear reading order.

6 - This panel shows them creeping through a window in the dark.

PANEL 6

7 - This panel shows the dog carrying a dogfood can in his mouth.

PANEL 7

13 - This panel shows the girl emptying a cookie jar into her backpack. Needle and thread are visible in a pocket.

PAGE 3

PANEL 1

This page is more or less divided into horizontal thirds, but they don't have to be equal, play around with it.

This panel is boxed inside the left of the top third.

The girl's hand rests on a patterned pillow.

GIRL

Could do with a new-

PANEL 2

The main image of this top third features a window on the left, through which the SFX and dialogue are drifting, while the girl (pillow held to her chest/mouth) and the dog are next to the bed on the right, both looking mortified and visibly shrinking. They're inside one of the holiday homes. The dark silhouette of a person's head and shoulders can be seen through the window, but they're not the one talking.

SFX

THUD!

WINDOW VOICE

Locked the car? Let's get inside.

(cont)

Hey, that's odd.

(cont)

Why's the door open?

PANEL 3

This middle third is a smaller reverse of the running montage from page 1. The action should flow from right to left. Depict this scene however you want, but it should be night time, they are exhilarated not scared, and the girl should be hugging the pillow in front of her. (IDEA: the girl and dog could literally 'run' across this panel, jump down over the gutter, and into bed, so that this and the next one flow. You could have this also happen from the previous panel onto this one). It might be nice here to return to a little motif from the first running sequence, some interesting background element like a squirrel or something.

PANEL 4

This bottom third is all one image.

The girl and the dog are back at the tent, in bed. The new pillow is clearly in use. They both look happy. They are repeated four times, so it literally looks as if there's four sets of them in beds on one long floor, but we understand that what we're seeing is time passing.

The first time, the girl has her hand on the dog's face.

GIRL

Sleep now, little doggypos.

The second time, the dog is bopping the girl on the nose with his paw. She's recoiling.

DOG

Hnggg

The third time, they're lay giggling at each other.

SFX (GIRL)

Hahaha!

The final time, they're both asleep, content.

PAGE 4

PANEL 1

It's morning now, and the girl wakes up alone in bed.

Same shot as on previous page, but brighter.

GIRL

Hmm?

PANEL 2

She staggers outside to a beautiful summery view of where she lives.

GIRL

Where you at?!

PANEL 3

The dog bursts out of a bush gleefully with a pheasant in its mouth, blood dripping from its lips.

GIRL

Drop!

PANEL 4

The pheasant thuds down at the girl's feet.

GIRL

Good boy! Nice catch!

PANEL 5

The dog sits down outside the tent as the girl goes inside with a knife in hand.

GIRL (CONT)

Back in a mo...

PANEL 6

A short while later, the girl reemerges, pheasant plucked.

GIRL

Excellent waiting!

PANEL 7

Her face drops.

GIRL (CONT)

Just like mummy taught you...

PAGE 5

PANEL 1

Later that day, they're at a shallow stream. The dog sits at the edge next to her clothes. The girl is at about tummy height, holding her arms out of the water for balance as she turns to face the dog.

PANEL 2

The dog looks on quizzically as the girl begins to wash her shoulder with the water.

GIRL

The water feels nice on my tummy.

PANEL 3

Washing her arm.

GIRL (CONT)

You ever get these cramps?

PANEL 4

She's touching her armpit hair.

GIRL

Wait what?

(cont, large)

What the hell is this?!

PANEL 5

Dog stands. The girl has her arms out, gesturing excitedly and emphatically at the dog.

GIRL (CONT)

Haha! I'm like you!

PANEL 6

The dog does a play bow.

GIRL (CONT)

I'm gonna be fuzzy and stay warm like you!

PANEL 7

The girl stares at her armpits as the dog races into the

water, about to jump.

GIRL (SFX)
HAHAHAHA!

PANEL 8

The dog's claw slices the girl's arm badly as he flies through the air at her.

GIRL
Owwwwwww!

PANEL 9

They both make a huge splash as they disappear under the water.

PAGE 6

PANEL 1

In a grand two-page montage, we see five or more intertwined little threads of the girl patching her arm up, stealing supplies, sewing something feathery, getting fatter by stuffing her face with sweets and berries, and the shots of changing nature. From left to right, the panels broadly move from summer through autumn to winter, with grass giving way to dead leaves giving way to snow in the panel-gutters. These pages are the least important story-wise so feel free to make them beautiful.

PAGE 7

PANEL 1

The campsite snowed under at night, the thick of winter. This panel should bleed over the edges of the page. We can see inside the tent via a cross-section/cut-out, where there's a small fire illuminating the girl and the dog snuggled up in a big, thick rabbit-skin blanket, still with their stolen pillow.

GIRL
Gotta pee. Scooch.

PANEL 2

The girl's stomach cramps up again, and she's bent double by the door. We see her for the first time in her big colourful pheasant-feather coat.

GIRL (SFX)
AHHHH
GIRL
Not again.

PANEL 3

The girl's eye lets out a tear as the dog's face pops into the panel to lick it up.

GIRL
Ew!

PANEL 4

With both of them stood there, we see the dog for the first time, floofed out and ALSO wearing a pheasant-feather jacket. The girl reaches downwards into her pants with a concerned look on her face.

GIRL
Boy, I feel really weird. I think something's seriously wrong.
(cont)
It's...

PANEL 5

Her hand comes back up with blood on her fingers. She's panicked.

GIRL
Oh that's gross. Oh god...

PANEL 6

The dog looks concerned.

PANEL 7

The girl tries to grimace reassuringly and kinda half succeeds.

GIRL
Look, we did a great job this winter,
we're set. If there's something wrong
with me...

PANEL 8

The girl's face gets serious.

GIRL (CONT)
...then come spring...

PANEL 9

Wider shot of the camp. The girl is striking a determined pose.

GIRL (CONT)
...you and me will kick its ass!

PANEL 10

For bonus points, put the dog's happy face in a little circle at the end of this page as a kind of sign-off.