

The Skeleton Bay Detective Agency

Issue #1: Midnight at the McLloyd Mansion

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PAGE 1

Panel 1: Amidst the downpour of a thunderstorm, this is an empty panel of a tree with a bush next to it, against a high stone wall.

Panel 2: The same shot, but JAKE is peaking out from behind the bush, looking off to the right, cautiously making sure the coast is clear.

Panel 3: JAKE is now most of the way out of the bush, headed off, arm gesturing for SAMMY, who's head is now popping out it's hiding spot, to follow him.

Panel 4: A shot down the length of the wall so that we see the silhouette of the tree and JAKE most of the way out on a big tree limb that stretches over the wall. SAMMY is only about a third of the way up the trunk, with both hands and feet wrapped around in an attempt to climb it.

Panel 5: JAKE is crouching as he has just finished landing a skillful drop down from the tree into the grass.

Panel 6: SAMMY is mid-tumble down behind JAKE, while JAKE winces at his brother's gracelessness.

1. SFX:
Thump!

Panel 7: A tight shot on the two boy's faces, JAKE grinning with excitement, SAMMY just open mouthed with amazement from the immensity of the house.

PAGE 2

This is a full page splash page of the giant, spooky mansion on the hill that is the McLloyd Mansion. It is the totally cliché scooby doo haunted house, ala the Haunted Mansion in Disneyworld (not disneyland, apparently there is a difference) with a big octagonal window up in the attic, and the storm wailing and lighting in the background. This is also where we can have our names and the title of the issue and all of that. The kids are down in the corner of the page, dwarfed by the sheer size of the place, at the bottom of a big front lawn.

1. SAMMY:

Thas' a big house.

2. JAKE:

Shhh!

PAGE 3

Panel 1: JAKE and SAMMY are nearing the house, most of the way up the lawn, headed towards the window next to the giant front door.

Panel 2: The boys are at the window as JAKE is sliding off his backpack, excited to execute his plan.

Panel 3: JAKE is rummaging through pack on the ground, looking for a specific tool as SAMMY watches.

Panel 4: Struck with a similar amount of inspiration, SAMMY goes for his backpack as well.

Panel 5: JAKE triumphantly brandishes the crowbar that he had packed as SAMMY similarly pulls out a candy bar!

Panel 6: JAKE glares at SAMMY, annoyed.

PAGE 4

Panel 1: JAKE crouched next to the window, having carefully selected a specific point on the window sill to place his crowbar and, in an effort to teach SAMMY, is pointing the spot out to him. SAMMY watches intently through all of this, eating his candy.

Panel 2: JAKE carefully wiggles the crowbar into the window, looking to make sure SAMMY is watching.

1. SFX:
creek creeeeek

Panel 3: JAKE strains as he leans over the crowbar, pushing down on it.

Panel 4: With a gigantic crunch, the rotting window splinters up and down, breaking every part of the window surrounding the crowbar. JAKE looks completely shocked and taken by surprise

1. SFX:
CRUNCH!

Panel 5: SAMMY is doubled over laughing hysterically, covering his mouth not to make noise as JAKE very huffily is putting his finger to his lips in an effort to tell SAMMY to be quiet.

1. SAMMY (MUFFLED LAUGHTER):
Mfffff-!

PAGE 5

Panel 1: JAKE is most of the way through the window, peering into the darkness, shining his flashlight into the room.

Panel 2: JAKE is standing a few steps into the house, looking up into it.

1. JAKE (QUIETLY):

Wow

Panel 3: JAKE is in the foreground, with gigantic grin on his face while moving into the house. SAMMY has flopped himself gracelessly over the window in an attempt to get in.

1. SAMMY:

WHA!?! I CAN'T HEAR YOU JAKE! WHAT DID YOU JUST SAY!?!?

3. SAMMY:

Heeeey Jake!?!?

4. SAMMY:

Can you help me!?! I'm stuck and I need help Jake.

5. SAMMY:

Jaaaaaaaa--

Panel 4: JAKE has been deflated by his annoyance and half turns to SAMMY. Meanwhile, SAMMY has found himself upside down under the window, feet helplessly in the air as he is stuck squished up on the ground.

1. JAKE (INTERRUPTING):

Yes I will help you!

Panel 5: JAKE has begrudgingly to help SAMMY disentangle himself from himself.

1. JAKE

Sammy! What did I tell you!? You **gotta** be quiet!

Panel 6: Jake is starting to walk away, angry at his little brother, shinning his flashlight into the house. SAMMY is amidst getting up, while fumbling with his own flashlight

1. SAMMY:

Sorry. Didn't want to miss anything. Gotta stay vig-a-tent, right?

2. JAKE:

Vigilant.

3. JAKE:

Look, we're not supposed to be here, so you can't be yelling like that.

PAGE 6

Panel 1: A shot from up above of the boys flashing their flashlights around a grand foyer with marble floors, a high ceiling, a big chandelier, and a luxurious staircase leading up to a balcony on the second floor. Paintings and cobwebs are every where.

1. SAMMY:

I thought Mr. Stronzberger hired us to scope out the spookiness in this place?

2. JAKE:

Yeah, well, just 'cause he's paying our fee doesn't mean he has keys or anything.

Panel 2: SAMMY is hunched over, screwing up his face, and pretending to walk with a cane, as an impression of Mr. Stonzberger.

1. SAMMY:

'Eeeeh now boys, der be ghosts in dat der maaansion! OooOOooo!'

2. SAMMY:

Heh heh *snort* heh!

3. JAKE:

Knock it off!

4. JAKE:

If supernatural occurrences are suspected, then, as leading experts of the occult, the Skeleton Bay Detective Agency is obligated to take the case.

Panel 3: The boys pass the grand stair case in the large front hall, the boys at the stairs are in silhouette

1. SAMMY:

Wait, so isn't what we're doing illegible?

2. JAKE:

Illegal

3. JAKE:

And no, not *really*. We aren't here to *steal* anything, just investigate.

4. SAMMY:

Didn't Sheriff Bob tell you guys that you can't investigate stuff anymore?

5. JAKE:

Sorta, but that's why you gotta be quiet.

PAGE 7

Each of these people Jake is talking about are ghost and otherworldly, and all of the “ghost story” panels all fluidly come from the shadows of the house and form tableaus of the past. For each panel this happens in, I’ll just give a suggestion of what I think the focus ought to be and the dialogue for that moment, but otherwise do what you think will be the coolest visualization and panel layout that you want.

Panel 1: The boys flash their flashlight onto a big portrait of Ebenezer McLloyd

1. JAKE:

Here he is, Ebenezer McLloyd. The source of all the mystery.

2. JAKE:

Story goes that he was born over two hundred years ago. He started out like any other McLloyd: a worker at the rug factory. Totally average guy.

Panel 2: People standing around a coffin at a funeral.

1. JAKE:

Ebenezer’s got lucky when his boss was killed in a freak loom accident and papers mysteriously surfaced that said Ebenezer was to inherit the factory.

Panel 3: An image of Ebenezer breaking ground on the mansion, surrounded his family, the press, and a big crowd.

1. JAKE:

In 1840 he commissioned this mansion to be built on the highest hill in town, so everyone could always see how big and important he was. That was the first and last time any McLloyd would ever consider their luck “good”.

Panel 4: A moment back in totally reality as SAMMY interrupts JAKE’S story weaving while they stand in a hallway.

1. SAMMY:

Ooo! Ooo! Ooooooo! Spooky!

2. SAMMY:

...wait, which one is Ebenezer again?

3. JAKE:

Saaaaaaammmmyyy!

4. SAMMY:

I'm listening! I swear!

5. JAKE:

siiigh