

Splinter Hour

Series Title: Splinter Hour

Episode: 1 - "Through the Veil"

Genre: Thriller/Mystery/Supernatural

Tone: Eerie, Noir, Stylish

Target Audience: YA 13+

PROLOGUE

PANEL 1 [LONG VERTICAL PANEL]

Raining. Night. We see an empty city street from above.

PANEL 2 [MEDIUM SHOT]

Dim streetlamp glowing in the rain.

CAPTION:

Sometimes when you're barely hanging on -

PANEL 3 [MEDIUM SHOT]

Phone in an empty phone booth, dangling.

CAPTION:

You're just waiting for someone to cut the thread.

PANEL 4 [CLOSE UP]

Dark boots walking in the street sleek with rain.

CAPTION:

Hand me the knife.

PANEL 5 [NEGATIVE SPACE DROP PANEL]

Black falling, and then shard of glass falling to mimic the rain until they rearrange at the bottom into an almost mirror.

CAPTION:

You'd be surprised how good it feels to fall.

=== SCENE 1: THE CHURCH ===

PANEL 6 [INTERIOR SHOT]

A beautiful, massive church or Basilica. Quiet and still with a large stain glassed window. It is night.

PANEL 7 [EXTERIOR - TIGHT CLOSE UP]

Mid-air close-up of shoes. Nothing beneath them except glass and air.

PANEL 8 [FULL WIDTH IMPACT PANEL]

Sam (26, agile, fearless) smashes through the stained-glass window. Her arms cover her face as she breaks through, and thousands of multi-colored glass shards scatter around her like rain.

SFX:

KRSSSSH!!

PANEL 9 [MOTION BLUR VERTICAL PANEL]

Sam's falling, the rest of the stained-glass windows and church walls streaking past her.

SFX:

WHOOOSSSHH

PANEL 10 [SEQUENCE OF FOUR STACKED MICRO-PANELS]

1. Sam's shoulder tucks in as her body curls to land
2. Her feet hit the floor hard as her legs bend to catch her
3. Glass rains down around her body
4. Stillness as she takes a minute to reorient.

SFX:

THUD! - TINKLE-TINKLE-TINKLE

PANEL 11 [GROUND LEVEL CLOSE UP]

Sam's hand twitch as she adjusts to her new environment.

SAM (THOUGHT):

And they say people can't fly.

PANEL 12 [WIDE SHOT]

Sam, 26, agile, unfazed, looks around the church. We notice a dark bag clutched in her hand.

SAM (THOUGHT):

Easy enough. Guess I lost them-.

POLICE (OFF-PANEL):

"SHE'S INSIDE"

PANEL 13 [CLOSE UP]

Sam's face as she looks toward the church doors. She looks vaguely annoyed.

SAM (internal):

Great. More running.

PANEL 14 [EXPLOSIVE RUNNING SHOT]

Sam begins sprinting down the aisle toward the back of the church. We see her silhouette sprawl across the linoleum floor.

SFX:

TAP TAP TAP TAP

PANEL 15 [CRASH PANEL]

Doors of the church burst open, and a squad of police burst in to see Sam turn the corner.

POLICE OFFICER 1:

"THERE! In the back!"

PANEL 16 [WIDE SHOT]

Sam pushes open a set of double doors that lead to a long corridor. The walls are lined with paintings. They all appear to convey people in various states of agony or euphoria.

SAM (internal):

There's got to be an exit somewhere -.

PANEL 17 [SPLIT PANEL]

LEFT: Sam's eyes scan the hallway as she runs, looking for a door or a sign.

RIGHT: POLICE OFFICER 2 bursts through a side door she didn't see with a gun drawn.

POLICE OFFICER 2:

"PUT YOUR HANDS UP!"

PANEL 18 [FLUID MOTION PANEL]

Sam doesn't slow. Instead, she drops her shoulder, pushing the officer's chest, and slides underneath his arm.

The bullet shoots upward, completely missing her.

SFX:

BANG

PANEL 19 [THREE SMALL PANELS (side by side)]

- 1) Rest of police finally burst through the double doors behind Sam.
- 2) Sam looks, alarmed, behind her and sees them coming.
- 3) She swerves toward the left.

POLICE OFFICER 2:

"LEFT! LEFT! SHE WENT LEFT!"

PANEL 20 [TALL VERTICAL PANEL]

The left hallway is tighter. It is lined with old bookcases and file cabinets. As Sam runs, she begins pulling the file cabinets down onto the floor.

SFX:

CRASH - BANG - SKRRK

PANEL 21 [WIDE CHAOS PANEL]

Police officers follow Sam into the corridor and begin tripping over the papers and cabinets strewn across the floor. One slips on a piece of paper, one trips over the cabinet, and OFFICER 3, Liam (26, ATHLETIC, HONEST) jumps over all the obstacles.

OFFICER 1:

"AHHH!"

OFFICER 2:

"DON'T LOSE HER!"

LIAM:

"I've got her."

PANEL 22 [CLOSE UP]

Sam's face as she runs. Her relaxed demeanor has begun to change and she is sweating.

SAM (THOUGHT):

When did the Clearwood PD become so dedicated?

PANEL 23 [WIDE SHOT FROM BELOW]

The hallway has led to a staircase going downward into the dark. There is a railing in front of the stairs to prevent people from entering. The stairs are dimly lit and old. Candles illuminate the marble steps.

Sam skids to a stop as she looks down.

SAM (THOUGHT):

It could be a dead end.

SFX:

SHOUTING

THUD THUD THUD

PANEL 24 [SPLIT PANEL]

LEFT: Sam looks behind her.

RIGHT: Liam is 20 feet away with his gun raised. He meets her eyes and realization washes over him.

LIAM:

Sam?

PANEL 25 [CLOSE UP]

Sam blinks as recognition dawns on her face.

PANEL 26 [WIDE TWO SHOT]

Sam and Liam look at each other down the long stretch of hallway.

(Beat)

PANEL 27 [IMPACT PANEL]

Door explodes open behind Liam and a second officer bursts in with his weapon drawn.

SFX:

BANG!

PANEL 28 [CHAOS PANEL]

Gun fires and the panel lights up white.

Sam feels the bullet scream past her ear.

LIAM:

"WAIT--"

PANEL 29 [SLOW MOTION]

Sam puts her hand to her ear and feels the blood dripping down her face. The bullet nicked the top of her ear but nothing else.

SAM (internal):

How lucky.

PANEL 30 [VERTICAL PLUNGE PANEL]

Without pausing, Sam jumps over the railing and onto the staircase.

She descends into the black.

SFX:

WHOOOSH

SAM (THOUGHT):

Who knew I'd see him again?

PANEL 31 [MOTION BLUR]

Sam runs down the steps. Her legs hammer against the marble as she submerges deeper into the darkness. She hears the police shouting behind her.

OFFICER 2:

"SHE'S ON THE STAIRS!"

PANEL 32 [MEDIUM SHOT]

We can barely see the outline of Sam's face. She is running but she has no idea where she is running to.

SAM (THOUGHT):

Come on, come on, there's got to be an exit.

PANEL 33 [LONG SHOT]

Behind her, flashlights make dim spotlights in the dark through the strange, winding hall.

PANEL 34 [VERTICAL SHOT]

Sam collides with an iron door. Her shoulder connects with the solid surface and she falls backwards.

SAM (internal):

Yes! A door.

PANEL 35 [CLOSE UP]

Sam's hands as she finds the door handle. It is old, heavy, steel.

PANEL 36 [MEDIUM SHOT]

She pulls. She uses her whole body, bracing her feet as she wrenches the handle.

It does not move.

It is locked.

SAM (THOUGHT):

No.

PANEL 37 [CLOSE UP]

Sam's hands as she pulls, again and again, frantic now. No luck.

SAM (THOUGHT) :

No.

PANEL 38 [WIDE SHOT]

Sam is stunned, realization hitting her. We see the outline of her body in the dark. Her head rests on the steel door, her body arched, as she doesn't pull the handle but doesn't let go.

SAM (THOUGHT) :

This can't be the end.

PANEL 39 [SILENCE PANEL]

Pure black.

CAPTION (SAM) :

So, they were right. You can't change your fate.

PANEL 40 [CLOSE UP]

Dark bag still clenched in Sam's hand.

PANEL 41 [Vertical Panel]

Sam puts her back against the door and slides to the ground. Defeated.

CAPTION (SAM) :

What a waste.

SFX:

RUMBLE - RUMBLE - THUD - THUD

OFFICER 1 (OFF PANEL) :

"ALL UNITS!"

PANEL 42 [CLOSE UP]

Sam's head rests on her knees. She's given up.

CAPTION (SAM) :

I've spent all this time trying to change something. And now I've lost all the time I was trying to change.

SFX:

THUD THUD THUD

Officers are close now.

PANEL 43 [MEDIUM SHOT]

Suddenly, as if the steel were made of smoke, pale, ghostly hands emerge. They reach out through the metal behind Sam.

One hand wraps around Sam's mouth.

The other hand wraps around her chest.

PANEL 44 [CLOSE UP]

Sam's eyes widen, shock written on her face as she feels them grab her.

PANEL 45 [LONG SHOT]

Police squad emerges in front of her. The flashlights point toward Sam sitting on the floor. They almost have her.

OFFICER 1:

"I see her!"

PANEL 46 [LONG VERTICAL PANEL]

The hands pull. They grab Sam's body and she is drawn backward through the door like it is black water. She holds onto the bag.

SFX:

SHHHHHHHH

PANEL 47 [WIDE PANEL]

Liam stands in the front of the squad with his flashlight shining toward the locked door.

There is no one there.

He and the rest of the officers look confused.

LIAM:

"She's gone."

WHITE SCROLL SPACE

PANEL 48 [OVERHEAD SHOT - INTERIOR]

Birds eye view of the church in the basilica. Wooden pews, the alter decorated with a green cloth and gold finishings, candles line the aisles.

The giant stained-glass window that Sam broke looms from the side. It is almost more beautiful as the sunlight comes in full through the broken hole and shines below. Two birds have flown in through the gap and now rest within the dome of the ceiling.

SFX:

CHIRP-CHIRP-CHIRP

From afar, we see two black dots under the window that are clearly the shape of people talking.

PANEL 49 [LOW ANGLE - WIDE SHOT]

Jack Levy (35, wiry, watchful, haggard) stares up at the broken stained-glass window. He wears a long grey jacket with the collar turned up and charcoal pants. His looks like he hasn't slept in a while.

JACK (THOUGHT):

Reckless.

PANEL 50 [MEDIUM SHOT - TWO SHOT]

Father Michael (65, peppy, eccentric) and Jack side by side peer up at the broken window.

FATHER MICHAEL:

"That was quite a jump."

PANEL 51 [CLOSE UP]

Jack's face as he turns away.

JACK:

"More a show than effective."

PANEL 52 [WIDE SHOT]

Jack moves through the church's interior. Father Michael follows as they speak. Jack seems unimpressed with the grandeur of the Basilica.

FATHER MICHAEL:

"As they say, fortune favors the fools!"

JACK:

"Fortune does no favors."

(Beat)

"The captain told me Lancaster is furious."

PANEL 53 [MEDIUM SHOT]

Father Michael doesn't seem alarmed. If anything, he is amused.

FATHER MICHAEL:

"Well, when a woman evades the Lord Chancellor's security and police department, he takes it as a personal slight."

PANEL 54 [LONG SHOT - JACK'S POV]

Jack opens the doors to the back hallway. We see what Jack sees. The strange agony and euphoria paintings hang along the walls. It is eerie.

PANEL 55 [CLOSE UP]

Boticelli's Lamentation Over the Dead Christ. The renaissance painting depicts a woman crying over Christ's body in dark colors.

JACK [OFF-PANEL]:

"She took his ring?"

PANEL 56 [MEDIUM SHOT]:

Father Michael frowns. Puzzled perhaps by the Chancellor's behavior.

FATHER MICHAEL:

"Yes. Although he seemed more annoyed about losing some papers that the girl grabbed."

PANEL 57 [CLOSE UP]

Jack's eyes as he thinks.

JACK (THOUGHT):

Papers? The mirror glass didn't show that.

PANEL 58 [LOW ANGLE - LOOKING UP]

Bullet hole in the ceiling from where the guard shot at Sam. Jack's POV as he looks up (mirrors the church panel). Jack notes the hole.

PANEL 59 [WIDE SHOT]

Jack is at the top of the stairs, the darkness of the basement reaches out below. Father Michael is small behind him.

PANEL 60 [MEDIUM SHOT]:

Father Michael cheerfully speaking off-hand.

FATHER MICHAEL:

"But you know Bill! Loves his filing. (beat) I'm surprised the police didn't tell you all this."

JACK (OFF PANEL):

"I'm in a separate division."

PANEL 61 [CLOSE UP]

Father looks at Jack slyly.

FATHER MICHAEL:

"I forgot. How are the lovely sisters?"

PANEL 62 [CLOSE UP]

Jack's face, a wall.

JACK:

"Demanding."

PANEL 63 [LONG VERTICAL SHOT]

Jack's attention shifts to the wall. It is the place where Sam was nicked by the bullet.

FATHER MICHAEL (OFF PANEL):

"I always wondered why you chose to solve the Fates riddles."

PANEL 64 [MEDIUM SHOT - PULLING BACK]

Jack leans in to look at the wall and sees the droplets of blood on the paint.

JACK:

"That's easy. There's no such thing as choice."

PANEL 65 [CLOSE UP]

Jack's hands as he uses a cotton swab to take the blood sample.

[END OF EPISODE 1]