

A Late Night In Gravenhold (Page 1 excerpt & mockup - [email me to read the full script!](#))

Page 1: Five Panels

This is a short gothic horror story intended to capture the base idea of power and corruption surrounding the vampire mythos. The colour palette throughout should consist of dark, purplish tones to complement the subject matter.

Panel 1. Wide shot. We open with an establishing shot of Gravenhold, a sprawling city cramped with: spiked spires, multilayered terraces and government buildings reminiscent of palaces - all of which are interconnected with expansive bridges and platform lifts. This place feels claustrophobic and. . .tall. . .civilisation here has to expand *upwards* rather than *outwards*. It's very gothic-esque too, from the architecture to a persistent fog weaving throughout the entirety of the city.

Panel 2. Wide shot. We get a better sense of the city's height with a high-angle view of one of these bridged spires. In the background candlelight from the *many* homes below shines through the fog and darkness, like a starry night sky that has been flipped upside down. Silhouettes of similar towers flank these streets.

CAPTION: HOW MUCH?

Panel 3. Wide shot. Staying with the same bridge, the shot swoops beneath it, providing a better shot of one of the multileveled streets below. We should start to get the sense that we're watching from the point of view of a bird - or some sort of other flying creature.

CAPTION: I. . .UHM. . .FOUR CLIPS MADAM. IS THERE AN ISSUE?

SFX: SWOOSH

Panel 4. Wide shot. Moving closer to the ground, we get a birds eye view of this street. A labyrinth of cobblestone paths enclosed by lanky buildings, its alley ways are occupied by none but the trundling fog. Only one building has its light on here, a small book shop tucked between other larger establishments. Their windows, however, are boarded up and dormant.

CAPTION: QUITE THE OPPOSITE! THIS IS THE CHEAPEST I'VE MANAGED TO FIND THIS. OH MR.WATKINS, YOU'RE A LIFESAVER!

Panel 5. Wide shot. We see the shop from across the street, the shot framed like we are peeking out from behind a dormer window atop a roof - as if whatever we are watching through the eyes of has landed and started skulking. The NARRATOR's monologue shouldn't be uppercase or enclosed in caption boxes. Instead it should be placed sporadically with messy handwriting, as if created with chalk.

CAPTION: OH WELL, I'M JUST AN HONEST BUSINESSMAN.

NARRATOR: I see you. . .

SFX: THUMP

