

Clementine



By Connor Kyle

Clementine

introduction...

is a horror drama.

Framed around the tempestuous friendship of two teenage girls, it's an exploration of relationships between emotionally troubled people.

But this melancholy coming-of-age tale is caught in the tentacle grip of cosmic horror. Family secrets and straining friendships collide with genetic curses, demonic aberrations beyond comprehension, and human evil all too familiar. Nailed-shut doors conceal dark regrets. Terrible creatures don the skin of friends and neighbors like Halloween costumes. Lust, misunderstanding, and misguided rage render shocking tragedies.

Exploring the pain of growing up and the abysmal unknown, Clementine is a peek into the blood-sodden journal of a deeply haunted teenager, and the friend she will love dearly, even if it kills her. It will, someday.

We all hurt the people we love,
one way or another.



Story...

Small town. Suburbs. Water tower. Gaudy malt shops and strip malls. Shiny brand new sheriff's office, but they desperately need to fix the potholes.

LANE HORNBY is a fragile teenager crippled by fears and insecurities. Try as she might, she can't keep visceral little worst-case-scenarios from flashing through her head on a loop. Worst of all is the fear that she'll lose the one friend who has helped her through these anxieties since childhood: CLEMENTINE STRUDENIK. Clem has been spending less time with Lane over the course of senior year. Engagements forgotten. Phone calls cut short. Study dates abandoned for parties with older boys. The hard shell of Clem's mind is as impenetrable as ever — she's fraught with emotional issues of her own, exacerbated by problems at home with her cold mother VIV and her cruel stepfather ALAN. The only one who seems eager to help is concerned priest FATHER SNYDER, but he's hamstrung by his own demons: a guilty conscience, and a crisis of faith that threatens to crack his painted mask of normalcy and sanity.

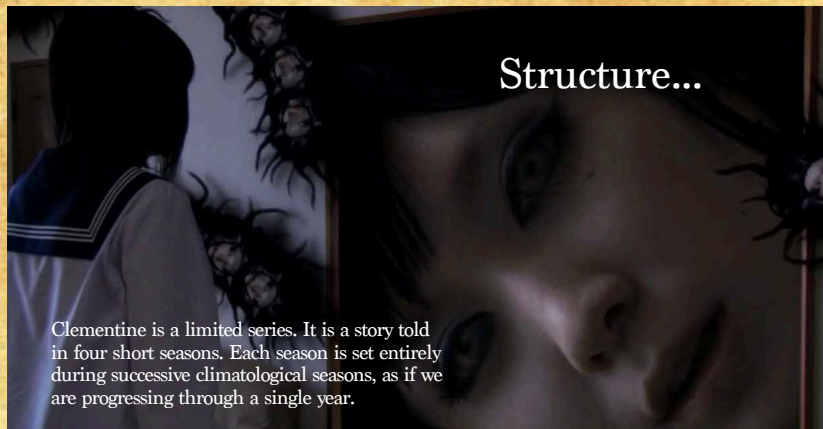
Everything changes on Clem's eighteenth birthday.

As the friends quickly, and violently, discover, Clem inherits the burden of a genetic curse that runs matrilineally through her bloodline. A dimension of hellish entities lives in the family's soul. When

Clem or Viv get too emotional, their bodies become portals for these terrifying supernatural creatures to lash out into our world, with deadly results. She gets angry, tentacles unfurl from her mouth to rend people asunder. She cries too hard, demons claw their way from her pooled tears. As Clem's closest friend, Lane takes it upon herself to find a way to stop it. It will put their complex friendship to the ultimate test.

Over the series, we follow Lane and Clem as this horrible corruption threatens their lives, their families, and their minds. Where does this curse come from? How can they break it? What must they do to prevent further bloodshed and scrub the fallout of earlier infractions? What dreadful creature is Viv keeping locked in the attic? How about the bloated corpse Father Snyder ferries around in the passenger seat of his car — is he truly hearing her talking to him? Is he losing his mind? Or is there something else speaking through her, with sinister motives of its own?

Through high school, college, and married life, Lane and Clem must stick together, lest these forces tear them apart...emotionally, and limb from limb.



Clementine is a limited series. It is a story told in four short seasons. Each season is set entirely during successive climatological seasons, as if we are progressing through a single year.

This soaks the show in nostalgia and melancholy. Each season of Clementine is a coming-of-age story. We don't just come of age once. We do it many times. We are constantly blindsided by new responsibilities and hardships, and staggered by the toll they exact on us. Every birthday is a fumbling step down a dark, dark, stairwell. Close friendship is the candle flame that guides us around the things that snarl through the balusters. This is a show about the way that flame swells, wanes, and flickers as we grow.

Season One: Spring

We follow Lane and Clem through their senior year, as Clem begins to discover the history and secrets of the inherited blight that flows in her veins. They must contend with Father Snyder, and reluctantly enlist his help to destroy the deadly shapeshifting creature that escapes from Clem's attic, (a beast known as the Porcelain Girl). Though they destroy the monster, Clem and Lane's co-dependent relationship is pushed to the breaking point. This is compounded by the discovery — after rigorous investigation — that there is no cure for Clem's curse. It's a lifelong affliction. Lane departs her hometown for college, leaving the two estranged.

Season Two: Summer

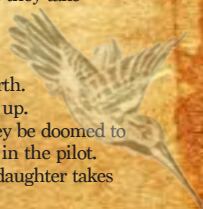
In the second season, we follow Lane as she returns to her hometown from her second semester. She reconnects with Clementine, and they must contend with more supernatural atrocities as young adults.

Season Three: Autumn

In the third season, the demonic power haunts and bedevils Lane and Clem as they take faltering steps into marriage and adulthood.

Season Four: Winter

In the final season, Lane and Clementine face the trials of pregnancy. Childbirth. Parenthood. We advance many years between episodes as their daughters grow up. Which mistakes of their parents will Lane and Clem avoid, and which will they be doomed to repeat? Finally, Lane and Clem's children are the same age that the girls were in the pilot. We end as the icicles drip from the rain gutters, and Lane's seventeen-year-old daughter takes her first steps into a new Spring.



Rituals. Curses. Ghastly transformations. Slobbering monsters. Psychopaths, man-eaters, doppelgängers.

Horror drama...

An excellent visual reference for the supernatural insanity in the series is the work of brilliantly disgusting manga artist Junji Ito. But the creatures, mutations, and strange other worlds we glimpse in Clementine always explore the intersection of ghoulishness and beauty. There is a pervasive morbid grace to their ugliness.

Further, these monstrosities are simply a fraction of what will be hinted to exist in the Clementine universe. The creatures we see are only the minuscule pawns of unfathomable entities seething in the family's collective soul. The series is steeped in this patient Lovecraftian dread, but boldly introduces the viewers to some of these horrors face to face when the time comes.

Clementine is also a drama. Boiled down to a phrase, the style is patience, with payoff. While there is substantial shocking imagery, there are no jump-scares. Gueso moments are prefaced by extensive tension, buildup, and character work.

The occult terrors in the series always serve as emotional and social metaphors: gore-soaked renderings of society's and the characters' internal issues. In Clementine, the drama and horror exist in a balance,

where one is used to create
and amplify the other.



Characters...

Timeless Terror...



Lane wears long yellow turtlenecks and a pearl necklace. She undercombs a frazzled 1950's-style bob of dull red hair. She is the Velma to Clem's Daphne, and her whole style reflects a similar feel to that era of dress. Other characters' fashion sense and interior design evoke other eras, anywhere from the early 1910's, all the way to modern day. Clem drives a wood paneled 1970's Pinto cruising wagon. They have flatscreen TV's at home, but only seem to get older programs.

They don't text. They talk on corded landlines and payphones.

They drive modern cars, but they do not have computers, cell phones, or social media.

Like *It Follows* (2014) and *Maniac* (2018), *Clementine* takes place in an era that is unplaceable in an exact decade of the last century. This makes the show feel dreamlike: a tender technicolor nightmare, subtly excised of modern pop culture. It is as if we are peering through the perspective of an older Lane, reflecting on her life, and her memory has rendered a strange gaussian blur over the world. It has brightened the colors, and sanded off the brand names.



It is as if we are peering through the perspective of an older Lane, reflecting on her life, and her memory has rendered a strange gaussian blur over the world. It has brightened the colors, and sanded off the brand names.

The show asks: what does growing older do to us? From whom do we drift as the years pass by, and from what can we never escape?

Lane Hornby

"Reaching out to someone, we're told the worst that can happen is that nothing changes. But sometimes the misery you adjourn is not the one you return to. You find that it compounded exponentially in your absence. It has festered like raw meat in a greenhouse, and you know now, even less than before, how to dispose of it without being infected by it."

Lane is seventeen. She's pale and gawky and awkward, but her inner voice is strong and eloquent: the voiceover that guides us through the show. She is far from an omniscient narrator, Lane takes herself for a misunderstood genius, but she's too shy to brag about it. She is questioning her sexuality, though she'll come to realize that it's because she conflates her admiration and jealousy for Clementine's disaffected personality with romantic affection. Platonically or otherwise, she does love Clem, and she hates her a little too. She's articulate and intelligent in her head, though in real life can often only summon stutters and mumbles. She thinks she's a coward, but by the end of the show, she'll learn that she's not.

Lane is the protagonist instead of Clem because this is a show about the ways we clash with the troubled people we are closest to, and attempt to figure them out. Like Nick Carraway in *Gatsby*, Lane is an active narrator. Her relative distance in the story gives her breathing room to fathom and analyze it in her own bleak way, while still participating in and driving the action.

Clementine Strudenik

Clem is bad news — the kind of kid down the block that Lane's father would have labeled a bad influence if he thought she could weather the social fallout. She's defiant, challenging, and knows how to be rude in clever ways. Strategic cruelty has earned her quite a bit of popularity, as she is just now discovering the social power lurking in her emotional detachment. She seems immune to embarrassment. She speaks her mind without shame or equivocation, even as it draws the ire of authority figures and jabs knives in the hearts of love interests. Lane is the only one she can truly count on. By the end of the first season, she will have learned

to admit it, and to finally let someone in. She'll need all the help she can get as she attempts to banish her family curse, the investigation of which will reveal secrets about the Strudeniks that have driven all others to madness, doom, and ruin.

Viv Strudenik

Viv is Clem's mother. Now in her early forties, she has long since mastered the repression of her feelings with medication and the misconstrued advice of Zen self-help books. She is cold and robotic. She knows the cost of the alternatives firsthand. While she truly seeks to do what's best for her daughter, she is so stunted and overprotective that she can hinder more than she helps. She serves as a dark mentor figure for Lane and Clementine in their forays into the supernatural, and she is more dangerous than she lets on. Over the course of the series, we will see her struggle to become a more balanced and emotionally accessible person, as Lane and Clem delve into her dense web of secrets.



Father Snyder

Snyder is a stern priest, harrowed by his love for schoolteacher MS. VALENTINE and the crisis of faith that accompanies it. He is wracked with guilt for his religious and moral infractions, and flagellates violently to punish himself for them. He wants to redeem his transgressions but is so badly that he will jump to false conclusions and resort to terrible deeds in order to do so. He is the first outsider to discover evidence of Clem's family curse, and takes it upon himself to save the world from it by killing her. Throughout the first season, he will grapple with the fact that there are forces in the world beyond his understanding or control. This is a battle that he will lose. The wounds it inflicts will push him to savagery and oblivion.

Franchise Potential...

**Four seasons.
Eight chapters each.**

The central conflict of each season is driven by supernatural and human evils: consequences of the Strudenik family curse. The first season follows the battle between Lane, Clem, and the shapeshifter Viv had chained in the attic.

Over the course of season one, we learn the following. When Clem's mother was a teenager — deeply depressed after accidentally bisecting her Sunday school teacher in an emotional outburst — she spent days up in the attic, daydreaming and pasting sketches and magazines all over the rough, splintery walls. She created vision-boards of the teenager she desperately wished she could be. A sweet, smiling little sycophant who shined her shoes, cleaned her room, and only cared about church, good grades, and marriage. This would become the kind of child Viv would fantasize about having herself one day.

She'll finally get her wish.

When a shapeshifter was accidentally unleashed by a later emotional outburst, Viv quickly trapped it in the attic. It has since molded itself into the twisted amalgamation of Viv's bulletin board images that plastered its prison. By now, it is an uncanny imitation of all the sickly sweet girls in the magazines. It resembles a department store mannequin with an eerie, painted smile, and it's controlled by a swarm of alien slug parasites. After Clem's birthday outburst shakes open the sealed attic door, the creature escapes. It snips off Lane's classmates skin with a pair of kitchen shears and wears it like a jacket. Next, it's going to want a husband. How else would she please her "mother?" Lane and Clem reluctantly team up with Snyder to kill the Porcelain Girl before she wreaks havoc and devastates their town.

The following two seasons will follow Lane and Clem's battle with additional monstrosities, human and otherwise.

