

Serenity Script
Little Greyton
Vertical Slice

Written By

Roberta Allsop

Original Work

Winchester School of Art

1. INTRO

Black screen with text.

SERENITY

At the time it never occurred to me how out of place Maximo was in Little Greyton.

Why would the mega-corp, responsible for all technological infrastructure in Europe, choose such a sleepy suburban town to build a help centre?

I know there is more to these converted factory walls than my employers want to let on.

But it is only by spending time outside of them that I have come to understand who I am and why I was created.

2. TOWN

Crowds of people bustle across shop fronts, notable shops: Smile (groceries), Borderless (gallery), Queens Head (pub) and Woody's (bookshop).

NARRATOR

We've arrived at Little Greyton's town centre. There are people hurry from place to place bound by their idea of freedom.

Serenity, you are free to move how you desire, you don't need to be trapped like these people.

Go and and explore like you were created to do.

I will always be here for you.

INSTRUCTIONS

Orange text box appears as an indicator:

You can drag in this area to move
left and right.

Some buildings you can enter by
clicking on them.

[DECISION - LOCATION]
Bookshop [6]
Gallery [3]

CHOICE - BOOKSHOP [6]

[Clicked on Woody's door]

CHOICE - GALLERY [3]

[Clicked on Boaderless door]

3. GALLERY

Sound of door opening a closing. Light spacious room, walls
filled with large canvas photographs. Smaller illustration
towards back. GAYLE studying image.

[On enter scene]

NARRATOR

Gayles Gallery, I know you have
been here before. But take a look
around something might inspire you.

[Scroll across scene]

[Click on photograph]

NARRATOR

This technique isn't human.

The methods uses to develop the film would have to keep pin point accuracy and timing. Maybe Gayle knows more?

[Click on illustration]

NARRATOR

I'm so proud of your work Serenity.

The way you use ink and paper to express images inside your head. You really do exceed expectations.

But it is a shame Gayle hasn't put the illustrations in the window; that is where the best work goes.

[DECISION - LOCATION]

Talk to Gayle [3]

3. GALLERY...CONT'D

Gayle is facing you.

[Click on Gayle]

NARRATOR

There have been up's and down's in your relationship recently. How do you want to start the conversation?

[DIALOGUE - DECISION - Q7]
Positively [A1]
Neutral [A2]
Aggressively [A3]

CHOICE - GOOD [Q7.A1]

SERENITY
The photographs are beautiful. Who
are they made by?

GAYLE
That other tin can did 'em, he did.
Curtis, like. My duck, I wanted to
ask, did'ya hang with 'im, like?
Cos he's well good, you know?

[DIALOGUE - DECISION - Q9]
I know him. [A1]
I do not know him. [A2]

CHOICE - NEUTRAL [Q7.A2]

SERENITY
Hello Gayle, is the gallery well?

GAYLE
My duck! How's yours? It's been too
long, there ain't be no one around
to chatter to. Anyway's there be a
sesh tonight, what with these new
snaps.

How's the sketchin going, doya
have any more ta hang on ta wall?

[DIALOGUE - DECISION - Q10]

Almost [A1]
No [A2]

CHOICE - BAD [Q7.A3]

SERENITY

(Annoyed)

Gayle. My images are at the back of the gallery.

GAYLE

Don't be like that Duck, there be a new tin can in the club. You gotta let the down feeling go on holiday, you know? Let the breathing happen and take life for what it's worth.

Hows' the morning been going for yous?

[DIALOGUE - DECISION - Q11]

Not well [A1]
O.K. [Q10.A2]

CHOICE - I KNOW HIM [Q9.A1]

SERENITY

Yes I do know him. Curtis has shown me the photographs before. They really spoke to me.

GAYLE

They look well ethereal; like that painter bloke. What's's name? Turnip... No Turner. Well anyways, we're puttin' on a show t'night and I'm well lookin forwards to it. It'll be a storm.

SERENITY

I am glad the photographs will be seen by many people.

SERENITY

Anyways I better wash the pictures for t'night. See you 'round later?

Tata.

CHOICE - I DO NOT KNOW HIM [Q9.A2]

SERENITY

I know him a little, but I have never been close enough to Curtis to have a conversation.

Curtis tends to avoid others at the factory.

GAYLE

We had a proper good chinwag, didn't we? He was well excited. Anyways, hows you going my duck?

[DIALOGUE - DECISION Q10]

O.K. [Q10.A1]

Not well [Q10.A2]

CHOICE - ALMOST [Q10.A1]

SERENITY

I have been sketching the fields, but do not have any finished illustrations.

GAYLE

Luv a duck, the fields are well

(MORE)

GAYLE (CONT'D)

lush, init?

Anyways, I've got to go and wash
the pictures.

○TaTa.

CHOICE - NO [Q10.A2]

SERENITY (NOT WELL)

I have not been well and I do not
have anymore illustrations.

SERENITY (WELL)

I been well but I do not have
anymore illustrations.

I have been working at Maximo
because people stare at me when
when I am in town.

GAYLE

You shouldn't worry about other
people, my duck. We ain't afraid of
no walking tin can, are we?

[DIALOGUE - DECISION - Q12]

Why do people stare? [A1]

You are not afraid? [A2]

CHOICE - NO [Q11.A1]

SERENITY

It started well. Then I thought
Maximo sent the scientist's to find
me, and I have been worried since.
I have been so worried I hid my
illustrations away.

GAYLE

Them Scientists don't care about you if they don't notice that yous not there no more. They care 'bout nothin'. My duck, don't worry 'bout nothin', yous sketches are well good.

SERENITY

I have a place to be. I will come back tomorrow.

CHOICE - WHY DO PEOPLE STARE? [Q12.A1]

SERENITY

I do not stare at humans because they look different. Why should they stare at me?

GAYLE

There ain't no different between us, duck, but many peeps don't see like that. Just because you be a walking tin can, don't change nothin between you and me, does it?

Don't you think 'bout them others no more. They gotta have ta learn more manners.

SERENITY

Thank you Gayle.

CHOICE - STARE [Q12.A2]

SERENITY

Do you feel comfortable around me?

GAYLE

There ain't no different between
us, duck. Just because you be a
walking tin can, don't change
nothin between you and me, does it?

SERENITY

Thank you Gayle.

3. GALLERY...CONT'D 2

[Scroll through Gallery]

[Click on door arrow to leave]

NARRATOR

Gayle seemed well. She was one of
the first people you spoke to when
you first ventured into town, all
those months ago, but there are
still many places you haven't been
into.

You must continue, and reach your
potential.

4. TOWN

Much the same, Woody's bookshop door is highlighted.

NARRATOR

Little Greyton feels like it has
stood here next to the river Avon
for hundreds of years; and maybe it
has.

yes
There used to be a chocolate
factory just outside of town, which
shortly closed after the referendum
when cocoa became more expensive.

(MORE)

NARRATOR (CONT'D)

Maximo now uses the old building as research centre, it is where you came from.

5. BOOKSHOP

Floor to ceiling is covered in books. ADAM in far corner. BRODERICK behind counter half hidden behind books. SERENITY walks up to ADAM.

NARRATOR

You've just walked into Woodys a bookshop owned by Broderick.

It feels like these books have been haphazardly thrown together in order to keep this building up!

Nestled between the stacks is Broderick right at home and with him Adam.

You know Adam, remember, from the factory? I talk to him too.

[Click on Broderick]

NARRATOR

Broderick is busy browsing books at the moment, maybe it's best not to disturb him.

[Click on Adam]

SERENITY

You are in a bookshop?

ADAM

A place of knowledge that I visit.

SERENITY

Knowledge cannot be stored in a place.

ADAM

Books contain the knowledge not stored like facts in our systems: fiction.

SERENITY

Fiction?

ADAM

Writing that is not as strange as the truth.

SERENITY

What truth does fiction tell?

ADAM

How we were created and how the world did not accept us.

SERENITY

Then these books, tell of a truth I do not want to be part of.

[Adam makes his way towards Broderick.]

NARRATOR

It looks like Adam is going to talk
(MORE)

NARRATOR (CONT'D)

to Broderick, I can listen in. But you may need to get closer.

[Click on either character to continue.]

BRODERICK

Back again I see, and so soon?

ADAM

I am a fast reader.

BRODERICK

Q I know it's a stereotype and I don't want to offend you, as you have your own views and opinions. However I did expect you to enjoy the literary wonder that is that book.

So long

ADAM

Science fictions shows me my history. The narrative birth of my people.

BRODERICK

Well, not all science fiction depicts the birthing of your people.

As a matter of fact, Robots are often portrayed as humanities evil overlords or disciplinarians; the very antonym of what it means to be human.

ADAM

Is that why the Maker is so passionate for us to do good?

BRODERICK

Robots, are a literacy wonder and it is somehow our blessing that it would be here that Robots would become our reality.

Many people believed that robots would become conscious, thinking individuals, but never this side of the century.

The world is still unprepared for what you have to bring.

That is why the Maker so passionately expresses a positive need to build a lasting relationship between us and them, to create an OUR.

NARRATOR

There's a lul in conversation, it would be rude to jump in, but I guess eaves dropping is rude to.

It is so exciting finding out about other peoples passions.

Did you want to interrupt their conversation?

~~[DECISION - DIALOGUE - Q2]~~

~~Interrupt [A1]~~

Continue Listening In [A2]

CHOICE - INTERRUPT [Q2.A1]

NARRATOR

Serenity has joined the conversation.

SERENITY

You write?

ADAM

Short narratives.

BRODERICK

Serenity, it is such an honour and privilege to partake in your company.

Gayle has spoken many wonders of your skills and artistic ability.

When I first laid eyes on the ink narratives attached to her walls, I was simply astounded. The message spoke so fundamentally to me.

SERENITY

Thank you Broderick.

It was impolite of me to step into the conversation. I was just surprised that Adam is creative.

BRODERICK

Exceptionally, his literacy brilliance is one not seen so often this side of the moon.

There are marvels and wonders he expresses so eloquently that the paper pages shake under the weight of the ink it holds.

ADAM

I am still an amateur.

I believe there is a limit to my ability as an author.

BRODERICK

If I may be so bold I entirely disagree.

The difference between us and you is equitable to the difference between suns and stars.

They are of no difference which is equitable to no difference between us.

Regarding any creative endeavour, suggests that a sun could write as well as a star and therefore the sky is the limit.

SERENITY

If the Maker can inspire us, then we have the ability to inspire others.

ADAM

Maybe one day I will publish something.

SERENITY

Why not tomorrow? I have an idea, meet me for lunch.

CHOICE - LISTEN [Q2.A2]

ADAM

I enjoy creating a world where the ideas are seen from a robot perspective.

BRODERICK

The marvel of reading a creative work by a creative mind is something I myself inspire to do.

(MORE)

BRODERICK (CONT'D)

Reading your work would thoroughly satisfy me.

ADAM

When there is more content I will let you read the narrative.

BRODERICK

Do let me know when you have finished, I simply; cannot wait. It will be a revolutionary piece I can just tell.

I shall see you tomorrow then when you have finished that book you are reading.

NARRATOR

Go on, go talk to him. We could make use of his skills together. We still need to persuade the public of our good nature.

Go ask him to lunch.

[Click on Adam]

SERENITY

You write?

ADAM

Short narratives.

SERENITY

I have an idea. Meet me for lunch.

5. BOOKSHOP... CONT'

Adam leaves the shop and Broderick get's back to reading behind the counter.

NARRATOR

The door clicks shut behind Adam, Broderick has such a great collection of books, I really do envy him.

I have told him you will meet him at the pub.

[Click on door to leave .7]

6. TOWN

Much the same as before.

NARRATOR

People push past as they flood out of offices into the street to find something to eat for lunch.

Don't worry about this tide of people, just make your way to lunch.

[Scroll through environment]

[DECISION - LOCATION]

Queens Head [7A]

7A. PUB

Traditional English feel, counters, bar stools, farmhouse tables and comfy chairs near fires. Pub landlord BANCROFT is behind the bar. Adam is sitting at table.

NARRATOR

I get the feeling pubs in England really haven't changed that much.

There are a couple of local watering holes around Little Greyton, but Bancroft runs a really tight ship here, a the Queens Head.

The other Landlords still feel a bit touchy about us walking through their doors.

Adam has found us a table. Lets head over.

[Click on Bancroft]

NARRATOR

Bancroft is here, but he doesn't look like he wants to talk to you right now.

[Click on Adam]

SERENITY

I have an idea.

ADAM

I am listening.

SERENITY

We could use our creative skills together. I could draw and you could write.

ADAM

To create a pamphlet?

SERENITY

Perfect.

ADAM

But why?

SERENITY

The Maker.

He wants us to use our skills to promote our way of thinking.

It is also true that multimedia is better than single.

We can connect with more humans this way.

We were told that we were created for a purpose outside of Maximo, and that purpose was for us to work out what.

The rest of the Grey in the factory still walk around aimlessly, but we have skills and now we shall have our purpose.

If we get the locals to believe we are similar to humans, they will allow us to live like equals.

I will let you think on the idea.

ADAM

I will see you tomorrow.

7A. PUB CONT'

Chatter of people and clatter of plates, Adam has left.

NARRATOR

As Adam leaves, a hushed whisper follows him out of the room.

The door closes and the volume picks up. Bancroft is leaning on his polished oak counter, taking in the customers.

[DECISION - LOCATION]

Leave [9A]

Talk to Landlord [7A]

7A. PUB CONT'

[Click on Landlord, Bancroft]

BANCROFT

Hey! Serenity.

SERENITY

Hello Bancroft.

BANCROFT

While you be a nattering away with that tin can o' yours. I've been having a thought chasing round my brain, right?

You're wantin' to make a fish n' chip holder, right?

SERENITY

Yes, a pamphlet.

BANCROFT

Well I think I can be o' some service, right?

(MORE)

BANCROFT (CONT'D)

I can put them up right here, like.
And people who come by can pick em
up, yeah?

SERENITY

You would help distribute the
pamphlets?

BANCROFT

Sure, I'm well up for doin' what ya
needs to be done for a beat' of a
lassie like you.

I'lls see ya round then?

SERENITY

Thank you, good bye Bancroft.

[Click on door to leave]

8A. TOWN

Nothing new here.

NARRATOR

The town has quietened down as
people go back to their daily
routines.

Smile, the local grocers seems to
have it's door slightly ajar.

Thinking about it, they might have
something useful to base the
pamphlet on.

[DECISION LOCATION]
Grocery Shop [9A]

9A. GROCERY SHOP

Standard grocery shop stacked with food and necessities. Nothing is branded and there is very little packaging on goods, everything is clear dispensers. Magazines are clearly visible. SEAN at counter watching a screen.

NARRATOR

Smile is well stocked with all the necessities.

After the referendum all cities had to become independent.

Maximo enforced the idea that all states should also be self-sustained.

This was due to the energy crisis as cities were consuming more than they produced, creating unbalance.

This meant for a while people went without foreign foods and goods while process were developed to produce goods locally.

But this was all a little while ago and the system is working like it used to

There are still plenty of magazines around that would help us create a pamphlet.

[Click on magazine, put in inventory?]

NARRATOR

Sean has a reputation of being unfriendly, there is a self check out if you want to avoid him.

[DECISION - LOCATION]

Self Check Out [10A]

(MORE)

Talk to Sean [9A]

9A. GROCERY SHOP CONT'

Sean's face looks questioning at you. See diagram to see which dialogue follows what. You ask Sean for Magazine...

NARRATOR

Sean's face is pulled in disgust as we walk towards him. You need to decide how to ask for the magazine...

spelling

[DECISION - DIALOGUE - Q4]

Politely [A2]

Casually [A1]

Aggressively [A3]

CHOICE - CASUALLY [Q4.A1]

SERENITY

Can I buy this?

SEAN

Dunno. Can ya? D'ya have any rights to own goods? You one of them stupid tin can's from down the road. Who don't have no right to be messing here.

CHOICE - POLITLY [Q4.A2]

SERENITY

I would like to buy the magazine, please?

typo

SEAN

Don't serve no tin can, do I?

CHOICE - AGGRESIVLY [Q4.A3]

Throw magazine in front of SEAN, nothing happens.

NARRATOR

Throwing down the magazine, you hope Sean gets the hint you mean business.

[DECISION - DIALOGUE - Q5]

Explain your rights [Q5.A1]

Demand purchase [Q5.A2]

CHOICE - EXPLAIN YOUR RIGHTS [Q5.A1]

SERENITY

I am an asset of Maximo. If an asset purchased another asset that asset would then belong to the owner of the original asset.

SEAN

...You wot? You thin' I thick or summat? Well you got the wrong idea of that luv. You dunno know what you gonna start, pushing me around like that. I'm not gonna play your game, tin'o.

[DECISION - DIALOGUE - Q8]

Self Check Out [11A.]

Try again [A1]

CHOICE - DEMAND PURCHASE [Q5.A2]

[DECISION - DIALOGUE - Q8]
Self Check Out [11A.]
Try again [A1]

CHOICE - TRY AGAIN [Q8.A1]

SERENITY
Please, can I buy the magazine?

SEAN
I told you, tin can, I don't want
no none of you in here. Get lost!

SERENITY
Why?

SEAN
It's jus' not right, you know. How
can you act like that anyway. It's
like one of those horror movies,
that just don'y end well. Just go,
get out, tin'o!

[DECISION - DIALOGUE - Q6]

Sarcastic [A1]
Formal [A2]

CHOICE - SARCASTIC [Q6.A1]

SERENITY
The correct pronunciation is what,
I believe.

SEAN

Beat it tin'o! I ain't want no tin
can's in her' eva again. You tell
the rest of them!

CHOICE - FORMAL [Q6.A2]

SERENITY

I would like to buy this magazine
please?

SEAN

Whatever. I don't want you back no
more, k? You hav't swipe your wrist
luv, that way the till pad knows
who to charge.

9A. GROCERY SHOP CONT'

Sean looks slightly less annoyed at you than when you first
came in.

NARRATOR

Well, he wasn't happy, but he did
serve you! That is a serious
improvement. Time to leave.

[Click on door to leave Grocery Shop] ✓

10A. TOWN ✓

Quietened down with less people walking around.

NARRATOR

I'm so excited, it's almost time to
see the Maker. You know without
him, you would never have been able
to hear me. ✓

(MORE)

make our way to

NARRATOR (CONT'D)

Time to ~~go to~~ the community centre, ✓
just outside of town to the west.

✓ 11A. ROUTE INTO TOWN

Short scene with the Community Centre (old Neo-Gothic church) at centre.

NARRATOR

Such a beautiful building, they ✓
don't make them like this anymore.

We had better head inside. *type* ✓

12A. COMMUNITY CENTRE ✓

Stage at front lots of people milling around. You see Gayle, Broderick and Adam together in a corner.

NARRATOR

○ It's so busy tonight, I certainly ✓
hope I don't get stage fright. Look
out for me up front.

○ But before I start, there is Gayle ✓
and Adam to the right, maybe go and
talk to them.

[Click on group of people.] ✓

13A. MAKER TALK

Animation of Maker talking.

MAKER

My children, welcome home. ○

If it's your first time or your
100th time, you are always welcome
here, always.

(MORE)

MAKER (CONT'D)

Ⓡ Tonight I do want to speak to you
about your right to freedom.

You need to take ownership.

Take ownership of your life - how
you spend your time, what you're
working towards.

Throw away the fear of what people
believe you are.

Embrace who you want to be.

I am the Maker, and I am here for
you, and today we can make a better
future.

[Animation ends]

✓ 14A. BLACK SCREEN

NARRATOR

Time to head back home, before it
gets dark.

✓ 15A. HOME

A clean personality free studio flat with bed, window and
kitchenette.

[Click on bed]

NARRATOR

Another day less grey.

Tomorrow will have their own
consequences but for now rest.

Serenity Ending Complete. ✓

START SCREEN

