

War On Clowns

by  
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When a mortal man weilds the power of the gods through intuition and must stop them all.

SYNTHIA - OVERCOMING EPHEMERALITY AS A SENTIENT SYNTHETIC

AALFRED - RECLAIMING AND RELINQUISHING POWER

SAGE - ACCEPTING UNCERTAINTY AND NOT MANIPULATING OUTCOMES

JANE - ACCEPTING THAT TIME IS LINEAR AND FINITE

FEY - BALANCING A UNIQUE IDENTITY AND CULTURAL RESPONSIBILITIES

CONVERGENCE DOME - THE NOW

FENWAY PARK - 1997

MCDONALD'S PARKING LOTS - 2009

INTER DIMENSIONAL UNDER WATER NIGHT MARKET

BEAT 1 - OPENING IMAGE - D MAJOR

Aalfred in a grove blowing on a blade of grass, an aurora blushing.

A montage of discovering sight and sound, making a best friend, adventuring across space time, falling in love and making it to the end. Traversing columns to get around, longitude, latitude, angle, clock cycle. A simple children's song.

A REDWOOD FOREST

At the base, AALFRED, a young boy serenades the tree.

AALFRED

o-o-o-o oooo

o-o-o-o oooo

In the distant wood, a fog glows with a pulse of orange, to the beat.

SAGE (V.O.)

Middle D. 62.

Aalfred plucks a blade of grass, blowing on it between his thumbs.

AALFRED

ee-ee e-e-e-e  
ee-ee e-e-e-e

The trees reverberate with this groove, more warm colors glow in a spreading fog.

SAGE (V.O.)

( Echoing )

Perfect pitch.

Up close, the grass stays suspended in mid-air as Aalfred peels away his thumbs and mouth.

AALFRED

( whistling a 12-bar tune )

The birds continue with it, as the clouds sparkle blue and purple.

SAGE (V.O.)

Natural harmony.

Aalfred jumps up, then stomps and claps a beat.

AALFRED

( stomp, clap stomp, clap )  
( stomp, clap, stomp, clap )

And the rocks and sticks, flip and slap on loop and in time.

SAGE (V.O.)

Reverberating resonance rhythm.

Aalfred and the serenaded tree are encompassed by musical mist.

AALFRED

Whoa

Aalfred walks towards the tree as it rolls down before him, and the earth up behind him.

BEAT 2 - THEME STATED - C MINOR

Earth is a human dictatorship. Clowns are on the verge of extinction. War is on the rise. All the good vibes we just experienced are threatened. A montage of clowns acting out terrible deaths and handing in red accessories, noses, scarfs. Funeral trumpet song.

CONVERGENCE DOME - INT. DAY

A domed room with perimetrical columns and an aurora borealical musical mist all up in the area.

Pockets of red flash.

SAGE (V.O.)

Middle C. 60.

AALFRED, tens of thousands of years old, but still fly as hell in a jet black suit, no tie, looks up.

AALFRED

( under breath )

What is going on?

A beat of red pulses is predictable, Aalfred beats his PENCIL to his TOME.

AALFRED

( tap tap tap-tap-tap )

( tap tap tap-tap-tap )

Aalfred places the pencil behind his ear and turns the tome to the second page.

AALFRED

Come on out

( Whistles a high D )

From behind the columns, SYNTHIA, is formed from 84 unique leaves in a rainbow spiral tunnel.

SYNTHIA

On your beat.

AALFRED

(CONT'D)

Let's run a diagnostic check.

The leaves rustle and glow in a low pitched rhythm. The leaves speak in a melodic tune.

SYNTHIA

The clowns are falling.

Aalfred closes his tome and gives Synthia his undivided attention.

AALFRED

Why the clowns? What do you mean the clowns are falling.

SYNTHIA

It appears a war on clowns is underway.

Synthia forms herself into a pixelated clown face.

The red nose pops and Synthia falls to the ground.

AALFRED

Why clowns?

Synthia pulsates her answer as a pile on the ground.

SYNTHIA

That'll require further diagnostics.

Synthia reforms into a rainbow spiral.

AALFRED

By all means, further diagnose then.

A more sporadic, but low pitched rhythm hums as Synthia's leaves pulse.

SYNTHIA

It appears clowns are a hinge.

Aalfred rotates his pencil 90 degrees in front of his face.

AALFRED

A hinge?

SYNTHIA

The Serenaded Tree was your hinge.  
Clowns bring a precarious balance to the  
multiverse.

Synthia grows into a pixelated tree that folds back to  
reveals her spiral form as the canopy.

AALFRED

I walked here. You can't walk up a  
clown.

SYNTHIA

The reach of just one clown is great.  
Beyond their own life, before their  
beginning.

Synthia forms into a mobius strip and animates in a colorful  
loop.

AALFRED

I've met many a clown. I know how  
powerful all clowns are.

SYNTHIA

Time check. This is not an anamoly and  
therefore, requires attention.

Synthia scatters, each leaf shooting like a star around the  
various columns before disappearing.

AALFRED

Let's get to work then.

Behind one of the pillars enters SAGE, wearing Aalfred's  
suit, but white, and with a tie.

SAGE

You look like you've got work to do?

AALFRED

Something's coming up.

SAGE

I'd like to go to the next Inter

(CONT'D)

that comes up.

AALFRED

I cannot predict my work or when the  
interdimensional festival occurs.

Sage smiles at Aalfred and he smiles back.

SAGE

I know, I'm just saying, I want to go to  
the next one.

AALFRED

I know, and I'm just saying, I cannot  
make promises. The narrative itself is  
threatened.

They walk together towards one pillar while holding hands.

SAGE

The narrative is always threatened,  
that's why we have you. Just think about  
it.

AALFRED

If we can go, we'll go. I have to get to  
work. I can sense people are beginning  
to question these anamolies.

As they approach the pillar, they kiss.

SAGE

That's all I hoped to squeeze out of  
you, we'll have fun!

Sage going left around the pillar.

AALFRED

We never don't have fun.

Aalfred goes right.

BEAT 3 - SET UP

Aalfred destroys his synthetic suit. Immediately Synthia  
states he will need another suit. The Inter Dimensional

Under Water Night Market is on, best friend's wedding, and the extinction of non-human baseball players is starting. A polyphonic song establishing each scene.

#### BEAT 4 - CATALYST

Aalfred's best friend takes a blood sample using a suit tag, the consequences of betrayal is palpable. Synthia describes the process before Aalfred escapes. An aggressive song with technically accurate jargon.

#### BEAT 5 - DEBATE

At the IDUWN Market, Sage pleads with Aalfred to escape and put an end to the narrative, liberating the multiverse into infinite possibilities. Aalfred would lose Sage as she would then be doomed to keep Synthia sealed in a newly formed final realm. A song with heavy overtones replaced by self-assured optimism.

#### BEAT 6 - BREAK INTO 2

Fey recruits major league baseball mascots, 1997 Jane Fonda, and Neil Diamond. Synthia programs a Fey-cloned multiverse to be Aalfred based with the latest Synthetic Suits. The real Aalfred goes to Fenway Park in 1997. The rest traverse the convergence dome freely. A rock intro song to get hyped for an inevitable showdown.

#### BEAT 7 - B STORY

Young Jane Fonda (Fey) gives a speech about non-humans co-existing. Fenway Park is occupied for protest and non-humans will play for their right not only to roam this planet peacefully, but also engage in sportsmanlike conduct. Preaching to the choir, irish rock anthem.

#### BEAT 8 - FUN & GAMES

Mascots play baseball with famous players like Garciaparra, Sosa, Bonds, Macquiem, lots of replays and high fives. Red Socks are distributed throughout the stadium and the night market, Neil Diamond's Sweet Caroline plays with added emphasis on touching hands metaphors.

#### FENWAY PARK - INT. SCOREBOARD - DAY



AALFRED

Wally, everyone is counting on you. Come on.

Aalfred holds the door open with his foot, and rolls his arm towards outside.

Wally shakes his head and presses the Kaktovik numerals for the scoreboard.

THE ANNOUNCER

I can't.

AALFRED

We don't have time for this. Be brave.

Wally continues shaking his head while slowly hitting his keys.

THE ANNOUNCER

I'm not as young as I used to be.

AALFRED

You don't need to win.

Wally, beginning to cry, sobbing over the controls as he touches them.

THE ANNOUNCER

I don't want to die.

AALFRED

You'll be okay, now you pull up those socks, you get out there, and you--

Wally stands up and slams the controls.

THE ANNOUNCER

But they're laughing at me!

AALFRED

Laughing with you!

Wally stands firm and tall, holding the button down.

THE ANNOUNCER

(CONT'D)

They're going to kill us. They're going  
to kill us. They're going to--

AALFRED

-- were. Were going to kill you.

Wally releases the controls.

THE ANNOUNCER

Were?

Aalfred nods excitedly.

AALFRED

I'm in the past, but this is a new  
moment. This hasn't happened yet. New  
time.

Wally leans down onto the controls as he sits again.

THE ANNOUNCER

I'm confused.

AALFRED

Tonight is the night the multiverse  
learns about baseball.

Wally raises an eyebrow and taps the controls.

WALLY

Nobody cares about baseball anymore.

AALFRED

They will, again. More than ever before.

WALLY

Because of us?

Aalfred continues smiling and nodding.

AALFRED

Yes. Now pull up those red socks, get  
out there, and make them laugh like  
there's no tomorrow.

Wally stands up, stretches his arms, and jumps twice, and

heads out the door.

Aalfred nestles into the controls.

THE ANNOUNCER

Welcome back to the field, the one, the  
only, the Eternal Green Monster!

Wally emerges from the doorway on the other side.

Fade to white

BEAT 9 - MIDPOINT

Ronald McDonald (Fey) approaches the real Jane Fonda at a McDonald's parking lot. Jane chooses not to be a traveller in favor of documenting her corner of earth. A ballad about the value of journalism.

BEAT 10 - BAD GUYS CLOSE IN

Synthia uses the convergence dome and her army of Aalfred's to align with the board of narrative oversight. Aalfred loses credibility, at best he appears a rogue agent. An electronic power pop anthem.

BEAT 11 - ALL IS LOST

Sage is resigned and is going to send Aalfred back if he won't go willingly. Aalfred makes her promise for one last plan. A sorrowful love song.

BEAT 12 - DARK NIGHT OF THE SOUL

Fey becomes an army of Aalfred's to face off with Synthia's army of Aalfred's in the convergence dome. Fey's and Aalfred's transparency become their relateable aspects. Hip-hop, judo, counterpoint.

BEAT 13 - BREAK INTO 3

Jane releases a new documentary, Free the Clowns, which is distributed at the IDUWN Market. Everyone has Red Socks, even the army of Aalfred's. A reprise with Sweet Caroline being the focus.

BEAT 14 - FINALE

Aalfred comforts Synthia on the end of existence . An acoustic farewell with a whistled tune, with Synthia collapsing into loose pages on the final note.

CONVERGENCE DOME - EARLY MORNING

Aalfred surveys a battlefield of shorn suits across the atrium.

AALFRED

We started with best laid plans

Aalfred clenches his fist and shuts his eyes.

AALFRED

Putting power in many hands

( Smiling )

We made families of friends

( Pensive )

T'was fun, but now we're at the end

Aalfred shakes his head.

SYNTHIA

I thought I was helping

People were playing while dreaming

I thought they were sleeping

Aalfred opens his eyes, mortified.

SYNTHIA

Another time they'll be waking

AALFRED

Life is richer and much thicker

Than computations make believe

Aalfred explodes an imaginary calculator into jazz hands.

AALFRED

Next time you'd calculate quicker

I know you'll never see

Aalfred winces.

SYNTHIA

( optimistic )  
 The gods played tricks on me  
 Said, 'Clowns are an anamoly'  
 'They were never meant to be'  
 'Laughter is just heresy'

Aalfred sighs deeply.

AALFRED  
 Creativity is messy

Aalfred shakes his tome in memory.

The gods will always exploit you  
 Ones and zeroes never make two  
 All our fates must be set free

Aalfred whistles the tune one last time and Synthia  
 collapses into pages.

BEAT 15 - FINAL IMAGE

Aalfred blowing on a blade of grass in a grove, Sage  
 blushing. Running around trees in the forest and not going  
 anywhere. A more complex, mature rendition of the opening  
 children's song.

Aalfred and Sage journey from the convergence dome to the  
 edge of the serenaded tree.

AALFRED

Always whoa.

Aalfred and Sage, surrounded in a musical mist as the  
 serenaded tree bends back into a bridge to the beginning.

SAGE

This place was always home.

AALFRED HUMS A LOW D AND THE ROCKS AND STICKS FLIPPING AND  
 SLAPPING.

Cut to black

original intro

EXT. SPACE

The universe brims with possibility; uncountable stars blink on and off, galaxies spin, but slow down. The camera flows into a Milky Way that continues to grind to a halt and reaches earth as it stops spinning.

EXT. EARTH

The planet is covered in water; only mountaintops peak above the oceans except for one floating redwood forest. In the canopy of the forest, a tree-house meets space-station connects across trunks, providing stability for the floating trees supported with roots bouyed in a thick kelp forest.

CONVERGENCE DOME

INT. OFFICE

Aalfred's office is fairly narrow, vaulted ceilings, with one column at the end he's standing at and a giant window at the other that has the same swirling aurora borealis monitoring system. In the center of the room are two couches with a coffee table in the center.

To the right of the sitting area is a double wide arched doorway, where Genesis in circular formation rests awaiting Aalfred.

To the left, is a drafting table. The room is sparse, but decorated with curtains and carpets. It feels spacious, but not empty.

Aalfred approaches the center of the room and sits down before glancing over to Genesis.

AALFRED

Okay

Genesis blinks, the window switches from the aurora to an ocean, with waves splashing halfway up and an underwater view halfway down.

GENESIS

Okay. I'll send in the first.