

Debug

V5

Little Greyton  
Vertical Slice

Written By

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Original Work

Winchester School of Art

Need Start Screen

Need Character Selection

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.

*Need animations of people walking across a scene.*

*Need filter text for Smile, Pub, Maximo, Church.*

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]

Have 4 more clickable text for other images.

*Needs new Dialogue box*

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? ✓

missing

[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's <sup>is</sup> 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]

Remove click on door.

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]

(MORE)



Neutral [A2]  
Aggressively [A3]

*Beautifully*

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]

(MORE)

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.



How's 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. (S)

3rd Option

I do not have  
anymore illustrations

GAYLE

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

[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.

⓪

SERENITY

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

//

⓪

⓪

Gayle

Ta ta

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

SERENITY

⓪ I do not stare at humans because they look different. Why should they stare at me?

GAYLE

⓪ 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?

⓪ Don't you think 'bout them others no more. They gotta have ta learn more manners.

⓪

SERENITY

Thank you Gayle.

~~Gayle~~

Anyways I've gotta go & wash the pictures.

CHOICE - STARE [Q12.A2]

SERENITY

⓪

Do you feel comfortable around me?

ta ta

156 x10  
251

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.



Gayle

I better be off see you's later Tata.



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.

✓ New Dialogue Box

✓ Animations of people walking

NARRATOR

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



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

because

unreasonably.



(MORE)

~~Little Greyton used to be a thriving market town but now it acts as a residential area for people wanting to work in Bath or Bristol.~~

Independent cities that were declared self-sufficient by us,

NARRATOR (CONT'D)

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

[Click on bookshop]

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.

Need Characters  
New background  
New Story box

Added 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.]

~~"Adam has walked over to Broderick"~~

NARRATOR

It looks like Adam is going to talk

(MORE)

Add in

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?

*Not clicking properly?*

ADAM

I am a fast reader.

BRODERICK

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.

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 on 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 either  
 meet him at ~~the~~ canteen or the pub.  
 Your choice. ⊙

*Maximo (at of town)*

[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]

Walk to Town [7B]

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.

*Say box  
 Animations*

*Say box  
 Characters  
 Background*



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, at 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?

Perfect. SERENITY

⊙

But why? ADAM

⊙

The Maker. SERENITY

⊙

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.

⊙

I will see you tomorrow. ADAM

⊙

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. I'lls see ya  
round then?



*Add in motive*

SERENITY

Thank you, good bye Bancroft.

*Stop dialogue repeating*



[Click on door to leave]

8A. TOWN

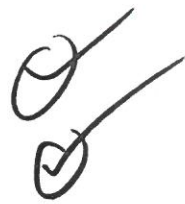
Nothing new here.

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


*Dialogue Say*  
*Sean* —  
*Background* —  
*Maguire* —


*Dilbert*  
*Am...  
Say*  
*No  
People*





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 <sup>now</sup> 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]

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 Magasine...

NARRATOR

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



[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 magasine, please?



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]

→ Sean gives down at  
the magazine he is  
reading. I think he  
is ignoring you.

CHOICE - EXPLAIN YOUR RIGHTS [Q5.A1]

→ Try again by asking:  
casually / politely.

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.

Add.

→ Respond Q6

[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  
(MORE) 

SEAN (CONT'D)

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. BLACK SCREEN

NARRATOR

Time to head back home we have what  
we need.



11A. HOME

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

[Click on bed]

NARRATOR

2. Tomorrow will have their own consequences but for now rest.

1. Another day less grey. *add*

3. Ending 1/3 complete.



## START SCREEN

### 7B. ROUTE INTO TOWN

Long road with Town and one end and the gates to Maximo at the other, close to town there is an old Neo-Gothic church which has been turned into a community centre.

NARRATOR

Little Greyton gets much quieter the further out of town we walk, the residents don't tend to walk this close to Maximo.

[Click on Community Centre]

NARRATOR

The community centre, you can come back here later, it isn't time for the Makers speech quite yet.

[Click on iron gates]

NARRATOR

Long ago, Roahl Dalh describes how this winding drive leads towards Wonka's factory.

Now it will lead us to Maximo.

(MORE)



## NARRATOR (CONT'D)

## 8B. WALK TO WORK

Concrete road with concrete apartment blocks either side.  
End of the road is Maximo entrance.

## NARRATOR

We are almost at the factory, the  
place of your birth.

The scientists log every detail  
that happens on site.

There have been instances where  
subjects who haven't developed  
quite as cognitively as you have  
been a harm to themselves and  
others.

[Click on Sign]

## NARRATOR

I did always think they over did  
the welcome sign.

[Click on arrow into Maximo]

## 9B. MAXIMO HALLWAY

Corridor leading deeper into the factory. Doors either side.

## NARRATOR

The doors slide open to let you in.

As you pass the scientists scan and  
log your functions.

A standard procedure for any Robots  
who are entering the building.

(MORE)

NARRATOR (CONT'D)

Nothing like being back at work, is there?

Now for the canteen.

[Click on door into canteen]

10B. CANTEEN

Busy room filled with tables and chairs. Food vending machine in corner, Adam sitting at a table.

NARRATOR

Adam is in the corner sitting a table. To the side is a queue for the vending machine.

The scientists call it nutritional sludge, but I still find it satisfying. Maybe get some later, after talking to Adam?

Remember we need to use our skills together, creating a pamphlet with art and writing to further our cause.

You can take credit for the idea though.

[Click in Adam]

(same dialogue as 8A. PUB)

SERENITY

I have an idea.

ADAM

I am listening