

Adam Script
Little Greyton
Vertical Slice

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1B. INTRO

Black screen with text.

ADAM

I had always thought it peculiar
how Maximo's research centre was
located in Little Greyton. ✓

It was not until I met my Maker
that I realised what Maximo was all
about. ✓

But before I was able ^{to} discover my
purpose, I had to discover who I
was. ✓

And that could only be done by
leaving the factory and exploring
the outside world. ✓

2B. 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. ✓

Adam, 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:

left

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

Some buildings you can enter by clicking on them. ✓

[DECISION - LOCATION]

Bookshop [3B]

Gallery [5B]

CHOICE - BOOKSHOP [3B]

[Clicked on Woody's door]

CHOICE - GALLERY [5B]

[Clicked on Boaderless door]

3B. BOOKSHOP

Floor to ceiling is covered in books. BRODERICK is behind counter half hidden behind books.

[Click on Book 1]

NARRATOR

This book has been exceptionally well written. ✓

Somehow the way it reads feels very familiar. Maybe Broderick knows more? ✓

[Click on Book 2]

Narrator
Brodericks book shop - I know you have been here before. But take a look around something might inspire you.

Book 1
Book 2
Book 3
Book 4

NARRATOR

I'm so proud of your work Adam. The way you use ink and paper to express the narratives inside your head. You really do exceed expectations.

But it's a shame Broderick hasn't put the book on a stand; that is where the best work goes.

winter

[Click on Broderick]

NARRATOR

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

Mater needs images

[DIALOGUE - DECISION - Q7]

- Positively [A1]
- Neutral [A2]
- Aggressively [A3]

CHOICE - ~~GOOD~~ [Q7.A1]

Positively

ADAM

The writing this book is really good. Who is it written by?

BRODERICK

Another Robot. Daisy came in two day's ago and asked if I could divulge some of my experience on my personal opinions of her writing.

(kya)

The clarity and prose of her writing so astounded me I immediately brought it to print.

(MORE)

BRODERICK (CONT'D)

The style has such a similar ring
to it I was curious if you and her
had ever collaborated before?

[DIALOGUE - DECISION - Q9]

I know her. [A1]

I do not know her. [A2]

CHOICE - NEUTRAL [Q7.A2]

ADAM

Hello Broderick, has anything
happened while I have not been at
the bookshop?

BRODERICK

Adam it is such an honour, as
always, to have you visit my humble
abode. Much has happened while you
have been away, have you read
Daisy's book?

There is going to be a book signing
later on today which I am
thoroughly excited for. Regardless,
how has your experimentation with
words and punctuation going? Is
there another narrative for me to
read?

[DIALOGUE - DECISION - Q10]

Almost [A1]

No [A2]

CHOICE - ~~BAD~~ [Q7.A3]

Aggressively -

ADAM

(Annoyed)

Broderick. My book is not on the
stand.

tone
BRODERICK

Adam, there is no need for that force of word. Daisy has been such a writing wonder that it was time to share the spotlight with another creative genius.

Regardless, how has this morning been for you?

[DIALOGUE - DECISION - Q11]

Not well [A1]

O.K. [Q10.A2]

CHOICE - I KNOW HER [Q9.A1]

ADAM

Yes I do know her. Daisy has shown me the writing before. The narrative really spoke to me.

BRODERICK

I know it is a stereotype, and I don't want to offend you, but I did expect you to enjoy Daisy's narrative wonder.

ADAM

I am glad the book has been published, and will be read by many people.

BRODERICK

Thank your for visiting the bookshop, Adam. I do look forward to when you next return.

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

ADAM

I know her a little, but I have never been close enough to Daisy to have a conversation. ✓

Daisy tends to avoid others at the factory. ✓

BRODERICK

How strange. I conversed with Daisy to great lengths when she was here, in Woddys. Regardless, how have you been? ✓

Woody's

[DIALOGUE - DECISION Q10]

O.K. [Q10.A1]

Not well [Q10.A2]

CHOICE - ALMOST [Q10.A1]

ADAM

I have been reading many books, but I have not written anything more. ✓

BRODERICK

Did you enjoy the Science Fiction you borrowed? ✓

ADAM

Greatly, it is my favorite genre. ✓

BRODERICK

I shall let you get back to reading and browsing, I shall not keep you any longer. ✓

Good bye. ✓

CHOICE - NO [Q10.A2]

ADAM (NOT WELL)

I have not been well and I have not written anything more.

ADAM (WELL)

I been well, but unfortunately I have not been able to write anything new.

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

BRODERICK

That is quite unreasonable, people should not be so rude to stare at things they do not understand.

However, unfortunately that is a particularly human ~~response~~ reaction.

You should not let it bother you as in time, they should hopefully come to expect your kind, as something compatible with their way of life.

Thank you Broderick
I shall go now
Good bye

[DIALOGUE - DECISION - Q12]

I am scared to leave Maximo [A1]

~~You are not afraid of me? [A2]~~

why do people stare.

CHOICE - I AM SCARED TO LEAVE MAXIMO [Q12.A1]

ADAM

I thought I could spend more time outside of Maximo, pursuing my own interested.

(MORE)

ADAM (CONT'D)

Then I thought Maximo sent the scientist's to find me, and I have been worried since. I have been so worried I have not been able to read.

BRODERICK

I should not worry about the scientists, if they are true to their pursuit of knowledge then they will be ecstatic that you do not spend time in the factory.

It is a dream of people who pursue knowledge that it would be them who created something extraordinary, and now they have.

that will

ADAM

Thank you Broderick, I should best be going.

BRODERICK

I shall look forwards to reading your next piece of narrative wonder.

Good bye.

CHOICE - WHY DO PEOPLE STARE? [Q12.A2]

~~to be not afraid of me~~

SERENITY

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

BRODERICK

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

(MORE)

BRODERICK (CONT'D)

They are of no difference, which is equal to no difference between us. ✓

Unfortunately some people have yet to see this truth so clearly, but soon people will, what with your talents. ✓

ADAM

Thank you Broderick. ✓

Good bye. ✓

CHOICE - STARE [Q12.A2]

Q11A1

ADAM

Do you feel comfortable around me?

BRODERICK

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

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

Unfortunately some people have yet to see this truth so clearly, but soon people will, what with your talents.

ADAM

Thank you Broderick.

Good bye.

3B. BOOKSHOP...CONT'D 2

[Click on door arrow to leave]

NARRATOR

Broderick seemed well. He was one of the first people you spoke to when you first ventured into town, all those months ago.

There are still many places you haven't been into. You must continue, and reach your potential.

4B. TOWN

Much the same, Boarderless the gallery 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.

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

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

5B. GALLERY

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

[On enter scene]

NARRATOR

You've just walked into Boarderless a gallery owned by Gayle.

(MORE)

NARRATOR (CONT'D)

Gayle always likes to keep things neat and tidy to show of the work of others. She really is so proud of all the artist here.

~~Look, there's Serenity, I talk to her too, why not say hi?~~

You know Serenity, remember, I'm talking to her too. gazing at the picture from the picture talk to her too.

[Click on Gayle]

NARRATOR

Gayle's busy ~~browsing books~~ at the moment, maybe it's best not to disturb her.

[Click on Serenity]

ADAM

You are in a gallery? ✓

SERENITY

A place of expression that I visit. ✓

ADAM

Expression is something found on a face, not on a wall. ✓

SERENITY

Illustrations contain what we cannot express on our face but what we are expressing from within. ✓

ADAM

Illustrations? ✓

SERENITY

Images that are representations of
what we can see. ✓

ADAM ✓

What do you see?

SERENITY ✓

A world that will one day accept
us.

[Serenity makes her way towards Gayle.]

NARRATOR ✓

It looks like Serenity is going to
talk to Gayle, I can listen in. But
you may need to get closer.

[Click on either character to continue.]

SERENITY ✓

Hello Gayle, is the gallery well?

GAYLE ✓

My duck! How's you? 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 images yet ta hang on my
wall? ✓

SERENITY

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

(MORE)

Missing

SERENITY (CONT'D) ✓

illustrations.

NARRATOR

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

Did you want to interrupt their
conversation?

[DECISION - DIALOGUE - Q2]

Interrupt [A1]

Continue Listening In [A2]

CHOICE - INTERRUPT [Q2.A1]

NARRATOR

Adam has joined the conversation.

ADAM

You draw?

SERENITY

Illustrate.

GAYLE

Adam, my Duck! To what honour do I
owe this fab-tastic meeting? It's
well lush tha' yous be here, right?

Broderick has been a'nattering away
about you's letter skills.

And I may have had a sneaky peek!
You's wordy scribbles are summat
quite magical.

Q2 answer

*It is so exciting
finding out about
the interests of
other robots.*

ADAM

Thank you Gayle. ✓

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

GAYLE

Luv a duck, she's top dog. There be n'thin to compare what Senny is capable of as she really does see things differently. ✓

I've waited too long 'round here for the talent she possess ta be on my walls. But I knew summat would arrive, I had tha' feelin' when I opened up my Gallery. ✓

SERENITY

I am still an amateur. ✓

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

GAYLE

My duck! You know I only take the best of the best, there's be nothin' on my walls that I wouldn't not give 'nother leg for. ✓

An' when you's come back with a finished piece. ✓

It'll be right up there at centre stage. ✓

You's know, when I finally get ta put your work on my walls, right? You gotta have faith in your self too, or you'lls never be that woman I see's you to be.

ADAM

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

SERENITY

Maybe one day I will exhibit my
work. ✓

ADAM

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

CHOICE - LISTEN [Q2.A2]

GAYLE

Luv a duck, the fields are well
lush, init? ✓

SERENITY

I have been so worried I have not
spent much time looking at the
fields. ✓

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? ✓

SERENITY

Why do you not stare at me Galye? ✓

GAYLE

There ain't no different between
us, duck, but many peeps don't see
like that. Just because you be a ✓

(MORE)

GAYLE (CONT'D)

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.

NARRATOR

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

Go ask her to lunch.

[Click on Serenity]

ADAM

You draw?

SERENITY

Illustrate.

ADAM

I have an idea. Meet me for lunch.

5B. BOOKSHOP... CONT'

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

NARRATOR

The door clicks shut behind
Serenity, Gayle has such a great
collection of art, I really do envy

(MORE)

*The door clicks shut
behind Serenity, Gayle has*

NARRATOR (CONT'D)

her. ✓

Hect
 I have told Serenity you will ✓
 either meet her at Maximo's
 canteen, just outside of town.

[Click on door to leave 6B] ✓

6B. 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]

Walk to Town [7B]

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 Dahl describes how this winding drive leads towards Wonka's factory.

Now it will lead us to Maximo.

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 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. ✓

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

Serenity is in the corner sitting at 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 Serenity? ✓

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 Serenity]

(same dialogue as 8A. PUB but reversed)

ADAM ✓
I have an idea.

SERENITY ✓
I am listening.

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

SERENITY ✓
A pamphlet?

ADAM ✓
Perfect.

SERENITY ✓
But why?

ADAM ✓
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.

The rest of the Grey in the factory still walk around aimlessly.

(MORE)

(CONT'D)

But we have the skills and now we
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. ✓

SERENITY

I will see you tomorrow. I need to
get out of Maximo, if I want to
draw. ✓

ADAM

I am here, and will stay. ✓

I will see you tomorrow. ✓

10B. CANTEEN... CONT'D

Serenity leaves.

NARRATOR

Great work Adam, we are well on
track to get Independent Thinker
Status. You know, to be known as
human. ✓

Work calls, better find your way
back to the old office. ✓

[Click to leave Canteen]

11B. MAXIMO HALLWAY ✓

Same as before.

NARRATOR

These quite hallways feel lifeless,
no matter how many people walk
through them. ✓

(MORE)

NARRATOR (CONT'D)

Back to work we go.

[Click door to office]

12B. OFFICE

Small room with desk and chair. Server box on table to 'plug into net work'

NARRATOR

To work! It will be interesting to see the scope of work not done, since you have been ~~illustrating~~ *writing*.

Find the cable to plug yourself in. There are many emails to read.

[Click on server box.]

13B. WORK SCREEN

E-mail screen with tasks and work items. Mini-game or cryptic riddle to solve. Do not have to solve game to exit/continue with narrative.

NARRATOR

Huh that's weird.

I wonder what that means? Never mind for now then.

[Click Exit Button]

14B. OFFICE

Nothing has changed

NARRATOR

How strange there wasn't stacks and stacks of requests, someone must be doing the work for you.

Well that's good for us, we can continue developing you without worrying about the higher ups knowing about what we are doing.

Time to leave and head home.

[Click to leave room]

15B. MAXIMO HALLWAY

Nothing has changed. Choose door to walk through:

NARRATOR

Sometimes I wonder why you don't see more scientists. I guess it is a big facility.

[DECISION LOCATION]

Canteen [17B]

Walk to Work [19B]

16B. CANTEEN

Nothing changed.

//unless completed riddle and there is a scientist in room to talk to//

NARRATOR

Isn't that the scientist who accidentally emailed you those strange documents?

Looks like he's busy, maybe talk later?

[Click to leave]

17B. MAXIMO HALLWAY ✓

Nothing changed.

NARRATOR ✓

Adam, can you hear that strange murmuring? I didn't hear it earlier... ✓

But if we don't go now we'll miss the evening activities. ✓

[Click to leave]

18B. WALK TO WORK

Nothing changed

NARRATOR

Back into the fresh air, the Centre is probably still running that Data Theory course you love. ✓

We should head over. ✓

[DECISION LOCATION]

The Centre Hallway [20B] ✓

19B. THE CENTRE HALLWAY

Atrium with multiple doors heading of into different rooms.

NARRATOR ✓

I do love this building, it really is the height of modern architecture. ✓

(MORE)

NARRATOR (CONT'D)

Time to get to class though: Data Theory. ✓

[Click on Data Theory Door]

20B. THE CETNRE ROOM ✓

Empty apart from a couple of chairs with reclining Robots. Some robots have already started and are plugged into the chairs.

NARRATOR

You know I can never tell if these rooms look cool and sci-fi or just scary. Empty rooms with seats always look like something is missing. ✓

Anyway I have to leave you, I can't follow you in there. A different program takes over. Just plug yourself into the chair. ✓

[Click on empty chair]

21B. DATA THEORY LESSON

Animation/cut scene/another mini game with dialogue.

[Unplug button] ✓

22B. THE CENTRE ROOM

Other characters are gone. Empty room.

NARRATOR

You're back. I hope the experience taught you something, although it is a shame you missed the Maker, he ✓

(MORE)

NARRATOR (CONT'D)

was on fire.

Well not literally, you know. But his talk was great, very inspirational.

[Click on door to leave go to 14A.]

23B - Back Screen.

~~14A. BLACK SCREEN~~

NARRATOR

Time to head back home, before it gets dark.

Time to head back home to room 104

~~15A. HOME~~

24B. 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.

Adam Ending Complete.

START SCREEN

More drag scripts
rigid
box collider

