

Version 1
on
Tablet

To be
Reviewed

Little Greyton
Vertical Slice

Written By

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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/research? 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).

outside noises

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.

Highlight screen to indicate you can move.



Decision - location]

(MORE)

NARRATOR (CONT'D)

Bookshop [6]

Gallery [3]

CHOICE - BOOKSHOP [6]

[Clicked on Woody's door]

Bring up selection menu
to confirm choice

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]

Add in sound

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

(MORE)

GAYLE (CONT'D)

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]

Very Well [A1]

A Little [A2]

- I know him.

I don't know him.

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 sessh tonight, what
with these new snaps.

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

(MORE)

GAYLE (CONT'D)
 morning been going for you?

[DIALOGUE - DECISION - Q11]

Not well [A1]

O.K. [Q10.A2]

CHOICE - VERY WELL [Q9.A1]

know him

SERENITY

Yes I do. *✓* 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.

CHOICE - A LITTLE [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?

*Anyways 2 better
 wash the pictures for
 t'night. See your
 'ard later?*

Taken.

Need ending

[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 lush, init? Anyways, I've got to go and wash the pictures.

TaTa.

CHOICE - NO [Q10.A2]

if not well I have been very worried

I have been well but so worried.

SERENITY

I do not have anymore illustrations. I have been working at Maximo because people stare at me when when I am in town.

I ~~had~~ ~~not~~ ~~yet~~ have not been well.

GAYLE

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

[DIALOGUE - DECISION - Q12]

People should have more respect [A1] *Why do people stare?*
You do not stare? [A2] *You're not afraid?*

CHOICE - NO [Q11.A1]

SERENITY

It started well. Then I thought

(MORE)

SERENITY (CONT'D)

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 you not there no more. They care 'bout nothin'. My duck, don't worry 'bout nothin', your sketches are well good.

Missing

SERENITY

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

CHOICE - RESPECT [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. 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?

but many peeps see like ~~don't~~ that.

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.

It used to be a thriving market town, now it acts as a residential area for people wanting to work in Bath or Bristol.

(MORE)

, outside rises

— There used to be a chocolate factory next to the ~~to~~ just outside of the town, which shortly closed after the referendum when Coca became more expensive

Add



NARRATOR (CONT'D)

Two cities that became independent cities after the referendum.

Independent cities
that were declared
...

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.

sound of doors, bookshop rises?

(You've just walked

NARRATOR

You've just walked into Woodys, a book shop owned by Broderick.

It feels like these books have been haphazardly thrown together in order to keep this building up! create the buildings structure, but I'm sure that couldn't be the case.

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

This is a book shop?

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.

change

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

Adam

Need.

[Click on either character to continue.]

BRODERICK

Back again I see, and so soon?

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

(MORE)

BRODERICK (CONT'D)

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]

*Leaves badzshop!!
- wrong link.*

CHOICE - INTERRUPT [Q2.A1]

NARRATOR

Serenity joins conversation.

has joined the

SERENITY

You write?

ADAM

Short narratives.

full stop

You can accidentally click on Adam & skip all dialogue!

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.

(MORE)

BRODERICK (CONT'D)

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. 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
(MORE)

BRODERICK (CONT'D)
 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.]

Add in
 text.

[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]

Doesn't work

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, 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.

Stop characters being clickable until dialogue has ended

skipped

*↓
appeared after Adams dialogue*

[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

(MORE)

SERENITY (CONT'D)

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?

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?

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

~~During the referendum when cities became independent, Maximo enforced the idea that all states should also be self sustained, in order to reduce the energy cost of transporting goods to create an efficient system.~~

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

~~The system works well, although exotic produce is expensive; it takes a lot of energy to grow Mango's in the UK.~~

~~But there are still plenty of magazines that would help us write a pamphlet~~

[Click on magazine, put in inventory?]

But this way all a little while ago & the system is working like it used to.

This meant for a while people had without foreign foods and goods was produced to produce here locally



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
magazine, 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]

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
magasine 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]

Another day less grey

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

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]

The community centre!

NARRATOR

You can come back here later, it isn't time for the Makers speech quite yet.

[Add text]

[Click on iron gates]

NARRATOR

~~These iron gates inspired works of fiction.~~ Long ago, Roahl Dalh describes how this winding drive leads towards Wonka's factory.

Now it will lead us to Maximo.

Need new line

8B. WALK TO WORK

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

*Sound**- image needs moving down.*

NARRATOR

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

The scientists watch your every move, logging every detail on site.

that happens

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

Add.

[Click on Sign] — make sign database

NARRATOR

I did always think they over did the welcome sign for the entrance.

Add in

[Click on arrow into Maximo]

9B. MAXIMO HALLWAY

sand inside

Corridor leading deeper into the factory. Doors either side.

NARRATOR

The doors slide open to let you in. As you pass they scan your identity and log the time.

the scientists &

& log your functions.

A

The standard procedure for entering the building.

Robots) missing text

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 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 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.

SERENITY

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

ADAM

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,

New line

~~But~~ that purpose was for us to work out.

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

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.

ADAM

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

SERENITY

I am here, and will stay.

I will see you tomorrow.

10B. CANTEEN... CONT'D

Adam leaves.

NARRATOR

Great work Serenity, 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.

Back to work *we go*

[Click door to office]

opening sound,

12B. OFFICE

inside noises

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

image needs reworking

NARRATOR

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

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

(MORE)

NARRATOR (CONT'D)

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 ~~is~~ means. Never mind for now ~~though~~ *then*.

[Click Exit Button]

14B. OFFICE

Nothing has changed

NARRATOR

How strange there wasn't stacks and stacks of requests, someone must be doing ~~your~~ *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]

edit where to click

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

Serenity, 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.

!change layout of text!

[Click to leave]

18B. WALK TO WORK

Nothing changed

outside noises.

image too high

You can head to the Centre where Massimo is probably still running that data theory course you love.

NARRATOR

Back into the fresh air, what did you want to do? We have the Maker's talk as always he is an inspirational speaker, if I do say so myself. Or we can head further down this road to the Centre, they're probably still running that data theory course you love.

swapped
Or head further down this road into town to go to the Maker's talk, as always an inspirational speaker.

[DECISION LOCATION]

Route into Town [20C]
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.

Time to get to class though:
Data Theory.

[Click on Data Theory Door]

20B. THE CENTRE 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

(MORE)

NARRATOR (CONT'D)
chair.

[Click on empty chair]

21B. DATA THEORY LESSON

Animation/cut scene/another mini game with dialogue.

Minigame/ Data Theory Mini game.

[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 was on
fire.

Well not literally, you know.
But his talk was great, very
inspirational. Time to head
home, back to room 44.

[Click on door to leave go to 10A. Then End Screen]

19C. ROUTE INTO TOWN

Same as before, maybe quieter.

*outside noises
image needs to be
lowered*

NARRATOR

I'm so excited, I always to do
love seeing the Maker. You know
without him, you would never
have been able to hear me.

Time to go into the community
centre. Even from the outside it
is fantastic.

20C. 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.]

21C. 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.

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

(MORE)

MAKER (CONT'D)
better future.

[Animation ends]

END SCREEN

[Screen Fades]

SERENITY
Another day less grey.

START SCREEN