

Has a visionary approach and a razor-sharp, authoritative style... a rare and highly effective combination.

Phil Gladwin, Former scriptwriter on Casualty (and many more shows).

Has a deep understanding of what makes a character believable and multifaceted.

**Alexis Meyer,
Transhumanoid
Productions and Dice
LA**

An extremely intelligent individual with great ideas.

**David Kazadi,
Producer At Kazadi
Films**

Crafts wonderful stories which examine the human condition with keen wit and insight.

**Stephanie Jones,
Fellow Scriptwriter**

Rob McAllister

Crash370@hotmail.com

**Writer And Game
Designer**

An exciting talent with a fresh and unique voice. He is brimming with creative stories and characters... has a confident tone and a wonderfully subversive humour.

**Jess Ratnasabapathy, Script Editor for
Holby City**

A great guy to work with—He sketched out the entire level design of our game and captured our vision for the plot very well with his writing abilities.

**Josh 'Brodux', Project Manager on
Project Amber**

A great designer. He closely looks at possibilities, comes up with unique ideas and figures out ways to use them. He puts love into his craft.

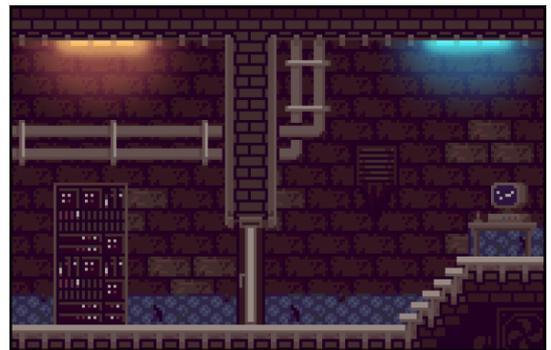
**Christian Shortt, Games Designer And Coder on
Project Amber**

I am a writer who has pursued a wide variety of storytelling disciplines - script writing, short stories, game writing, board game design and roleplaying games. This portfolio contains just a small portion of the work I have done in recent years, and the nice things said about that work. If you would like further information on anything within, please ask!

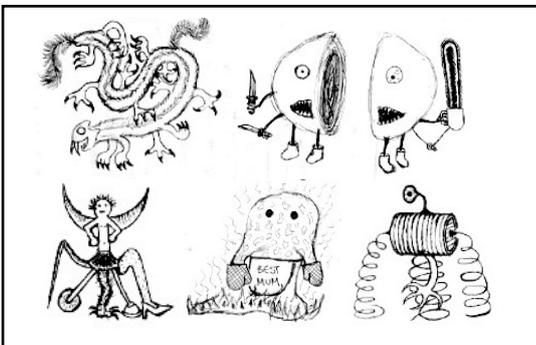
Synstasis



Project Amber



Insert Whimsy Here



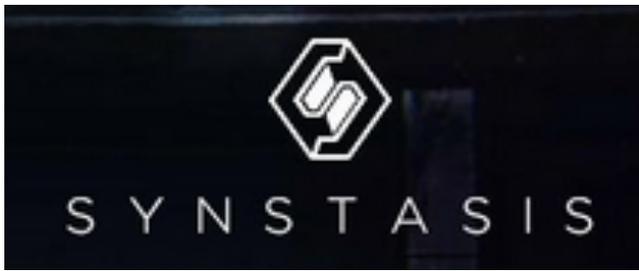
Cass And Nudge Fight Monsters

FANATIC WOMAN
You've lost her again haven't you? You're useless. Your brother would have got her and burned her alive on the first try.

FANTIC MAN
Nolan died when I was five mum!
Stop taking it out on me!

Other Work And Concepts





...A poignant look at a dystopian world in which mega-corporations have replaced traditional governments... already laden with thoughtful political commentary and fantastic cyberpunk elements.

Indie Game Launch Pad

IN THE UNDERCITY, the sunless city now falling into irreversible decline, a scavenger fights to retrieve his adopted brother from the Verge, the luxurious city above. In doing so he fights to save the Undercity, and the lives of the millions living there.

-I joined Synstasis as a scriptwriter, and wrote the scripts for a large variety of characters in the game, as well as in battle dialogue.

-Following that, I recruited more than a dozen voice actors for the game, and worked with them to get the best performance.

-Then I was asked to design levels for the entire game. I produced over forty concept levels, plus character mechanics documents.

-I also worked on building the world and culture of the game beyond the demo.

-I also wrote articles for the Synstasis website and official emails.

I was a highly valued member of the team working on the game and learned a great deal over my time working on the project. The demo for the game was released in January of 2018 on Steam.

Synstasis Website: <https://synstasis.com/>

Synstasis Facebook: <https://www.facebook.com/synstasisgame/>

Indie Game Launchpad Review: <http://www.indiegamelaunchpad.io/review-synapse-transhumanoid-productions/>

If you want to see any additional documents besides the ones here, contact me at my email address.



Synstasis is a turn based RPG with X-Com type combat, and this is one of the concept battlegrounds I put together for it. I am always very interested in fusing the story with the gameplay, and this level design document is one of my favourite examples, where a gangster tries to assassinate the player party in a tacky Nightclub - at any cost...

CONCEPT 10: THE GALLAZZA

Objective: Defeat Zaza And His Thugs

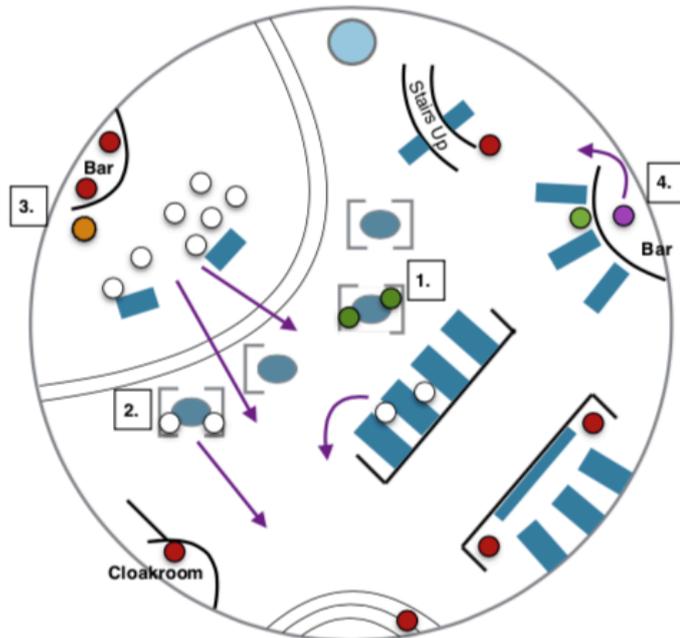
Zaza has a trap planned for Gery and his friends at this meet in the Gallazza - but he doesn't realise that Kai and company have plans of their own. A drone above shatters the glass roof of the Gallazza - raining broken glass down on the club. Weapons drop through the roof to Wika, Gery and Kai.

More Notes

I have considered using two levels of combat in this club - but I felt that it would overcomplicate things. There is a small second floor bit - it goes up to something of a balcony, from where the holo water flows down into a pool (light blue circle north). That would be where the confrontation between Minn, the party and Zaza occurs after the battle.

Concept Notes

This concept could be a little troubling since the circular nature of it clashes with the square spaces combat that is supposed to take place in it - that details in itself may lead to us adopting more of a 'curved square' approach to this map. None the less lots of cool things emerge out of this fight. I like the idea of fleeing people affecting lines of sight in the opening stages - a nasty thug in Zaza's employ killing customers in an attempt to kill the party adds another story element. For Minn too, you want the player to have a 'holy shit' moment as she not only turns on her masters but kills one of them with a twist of her hands. The conversation with Kai before any of this could be important to that moment because of her hostile nature - turning it around onto the people she works for could be rather satisfying. Still this fight will need balancing I'm sure, and whether we can actually use the people fleeing mechanic is debatable.



1. Wika and Gery (green central) begin in a bad situation - surrounded from every side. Kai (green, north-east) is near the bar, having just punched Zaza in the face. Everything's a bit chaotic - smashed glass all over the floor.

2. As the fight begins, the bar goers (white) stream out - blocking line of sight between certain enemies and the party for the opening turns as they exit. The player cannot fire through these people - but some nastier members of the Zaza's people (red) will fire through them, killing some.

3. Minn (orange) operates independently of the party. The player has no idea she will be involved until she takes her turn after Zaza's thugs, and snaps one of the barman's necks. From then on she helps the party.

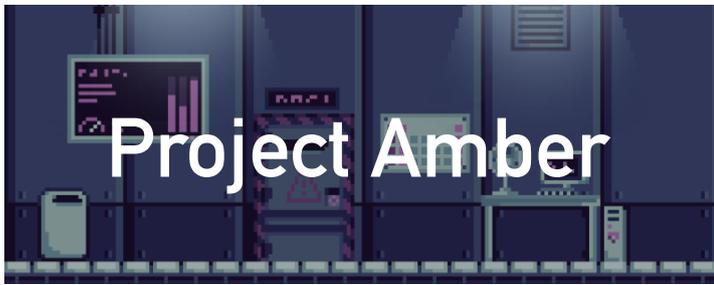
4. After a turn or two Zaza (purple) will emerge, his massive gun in hand. He's another boss in essence - with a powerful gun too. When he is defeated, he limps for the stairs, dropping the gun halfway up.

Inspiration Notes

The thing about Zaza is that he's almost above his station - and that's resembled in his nightclub. He owns a nightclub sure, but it shows how small time he is - it's a little tacky in places, a little bit patchy. Chairs are mismatched, some of the lights don't work, and in general the club is as many parts average as it is a fabulous display. Note the plastic woman in the glass cup - Zaza is the type of guy to have awful ideas like that, the type of guy to put his own name up in lights above the bar - probably along with that gun of his.

So you're looking IMO for a combination of futuristic and tacky - you want the type of nightclub that had potential that was squandered along the way, the type of nightclub that is above Zaza's station. It's not really his - he's just painted over parts of it.





Project Amber

Goopy, an alien who has been kidnapped by a vicious cabal of scientists, must piece his memories back together and regain his abilities, in order to escape a sprawling, hostile lab and return to the child from whom he was stolen.

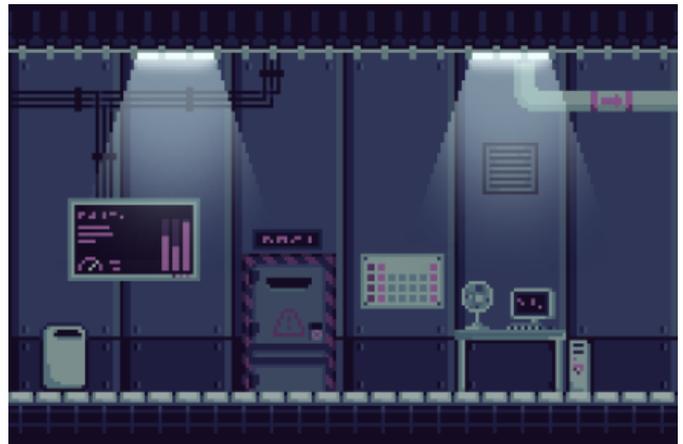
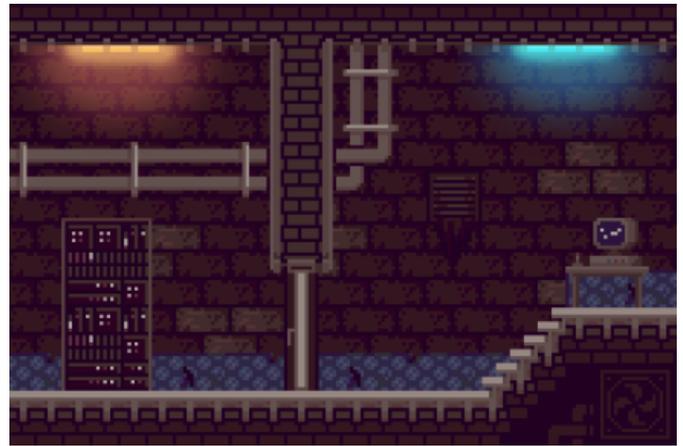
-I joined Project Amber as they were in the concept stages of designing the game, and quickly put together a game design document which was used to form the basis of the game mechanics, creating the basis of a 2d evasion/puzzle solving based platformer.

-I then designed each ability Goopy acquires in the game. I worked to unify the mechanics around the games core drives - evasion and puzzle solving, while making these abilities not just varied, but consistently interesting and full of depth across the entire game.

-I developed the synopsis of the story through level designs. I worked to make each ability (gained in the midst of levels) change how the level operated through the design, while also working to make levels change after said abilities are acquired, giving extra depth.

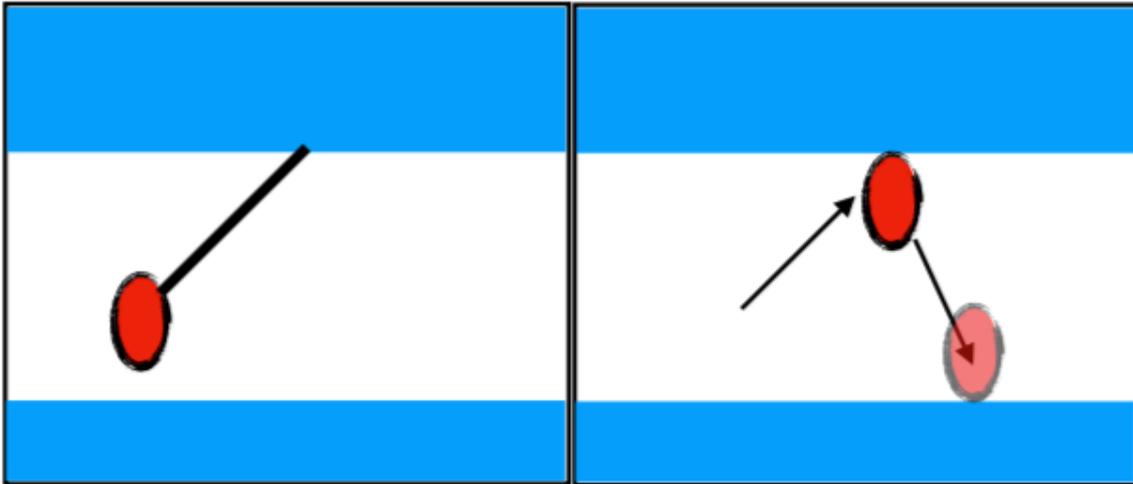
-I designed the first level of the game in scene by scene detail, working on ensuring both a balanced learning curve and entertaining gameplay.

In my time with Project Amber I have personally worked to develop the base structures for an entertaining, funny and heartfelt experience. If you would like to know more about

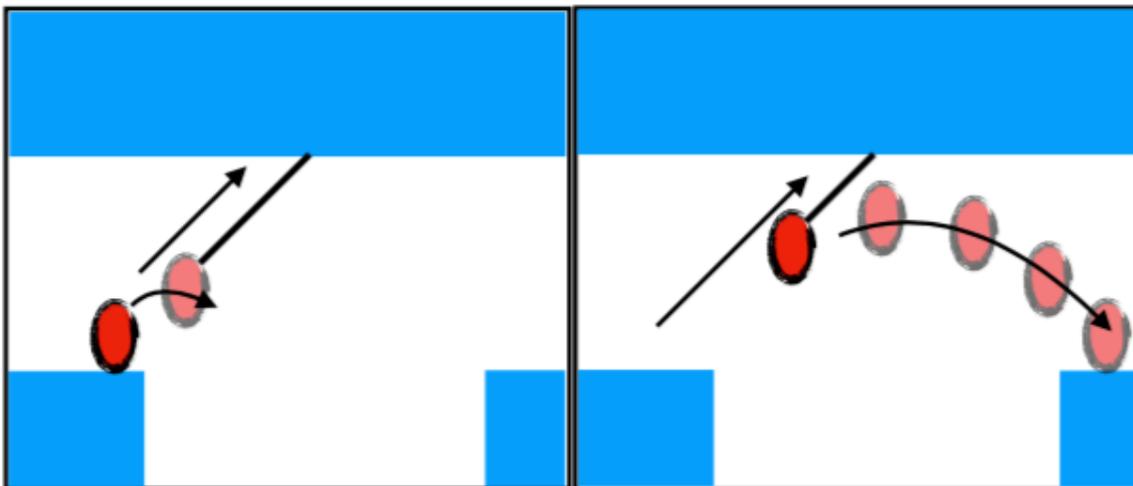


Project Amber's mechanics were all about combining and exploring the abilities at Goopy's disposal in order to navigate the obstacles and threats presented to him. Below is a small portion of the documentation about the tongue grab, one of Goopy's primary abilities.

Tongue grab is a basic ranged ability which Goopy uses to attach to walls and ceilings. When it does, Goopy is pulled toward where the tongue attaches. When Goopy reaches where the tongue contacted, it releases, and Goopy will fall.



Goopy can release his grip while being pulled toward where the tongue is attached. This allows him to use the momentum to make greater jumps than otherwise.



As in the picture above, this allows Goopy to jump, tongue grab the ceiling, release part way and use the momentum from the pull to fling himself further, allowing him to cross the gap.

Goopy has a variety of hidden techniques to try with the tongue grab - he could tongue grab the ground ahead to gather extra pace for example. He can pull boxes or moveable items with it in order to move them around. He can also interact with other abilities in his arsenal - for instance, Goopy has an ability that launches sticky goopy against walls or floors. If Goopy were to tongue grab to a sticky goop on the wall, Goopy would then be able to walk sideways up the wall for a brief time and tongue grab or jump to another location.

I wanted the player to be able to experiment with these mechanics, and find interesting solutions and entertaining gameplay with the combinations.

Cass And Nudge Fight Monsters (And Other Scripts)

In a land where all the races and all the monsters talk the same language, a knight and a witch partner up to take monster killing quests from across the land - but often end up bickering over whether they should actually be killing the monsters or not.

-I have been writing scripts since University, and have worked on more than a dozen feature length scripts, a large collection of short stories, and even scripts for a web series.

-I worked with Kazadi Films and David Kazadi, on a family comedy called Toothfairy which he then pitched to production company Lionsgate. I worked with him through drafts 1 and 2 and then assisted on the third draft.

-I was accepted onto the Writer's Tribe, run by Phil Gladwin, and spent six months my own script editor on new work, as well working in general with Television Industry professionals. Cass And Nudge Fight Monsters was the result of the work done in this time.

While primarily a comedy writer, I am very adaptable and have written thrillers, horror and cyberpunk amongst other genres - including for games like Synstasis. I am a very adaptable writer, whose primary goal is to create stories that blend seamlessly with the game design - and create loveable, powerful characters and relationships.

GANGER 2
Maybe someone's in there.

GANGER 1
And why would you warn them?

GANGER 2
It's not warning! Maybe they'd come to the door and then... we take them by surprise.

GANGER 1
How is there surprise when they know we're here?!

NUDGE
It was as big as a house, Bones! Big as a mansion! It was only a slug admittedly, but he was blocking the trade route. It took hours to push his corpse off the road. Probably should've just waited for him to leave.

BUGSIE (CONT'D)
This is way too awkward considering we haven't even had sex yet.

LEONARD
...Yet?

BUGSIE
Well, I'm not ruling it out. What if someone were to kidnap my family, and say that the price for my families lives was to sleep with you. I would probably sleep with you then.

LEONARD
I'm flattered.

BUGSIE
You should be, I hate my family.

**This is some of the recent feedback I've received for
Cass and Nudge Fight Monsters**

Hi Rob,

Thanks again for being so patient while I do the usual reading catch-up.

I really enjoyed CASS & NUDGE FIGHT MONSTERS, I think it's your best so far. Lots of wit and zip and I like the satirical elements which parallel current social issues and obsessions, very clever. You could strip down some of the stage directions and maybe lose a couple of characters (there are TONS here which can be a bit dizzying for a pilot), but overall it's a zippy little number and very, very funny in parts. Could Cass and Nudge team up a little earlier so the dynamic is established quicker? If that's going to be the central thread, then it does make sense to give the audience what they want otherwise we just spend too much time waiting for Cass & Nudge to meet.

But yeah, it was very entertaining and, with a bit of tightening up, could be a great calling card if you target those companies which make similar shows. Clarify your audience, too, I think. Sometimes this felt like it could make a great animation for a younger, 10-16 audience, but then some of the lines were definitely skewed older, so I got confused as to what your demographic is. 18-30? Or lower - 15-25? Whichever it is, stake your claim as early as possible, so a commissioner knows exactly what audience you're going for.

I'll add this to your file, so we've now got a range of your work. If anything does come up which feels like it could fit your style, then we'd certainly be in touch.

All the best,
Sarah

Hi Rob,

Apologies for it taking me a while, but I really enjoyed your script. Fabulously zippy dialogue and nicely understated, often laugh out loud humour. The world's really nicely realised too and I could picture it. I'd definitely want to know what Cass and Nudge get up to next. What are your plans for it; have any production companies shown interest?

Anyway, huge [congrats](#) from me. It's not at all easy putting an idea into a draft, so that alone is impressive, but it's a good read and has real potential. Keep going then and really good luck with all.

All the best,
Julie

**And for the previous script,
Sunshine, Lollipops And Wasteland**

Hi Rob,

I managed to get to SUNSHINE... today and thought it a marked improvement on HOSTAGES. Very black, very funny in parts. I think my main comment would be that we don't really get the allegorical stuff that you mention in your email, and I think that's because we don't see the Orbs until very late on, so we don't really know how to put what's happening into context. Yes, we know there's been an apocalypse but if we don't know why, or how it's come about, then it's difficult to really get involved with the wider world. I think it's a clever way to make comment on the state of society today, so it's just adding in more context, I think, so we have a sense of that wider world.

As a whole, this feels more like it would be better as a single film, rather than a series - I'm not sure how you'd push the story along, how it would keep moving and remain fresh and different. What's the endgame? Where are we going? What's the actual plot? Or are we just going to see a Walking Dead style series that has a battle every episode and additions and losses to the 'tribe'? Nothing wrong with doing that, I just think this first episode lacks a tiny bit of direction, story-wise, that essential drive that's shoving things along.

But it's a huge step up from HOSTAGES, you should be very proud. I'm not sure what we could do with it here at LA, but I think it's a good spec script you can be showing around to companies who have experience making this kind of show - Clerkenwell Films springs to mind, especially?

Thanks for sending, I enjoyed it a lot.

All the best,
Sarah



Insert Whimsy Here is a board game about telling stories. Each player picks up a character from the box, or is simply made one by another player. They then gain several mostly useless items like cans or beer or protest signs, and use these items and their character to explain how they might defeat this monster.

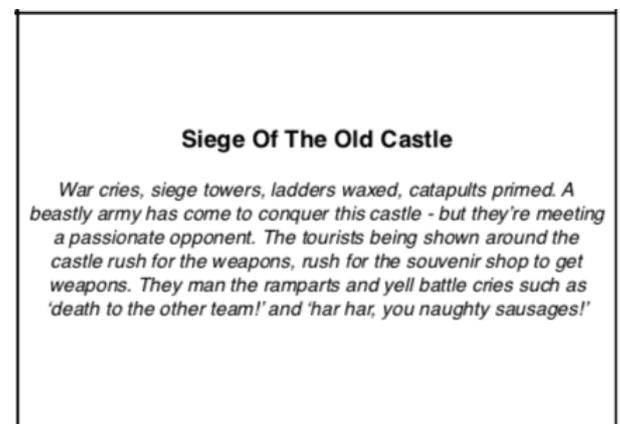
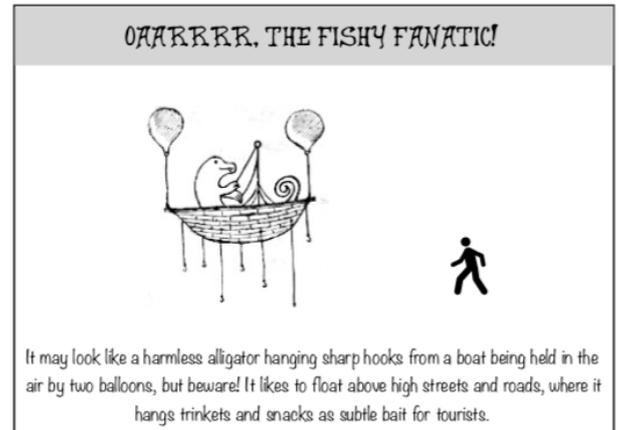
Then depending on player votes and luck, the character can get good or bad endings - endings that then affect their final ending at the end of the game.

-The game has been refined and play tested over the years to both allow a space for creative people to really enjoy, while also encouraging people not so used to the storytelling genre to dip into it.

-The game has a deck of ninety monsters, five hundred item cards, close to a hundred settings for the encounters and various game modes that are used during the game.

-I designed the rules, refined through playtesting, wrote the stories for the monsters and settings, and even did much of the artwork for the game.

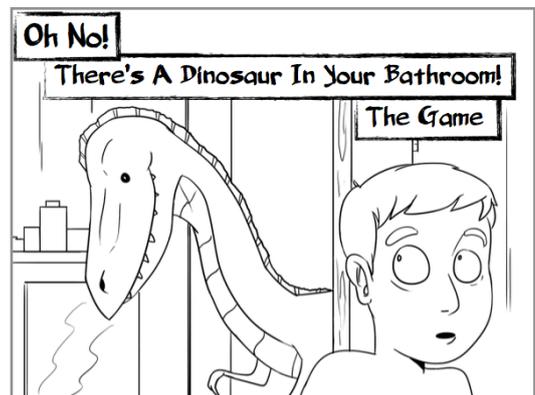
I am looking to finalise this game and develop it for a possible Kickstarter, once I am happy with where the game is.



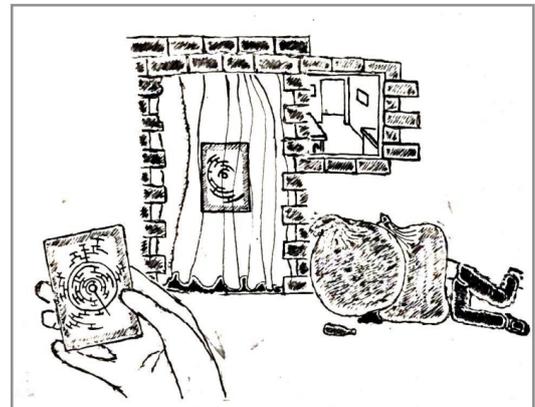
A Text Game I Made, Plus A Few Concepts

Along with the projects already mentioned, I have worked on my own projects, and have ideas I am hoping to take forward and turn into hard concepts in the near future.

-I produced a text based adventure called Oh No! There's A Dinosaur In Your Bathroom! The Game. It is a dark comedy tale about a man trapped in his bathroom with a dinosaur with over twenty five endings, each more terrible and hilarious than the last. We released this in May, and currently has a 4.5/5 rating from the reviews so far. You can find this game here! (<https://crashbang.itch.io/oh-no-theres-a-dinosaur-in-your-bathroom>)



-One of my favourite ideas is a stealth-evasion adventure game called Magician Mafioso. In it, the player would break into buildings to steal things using a deck of magical, but randomly drawn cards which would do things like create doors in walls or swap your position with a guard or item the card was thrown at. I have actually written a game design doc for this game and created the base architecture for the first level in Unity.



-My other low budget idea is Soul Of Galactum. This would be a top down space combat game with story telling inspiration from The Banner Saga, where the player would play as a variety of different ships with a variety of different roles in the larger story - with the story and endings altering depending on the players ability to say, repair orbital defences during a battle or not.



Finally... A Little About Me

-I understand if you stop reading here because this is essentially trivia.

-I have worked in freelance article writing for a middle man freelance site called Copify, writing well over fifty articles for the site.

-I also wrote articles for Soccerlens (Now called Sportslens) during and after University. You can find my articles by googling 'Crashbang Sportslens'.

-I currently deliver cheese and ice cream across portions of the country in a small van for a small business. I like this job, but want to find something more suited to my skill set.

-I know some of the worst jokes ever told. If nothing else they're memorable.

-I enjoy all kinds of media - comics, movies, books, DnD occasionally, and Magic EDH also occasionally. I highly recommend Giant Days, which is a wonderful comic.

-I am learning to code and use the Unity game engine.

-I have ADHD, and I think this is both my biggest strength and biggest weakness. It has downsides you have to fight against, but I don't think I would be as imaginative without it.

-I support Liverpool Football Club, through (mostly) good and (inevitable) bad.

-My favourite movie and book are Fight Club The Gunslinger by Stephen King respectively. Although I also have to recommend Shaun The Sheep, which is a brilliant children's film with basically no dialogue.