

We Tell Stories

A New Form of Storytelling

I was the wrong man in the wrong place at the wrong time.

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Adrian Hon
Six to Start

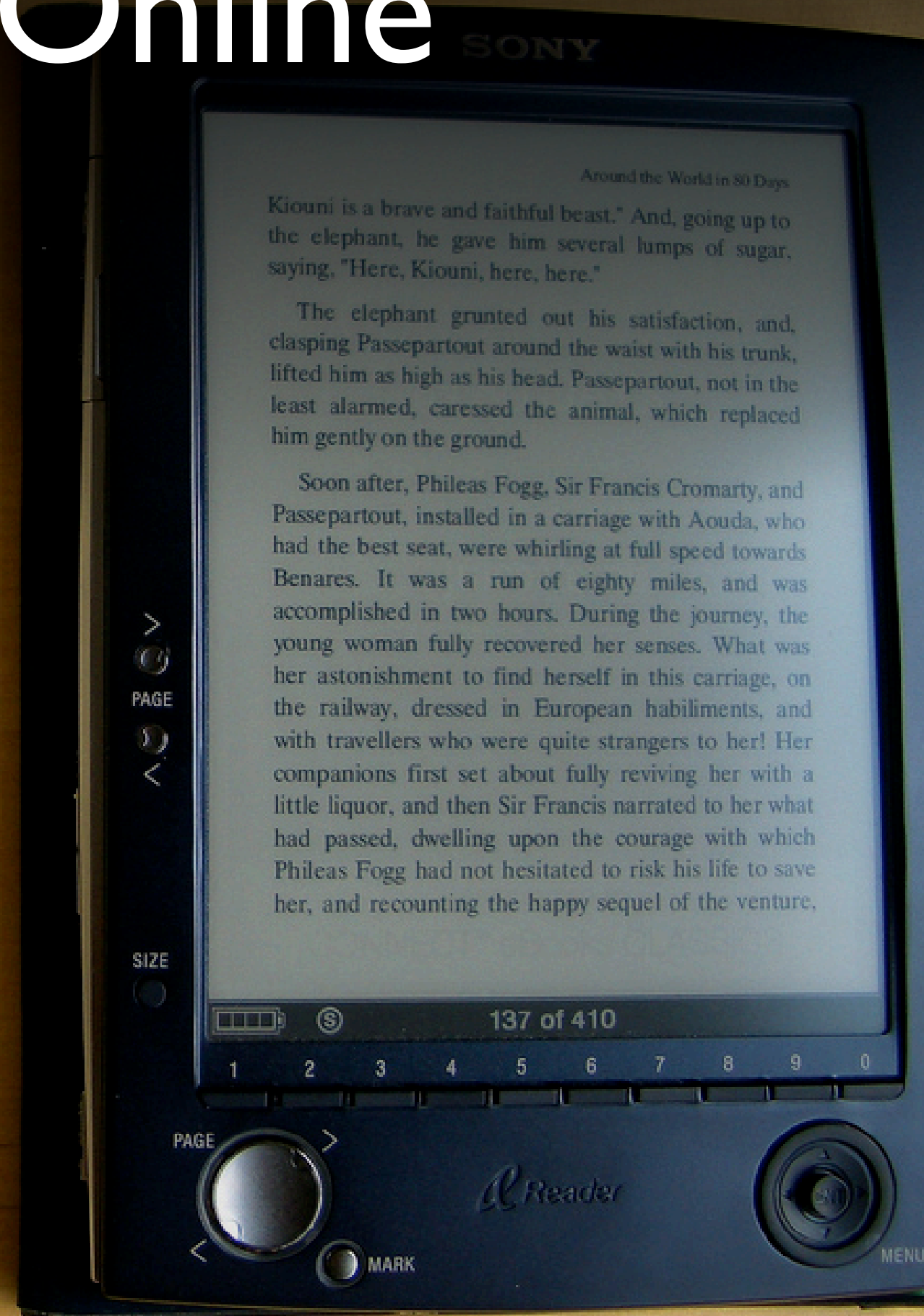
Telling Stories Online

on the other hand, treat twice the velocity. By the time of speed it'll be happy with all. Thank you. By the time it's doing 150 – just 5 m.p.h. short of its factory-set limiter; an unrestricted M5 allegedly hit over 170 – it's growling a little louder, certainly, and you're aware that you're surrounded by a jet-like rush of slipstreaming air, but the car just settles down, seems to fix the horizon with a steely glare and thunders on, composed and steady. Instead it's the driver who's on edge, not the car; you're constantly just about to switch pedals with your right foot as a truck or slower car pulls out and you have to brake. In fact you're travelling so quickly you have to react pretty quickly the instant you see a distant sign announcing a limit on the autobahn.

That the nearly 40-year-old Jag feels about right at our national speed limits – even given that it was a serious performance car in its day, the sixties equivalent of the M5 – does highlight how daft these limits sometimes feel in a modern car. Not often, perhaps, and with decreasing frequency, but now and again – for example on certain wide, straightish, flatish Highland roads, especially if they're fenced or the country on either side is clear enough for the driver to spot any wildlife approaching the road – 60 feels idiotically slow.

On the other hand, sometimes 60 feels far too fast even when in theory it's what you're allowed to do. Like a lot of drivers I have my own set of speed limits on roads I know well; often they're a bit faster than the legal ones, but sometimes they're a lot slower. One route I take regularly passes through three villages with no posted speed limits but I treat them like 30 or 40 zones according to the conditions, and I suspect that all other drivers who aren't complete nutters do the same thing.

Ultimately cars are useful but dangerous things and we have to decide where we draw the line between allowing them to remain useful and attenuating the threat they pose. Having no speed limits would be one slightly insane solution (you'd just have to charge people with dangerous driving if they caused death, injury or damage, though of course by then it's too late for whoever was killed or injured), but then, if you're

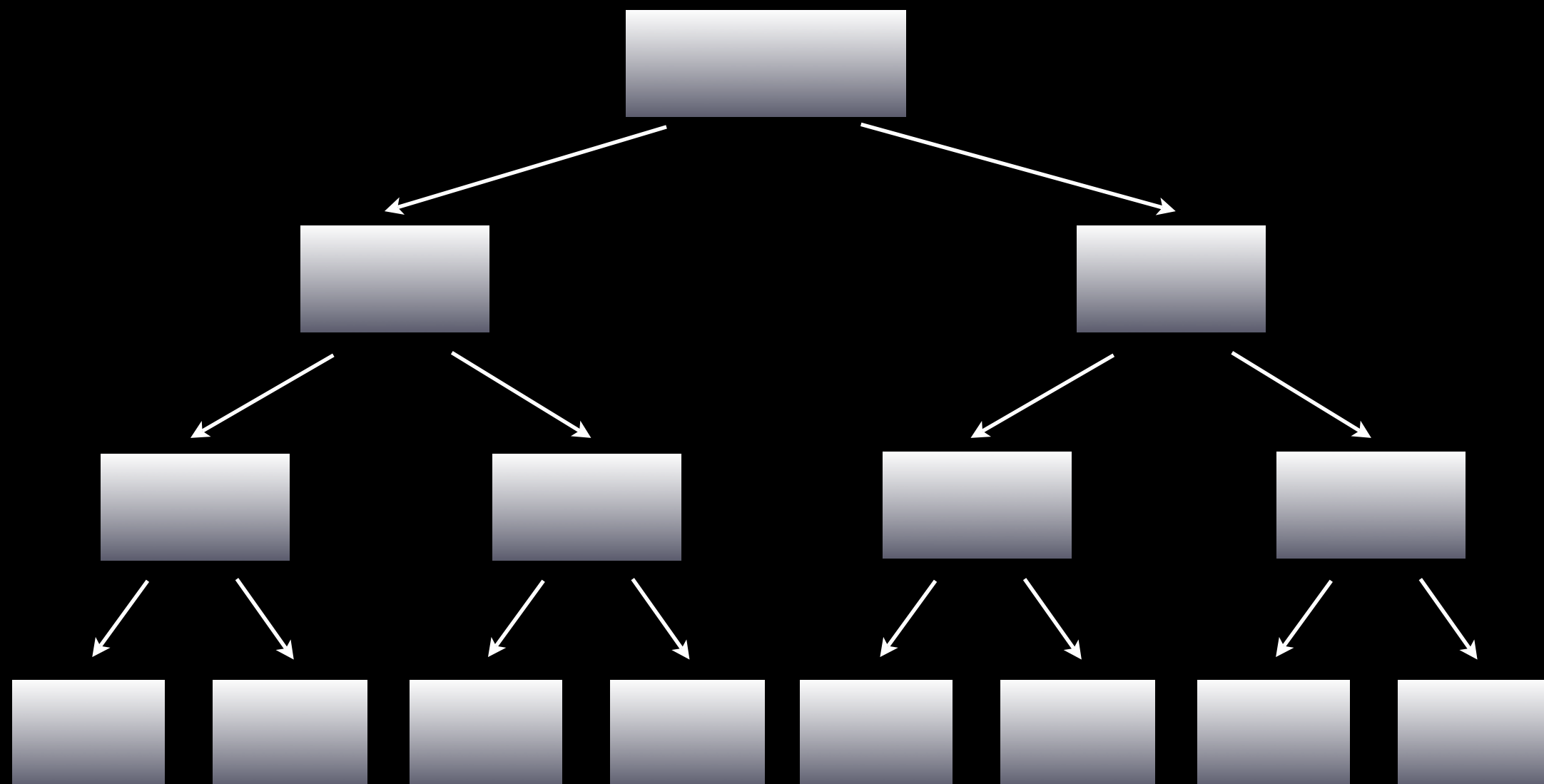


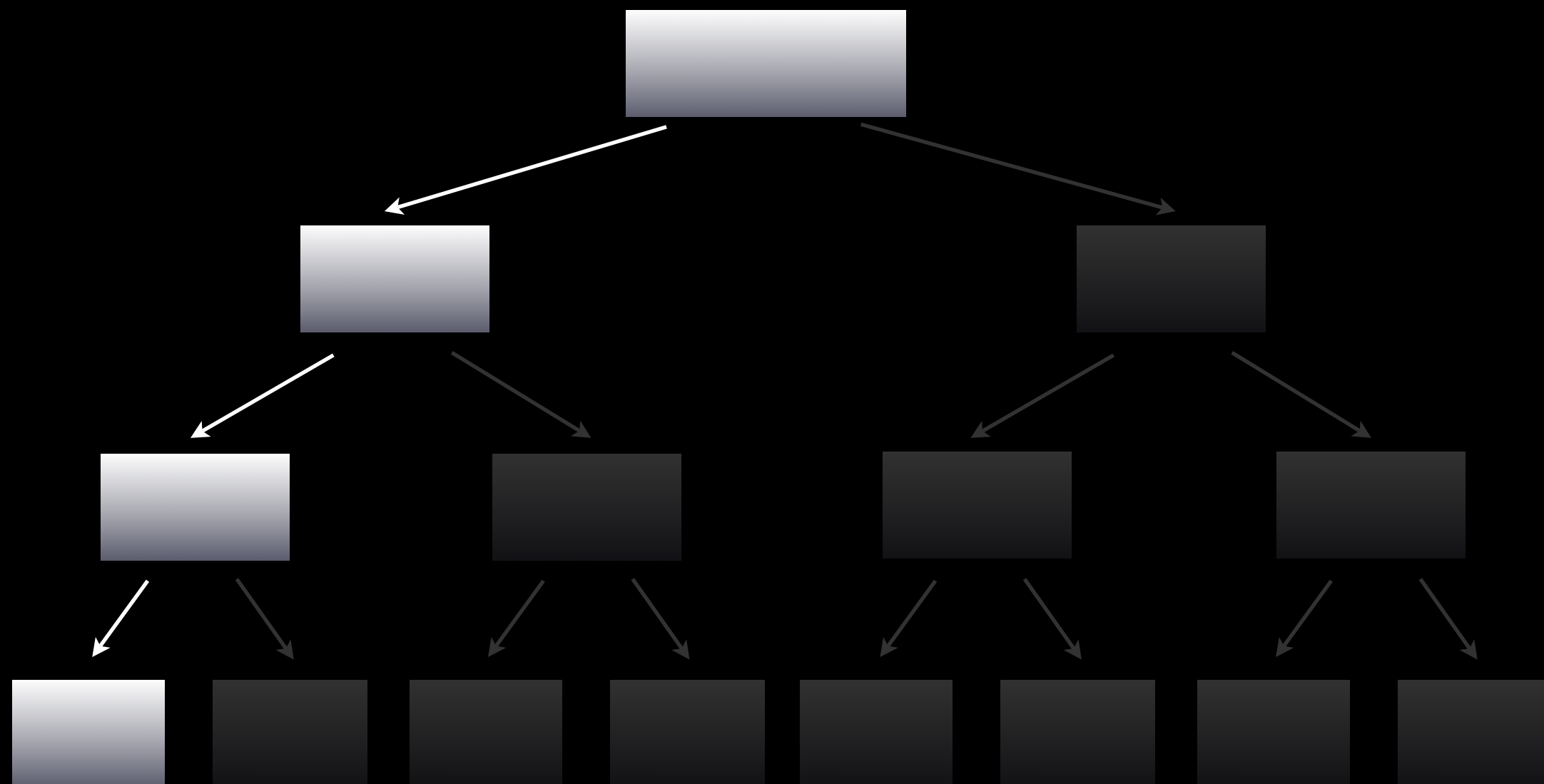
“The tagline on the site is ‘We Tell Stories’. Not ‘We Publish Books’ or ‘We Lobby For Copyright Extensions’. Penguin have stripped down their purpose to its essence and are exploring ways to fulfill their purpose using new tools.”

- Daily Telegraph

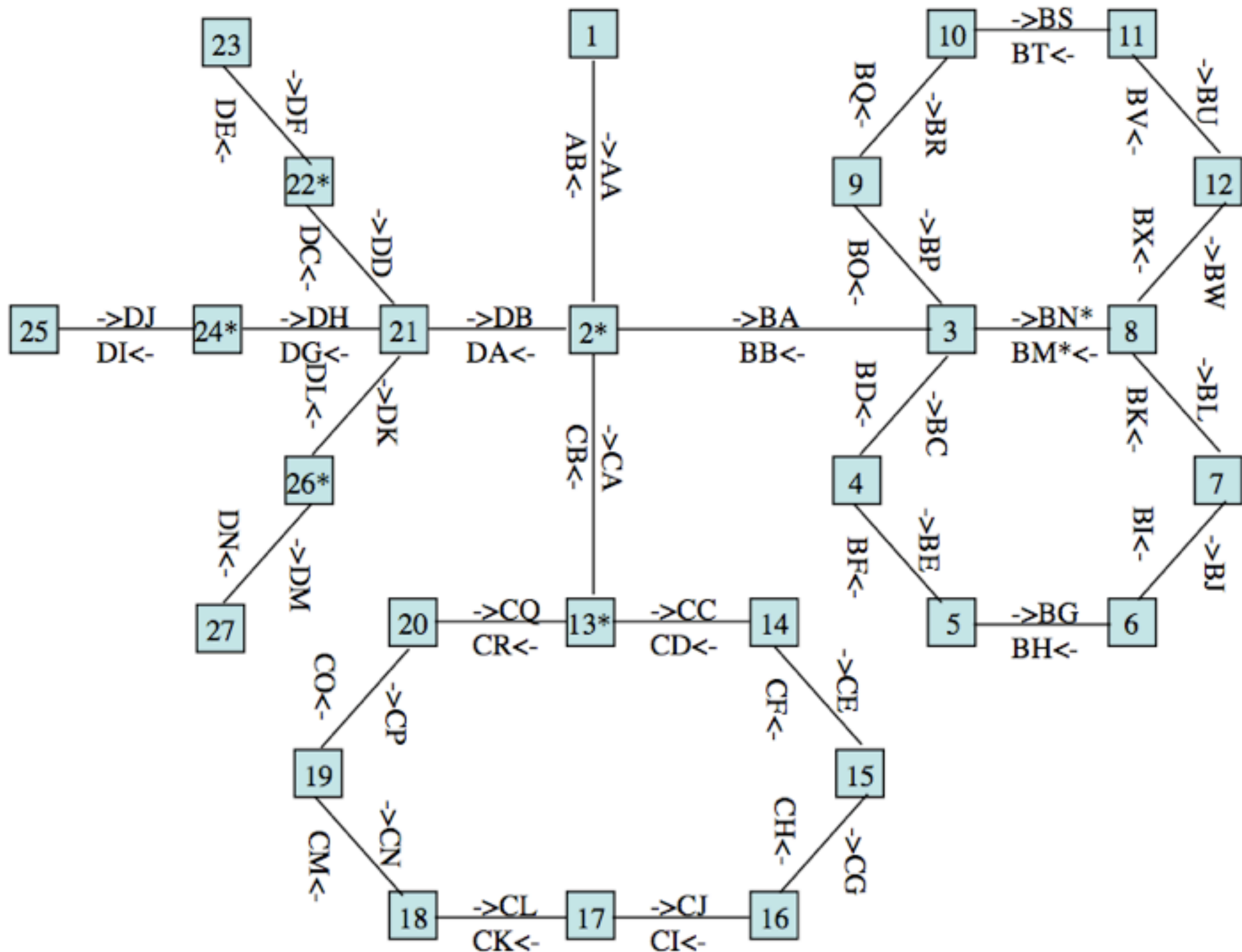
Live Demo

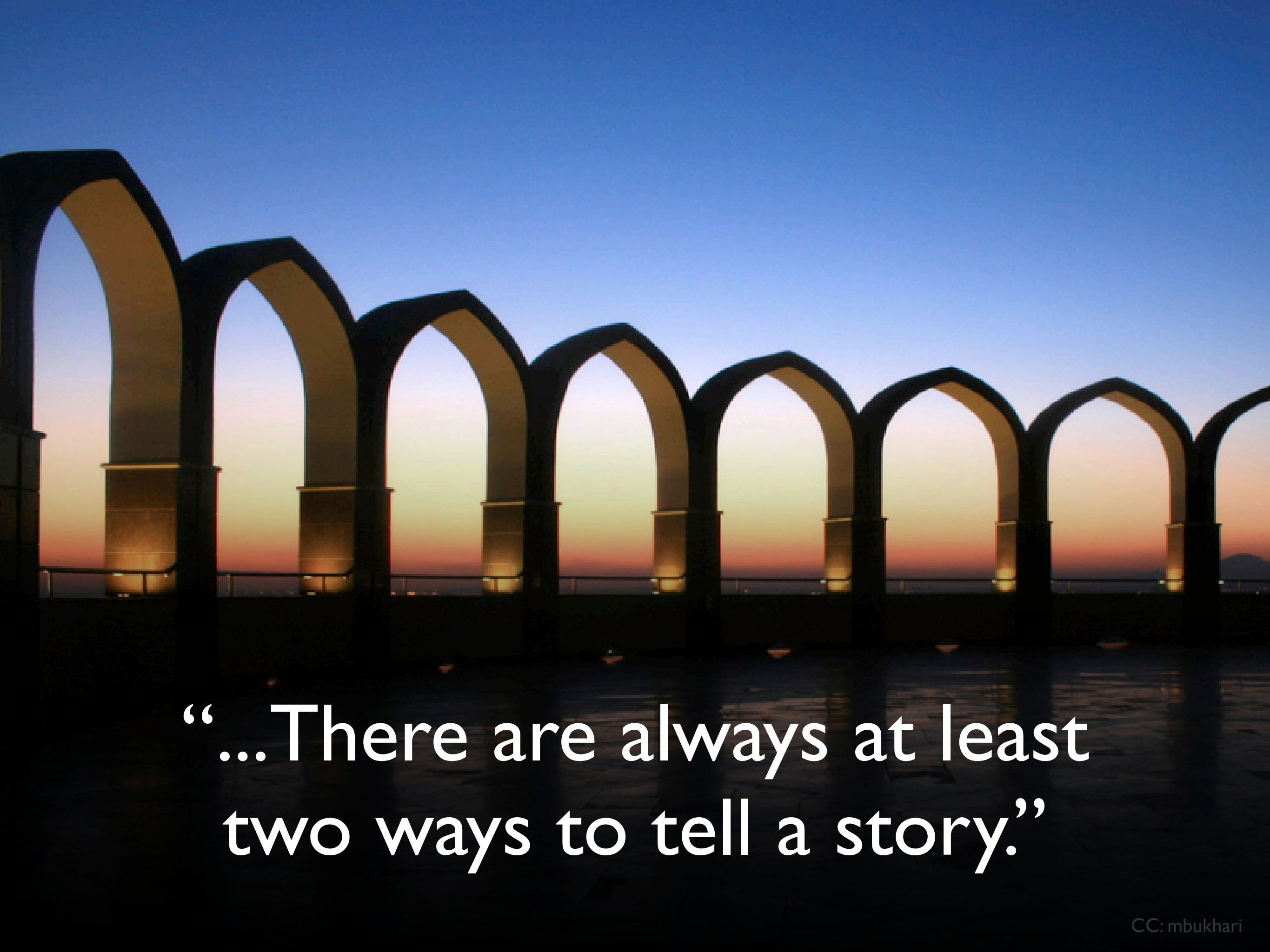
- See www.wetellstories.co.uk





MAP OF STORY (Numbers [1] are cell text; arrows [->] are link direction; letters [AA] are link text; an asterisk [*] denotes a cell or link that changes during the story; and the ALICE reference is in Cell #5)



A photograph of a series of dark, pointed arches, likely part of a bridge or architectural structure, silhouetted against a twilight sky. The sky transitions from a deep blue at the top to a warm orange and yellow near the horizon. The arches are illuminated from within, casting a soft glow. The structure is reflected in the calm water in the foreground.

“...There are always at least
two ways to tell a story.”

Thanks to:

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