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GAYME ON! A QUEER GAME THESIS

A THESIS SUBMITTED TO  
THE DEPARTMENT OF ENGLISH  
IN PARTIAL FULFILLMENT OF THE DEGREE OF BACHELOR ARTS

BY

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## ABSTRACT

## GAYME ON! A QUEER GAME THESIS

BY SARAH GARCIA

*Gayme On! A Queer Game Thesis* consists of four separate games from various genres: “Bury Your Gays and They’ll Just Pop Right Back Up,” “Escape from Straightsville,” “The League of Extraordinary Bisexuals,” and “Roll That Gay Saving Throw!” “Bury Your Gays and They’ll Just Pop Right Back Up” is a visual novel about the relationship between the couple Tomasa and Shoshannah and what happens between the two when Shoshannah is killed in a violent hate crime but then resurrected from the dead. “Escape from Straightsville” is a text adventure game about an unnamed non-binary narrator (later revealed to be named Em in “Roll That Gay Saving Throw!”) who is running away from home and is forced to journey through one of four bizarre, fantastical scenarios in order to successfully escape. “The League of Extraordinary Bisexuals” is a Twine-based interactive fiction game following three different characters—Rosa, Indi, and Jay—who are superheroes that each go on their own heroic adventures as they try to defeat a villain representing a biphobic myth. “Roll That Gay Saving Throw!” is a choose-your-own-adventure comic book about a normal Dungeons and Dragons session led by the Dungeon Master Tessa and played by the various queer characters from the previous games: Tomasa, Shoshannah, Em, Rosa, Indi, and Jay. All the games deal with themes revolving around queerness, with “Roll That Gay Saving Throw!” serving as the comfort of queer community produced after various moments of pain from the games before.

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## INTRODUCTION

Ever since I was little, I have loved video games. Before I was even allowed to play them myself, I would spend hours watching my brother as he swung a giant key to defeat the Heartless as Sora, vanquished the Greek gods as Kratos, and charged into a crate horn-first as Spyro. Particularly, *Kingdom Hearts* has stuck with me throughout my life by teaching me simple concepts of good versus evil, the possibility of redemption, and the importance of friendship. It has also greatly resonated with me as a queer person. Throughout my life, I've often found myself in tears listening to the series' main themes—"Simple and Clean," "Sanctuary," "Face My Fears," and "Don't Think Twice"—all sung by Utada Hikaru. Not just because they're all beautiful songs, but also because they all have connections to queer-related themes, like holding onto hope in spite of future worries, finding a sanctuary where you feel safe, not allowing your fears to overwhelm you, and following your heart in spite of outside pressures and beliefs. What I'm saying is that games like *Kingdom Hearts* and others are able to draw me in on a deeper level, allowing me to pick out narratives and themes that speak to my own individual identity.

It is because of video games' important influence in my life that I have created this collection of four short games titled *Gayme On! A Queer Game Thesis*. One of my main aims with this project is to create essentially a digital, gamified version of a short story collection. I want to demonstrate how video games can act as another form of literature and how this electronic medium is, in a way, queering literature itself. I have made each game in the lens of a different game genre to reflect the vast diversity of games, whether they be visual novels, text adventures, Twine-based interactive fiction, or choose-your-own-adventure books as the four

games are here. The technology I have used for these includes Scapple, Ren'Py, Quest, Twine, Comic Life 3, Photoshop, Hero Forge, and Adobe Acrobat Reader DC. I have also incorporated art commissioned from my friend Drea Loreda and free, as well as bought, stock images in "Roll That Gay Saving Throw!" from iStock and Pexels. Each game has been made to depict different queer themes and offer commentary on certain tropes—i.e. the bury your gays trope, the struggle to leave an unaccepting home, the differing forms biphobia can take, and the comforting power of queer communities. "Bury Your Gays and They'll Just Pop Right Back Up," "Escape from Straightville," and "The League of Extraordinary Bisexuals" can technically be played in any order, but "Roll That Gay Saving Throw!" is meant to be played last since it acts as the culmination of all these moments of adversity where queerness does not inherently mean struggle and pain but also acceptance and togetherness. And while I will be providing an on-paper representation of these games through code and one book with this thesis, they all must be played electronically to get the actual experience of the games and fully know the content.

Now, before I give further information on the games individually, I want to address video games as a form of literature. Video games as a genre offer great possibilities to expand upon traditional forms of literature. By providing agency to the player, video games harbor the potential to teach people that their decisions matter and that stories have the power to impart empathy on their audiences. In his article "Exploring the Boundaries of Narrative: Video Games in the English Classroom," Jonathan Ostenson agrees with this viewpoint, stating that video games "represent unexplored territory in studying the nature and impact of narrative" and that they allow the player to be a hero and participant rather than a passive spectator like traditional literature provides (Ostenson 71 & 76-77). I have experienced firsthand the power video games

hold as a medium for teaching and investment. As stated previously, *Kingdom Hearts* influenced me greatly as a child in my upbringing, influencing me as a queer individual to value my friendships above all others and thus to establish early within me the concept of “found family.”

Another game that acts as a great literary work is *Undertale*. As a game, *Undertale* is entirely built upon the concept that your choices matter. Unlike typical game narratives where your only path is to kill every monster you face to reach your end goal, this game relies upon the conceit that it is a game where no one has to die. It gives the player agency to decide if they will act as pacifists or genocidal villains, and it remembers your choices across multiple playthroughs, never letting you forget the good or the bad you’ve done. In this way, *Undertale* is an effective tool for teaching morality, empathy, and humanity. By allowing for active participation, *Undertale* shows how video games can accomplish themes and messages in a manner that traditional literature cannot.

Video games also act as a queering of literary genres. It could be argued that traditional literature feels more like a heteronormative medium since it tells only one story—one narrow path that cannot be diverged from if the reader wishes to do so. This can be seen as parallel with the notion that being straight and cisgender are the only valid paths for a person to follow in life. Queer theory has often expanded on these ideas by discussing how time as we know it is centered around heterosexual life experiences like marriage and reproduction. In “What’s That Smell? Queer Temporalities and Subcultural Lives,” Jack Halberstam specifically speaks to how queer people have developed their own unique sense of time to escape this heteronormative construct: “Queer uses of time and space develop in opposition to the institutions of family, heterosexuality, and reproduction, and queer subcultures develop as alternatives to kinship-based

notions of community” (Halberstam 313-314). Queer individuals and communities reconstruct the very nature of time in order to make a place for themselves in a space that tells them they do not belong and that there is no queer alternative to this singular, straight timeline. By giving a player agency and choices in the story they play out, video games break this binary, essentialist mode of time and allow for queer possibilities.

The potential of video games as a queer format has already been explored by video game creators like Anna Anthropy and Porpentine, who use the genre to discuss their own identities and provide players with new ways of understanding topics like intimacy and defiance. Anthropy’s *Queers in Love at the End of the World*, given its nature as a game that can only be played in ten second intervals, heavily demonstrates how games can impose a sense of queer time in a way that traditional literature simply cannot because it does not possess the ability to essentially self-destruct upon each reading. Similarly, Porpentine’s *With Those We Love Alive* presents a narrative path where the player must be patient and explore every possibility before the story finally moves forward; the game forces you to pay attention, take your time, and understand that the path ahead is not “straight”-forward but complex and multi-faceted, like queerness itself. Additionally, in bringing it back to *Undertale*, the game heavily features queer characters and relationships, as well as presenting a greatly queer narrative where multiple, infinite choices exist and can be explored rather than existing within a linear, binary space. Time in *Undertale*, as with Anthropy and Porpentine’s games, is queered in the sense that the player’s options to continue in the story exist on a wide spectrum where various histories can be achieved instead of a singular narrative. Video games like these offer more opportunities to express queer identities, narratives, and relationships to time.



With all this in mind, here is more information on each of the games from this collection:

“BURY YOUR GAYS AND THEY’LL JUST POP RIGHT BACK UP”

GENRE: Visual Novel

TOOLS USED: Scapple, Ren’Py, & Photoshop

DESCRIPTION: Given its title, it should not be surprising that this game was initially founded with the explicit of intention of playing around with the “bury your gays” trope. I wanted to criticize this trope and how it implies that queer people are disposable and incapable of achieving happy endings. So, I made a story where queer people don’t stay dead and even the undead can find happiness. Within this game, straight notions of time and death are rejected in favor of a queer space where death is no longer relevant. The process for writing “Bury Your Gays and They’ll Just Pop Right Back Up” was a lot different than all the other games in this collection. It was originally an 8-page short story I wrote with the same title, so a lot of thoughts regarding adaptation had to be put into this game. The story had to be reworked to be more flexible and allow for player choices—in this sense, my story already about queerness had to be further queered. By creating the game in this way, I have tried to show how the written word and video games are not so different and that video games can offer much greater storytelling possibilities than regular literature can, especially as a queer medium. Through a black-and-white aesthetic with only occasional flashes of color, I intended to create a slight horror movie feel, with the color demonstrating how, even in the most “colorless” times, queer people can always find hope. The use of multiple endings within this story also further expands on the notions of queer possibilities and how there is no one path when navigating moments of queer pain and pleasure.

“ESCAPE FROM STRAIGHTSVILLE”

GENRE: Text Adventure

TOOLS USED: Scapple, Quest, & Twine

DESCRIPTION: This game has honestly been the most challenging of the games in this collection to create. It has required a good deal of technical work for something that merely seems to be words on a screen. Concessions and reworking of the story and gameplay had to occur over and over again to fit the technology given. While this has all been a frustrating challenge, I still feel the efforts made have paid off. Offering multiple options, multiple paths, and even multiple pointless choices really demonstrates the value that can be found in the text adventure genre. It, unlike normal literature and short stories, allows the reader/player to choose what route they follow and explore the world they are inhabiting as much as they desire to. Going down weird paths and getting every little detail on some insignificant object is part of the fun and the creative potential of the genre. Text adventure games greatly display the queer potential of video games in how they let the player explore various possibilities from several different angles and suspend time so that the individual is never in a rush to make any decision. I chose the game's color scheme based on the non-binary pride flag's colors as homage to the identity of the game's main character, whose name isn't given until one plays "Roll That Gay Saving Throw!" With this narrative, I wanted to explore how difficult it can be for young queer people at home when they feel they must leave in order to be themselves. The work is very tongue-in-cheek, silly, and fantastical so that queerness is not always filtered through a complete prism of loss and pain and that queer fears can be embodied through genre fiction—something that already happens often in the media we consume. Again, multiple endings are utilized within this narrative to demonstrate how queer people's experiences exist on a spectrum and there isn't a singular way to navigate any issue.

#### "THE LEAGUE OF EXTRAORDINARY BISEXUALS"

GENRE: Twine-based Interactive Fiction

TOOLS USED: Scapple & Twine

DESCRIPTION: In terms of length, this game is the shortest of all in this collection. It was written with this explicit purpose in mind, with each of the main storylines that lead to the final

endings in these three narratives being individual works of flash fiction and adding up to exactly 500 words each. I did this to have these stories be easily digestible and to explore queer stories as not just these grandiose, lengthy tales but also existing as these small, heroic moments. I tapped into the superhero genre here to represent queer people as heroes and show how the discrimination they face takes extreme bravery and strength. I specifically touched on bisexual identity in particular in this piece to vent my own personal frustrations as a bisexual woman. My choice to have three different protagonists was partially fueled by my decision to aesthetically incorporate all three colors from the bisexual pride flag (with each protagonist also having a name relating to said color), but it was also influenced by a desire to explore bisexual identity through the differing gender perspectives of a woman, a non-binary person, and a man. These categories intersect and make various negative stereotypes (i.e. sexually experimenting, binaries, and spreading disease) emerge where they may not for people of another gender identity. Through the medium of Twine, I was able to allow these stories to go off into various, branching paths and let some choices be very arbitrary while also letting the player have some agency in how they wish for each of these narratives to end. Used by both Anna Anthropy and Porpentine in their games, Twine's existence has helped usher in a number of queer narratives where the possibilities are endless, from the smallest to the lengthiest stories imaginable. It has also allowed me to again incorporate multiple endings, where queer notions of time seep in as typical heroic journeys are subverted and rendered anticlimactic by simple choices that allow the player to screw up over and over until they eventually reach the happiness and narrative fulfillment they desire.

“ROLL THAT GAY SAVING THROW!”

GENRE: Choose-Your-Own-Adventure Book

TOOLS USED: Scapple, Comic Life 3, Photoshop, Hero Forge, & Adobe Acrobat Reader DC

DESCRIPTION: The main inspiration behind this game came from my weekly sessions of Dungeons & Dragons (D&D). I first played D&D during my sophomore year of college, in Fall of 2016. I briefly played in my friend's one-shot, and afterwards, I thought that might be the end

of my dabbling into D&D. However, my friend then asked me to become a part of their regular D&D group, which was in need of new members. This was a time very shortly after the 2016 presidential election, so I was honestly hoping for some new outlet in my life to vent my anger, sadness, and frustration. My Dungeon Master and my fellow players clearly felt the same way because the session involved gladiatorial combat where we fought and defeated enemies called “Drumpf” and “Milk Pants”; I think the names implied here should be obvious. Since then, I’ve been adventuring with this same D&D group on a weekly basis. What I’m trying to say with this anecdote is that, to me, D&D has been a constant comfort and coping mechanism for the everyday harshness of reality. It’s a way to build not only creative skills but teamwork as well. Therefore, with these things in mind, I wrote this choose-your-own-adventure story in order to pay homage to my own history with D&D and to show how this medium of game can help foster a sense of community and allow groups like queer people to enact their identities and desires in fantastic spaces. I’ve used the choose-your-own-adventure genre to recreate this feeling of multiple options within the setting of D&D, which itself fosters a queer sense of space and time with its unlimited narrative possibilities. I’ve also used a comic book format to allow queer people to be heroes when they are often vilified and ignored in real life. The characters from all the previous games make appearances here to allow them to exist in a space free from their own game worlds, where they can reflect on their pasts or forgot their past traumas. Because I cannot hope to truly capture the spirit of D&D within a book or any potential medium, I often had to limit myself and my story choices in the creative process for this game so I did not produce an even more ridiculously enormous text. I hope that my story conveys at least a fraction of the freedom I feel when playing D&D. Lastly, while this story has several choices and moments of random chance, I have chosen this to be the one game within the collection where there is only one ending. This was a deliberate choice on my part to express how, even when queer people have experienced moments of pain and trauma as in the other games, they can always fall back on queer communities to support them, give them comfort, and keep them grounded in these queer-identified spaces where they control their narratives and the specific paths they follow when deviating from the heteronormative timeline.

In the end, what I hope for most is that video games become seen as a legitimate platform and representative for all the endless possibilities that literature can offer if they are allowed to exist within this space. Expanding on the breadth of literary formats could only serve to open up the genre to new people and allow storytellers to flex their creative skills in new ways, as well as letting queer creators bring their stories and voices further to the forefront. However, simply reading this introduction does nothing to prove this. So, please read, play, and enjoy the following games! I can only hope you find the experience worthwhile and see it as embodying all of the elements that I spoke on above.

ITCH.IO AND GAMES LINKS

*Gayme On! A Queer Game Thesis*: <https://gaymeon.itch.io/>

“Bury Your Gays and They’ll Just Pop Right Back Up”: <https://gaymeon.itch.io/bury-your-gays>

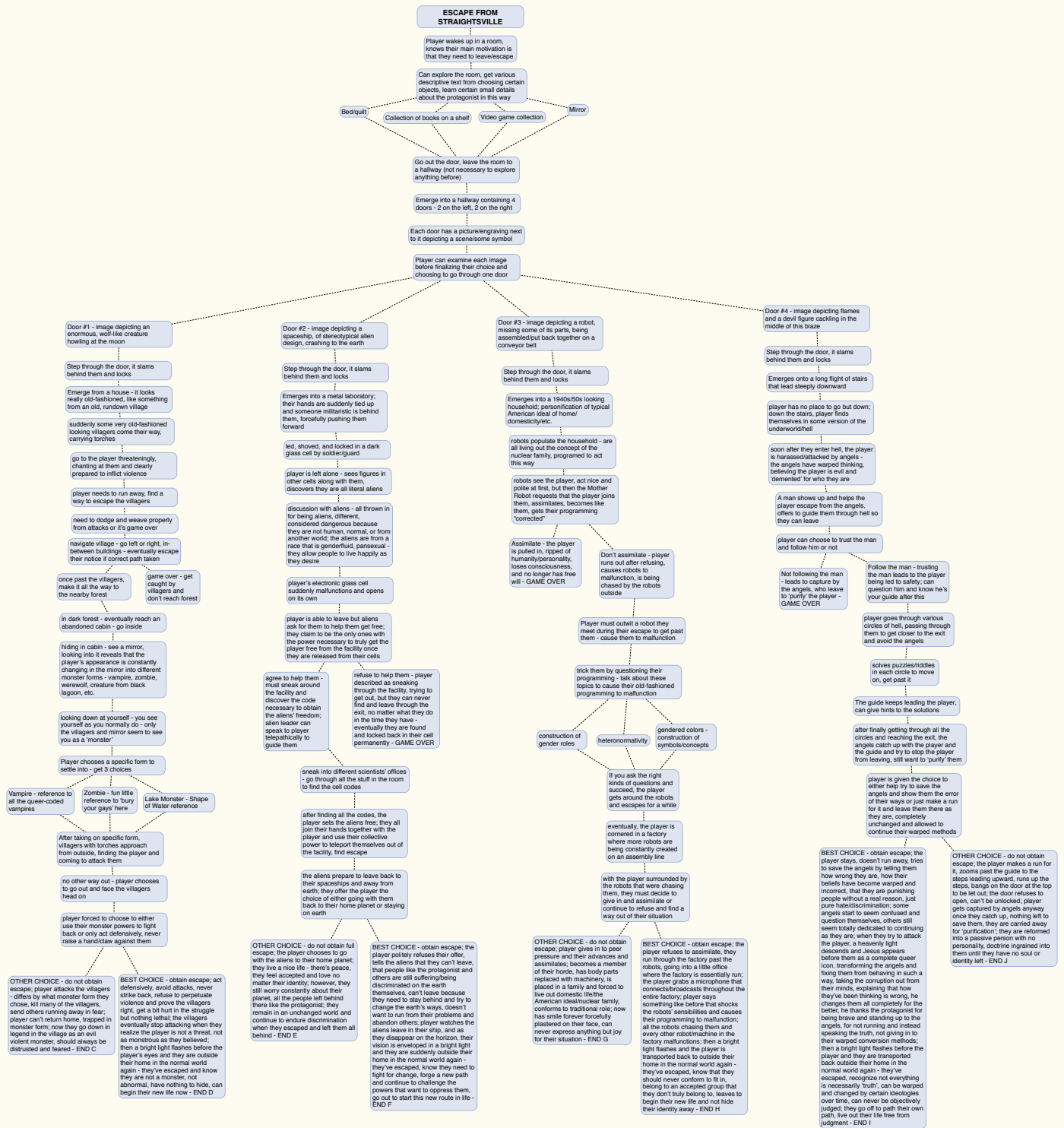
“Escape from Straightsville”: <https://gaymeon.itch.io/escape-from-straightsville>

“The League of Extraordinary Bisexuals”: <https://gaymeon.itch.io/the-league-of-extraordinary-bisexuals>

“Roll That Gay Saving Throw!”: <https://gaymeon.itch.io/roll-that-gay-saving-throw>



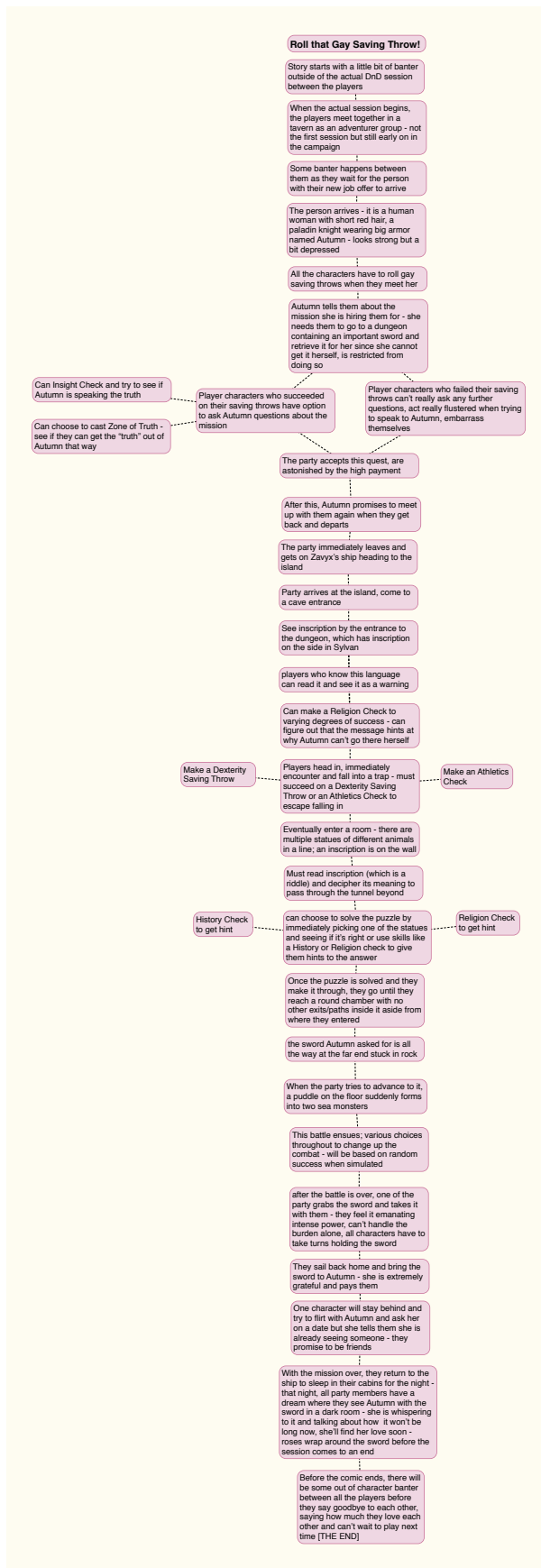
# GAME OUTLINES: "ESCAPE FROM STRAIGHTSVILLE"







# GAME OUTLINES: "ROLL THAT GAY SAVING THROW!"



# APPENDIX - GAME CODE: "BURY YOUR GAYS AND THEY'LL JUST POP RIGHT BACK UP"

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```

# The script of the game goes in this file.
# Declare characters used by this game. The color argument colorizes the
# name of the character.
define s = Character("Shoshannah", color="#fa008e")
define t = Character("Tomasa", color="#6600cc")
define p = Character("Police Officer")
define r = Character("Reporter")
define m = Character("Mom")
define v = Character("The Voice", color="#ffae3d")
define f = Character("Stranger")

# The game starts here.
init:
    $ sho_relationship = 0

label start:
    # Show a background. This uses a placeholder by default, but you can
    # add a file (named either "bg room.png" or "bg room.jpg") to the
    # images directory to show it.
    # This shows a character sprite. A placeholder is used, but you can
    # replace it by adding a file named "erleen happy.png" to the images
    # directory.
    # These display lines of dialogue.
    $ sho_relationship = 0
    scene black bgd
    "Shoshannah died on a Friday."
    "Two weeks have passed since that day."
    scene living room night
    "And still, my mind lingers on and regrets when we last spoke."
    show sho alive neutral
    s "I don't understand! Why can't I come?"
    s "They know you're bi, so we don't need to be secretive or anything."
    "I was unable to look at her directly throughout the entire argument.
    Opening my mouth to respond..."
    menu:
        "I explained calmly.":
            $ sho_relationship += 5
            jump choice1_calm
        "I got annoyed.":
            $ sho_relationship -= 1
            jump choice1_annoyed
    label choice1_calm:
        $ convo1 = "cal"
        t "My parents know but... that doesn't mean they want to see it."
        t "Or hear it."
        t "Or even speak about it."
        t "You not coming is for the best..."
        t "Besides, shouldn't you be glad to be free of Easter?"
        "I peeked up and saw not anger in her eyes but disappointment. Shoshannah
        trudged over to the door of our apartment, grabbing her coat along the way."
        show sho alive sad
        s "I'm... gonna get some air. We'll talk more later."
        s "..."
        "Before she could leave, Shoshannah rushed back to me suddenly and kissed
        the top of my head."
        s "Love you."
        scene sho doorway
        "Shoshannah went out the door before I could reply to her in time."
        scene living room night
        "I stayed up late into the night, waiting and counting the minutes until she
        returned home."
        "But she never did."
        "I tried calling her."
        t "Shoshannah, where are you? I'm worried! Please, come back! Now!"
        scene phone message
        "I tried texting."
        "But no matter how many voice messages I left or texts I sent, all remained
        unheard and unread."
        t "Fuck, fuck, fuck, this is NOT happening!!!"
        scene living room night
        "Hours after she had gone, I prepared myself to go out and brave the night to
        find her."
        "But, just as I was about to leave, almost making a sign of the cross before
        going out of old habit, a knock sounded from the door."
        jump choice1_done
    label choice1_annoyed:
        $ convo1 = "annoy"
        t "Why can't you just accept that you can't see my parents?"
        t "Not everyone is like {i}your{/i} parents, all 'cool' and 'accepting.'"
        t "Just forget it already!"
        show sho alive angry
        "I refused to look up and see her reaction, but I knew it must have been
        anything but good."
        "Out of the corners of my vision, I saw Shoshannah's feet stomp to the door
        of our apartment."
        s "Fuck it, whatever! I'm going out! Don't wait up."
        "She left and slammed the door behind her."
        hide sho alive angry
        "She refused to say goodbye, and I had no chance to retort back."
        scene bedroom night
        "So, I took her advice."
        "I didn't wait up for her to come back."
        "Instead, I went straight to bed."
        "I slept for several hours. When I awoke, I noticed how late it was."
        scene time1
        "Shoshannah still hadn't returned."
        "I finally began to grow worried."
        "I tried calling her."
        t "Shoshannah, where are you?"
        t "I'm sorry about earlier!"
        t "Just, please, come back! Now!"
        scene phone message
        "I tried texting."
        "But no matter how many voice messages I left or texts I sent, all remained
        unheard and unread."
        t "Fuck, fuck, fuck, this is NOT happening!"
        scene time2
        "I sat around, watching the time go by."
        "I was about to try calling her again when a knock sounded from the door."
        jump choice1_done
    label choice1_done:
        scene living room night
        "Hope briefly blossomed in my heart."
        "I ran to the door, ready to welcome Shoshannah home and scold her for
        worrying me."
        scene police doorway
        "But that hope shattered like glass from what I found on the other side."
        p "Ma'am, this is the residence of Shoshannah Edelman, correct?"
        t "Yes... Where is she?! Do you know?! Please, tell me!"
        p "... May I come inside, ma'am? I have some news.. You may want to sit
        down."
        scene black bgd
        "All my worst fears were realized in that moment."
        "Traveling down to the station afterwards, I tried to prepare myself."
        scene morgue body
        "But nothing could really ready me for the deathly silence."
        "The smell of decay was covered up by the clinical smell of chemicals."
        "Shoshannah's body was pale and cold to the touch."
        "I..."
    menu:
        "brushed the hair away from her face.":
            jump choice2_brush
        "kissed her icy forehead.":
            jump choice2_icy
    label choice2_brush:
        $ corpse = "br"
        "I leaned down and whispered to her."
        jump choice2_done
    label choice2_icy:
        $ corpse = "ic"
        "I leaned down and whispered to her."
        jump choice2_done
    label choice2_done:
        if convo1 == "cal":
            t "I'm sorry, mi amor. I'm so sorry..."
            "I stood waiting, hands clenched, until Shoshannah's parents arrived."
        if convo1 == "annoy":
            t "I'm sorry, mi amor. This is all my fault..."
            "I stood waiting, hands clenched, until Shoshannah's parents arrived."

```

menu:

"Blame yourself.":  
 jump choice3\_blame

"Express grief.":  
 jump choice3\_grief

label choice3\_blame:  
 \$ shoparent = "bl"  
 t "I-I'm sorry, Mr. and Mrs. Edelman. If it wasn't for me, Shoshannah wo-"  
 jump choice3\_done

label choice3\_grief:  
 \$ shoparent = "gr"  
 t "She's gone. She's really gone.. I can't-"  
 jump choice3\_done

label choice3\_done:  
 "Before I could say another word, Shoshannah's parents took me into their arms and embraced me."  
 "I clung to them in response, not noticing till afterwards how I had stained the backs of both their shirts with blood."  
 scene cut palm  
 "I looked to my palms and finally saw how deep the fingernails of my clenched hands had dug into my skin."  
 "The pain didn't matter. Everything felt numb now."  
 scene black bgd  
 "As the days dragged on and funeral arrangements were made, some of the local news media picked up the story, eager for any 'juicy' details."  
 "Apparently, coverage of a violent hate crime made for some excellent viewership and headlines."  
 scene news1  
 r "A local woman by the name of Shoshannah Edelman was found beaten to death Friday night."  
 r "Publicly out as a lesbian, all current police investigation points to the murder being a gay bashing."  
 r "However, little evidence has been found and the suspects continue to remain at large."  
 "I..."

menu:

"Kept watching.":  
 jump choice4\_watch

"Turned off the TV.":  
 jump choice4\_turnoff

label choice4\_watch:  
 \$ newsrep = "wat"  
 "I kept my eyes glued to the screen whenever it came up, hoping there had been some update."  
 "I was constantly disappointed."  
 jump choice4\_done

label choice4\_turnoff:  
 \$ newsrep = "tur"  
 scene black bgd  
 "I turned the TV off whenever the subject came up."  
 "I couldn't bear to watch anymore."  
 jump choice4\_done

label choice4\_done:  
 scene sho funeral  
 "Eventually, we decided to hold Shoshannah's service at a local funeral home with no religious proceedings."  
 "Her parents practiced Judaism, but Shoshannah had abandoned her family's faith for atheism long ago."  
 "They wanted to respect her choice even in death."  
 scene sho cafe  
 "It made me think of Shoshannah's answer when I had asked her once about her beliefs on a date."  
 s "Religion's just an old, institutionalized mix of a cult and a Ponzi scheme."  
 scene sho funeral  
 "The funeral came and went. Friends and strangers offered their condolences, their thoughts and prayers."  
 "My family didn't come. Only my mother reacted at all."  
 "She must have thought it an act of charity, thinking herself similar to the Virgin Mary."  
 "I've seen my mother drunk; she is {i}no{/i} Virgin Mary."  
 "All she bothered to leave was a single phone message."  
 m "Surely, Saint Lazarus would welcome you back now with open arms!"  
 scene sho cafe  
 "I had told Shoshannah my feelings on that church from my childhood back on that same date."

t "Someone needs to tear that shit building down!"  
 t "Remodel it, make it all nice and gay. It would be a dream come true."  
 "Shoshannah had particularly seemed to like that idea."  
 scene sho funeral  
 "Now, listening to my mother's words, I wanted it to..."

menu:

"burn down into a pile of ashes.":  
 jump choice5\_ash

"smashed into oblivion.":  
 jump choice5\_smash

label choice5\_ash:  
 \$ church = "as"  
 scene bedroom dark  
 "Three days have passed since Shoshannah was buried deep in the earth."  
 jump choice5\_done

label choice5\_smash:  
 \$ church = "sma"  
 scene bedroom dark  
 "Three days have passed since Shoshannah was buried deep in the earth."  
 jump choice5\_done

label choice5\_done:  
 "I spend most of my time sleeping."  
 "I drink water sometimes but barely find the strength to eat or shower or... do anything really."  
 "Today, I fall asleep as a storm rages outside."  
 "As usual since Shoshannah's death, I dream of..."

menu:

"darkness.":  
 jump choice6\_dark

"Shoshannah.":  
 jump choice6\_shosh

label choice6\_dark:  
 \$ dream = "dar"  
 "I dream of being surrounded in perpetual darkness, feeling blows and pain assailing me across my body without end from unknown attackers."  
 "In these moments, I have become Shoshannah. I know and embody her pain."  
 jump choice6\_done

label choice6\_shosh:  
 \$ dream = "shos"  
 "I dream of Shoshannah, staring at me. She never makes a sound or moves at all."  
 "She holds her arms out wide on both sides, palm up."  
 "Her hands bleed, along with her feet, her head, and her ribs."  
 "No matter how much I apologize, cry, or beg on my knees for her forgiveness, she simply stands as still as a corpse and stares."  
 jump choice6\_done

label choice6\_done:  
 scene time3  
 "Very early in the morning, I wake up from this nightmare when a voice like thunder booms suddenly."  
 "I clench my hands around my ears and squeeze my eyes tightly shut."  
 v "FOR GOD SO LOVED THE WORLD THAT HE GAVE HIS ONE AND ONLY SON, THAT WHOEVER BELIEVES IN HIM SHALL NOT PERISH BUT HAVE ETERNAL LIFE."  
 "The voice disappears, but the headache it produces in me certainly doesn't."  
 t "God, what the fuck...?"  
 scene bedroom dark  
 show sho undead tot shd  
 "I open my eyes slowly, allowing them to adjust to the darkness."  
 "My vision begins to make vague sense of what's around me."  
 "Blinking, I see a shape before my bed."  
 "It stands alone and frozen in front of me."  
 "I can see none of its features, but I know somehow it is staring directly back at me."  
 "It neither moves nor makes a sound."  
 "Terror grips at my heart. I am ready to unleash a scream from my throat."  
 hide sho undead tot shd  
 scene bedroom lightning  
 show sho undead shd  
 "But then, lightning arrives close on the heels of that thunderous voice."

"And in that moment, I see the figure before me."  
 "It's her."  
 "It's Shoshannah, back from the dead."  
 scene bedroom dark  
 show sho undead tot shd  
 "Acting on impulse, I..."  
 menu:  
 "scream at the sight.":  
 \$ sho\_relationship := 2  
 jump choice7\_scream  
 "leap into her arms.":  
 \$ sho\_relationship += 10  
 jump choice7\_leap  
 label choice7\_leap:  
 \$ impulse = "le"  
 "A solid, dirt-covered body greets me, cold but real."  
 "A choked sob escapes from me."  
 t "S-Shoshannah! Mi amor!"  
 t "Are you really here?!"  
 t "B-but.. how is this possible?"  
 "Shoshannah returns my embrace and lifts me up into a crushing hug."  
 "{i} When did she get so strong...{/i}"  
 jump choice7\_done  
 label choice7\_scream:  
 \$ impulse = "scr"  
 "In my moment of terror, I grab whatever objects are nearby and throw them at this figure who must be a delusion or a ghost or something evil."  
 "The figure blocks all my attempts at attack."  
 t "What the hell?! Get away, y-you monster!"  
 s "Hold on! Calm down! For fuck's sake!"  
 s "I'm not a monster!"  
 s "It's me! It's really me - Shoshannah!"  
 "I cease my assault for the moment."  
 t "T-then, how are you here? What's going on?"  
 jump choice7\_done  
 label choice7\_done:  
 s "Honestly, I don't know myself..."  
 scene black bgd  
 s "I remember... something hard cracked over my head and then... everything was just... dark."  
 s "But I woke up and I was suddenly in this box!"  
 s "And I heard a voice. It told me to fight out, that you were waiting for me..."  
 scene hand grave  
 s "So I beat that wood with my palms over and over and over again until they were raw and bloody. I couldn't feel it though."  
 s "I broke free. And then there was just dirt everywhere! I thought I would drown in it!"  
 s "But... I escaped and somehow just.. appeared here and now I'm with you..."  
 if sho\_relationship == 15:  
 s "Back with you, my love.."  
 "Her embrace tightens around me."  
 if sho\_relationship == 3:  
 s "Throwing all this shit at me."  
 "Shoshannah chuckles dryly to herself before quieting down and looking more serious."  
 if sho\_relationship == 9:  
 s "Maybe we can even make amends now..."  
 "Her embrace tightens around me."  
 if sho\_relationship == -3:  
 s "Back to yet {i}another{/i} fight."  
 "Shoshannah sighs before taking on a more serious look."  
 scene bedroom dark  
 show sho undead tot shd  
 s "Please, tell me..."  
 s "Why... why was I in that box?"  
 t "..."  
 t "Well.. you see..."  
 "I pull her down to sit with me on the bed."  
 t "The police... they said it happened not too far from here. Somewhere by the drugstore."

t "They... they think it was a group. Probably between four to five people."  
 t "They came out behind you from an alleyway. They didn't give you much of a chance to run."  
 t "T-they beat you. Someone used a baseball bat. The others, their fists."  
 t "The police aren't sure yet, but they think they may have targeted you. Or maybe just saw how you look and acted on that. It's not clear..."  
 t "A-anyway, someone heard from the drugstore and went out and scared them off."  
 t "But it was too late. Y-you died. Before the ambulance could get there..."  
 "I feel Shoshannah begin to tremble beside me."  
 "I..."  
 menu:  
 "take her hand.":  
 jump choice8\_hand  
 "Hold her close.":  
 jump choice8\_close  
 label choice8\_hand:  
 "I take her hands in mine and squeeze them to calm her."  
 jump choice8\_done  
 label choice8\_close:  
 "I put my arm around her shoulders and hold her close until her shaking ceases."  
 jump choice8\_done  
 label choice8\_done:  
 s "S-so... what should we do? My parents.... They should know.."  
 t "I know you want to, but... then the public will find out you're alive, and that could be.. bad."  
 t "Government, experimental-level bad."  
 "Shoshannah sighs."  
 s "Yeah, I guess you're right..."  
 "I realize suddenly how dark it is. I have not properly looked upon Shoshannah's face."  
 "I stand, moving to the switch."  
 t "We should get some light in here.."  
 s "WAIT!"  
 "I freeze and stop myself."  
 s "Please, just let me clean up a bit first. I'm... really gross right now."  
 t "Oh, okay. Go ahead."  
 hide sho undead tot shd  
 "Shoshannah then heads into the bathroom to shower off all the dirt and grime sticking to her skin like a blood-starved leech."  
 "While she's in there, I sit and wait in the dark."  
 "{i} This is just too.. bizarre...{/i}"  
 "{i} I mean, resurrection? How is that possible??{/i}"  
 "{i} And, is she just alive again? Or is she like a zombie now??{/i}"  
 "{i} No, she can't be. She still seems to think clearly. And she hasn't tried to hurt or eat me...{/i}"  
 "My thoughts are interrupted by the bathroom door opening."  
 "Shoshannah emerges, bathed in light from behind. She goes and flips on the lightswitch for the bedroom."  
 scene bedroom night  
 show sho undead happy  
 "Now, I can see her completely and all the changes her body has gone through - her hair, her skin, her eyes."  
 "Her eyes startle me most, I feel like they, bathed in a new red, are piercing through me to my very core."  
 if sho\_relationship == 15:  
 "I open my mouth, ready to comment on all this, but stop when Shoshannah rushes over and kisses me."  
 hide sho undead happy  
 show sho undead blush  
 "She acts as if she has been starving and thirsting in a desert and has finally found food and drink."  
 "She presses close and nibbles at my neck."  
 "She stokes a passion within me that I had thought died with her."  
 "I lean in and reciprocate her desire."  
 scene black bgd  
 "Our sex feels different."  
 "The temperatures of our bodies clash. Shoshannah carries a new strength in her limbs."  
 "But these are not the biggest surprises to me."  
 "Every sensation feels like an awakening to something wholly new, like my first two sexual experiences with a woman and a man."  
 "It feels like religion, like I am being baptized and renewed into the faith again in Shoshannah's arms."

"I think of my childhood at Saint Lazarus."

"I remember sitting in the pews with my mother and father, watching old Freaky Fernanda as she waddled on her knees down the aisle and opened her mouth to allow the priest to place the Eucharist directly on her tongue."

"On my own knees in this moment, I consume the Eucharist Shoshannah gives me openly, feeling fresh desire as if reborn."

if sho\_relationship == 3:

"I open my mouth, ready to comment on all this, but stop when Shoshannah rushes over and kisses me."

hide sho undead happy  
show sho undead blush

"She acts as if she has been starving and thirsting in a desert and finally finds food and drink."

"She presses close and nibbles at my neck."

"She stokes a passion within me that I had thought died with her."

"I lean in and reciprocate her desire."

scene black bgd

"Our sex feels different."

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"On my own knees in this moment, I consume the Eucharist Shoshannah gives me openly, feeling fresh desire as if reborn."

if sho\_relationship == 9:

"I open my mouth, ready to comment on all this, but stop when Shoshannah comes over and holds me again."

"I decide that I don't need to talk about it right now."

"{} What's important is that we're together. {}/i"

"So, we lie down on the bed and press close to one another."

"We are content to enjoy this simple moment."

if sho\_relationship == -3:

"I open my mouth, ready to comment on all this, but stop when Shoshannah comes over."

hide sho undead happy  
show sho undead angry

"Shoshannah wraps her arms around me, but it doesn't feel as warm and comforting as I want it to."

"It is almost mechanical in nature."

"We lie together on the bed in our odd moment of cuddling."

"I wonder about the current state of things."

"{} When did things change? How long has it felt this... cold? {}/i"

scene living room day

"As the days pass, I start to grow worried for Shoshannah."

"During the day, she complains of a growing hunger."

"No food tastes good on her tongue, even what used to be among her favorites."

scene bedroom dark  
show sho undead sad

"Things get worse at night."

"Several times, I wake up and find her sitting upright in bed, her eyes wide and bloodshot."

s "Why... why can't I sleep? Why...? I just want to sleep..."

if sho\_relationship == 15:

"Every time, I try to stay up with her and comfort her, but exhaustion always wins."

if sho\_relationship == 3:

"Every time, I try to stay up with her and comfort her, but exhaustion always wins."

if sho\_relationship == 9:

"I always fall back deep into the throws of sleep after seeing this, too tired to summon the strength to comfort her."

if sho\_relationship == -3:

"I always fall back deep into the throws of sleep after seeing this, too tired to summon the strength to comfort her."

scene living room day  
show sho undead neutral

"Beyond changes in her physical needs, Shoshannah's emotions also become more intense."

"A news report comes on one afternoon."

scene news2

r "An arrest still hasn't been made in the murder of Shoshannah Edelman."

r "Local police are now offering an award for anyone with information which could lead to these killers being caught and questioned."

r "Here is footage from the statement the lead investigator made thi-

scene living room day  
show sho undead angry

s "Are you fucking kidding me?!"

"I jump slightly from Shoshannah's sudden outburst."

s "How fucking hard is it to find them?! I bet they'd find those assholes nice and quick if it was some straight Christian girl that died!"

s "Just another dead queer, nothing to worry about, right?! Who really cares?! No one, apparently!!"

s "Why the fuck can't I have justice?! {} Why?! {}/i"

"I..."

menu:

"Reassure her.":  
\$ sho\_relationship += 15  
jump choice9\_reassure

"Tell her to stop freaking out.":  
\$ sho\_relationship -= 4  
jump choice9\_freak

label choice9\_reassure:

t "Hey, mi amor, it's going to be okay. Shh, it's going to be fine, calm down. It's alright. You're safe here, with me."

"I stroke my hand along Shoshannah's back before enveloping her in my arms."

hide sho undead angry  
show sho undead sad

"I hum softly until I feel the tension leave her body."

"She sobs into my chest."

s "I-I- I'm s-sor-"

t "Shhh, it's okay, mi amor. Don't worry about it."

"If she could still produce tears, they would be streaming down right now."

jump choice9\_done

label choice9\_freak:

t "Come on, why are you even still worrying about this? You're all good and resurrected, right?"

t "There's no point to you throwing a temper tantrum when you're alive and well."

s "Shoshannah stops her angry tirade, but now she looks at me with equal rage."

"She glares at me for a while before stomping away into our bedroom and slamming the door."

hide sho undead angry

"I let her stew in her anger."

jump choice9\_done

label choice9\_done:

"More days pass before more news breaks across the screen."

scene news3-1

r "Arrests have finally happened in the murder case of Shoshannah Edelman."

r "Four men were taken into custody today."

r "All have previous arrests and ties to racial and homophobic violence in their pasts."

r "The arrests, however, sadly came too late."

scene news3-2

r "The suspects were only taken in after being caught in the middle of the murder of Jesús Alvarez, a gay man openly out like Edelman herself."

r "His family and partner will be holding a service for him in three days."

scene living room day

"I look over at Shoshannah to gauge her reaction."

show sho undead dx neutral

"Her face appears surprisingly impassive and cold to me."

"However, her eyes seem to have become a deeper red."

"{} I must be... imagining things.. {}/i"

scene living room night  
show sho undead dx sad

"Later on, Shoshannah complains again of being hungry."

s "God, it just... hurts so fucking much."

s "I can't even.. describe it."

s "I, I need something- anything to eat! Just.. please..."

"I try cooking for her once again."  
 "But no matter what I do, she still cannot stomach any food put before her."  
 if sho\_relationship == 30:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward with the same desperation that she possessed the night of her return."  
 "She crushes her lips to mine."  
 if sho\_relationship == 18:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward with the same desperation that she possessed the night of her return."  
 "She crushes her lips to mine."  
 if sho\_relationship == 11:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward with the same desperation that she possessed the night of her return."  
 "She crushes her lips to mine."  
 "I am shocked."  
 "{i}After what I said earlier.. Why isn't she mad? {/i}"  
 if sho\_relationship == -1:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward with the same desperation that she possessed the night of her return."  
 "She crushes her lips to mine."  
 "I am shocked."  
 "{i}After what I said earlier.. Why isn't she mad? {/i}"  
 if sho\_relationship == 24:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward and crushes her lips to mine."  
 "{i}Holy shit, she finally wants to have sex?! Thank god! {/i}"  
 if sho\_relationship == 12:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward and crushes her lips to mine."  
 "{i}Holy shit, she finally wants to have sex?! Thank god! {/i}"  
 if sho\_relationship == 5:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward and crushes her lips to mine."  
 "I am shocked."  
 "{i}After what I've been saying.. she wants to have sex? Weird... {/i}"  
 if sho\_relationship == -7:  
 scene bedroom night  
 "After the meal, as we enter the bedroom, Shoshannah rushes forward and crushes her lips to mine."  
 "I am shocked."  
 "{i}After what I've been saying.. she wants to have sex? Weird... {/i}"  
 show sho\_undead dx blush  
 "I allow myself to drop to the bed beneath her."  
 "I kiss her back, entangling my hands in her hair."  
 "Her every action feels heated and rushed. Her touch is frantic and eager to continue."  
 "I give her permission and let her go further."  
 "She kisses my neck, sucking and nibbling."  
 "She slips the pants from my legs, removing them in one quick, frenzied motion."  
 "Shoshannah moves her mouth down to my legs."  
 scene knee kiss  
 "She first places a tender kiss on my knee."  
 "Then, she moves up my thigh, leaving individual pecks along the way."  
 "My stomach tightens in anticipation as her head advances further and further."  
 "Eventually, her lips reach high up my inner thigh."  
 "She kisses there softly. She is impossibly slow now. I know she must be teasing me."  
 "I close my eyes and wait for her to go on."  
 scene black bgd  
 "And then..."  
 "She eats me out."  
 "..."  
 "But not in the good way."

"In fact, in a very literal sense."  
 scene bedroom night  
 show sho\_undead dx blood  
 "Like the type of literal where she digs her teeth into my flesh."  
 "She pulls hard and rough until she rips out a chunk of my leg as if having a little snack."  
 "She's finally acting like a proper zombie, apparently."  
 "So... how do I react to this shit?"  
 menu:  
 "I feel angry."  
 \$ sho\_relationship -= 10  
 jump choice10\_rage  
 "I feel betrayed."  
 \$ sho\_relationship += 20  
 jump choice10\_betray  
 label choice10\_betray:  
 t "AHH! What the fuck??!!!"  
 "I throw myself backward away from Shoshannah on pure instinct."  
 "Wide-eyed, my body trembles terribly as I stare down at my gaping wound."  
 "All my brain functions seem to freeze completely."  
 "Shoshannah seems just as shocked as me."  
 "She inserts her fingers into her mouth and pulls my flesh from her teeth to her open, gory palm."  
 s "Tomas, I- I-"  
 "She reaches out toward me, but I flinch."  
 "{i}She's going to hurt you again. {/i}"  
 "{i}She'll eat you and eat you until she's devoured you whole and there's nothing left to identify you and and and- {/i}"  
 "I quickly struggle off the bed and limp into the bathroom as quickly as I can."  
 scene bathroom door  
 "I lock the door behind me as soon as I've entered."  
 "I grab a nearby towel and press it close to my bleeding injury."  
 t "Fuck, that hurts!"  
 "I slide down to the tiled floor and lean back against the door."  
 "I hear Shoshannah's footsteps approaching on the other side."  
 s "Tomas, oh god, oh fuck, I'm so sorry!"  
 s "I- I didn't mean to do that! I don't even understand why!"  
 s "I've just- I've been so hungry, and today... after that news, it got even worse... I guess I thought, it works for fantasy zombies, it will work for me..."  
 s "Please, {i}please {/i}, forgive me, it was totally unconscious-"  
 t "Leave..."  
 "My voice emerges as a soft, shaking whisper."  
 s "W-what?"  
 t "Leave, just leave! Please!"  
 "I start to cry."  
 t "I- I want you gone!"  
 t "Just get away from me, I'm begging you!"  
 t "Don't hurt me, please!!"  
 "There is a long pause between us."  
 "I start to think she's already gone when suddenly her voice returns."  
 s "I'm so sorry..."  
 s "Love you..."  
 "Then, I hear her footsteps pad away from the door until they are too far away to be picked up any longer."  
 jump choice10\_done  
 label choice10\_rage:  
 t "WHAT THE FUCKING FUCK?!!!!!"  
 "I scramble backwards from Shoshannah and put as much distance between us as possible."  
 t "WHY THE FUCK DID YOU DO THAT?!!!"  
 "Shoshannah seems just as shocked as me. She opens her bloody mouth to speak but I don't give her the chance to."  
 "Kicking her away, I barrel over the side of the bed and limp into the bathroom as quickly as I can."  
 scene bathroom door  
 "I lock the door behind me as soon as I've entered."  
 "I grab a nearby towel and press it close to my bleeding wound."  
 t "Fuck, that hurts!"  
 "I slide down to the tiled floor and lean back against the door."  
 "I hear Shoshannah's footsteps approaching on the other side."  
 s "Tomas, oh god, oh fuck, I'm so sor-"

t "DON'T TALK TO ME YOU ASSHOLE."

s "Wait, but Tomasa-

t "I SAID, DON'T TALK TO ME! YOU'RE A FUCKING MONSTER."

s "Wait, but I'm not-

t "SHUT UP I HATE YOU, YOU'RE EVIL, YOU SHOULD HAVE STAYED DEAD. MY LIFE WOULD BE SO MUCH BETTER."

t "LEAVE OR I'LL CALL THE COPS. I HATE YOU."

"There is a long pause between us. I start to think she's already gone when suddenly her voice returns."

s "Well.. at least now I know how you really feel."

s "..."

s "Goodbye forever then."

t "Then, I hear her footsteps pad away from the door until they are too far away to be picked up any longer."

jump choice10\_done

label choice10\_done:

"I wait a few minutes longer to ensure she's truly left before calling an ambulance."

scene black bgd

"I tell the nurses and doctors at the hospital that a wild dog attacked and bit me."

"They probably don't believe me, but I don't care."

"{i}It's not like they'd accept the real truth...{/i}"

"For the next three days, I rest in the hospital."

"My wound is beginning to heal."

"On Sunday, a news report flashes across the TV opposite me."

if sho\_relationship == 50:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesús Álvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesús funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Álvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"The pair begin walking together."

"They slowly approach some people at the funeral."

"They are Jesús's loved ones."

"Shoshannah guides him into their overjoyed arms."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"It wasn't just new deaths she did this for."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Daña, Poussey, Riley, Nyreen - they seem never-ending."

"Shoshannah slowly develops a following, first populated by those she saved from death and then their loved ones and friends and eventually people everywhere."

"When authorities come to try and stop her, she only needs to touch or wave her hand at them before they drop their weapons and get on their knees in praise of her."

"She is untouchable, like no queer before her."

"People from all over beg for her to meet them, help them, speak words of wisdom to them."

"Her worshippers buy out buildings in her name so they can pray to her in these sacred spaces."

"And aside from the resurrections, she performs other amazing miracles."

"At a party, she stabs her side and water flows out before she turns it into wine."

"And another time, some of her followers leave on a boat after meeting her but forget something important."

"The news cameras all stay directly on her when she runs across the ocean's waves with inhumane speed to bring it back to them."

"What a showoff."

"Over the course of a year, her power grows exponentially."

scene bedroom day

"And, in all that time, we do not speak to each other."

"At first, my fear is what lingered, terrified of one day being eaten whole by Shoshannah."

"But, despite her fame and continual news coverage, no other incidents of cannibalism emerge around her or any of her fellow Resurrectees."

"{i}Maybe I really did make a mistake...{/i}"

"And every time I see her face on TV, I feel the subtle sadness residing there and wish to kiss that sorrow away forever."

"{i}Fuck... I still love her...{/i}"

"But I believe I was too harsh, not patient enough to understand."

"I don't think she wants to see or speak to me again. Especially with her new, exciting undead life ahead of her."

scene living room day

"One day, I see a particular news report that catches my interest."

scene news5

r "Followers of religious leader Shoshannah Edelman bought and officially finalized a new purchase today."

r "Their newest site of worship is set in the old building holding the church formerly known as St. Lazarus."

r "The church closed its doors three months ago from a lack of funding and a significant loss of worshippers."

r "The group has already started adding their own touches to the-"

scene living room day

"I turn the TV off."

"{i}That's not a coincidence. She must want me to come. Like some weird form of invitation...{/i}"

"So, as soon as I'm able to, I sprint out the door to my new destination without a second thought."

scene black bgd

"Within an hour, I stand before the imposing steeple of Saint Lazarus."

"It looks vastly different from the church I knew as a child."

"No longer plain white walls or stained glass windows depicting the events of Genesis but a rainbow's worth of colors and stained glass showing defining moments in queer history."

t "Wow..."

scene church interior

"I enter the building and see the giant crucifix hanging from the altar."

"It has changed as well."

"No longer is it the image of Jesús's suffering."

"Now, Jesús is dressed in drag."

scene sho cafe

"I remember telling Shoshannah about this crucifix on one date and how I always felt intimidated by its judgmental gaze."

s "But shouldn't that thing have made you feel safer? After all, Jesús was {i}totally{/i} a gay icon. I mean, didn't he like kiss some dude? Totally unnecessary unless he was crushing {i}hard{/i}."

"I recall laughing in the memory and even now, thinking of it makes me chuckle."

scene church interior

"Looking around the building, I spot that I am not alone."

"One other soul is present with me."

"Shoshannah sits upon the altar."

"It is clear she has been waiting for my arrival."

"I trek down the center aisle."

show sho ang neutral

"She sees this and leaps down from her sitting spot."

"She wrings her hands together and struggles to meet my eyes."

s "Listen, I just really wanted to apologize again for what happened. I don't think there will ever be enough apologies in the world for what I did."

s "I should have realized sooner that it wasn't food or, y'know, people that I was hungry for. I'm so-

hide sho ang neutral

show sho ang blush

"Shoshannah's words die on her lips as I reach her and cup her face in both of my hands."

"I notice her eyes are no longer bloodshot."

"They are clear for the first time since her resurrection."

"She now gives off a soft, divine glow."

"Her skin feels warmer as well, more human than a walking corpse."

"I smirk."



t "It's okay, mi amor. I forgive you all your trespasses, as we forgive those who trespass against-

hide sho ang blush

show sho ang happy

s "Jesus fucking Christ, don't you start reciting prayers at me too."

"We chuckle together, her arms finding their way around my waist."

t "Oh, I love what you've done with the place by the way."

s "Hey, you wanted it 'better and gayer' and I made it better and gayer."

t "Honestly would have preferred it all totally destroyed a year ago..."

s "We can totally do that too if that's what you want! I own it, after all."

"I look upon Shoshannah in wonder, at the woman whom I had once believed I would never glimpse, speak to, or touch again."

t "No, don't, it's absolutely perfect."

scene kiss

"And then I lean in and kiss Shoshannah."

"In this church, I accept the Eucharist and new religion she offers me and feel complete, body and soul."

{b} THE END {/b}

if sho\_relationship == 38:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesús Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"The pair begin walking together."

"They slowly approach some people at the funeral."

"They are Jesús's loved ones."

"Shoshannah guides him into their overjoyed arms."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"It wasn't just new deaths she did this for."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"Shoshannah slowly develops a following, first populated by those she saved from death and then their loved ones and friends and eventually people everywhere."

"When authorities come to try and stop her, she only needs to touch or wave her hand at them before they drop their weapons and get on their knees in praise of her."

"She is untouchable, like no queer before her."

"People from all over beg for her to meet them, help them, speak words of wisdom to them."

"Her worshippers buy out buildings in her name so they can pray to her in these sacred spaces."

"And aside from the resurrections, she performs other amazing miracles."

"At a party, she stabs her side and water flows out before she turns it into wine."

"And another time, some of her followers leave on a boat after meeting her but forget something important."

"The news cameras all stay directly on her when she runs across the ocean's waves with inhumane speed to bring it back to them."

"What a showoff!"

"Over the course of a year, her power grows exponentially."

scene bedroom day

"And, in all that time, we do not speak to each other."

"At first, my fear is what lingered, terrified of one day being eaten whole by Shoshannah."

"But, despite her fame and continual news coverage, no other incidents of cannibalism emerge around her or any of her fellow Resurrectees."

"{i} Maybe I really did make a mistake...{/i}"

"And every time I see her face on TV, I feel the subtle sadness residing there and wish to kiss that sorrow away forever."

"{i} Fuck... I still love her...{/i}"

"But I believe I was too harsh, not patient enough to understand."

"I don't think she wants to see or speak to me again. Especially with her new, exciting undead life ahead of her."

scene living room day

"One day, I see a particular news report that catches my interest."

scene news5

r "Followers of religious leader Shoshannah Edelman bought and officially finalized a new purchase today."

r "Their newest site of worship is set in the old building holding the church formerly known as St. Lazarus."

r "The church closed its doors three months ago from a lack of funding and a significant loss of worshippers."

r "The group has already started adding their own touches to the-"

scene living room day

"I turn the TV off."

"{i} That's not a coincidence. She must want me to come. Like some weird form of invitation...{/i}"

"So, as soon as I'm able to, I sprint out the door to my new destination without a second thought."

scene black bgd

"Within an hour, I stand before the imposing steeple of Saint Lazarus."

"It looks vastly different from the church I knew as a child."

"No longer plain white walls or stained glass windows depicting the events of Genesis but a rainbow's worth of colors and stained glass showing defining moments in queer history."

t "Wow..."

scene church interior

"I enter the building and see the giant crucifix hanging from the altar."

"It has changed as well."

"No longer is it the image of Jesus's suffering."

"Now, Jesus is dressed in drag."

scene sho cafe

"I remember telling Shoshannah about this crucifix on one date and how I always felt intimidated by it judgmental gaze."

s "But shouldn't that thing have made you feel safer? After all, Jesus was {i} totally{/i} a gay icon. I mean, didn't he like kiss some dude? Totally unnecessary unless he was crushing {i} hard{/i}."

"I recall laughing in the memory and even now, thinking of it makes me chuckle."

scene church interior

"Looking around the building, I spot that I am not alone."

"One other soul is present with me."

"Shoshannah sits upon the altar."

"It is clear she has been waiting for my arrival."

"I trek down the center aisle."

show sho ang neutral

"She sees this and leaps down from her sitting spot."

"She wrings her hands together and struggles to meet my eyes."

s "Listen, I just really wanted to apologize again for what happened. I, don't think there will ever be enough apologies in the world for what I did."

s "I should have realized sooner that it wasn't food or, y'know, people that I was hungry for. I'm so-

hide sho ang neutral

show sho ang blush

"Shoshannah's words die on her lips as I reach her and cup her face in both of my hands."

"I notice her eyes are no longer bloodshot."

"They are clear for the first time since her resurrection."

"She now gives off a soft, divine glow."

"Her skin feels warmer as well, more human than a walking corpse."

"I smirk."

t "It's okay, mi amor. I forgive you all your trespasses, as we forgive those who trespass against-

hide sho ang blush

show sho ang happy

s "Jesus fucking Christ, don't you start reciting prayers to me too."

"We chuckle together, her arms finding their way around my waist."

t "Oh, I love what you've done with the place by the way."

s "Hey, you wanted it 'better and gayer' and I made it better and gayer."  
t "Honestly would have preferred it all totally destroyed a year ago..."  
s "We can totally do that too if that's what you want! I own it, after all."  
"I look upon Shoshannah in wonder, at the woman whom I had once believed I would never glimpse, speak to, or touch again."  
t "No, don't, it's absolutely perfect."  
scene kiss  
"And then I lean in and kiss Shoshannah."  
"In this church, I accept the Eucharist and new religion she offers me and feel complete, body and soul."  
"{b} THE END{/b}"  
if sho\_relationship == 31:  
scene news4  
r "Breaking news! Something extraordinary has just happened at the funeral of Jesús Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."  
r "Or... so we thought!"  
r "We have multiple eyewitness accounts and even video from the shocking scene!"  
scene jesu funeral  
"Footage clearly taken with a smartphone plays across the screen."  
"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."  
"Shē goes straight to the casket and throws it open as if it weighed nothing."  
"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."  
"and, to the surprise of all, he shoots up as soon as her touch is upon him."  
"Shoshannah then grabs his hand and helps him from his would-be coffin."  
"The pair begin walking together."  
"They slowly approach some people at the funeral."  
"They are Jesús's loved ones."  
"Shoshannah guides him into their overjoyed arms."  
"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."  
"after this, similar incidents begin to crop up across the city and then around the world."  
scene cemetery  
"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."  
"It wasn't just new deaths she did this for."  
"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."  
"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."  
"Shoshannah slowly develops a following, first populated by those she saved from death and then their loved ones and friends and eventually people everywhere."  
"when authorities come to try and stop her, she only needs to touch or wave her hand at them before they drop their weapons and get on their knees in praise of her."  
"she is untouchable, like no queer before her."  
"people from all over beg for her to meet them, help them, speak words of wisdom to them."  
"Her worshippers buy out buildings in her name so they can pray to her in these sacred spaces."  
"and aside from the resurrections, she performs other amazing miracles."  
"at a party, she stabs her side and water flows out before she turns it into wine."  
"and another time, some of her followers leave on a boat after meeting her but forget something important."  
"The news cameras all stay directly on her when she runs across the ocean's waves with inhumane speed to bring it back to them."  
"what a showoff."  
"Over the course of a year, her power grows exponentially."  
scene bedroom day  
"and, in all that time, we do not speak to each other."  
"at first, my fear is what lingered, terrified of one day being eaten whole by Shoshannah."  
"but, despite her fame and continual news coverage, no other incidents of cannibalism emerge around her or any of her fellow Resurrectees."  
"{i} Maybe I really did make a mistake...{/i}"  
"and every time I see her face on TV, I feel the subtle sadness residing there and wish to kiss that sorrow away forever."  
"{i} Fuck... I still love her...{/i}"  
"but I believe I was too harsh, not patient enough to understand."

"I don't think she wants to see or speak to me again. Especially with her new, exciting undead life ahead of her."  
scene living room day  
"One day, I see a particular news report that catches my interest."  
scene news5  
r "Followers of religious leader Shoshannah Edelman bought and officially finalized a new purchase today."  
r "Their newest site of worship is set in the old building holding the church formerly known as St. Lazarus."  
r "The church closed its doors three months ago from a lack of funding and a significant loss of worshippers."  
r "The group has already started adding their own touches to the-"  
scene living room day  
"I turn the TV off."  
"{i} That's not a coincidence. She must want me to come. Like some weird form of invitation...{/i}"  
"so, as soon as I'm able to, I sprint out the door to my new destination without a second thought."  
scene black bgd  
"Within an hour, I stand before the imposing steeple of Saint Lazarus."  
"It looks vastly different from the church I knew as a child."  
"no longer plain white walls or stained glass windows depicting the events of Genesis but a rainbow's worth of colors and stained glass showing defining moments in queer history."  
t "Wow..."  
scene church interior  
"I enter the building and see the giant crucifix hanging from the altar."  
"It has changed as well."  
"no longer is it the image of Jesús's suffering."  
"now, Jesús is dressed in drag."  
scene sho cafe  
"I remember telling Shoshannah about this crucifix on one date and how I always felt intimidated by it judgmental gaze."  
s "But shouldn't that thing have made you feel safer? After all, Jesús was totally a gay icon. I mean, didn't he like kiss some dude? Totally unnecessary unless he was crushing hard."/i.  
"I recall laughing in the memory and even now, thinking of it makes me chuckle."  
scene church interior  
"Looking around the building, I spot that I am not alone."  
"One other soul is present with me."  
"Shoshannah sits upon the altar."  
"It is clear she has been waiting for my arrival."  
"I trek down the center aisle."  
show sho ang neutral  
"she sees this and leaps down from her sitting spot."  
"she wrings her hands together and struggles to meet my eyes."  
s "Listen, I just really wanted to apologize again for what happened. I don't think there will ever be enough apologies in the world for what I did."  
s "I should have realized sooner that it wasn't food or, y'know, people that I was hungry for. I'm so-"  
hide sho ang neutral  
show sho ang blush  
"Shoshannah's words die on her lips as I reach her and cup her face in both of my hands."  
"I notice her eyes are no longer bloodshot."  
"They are clear for the first time since her resurrection."  
"she now gives off a soft, divine glow."  
"Her skin feels warmer as well, more human than a walking corpse."  
"I smirk."  
t "It's okay, mi amor. I forgive you all your trespasses, as we forgive those who trespass against-"  
hide sho ang blush  
show sho ang happy  
s "Jesus fucking Christ, don't you start reciting prayers to me too."  
"we chuckle together, her arms finding their way around my waist."  
t "Oh, I love what you've done with the place by the way."  
s "Hey, you wanted it 'better and gayer' and I made it better and gayer."  
t "Honestly would have preferred it all totally destroyed a year ago..."  
s "We can totally do that too if that's what you want! I own it, after all."  
"I look upon Shoshannah in wonder, at the woman whom I had once believed I would never glimpse, speak to, or touch again."  
t "No, don't, it's absolutely perfect."  
scene kiss

"And then I lean in and kiss Shoshannah."

"In this church, I accept the Eucharist and new religion she offers me and feel complete, body and soul."

{b}THE END{/b}"

if sho\_relationship == 44:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesus Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

him. "And, to the surprise of all, he shoots up as soon as her touch is upon coffin."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"The pair begin walking together."

"They slowly approach some people at the funeral."

"They are Jesús's loved ones."

"Shoshannah guides him into their overjoyed arms."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"It wasn't just new deaths she did this for."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"Shoshannah slowly develops a following, first populated by those she saved from death and then their loved ones and friends and eventually people everywhere."

"When authorities come to try and stop her, she only needs to touch or wave her hand at them before they drop their weapons and get on their knees in praise of her."

"She is untouchable, like no queer before her."

"People from all over beg for her to meet them, help them, speak words of wisdom to them."

"Her worshippers buy out buildings in her name so they can pray to her in these sacred spaces."

"And aside from the resurrections, she performs other amazing miracles."

"At a party, she stabs her side and water flows out before she turns it into wine."

"And another time, some of her followers leave on a boat after meeting her but forget something important."

"The news cameras all stay directly on her when she runs across the ocean's waves with inhumane speed to bring it back to them."

"What a showoff."

"Over the course of a year, her power grows exponentially."

scene bedroom day

"And, in all that time, we do not speak to each other."

"At first, my fear is what lingered, terrified of one day being eaten whole by Shoshannah."

"But, despite her fame and continual news coverage, no other incidents of cannibalism emerge around her or any of her fellow Resurrectees."

{i}Maybe I really did make a mistake...{/i}"

"And every time I see her face on TV, I feel the subtle sadness residing there and wish to kiss that sorrow away forever."

{i}Fuck... I still love her...{/i}"

"But I believe I was too harsh, not patient enough to understand."

"I don't think she wants to see or speak to me again. Especially with her new, exciting undead life ahead of her."

scene living room day

"One day, I see a particular news report that catches my interest."

scene news5

r "Followers of religious leader Shoshannah Edelman bought and officially finalized a new purchase today."

r "Their newest site of worship is set in the old building holding the church formerly known as St. Lazarus."

r "The church closed its doors three months ago from a lack of funding and a significant loss of worshippers."

r "The group has already started adding their own touches to the-"

scene living room day

"I turn the TV off."

{i}That's not a coincidence. She must want me to come. Like some weird form of invitation...{/i}"

"So, as soon as I'm able to, I sprint out the door to my new destination without a second thought."

scene black bgd

"Within an hour, I stand before the imposing steeple of Saint Lazarus."

"It looks vastly different from the church I knew as a child."

"No longer plain white walls or stained glass windows depicting the events of Genesis but a rainbow's worth of colors and stained glass showing defining moments in queer history."

t "Wow..."

scene church interior

"I enter the building and see the giant crucifix hanging from the altar."

"It has changed as well."

"No longer is it the image of Jesus's suffering."

"Now, Jesus is dressed in drag."

scene sho cafe

"I remember telling Shoshannah about this crucifix on one date and how I always felt intimidated by its judgmental gaze."

s "But shouldn't that thing have made you feel safer? After all, Jesus was {i}totally{/i} a gay icon. I mean, didn't he like kiss some dude? Totally unnecessary unless he was crushing {i}hard{/i}."

"I recall laughing in the memory and even now, thinking of it makes me chuckle."

scene church interior

"Looking around the building, I spot that I am not alone."

"One other soul is present with me."

"Shoshannah sits upon the altar."

"It is clear she has been waiting for my arrival."

"I trek down the center aisle."

show sho ang neutral

"She sees this and leaps down from her sitting spot."

"She wrings her hands together and struggles to meet my eyes."

s "Listen, I just really wanted to apologize again for what happened. I don't think there will ever be enough apologies in the world for what I did."

s "I should have realized sooner that it wasn't food or, y'know, people that I was hungry for. I'm so-"

hide sho ang neutral

show sho ang blush

"Shoshannah's words die on her lips as I reach her and cup her face in both of my hands."

"I notice her eyes are no longer bloodshot."

"They are clear for the first time since her resurrection."

"She now gives off a soft, divine glow."

"Her skin feels warmer as well, more human than a walking corpse."

"I smirk."

t "It's okay, mi amor. I forgive you all your trespasses, as we forgive those who trespass against-"

hide sho ang blush

show sho ang happy

s "Jesus fucking Christ, don't you start reciting prayers to me too."

"We chuckle together, her arms finding their way around my waist."

t "Oh, I love what you've done with the place by the way."

s "Hey, you wanted it 'better and gayer' and I made it better and gayer."

t "Honestly would have preferred it all totally destroyed a year ago..."

s "We can totally do that too if that's what you want! I own it, after all."

"I look upon Shoshannah in wonder, at the woman whom I had once believed I would never glimpse, speak to, or touch again."

t "No, don't, it's absolutely perfect."

scene kiss

"And then I lean in and kiss Shoshannah."

"In this church, I accept the Eucharist and new religion she offers me and feel complete, body and soul."

{b}THE END{/b}"

if sho\_relationship == 20:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesús Álvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Álvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b} THE END{/b}"

if sho\_relationship == 1:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesús Álvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Álvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b} THE END{/b}"

if sho\_relationship == 19:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesús Álvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Álvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b}THE END{/b}"

if sho\_relationship == 14:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesus Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b}THE END{/b}"

if sho\_relationship == 25:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesus Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b}THE END{/b}"

if sho\_relationship == 13:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesus Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldua, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b} THE END{/b}"

if sho\_relationship == 32:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesus Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldua, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b} THE END{/b}"

if sho\_relationship == 8:

scene news4

r "Breaking news! Something extraordinary has just happened at the funeral of Jesus Alvarez, the latest victim in those recent gay bashings that also claimed the life of Shoshannah Edelman."

r "Or... so we thought!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"They stand before the crowd gawking at them."

"Before a word can be spoken, both suddenly disappear in the blink of an eye."

"I notice from the video that Shoshannah's eyes have paled to a less vibrant red."

"After this, similar incidents begin to crop up across the city and then around the world."

scene cemetery

"Whenever a queer person died, Shoshannah would arrive like a miracle and resurrect them with the simplest amount of contact."

"Afterwards, they would all disappear as if they had never come back in the first place."

"It wasn't just new deaths."

"All of the historical queers were brought back: Marsha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Anzaldua, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basil, Lord Henry, Tara, Dana, Poussey, Riley, Nyreen - they seem never-ending."

"This cycle of resurrection continues on for so long that rumors began to spread."

scene gay island tm

"One popular theory says that Shoshannah is transporting all the undead corpses to a secret location, where they are all living in harmony with one another."

"No one mortal and living knows where this paradise is or if it even exists at all."

"However, people continue to think that it must be better and more wonderful than where they all live."

"One day, before disappearing, someone filming the event manages to catch Shoshannah's attention."

f "Hey, hey, wait! Let us come with you! Let me come with you! Please!"

s "Sorry, this is a dead gays only event. Better luck next time!"

"She smiles and even laughs a little before disappearing into the air."

"As time passes, I gradually forgive Shoshannah for what she did."

"However, she never answers my calls or any of my messages."

"True apologies go unspoken."

"So many things are left completely unsaid."

"Now and forever, I am utterly denied my Reconciliation."

"{b} THE END{/b}"

if sho\_relationship == -17:

scene news6

r "Breaking news! Something horrifying has just happened at the funeral of Jesús Alvarez!"

r "We fear some disease or horrible attack has broken out!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"The pair begin walking together."

"They slowly approach some people at the funeral standing there and gawking at the scene."

"One person reaches out to Jesús as if to check if he is truly alive again."

"Jesús grabs this hand."

"Then, pulling it close to his mouth, he bites right into it."

"A screech erupts from the video."

"Shoshannah silences this person quickly when she lunges at their throat and tears out a huge chunk of flesh."

"Screams now erupt across the funeral as Shoshannah and Jesús continue their flesh and murder frenzy."

"Chaos descends."

"And soon, that same chaos spreads to the entire city."

"For every queer person they bite, they gain a new companion and add them to their horde."

scene cemetery

"Shoshannah also wastes no time, raising the bodies of other dead queers right from their graves."

"She increases their population massively."

"She amasses a number of forces unheard of before across the whole world."

"Society collapses, with the dead replacing the living in sheer numbers."

"Eventually, with my leg still not fully recovered, I fall to this same zombie horde."

scene shobadend

"Gasping and clinging onto my last few breaths, I see Shoshannah appear suddenly before me."

"She kneels down by my side."

"I stare right into her eyes, seeing how they have deepened into a pure, unfiltered bloodshot."

"Shoshannah gives me a soft smile, as if the moment is tender."

s "See, love? This is what true justice looks like."

"After she speaks, I close my eyes and feel the life leave my body, waiting for her power to come and bring me Baptism into the ranks of a new world ruled by the undead queer."

"{b} THE END {/b}"

if sho\_relationship == 2:

scene news6

r "Breaking news! Something horrifying has just happened at the funeral of Jesús Alvarez!"

r "We fear some disease or horrible attack has broken out!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"The pair begin walking together."

"They slowly approach some people at the funeral standing there and gawking at the scene."

"One person reaches out to Jesús as if to check if he is truly alive again."

"Jesús grabs this hand."

"Then, pulling it close to his mouth, he bites right into it."

"A screech erupts from the video."

"Shoshannah silences this person quickly when she lunges at their throat and tears out a huge chunk of flesh."

"Screams now erupt across the funeral as Shoshannah and Jesús continue their flesh and murder frenzy."

"Chaos descends."

"And soon, that same chaos spreads to the entire city."

"For every queer person they bite, they gain a new companion and add them to their horde."

scene cemetery

"Shoshannah also wastes no time, raising the bodies of other dead queers right from their graves."

"She increases their population massively."

"She amasses a number of forces unheard of before across the whole world."

"Society collapses, with the dead replacing the living in sheer numbers."

"Eventually, with my leg still not fully recovered, I fall to this same zombie horde."

scene shobadend

"Gasping and clinging onto my last few breaths, I see Shoshannah appear suddenly before me."

"She kneels down by my side."

"I stare right into her eyes, seeing how they have deepened into a pure, unfiltered bloodshot."

"Shoshannah gives me a soft smile, as if the moment is tender."

s "See, love? This is what true justice looks like."

"After she speaks, I close my eyes and feel the life leave my body, waiting for her power to come and bring me Baptism into the ranks of a new world ruled by the undead queer."

"{b} THE END {/b}"

if sho\_relationship == -5:

scene news6

r "Breaking news! Something horrifying has just happened at the funeral of Jesús Alvarez!"

r "We fear some disease or horrible attack has broken out!"

r "We have multiple eyewitness accounts and even video from the shocking scene!"

scene jesus funeral

"Footage clearly taken with a smartphone plays across the screen."

"I watch as Shoshannah appears out of nowhere, dashing into the funeral among all the mourners."

"She goes straight to the casket and throws it open as if it weighed nothing."

"Then, before anyone can stop her, she lays her hand on the corpse of Jesús Alvarez."

"And, to the surprise of all, he shoots up as soon as her touch is upon him."

"Shoshannah then grabs his hand and helps him from his would-be coffin."

"The pair begin walking together."

"They slowly approach some people at the funeral standing there and gawking at the scene."

"One person reaches out to Jesús as if to check if he is truly alive again."

"Jesús grabs this hand."

"Then, pulling it close to his mouth, he bites right into it."

"A screech erupts from the video."

"Shoshannah silences this person quickly when she lunges at their throat and tears out a huge chunk of flesh."

"Screams now erupt across the funeral as Shoshannah and Jesús continue their flesh and murder frenzy."

"Chaos descends."

"And soon, that same chaos spreads to the entire city."

"For every queer person they bite, they gain a new companion and add them to their horde."

scene cemetery

"Shoshannah also wastes no time, raising the bodies of other dead queers right from their graves."

"She increases their population massively."

"She amasses a number of forces unheard of before across the whole world."

"Society collapses, with the dead replacing the living in sheer numbers."

"Eventually, with my leg still not fully recovered, I fall to this same zombie horde."

scene shobadend

"Gasping and clinging onto my last few breaths, I see Shoshannah appear suddenly before me."

"She kneels down by my side."

"I stare right into her eyes, seeing how they have deepened into a pure, unfiltered bloodshot."

"Shoshannah gives me a soft smile, as if the moment is tender."

s "See, love? This is what true justice looks like."

"After she speaks, I close my eyes and feel the life leave my body waiting for her power to come and bring me Baptism into the ranks of a new world ruled by the undead queer."

"{} THE END {}"

# This ends the game.

return



# APPENDIX - GAME CODE: "ESCAPE FROM STRAIGHTSVILLE" Garcia 31

```
<center><h2><font color = "gold">Escape</font> from <font color =
"darkviolet">Straights</font><font color = "black">ville</font></h2>
```

By Sarah Garcia

```
To go to game, <span class = "lin">[[click here to be transported there|https://
play2.textadventures.co.uk/Play.aspx?id=hpce76rviku5ws2z-mytwa]]</span>.
```

Escape from Straightsville

Sarah Garcia

Double-click this passage to edit it.

<!-- Saved by Quest 5.8.6794.35054-->

<asl version="580">

<include ref="English.aslx" />

<include ref="Core.aslx" />

<game name="Escape from Straightsville">

<inherit name="theme\_typewriter" />

<gameid=d5b4b31e-e097-4ceb-9351-3fb9049e80f2</gameid>

<version>1.0</version>

<firstpublished>2019</firstpublished>

<menufont>'Palatino Linotype', 'Book Antiqua', Palatino, serif</menufont>

<author>Sarah Garcia</author>

<category>Fantasy</category>

<attr name="feature\_limitinventory" type="boolean">false</attr>

<defaultbackground>White</defaultbackground>

<margincolour>Yellow</margincolour>

<defaultfont>'Courier New', Courier, monospace</defaultfont>

<feature\_asktell />

<appendobjectdescription />

<defaultlinkforeground>DarkViolet</defaultlinkforeground>

<showpanes />

<panetheme>Vanilla</panetheme>

<turnoffcompass />

<turnoffplacesandobjects />

<statusandcompassatop type="boolean">false</statusandcompassatop>

<customwidth type="int">100</customwidth>

<custompaddingleft type="int">0</custompaddingleft>

<custompaddingright type="int">0</custompaddingright>

<defaultwebfont type="string"></defaultwebfont>

<showlocation type="boolean">false</showlocation>

<classiclocation type="boolean">false</classiclocation>

<showborder type="boolean">false</showborder>

<setcustomwidth type="boolean">false</setcustomwidth>

<setcustompadding type="boolean">false</setcustompadding>

<custompaddingtop type="int">0</custompaddingtop>

<menufontsize type="int">10</menufontsize>

<menubackground>Lavender</menubackground>

<menuhoverbackground>Violet</menuhoverbackground>

<attr name="autodescription\_youcansee" type="int">3</attr>

<attr name="autodescription\_youcango" type="int">4</attr>

<attr name="autodescription\_description" type="int">2</attr>

<povstatusattributes type="stringdictionary" />

<autodescription\_youcansee\_newline />

<autodescription\_youarein\_newline />

<autodescription\_description\_newline />

<autodescription />

<description>A surreal, queer text adventure that blends the real with the fantastical as the protagonist escapes from the unsafe, homophobic environment of their home.</description>

<cover>Escape Cover Art.png</cover>

</game>

<object name="room">

<inherit name="editor\_room" />

<isroom />

<usedefaultprefix type="boolean">false</usedefaultprefix>

<description><![CDATA[Today is the day: <b>the day to escape</b>. You collect your few possessions and take what precious time you have left to explore this place, for it may be the last you ever see it.]]></description>

<descprefix>You awaken in</descprefix>

<objectslisprefix>Looking around, you see</objectslisprefix>

<prefix>your</prefix>

<exitslisprefix>When you wish, you can go</exitslisprefix>

<beforeenter type="script">

</beforeenter>

<object name="bed">

<inherit name="editor\_object" />

<look>It's your bed. A very ordinary one at that. The colorful {object:quilt} lying across the comforter is its only really distinguishing feature. You'll miss it.</look>

<jumpon>You jump up and down on the bed. You feel like a child again. You enjoy the moment and relish the feeling of innocence washing over you.</jumpon>

<scenery type="boolean">false</scenery>

<takemsg>Yeahhhhhhhhh no. There's no way you're taking this huge thing.

What, have you secretly been carrying around a pocket dimension or a bag of holding this whole time?</takemsg>

<drop type="boolean">false</drop>

</object>

<object name="quilt">

<inherit name="editor\_object" />

<scenery type="boolean">false</scenery>

<take type="boolean">false</take>

<look><![CDATA[The quilt was made by your grandmother for you long ago. It is colorful and vibrant, decorated with the colors pink, yellow, and blue. On many a

cold or troubled night, it has been a source of comfort.<br/><br/>The softness graces your hands. It comforts. The quilt is filled with happiness and memory.]]></look>

<drop type="boolean">false</drop>

<inventoryverbs type="stringlist">

<value>Look at</value>

<value>Use</value>

</inventoryverbs>

<alt type="stringlist">

<value>blanket</value>

</alt>

<displayverbs type="stringlist">

<value>Look at</value>

</displayverbs>

<ontake type="script">

msg ("The softness graces your hands. It comforts. The quilt is filled with happiness and memory.")

</ontake>

</object>

<exit alias="out" to="hallway">

<inherit name="outdirection" />

<message>The bedroom door opens. Time to escape!</message>

</exit>

<object name="stacked bookshelf">

<inherit name="editor\_object" />

<look><![CDATA[So many books collected over so many years. You're such a nerd.<br/><br/>You see the following books and comics: {object:Frankenstein}, {object:Inferno}, {object:Expectations}, and {object:comics}.]]></look>

<takemsg>As much as you like the majority of these books, you cannot take the whole thing with you. If anything kills your back, it would be that.</takemsg>

<drop type="boolean">false</drop>

<alt type="stringlist">

<value>bookshelf</value>

<value>shelf</value>

<value>books</value>

</alt>

</object>

<object name="collection of video games">

<inherit name="editor\_object" />

<look><![CDATA[Looking at all these games, you realized how many hours of your life you've wasted playing them... And every wasted hour was an hour well-spent!<br/><br/>You see the following video games: {object:spider}, {object:bat}, {object:Portal}, {object:Mass}, and {object:ut}.]]></look>

<takemsg>You have a lot of games. TOO MANY GAMES. There's no way you're taking all of this, no matter how much you want to.</takemsg>

<alt type="stringlist">

<value>collection</value>

<value>video games</value>

<value>games</value>

</alt>

</object>

<object name="mirror">

<inherit name="editor\_object" />

<look>Yep, it's you. Geez, you really need a good haircut. And some new clothes. And new everything, really. Well, at least your style can be more "you" in the future.</look>

<takemsg>Wow, you never thought you were so vain that you would actually try to carry a gigantic mirror with you everywhere. And yet, it is true.</takemsg>

</object>

<object name="Frankenstein">

<inherit name="editor\_object" />

<alias>Mary Shelley's Frankenstein</alias>

<displayverbs type="stringlist">

<value>Look at</value>

</displayverbs>

<take type="boolean">false</take>

<scenery />

<takemsg type="string"></takemsg>

<drop type="boolean">false</drop>

<inventoryverbs type="stringlist">

<value>Look at</value>

<value>Use</value>

</inventoryverbs>

<look>Fuck Victor Frankenstein. You've always loved the Monster more since you first read this book.</look>

<attr name="feature\_usegive" type="boolean">false</attr>

<ontake type="script">

</ontake>

<use type="script">

UnlockExit (1f)

</use>

</object>

<object name="Inferno">

<inherit name="editor\_object" />

<alias>Dante's Inferno</alias>

<take type="boolean">false</take>

<displayverbs type="stringlist">

<value>Look at</value>

</displayverbs>

<scenery />

<takemsg type="string"></takemsg>

<drop type="boolean">false</drop>

<inventoryverbs type="stringlist">

```

    <value>Look at</value>
    <value>Use</value>
  </inventoryverbs>
  <look>Virgil's a queer icon. If Dante tries to disagree, he can fight you in the pit
  if he dares.</look>
  <ontake type="script">
    if (Got(Inferno)) {
      RemoveObject (Frankenstein)
      RemoveObject (Expectations)
      RemoveObject (comics)
    }
  </ontake>
</object>
<object name="Expectations">
  <inherit name="editor_object" />
  <alias>Charles Dickens' Great Expectations</alias>
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
  <take type="boolean">>false</take>
  <scenery />
  <takemsg type="string"></takemsg>
  <drop type="boolean">>false</drop>
  <inventoryverbs type="stringlist">
    <value>Look at</value>
    <value>Use</value>
  </inventoryverbs>
  <alt type="stringlist">
    <value>Great Expectations</value>
  </alt>
  <look>Oh look, it's the Book-Which-Must-Not-Be-Named, written by You-
  Know-Who. You should have burned it years ago.</look>
  <ontake type="script">
    if (Got(Expectations)) {
      RemoveObject (Frankenstein)
      RemoveObject (Inferno)
      RemoveObject (comics)
    }
  </ontake>
</object>
<object name="comics">
  <inherit name="editor_object" />
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
  <take type="boolean">>false</take>
  <alias>Spider-Man issues</alias>
  <scenery />
  <takemsg type="string"></takemsg>
  <drop type="boolean">>false</drop>
  <inventoryverbs type="stringlist">
    <value>Look at</value>
    <value>Use</value>
  </inventoryverbs>
  <alt type="stringlist">
    <value>Spider-Man</value>
    <value>Spidey</value>
  </alt>
  <look>Spider-Man: the most relatable superhero. Tess and Jay are proud that you
  own these.</look>
  <ontake type="script">
    if (Got(comics)) {
      RemoveObject (Frankenstein)
      RemoveObject (Inferno)
      RemoveObject (Expectations)
    }
  </ontake>
</object>
<object name="spider">
  <inherit name="editor_object" />
  <scenery />
  <alias>Marvel's Spider-Man</alias>
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
  <take type="boolean">>false</take>
  <takemsg type="string"></takemsg>
  <drop type="boolean">>false</drop>
  <inventoryverbs type="stringlist">
    <value>Look at</value>
    <value>Use</value>
  </inventoryverbs>
  <alt type="stringlist">
    <value>Spider-Man</value>
    <value>Spidey</value>
  </alt>
  <look>Peter Parker is a bicon. You will accept no other opinions on this matter,
  and neither will Tess and Jay.</look>
  <ontake type="script">
    if (Got(spider)) {
      RemoveObject (bat)
      RemoveObject (Portal)
    }
  </ontake>
  RemoveObject (Mass)
  RemoveObject (ut)
}
</ontake>
</object>
<object name="Portal">
  <inherit name="editor_object" />
  <scenery />
  <alias>Portal</alias>
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
  <take type="boolean">>false</take>
  <takemsg type="string"></takemsg>
  <drop type="boolean">>false</drop>
  <inventoryverbs type="stringlist">
    <value>Look at</value>
    <value>Use</value>
  </inventoryverbs>
  <look>GLaDOS may be an incredibly evil robot, but she's YOUR incredibly evil
  robot and that's what matters.</look>
  <feature_usegive />
  <ontake type="script">
    if (Got(Portal)) {
      RemoveObject (spider)
      RemoveObject (bat)
      RemoveObject (Mass)
      RemoveObject (ut)
    }
  </ontake>
  <use type="script"><![CDATA[
  UnlockExit (to leave)
  RemoveObject (heteronormativity)
  RemoveObject (gendered colors)
  RemoveObject (the gender binary)
  msg ("You throw your copy of the video game Portal at the robot. The robot
  almost seems to sense the presence of GLaDOS within the game disc and stares at it
  mesmerized.<br/><br/>You have unlocked the option to leave.")
  ]]></use>
</object>
<object name="Mass">
  <inherit name="editor_object" />
  <scenery />
  <alias>Mass Effect</alias>
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
  <take type="boolean">>false</take>
  <takemsg type="string"></takemsg>
  <drop type="boolean">>false</drop>
  <inventoryverbs type="stringlist">
    <value>Look at</value>
    <value>Use</value>
  </inventoryverbs>
  <look>Sometimes you are convinced this game is what convinced the internet to
  have an alien fetish, but really, that shit's existed for wayyyyyy longer.</look>
  <ontake type="script">
    if (Got(Mass)) {
      RemoveObject (spider)
      RemoveObject (bat)
      RemoveObject (Portal)
      RemoveObject (ut)
    }
  </ontake>
</object>
<object name="ut">
  <inherit name="editor_object" />
  <scenery />
  <alias>Undertale</alias>
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
  <take type="boolean">>false</take>
  <takemsg type="string"></takemsg>
  <drop type="boolean">>false</drop>
  <inventoryverbs type="stringlist">
    <value>Look at</value>
    <value>Use</value>
  </inventoryverbs>
  <look>Papyrus is best character, "Megalovania" is a bop, and Napstablook
  deserves all the love and respect in the world.</look>
  <ontake type="script">
    if (Got(ut)) {
      RemoveObject (spider)
      RemoveObject (bat)
      RemoveObject (Mass)
      RemoveObject (Portal)
    }
  </ontake>
</object>
<object name="bat">
  <inherit name="editor_object" />

```

```

<scenery />
<alias>Batman: Arkham City</alias>
<displayverbs type="stringlist">
  <value>Look at</value>
</displayverbs>
<take type="boolean">false</take>
<takemsg type="string"></takemsg>
<drop type="boolean">false</drop>
<inventoryverbs type="stringlist">
  <value>Look at</value>
  <value>Use</value>
</inventoryverbs>
<alt type="stringlist">
  <value>Batman</value>
  <value>Arkham</value>
  <value>Batman Arkham</value>
  <value>Arkham City</value>
</alt>
<look>You wish the Riddler was an actual human being so you could punch him
in the face FOR REAL.</look>
<ontake type="script">
  if (Got(bat)) {
    RemoveObject (spider)
    RemoveObject (Mass)
    RemoveObject (Portal)
    RemoveObject (ut)
  }
</ontake>
</object>
<object name="player">
  <inherit name="editor_object" />
  <visible type="boolean">false</visible>
</object>
</object>
<verb>
  <property>jump</property>
  <pattern>jump</pattern>
  <defaultexpression>"You can't jump " + object.article + "."</defaultexpression>
</verb>
<verb>
  <property>jumpon</property>
  <pattern>jump on</pattern>
  <defaultexpression>"You can't jump on " + object.article + "."</
defaultexpression>
</verb>
<object name="hallway">
  <inherit name="editor_room" />
  <description>Four doors line the walls and the end of the passage. You can't see
any other exits or even some stairs. This is... strange. Your house doesn't usually look
like this. A framed picture hangs on all these new doors, each showing a different
image.</description>
  <objectslismprefix>There is</objectslismprefix>
  <exitslismprefix>Once you have made up your mind, pick a door to go through:</
exitslismprefix>
  <object name="wooden door on the left">
    <inherit name="editor_object" />
    <isroom type="boolean">false</isroom>
    <look>The door is solid wood and ancient-looking. You guess that termites have
been eating away at it for a long time. On it hangs an engraved image, where an
enormous, wolf-like creature stands upright on two legs and howls at the full moon
above.</look>
    <displayverbs type="stringlist">
      <value>Look at</value>
    </displayverbs>
    <linkcolour>Red</linkcolour>
    <alias>wooden door</alias>
  </object>
  <object name="electronic door on the right">
    <inherit name="editor_object" />
    <isroom type="boolean">false</isroom>
    <look>The door hums with the inner workings of electricity and machinery. A
keypad sits to the right of it, but it has been deactivated. On it hangs an engraved
image, where a spaceship is seen crashing from the dark stary abyss to Earth
below.</look>
    <displayverbs type="stringlist">
      <value>Look at</value>
    </displayverbs>
    <linkcolour>GoldenRod</linkcolour>
    <alias>electronic door</alias>
  </object>
  <object name="bright flashy door on the right">
    <inherit name="editor_object" />
    <isroom type="boolean">false</isroom>
    <look>The door is covered in bright, pastel colors. It gives off the impression of
happiness and optimism, but you still get the distinct feeling something is... off. On it
hangs an engraved image, where a broken robot lies on a conveyor belt, being
reassembled by mechanical claws.</look>
    <displayverbs type="stringlist">
      <value>Look at</value>
    </displayverbs>
    <linkcolour>Green</linkcolour>
    <alias>bright flashy door</alias>
  </object>
  <object name="stone door on the opposite end">
    <inherit name="editor_object" />
    <isroom type="boolean">false</isroom>
    <look>The door is enormous. It looks as if it comes from a time long ago.
Putting your hand on the stone, you find it to be surprisingly warm. On it hangs an
engraved image, where a devil-like figure stands cackling while surrounded by
flames on all sides.</look>
    <displayverbs type="stringlist">
      <value>Look at</value>
    </displayverbs>
    <linkcolour>Blue</linkcolour>
    <alias>stone door</alias>
  </object>
  <exit to="wooden door">
    <prefix>the</prefix>
    <message>You step into a void as you move past the wooden door. Once you are
all the way in, the door slams shut and locks itself behind you. You blink once, and
suddenly the darkness has gone and you are in a brand new world.</message>
  </exit>
  <exit to="electronic door">
    <prefix>the</prefix>
    <message>You step into a void as you move past the electronic door. Once you
are all the way in, the door slams shut and locks itself behind you. You blink once,
and suddenly the darkness has gone and you are in a brand new world.</message>
  </exit>
  <exit to="bright flashy door">
    <prefix>the</prefix>
    <message>You step into a void as you move past the bright flashy door. Once
you are all the way in, the door slams shut and locks itself behind you. You blink
once, and suddenly the darkness has gone and you are in a brand new world.</
message>
  </exit>
  <exit to="stone door">
    <prefix>the</prefix>
    <message>You step into a void as you move past the stone door. Once you are all
the way in, the door slams shut and locks itself behind you. You blink once, and
suddenly the darkness has gone and you are in a brand new world.</message>
  </exit>
</object>
<verb>
  <property>takebook</property>
  <pattern>take book</pattern>
  <defaultexpression>"You can't take book " + object.article + "."</
defaultexpression>
</verb>
<object name="wooden door">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>rundown, wooden building</alias>
  <prefix>a</prefix>
  <descprefix>You are standing outside</descprefix>
  <description><![CDATA[This... is not your house. <b>At all</b>. You are in the
middle of an old-looking village that seems right out of the medieval era. So far, the
village seems completely devoid of people. The only sounds to be heard are of the
insects and other wildlife in the forest close by.]]></description>
  <exitslismprefix>You reorient yourself in your new environment before</
exitslismprefix>
  <object name="sky">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <prefix>the</prefix>
    <takemsg>You would be very impressed with yourself if you could carry the sky
around in your pocket. Alas, it cannot be.</takemsg>
    <look>The sky is filled with the beautiful oranges, purples, and pinks of a sunset.
The light is disappearing and will be gone very soon. It will be hard to walk in this
village in the total pitch black of night.</look>
  </object>
  <object name="well">
    <inherit name="editor_object" />
    <takemsg>Having a source of fresh water with you constantly WOULD be
useful. The well is way too large and embedded in the ground, however.</takemsg>
    <look>A stone well sits nearby. The bucket sways back and forth as the wind
blows, giving off an eerie vibe. You drink some water sitting in the bucket and
quench the thirst in your throat.</look>
  </object>
  <object name="door you came from 1">
    <inherit name="editor_object" />
    <alias>door you came from</alias>
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <prefix>the</prefix>
    <trytoopen>The door is locked. There's no going back now.</trytoopen>
    <displayverbs type="stringlist">
      <value>Try to open</value>
    </displayverbs>
  </object>
  <exit to="exploring the village further" />
</object>
<object name="electronic door">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>hallway</alias>

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<prefix>a</prefix>
<description>It's cold and metal. There are six doors with names plastered to them
on each side. You notice suddenly that your hands are bound in metal cuffs. A man
with a gruff voice pushes you from behind and tells you, "Get a move on!"</
description>
<exitslistprefix>You can move</exitslistprefix>
<object name="six doors with names">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <prefix>the</prefix>
  <alias>six doors</alias>
  <look>Aside from the names, all the doors look identical - the same cold, grey
metal. The six names you read are "A. Smith," "E. Johnson," "S. Williams," "B.
Jones," "V. Brown," and "K. Davis." </look>
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
  <alt type="stringlist">
    <value>six doors</value>
    <value>doors</value>
    <value>the doors</value>
  </alt>
</object>
<object name="man with a gruff voice">
  <inherit name="editor_object" />
  <inherit name="male" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <alias>man behind</alias>
  <prefix>the</prefix>
  <look>He is wearing an army uniform. His hair is styled as a buzz cut, and he
has a five o'clock shadow. His expression looks serious and a bit impatient. You don't
think he likes to be kept waiting.</look>
  <speak>You try to open your mouth and speak to the man, but he gives you a
dirty look. It's probably for the best to keep your mouth shut for the time being.</
speak>
  <alt type="stringlist">
    <value>the man</value>
    <value>man</value>
    <value>army man</value>
    <value>the army man</value>
    <value>the man behind</value>
    <value>soldier</value>
    <value>the soldier</value>
  </alt>
</object>
<object name="yourself">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <look>You look down at yourself and see you are now wearing an orange prison
uniform. It's plain but practical. There are no shoes or socks on your feet. The floor
chills you below.</look>
  <displayverbs type="stringlist">
    <value>Look at</value>
  </displayverbs>
</object>
<exit to="forward">
  <message>You do as you're told and go forward. The man guides you further to a
chamber full of transparent cells.</message>
</exit>
</object>
<object name="bright flashy door">
  <inherit name="editor_room" />
  <usedefaultprefix />
  <alias>house's living room</alias>
  <description><![CDATA[It is definitely <b>not</b> your house. The walls are
painted a bright, vibrant yellow. The floor is covered in a plush, vintage carpet. A
couch and a La-Z-Boy recliner sit before a television set that looks <i>absolutely</i>
ancient. The couch seems big enough to hold an entire family.]]></description>
  <objectslistprefix>You decide to investigate further before leaving. There is</
objectslistprefix>
  <exitslistprefix type="string"></exitslistprefix>
  <enter type="script">
  </enter>
  <object name="old television">
    <inherit name="editor_object" />
    <takemsg>This thing is way too enormous and heavy to take! Besides, it's totally
outdated. Why would you want that?</takemsg>
    <look>The television is huge, bulky, and shaped like a cube. There are several
large dials below the screen. It seems indescribably old.</look>
  </object>
  <object name="radio">
    <inherit name="editor_object" />
    <takemsg>Eh, the sound isn't that great. Plus, the size is kind of a hassle. Thanks,
but you'll stick to your phone and iPod.</takemsg>
    <look>The radio is made of wood and has little dials and switches on its surface.
You feel like you've seen a few of these in some older movies. No music currently
plays.</look>
  </object>
  <object name="framed photos">
    <inherit name="surface" />
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <prefix>some</prefix>
    <attr name="feature_startscript" type="boolean">>false</attr>
    <attr name="feature_container" type="boolean">>false</attr>
    <hidechildren />
    <contentsprefix>The front door swings open. What enters is</contentsprefix>
    <listchildren />
    <listchildrenprefix>The front door swings open. What enters is</
listchildrenprefix>
    <alt type="stringlist">
      <value>photo</value>
      <value>photos</value>
      <value>portraits</value>
    </alt>
    <takemsg>This belongs to whoever lives here. You can't just take people's
antique photos! It's the one thing you can't replace.</takemsg>
    <look>You pick up some framed photos that sit on a nearby table. In all the
pictures, you see a group of robots all together and interacting like the classic
domestic family. Their smiles seem artificial. You know that's probably a given -
they are constructed robots after all - but it still creeps you the hell out.</look>
    <addscript type="script">
      MakeObjectVisible (Robot family)
    </addscript>
    <enter type="script">
      MakeObjectVisible (Mother Robot)
    </enter>
  </object>
  <object name="door you came from">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <prefix>the</prefix>
    <trytoopen>The door is locked. There's no going back now.</trytoopen>
    <displayverbs type="stringlist">
      <value>Try to open</value>
    </displayverbs>
    <inventoryverbs type="stringlist">
      <value>Look at</value>
      <value>Use</value>
    </inventoryverbs>
  </object>
  <exit to="front door">
    <prefix>You can try the</prefix>
    <suffix>when you finish looking around</suffix>
    <locked type="boolean">>false</locked>
    <message>You are about to turn the doorknob when the door before you
suddenly swings open. An entire family comes inside. A robot family to be precise.
They all appear as if they've come off the set of some 1940s-era movie.</message>
  </exit>
</object>
  <object name="stone door">
    <inherit name="editor_room" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <alias>long set of stairs</alias>
    <descprefix>You find yourself at the top of a</descprefix>
    <objectslistprefix>Before you, you see</objectslistprefix>
    <description>Descending, you enter a dark forest bathed in a terrifying shade of
red.</description>
    <exitslistprefix>When you're ready, you can walk down</exitslistprefix>
    <object name="trees">
      <inherit name="editor_object" />
      <usedefaultprefix type="boolean">>false</usedefaultprefix>
      <look>The trees are dark and gnarled. The branches twist about into terrifying
shapes that stretch upwards as if reaching for comfort from the sky.</look>
      <displayverbs type="stringlist">
        <value>Look at</value>
      </displayverbs>
    </object>
    <object name="the sky">
      <inherit name="editor_object" />
      <usedefaultprefix type="boolean">>false</usedefaultprefix>
      <look>The sky is a deep red. It illuminates everything, giving off the appearance
of constant bleeding. It is beautiful yet haunting.</look>
      <displayverbs type="stringlist">
        <value>Look at</value>
      </displayverbs>
    </object>
    <exit to="the forest path" />
  </object>
  <verb>
    <property>trytoopen</property>
    <pattern>try to open</pattern>
    <defaultexpression>"You can't try to open " + object.article + "."</
defaultexpression>
  </verb>
  <object name="front door">
    <inherit name="editor_room" />
    <alias>before them all</alias>
    <descprefix>You stand</descprefix>
    <objectslistprefix>You immediately give them all names based on the stereotypes
they portray.</objectslistprefix>
    <description>Each robot spots you as soon as they enter, but they do not appear
surprised or scared in any way. They simply stare you down.</description>
    <usedefaultprefix type="boolean">>false</usedefaultprefix>

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<existslistprefix>You want to talk to them</existslistprefix>
<enter type="script">
</enter>
<object name="Mother Robot">
<inherit name="namedfemale" />
<inherit name="editor_object" />
<alt type="stringlist">
<value>Mother</value>
<value>Mom</value>
<value>Mom Robot</value>
</alt>
<takemsg>Yeahhhhhh there's no possible way you have the muscle strength to
carry around a full-on, adult-sized robot.</takemsg>
<look>Mother Robot's hair is metallic and done up in victory rolls. She wears a
collared dress that has puffy sleeves. It is buttoned up all the way, perhaps to look
'modest' (although she is a robot, so why she even has what appears to be boobs is a
mystery to you). A checkered apron is tied around her waist. Immaculate makeup
adorns her face (and once again, you question why it's even necessary).</look>
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Speak to</value>
<value>Take</value>
</displayverbs>
<linkcolour>DeepPink</linkcolour>
<scenery type="boolean">>false</scenery>
<attr name="feature_startscript" type="boolean">>false</attr>
<speak type="script">
msg ("The Mother Robot steps closer past her family with a steel smile. "Why,
hello there, sweet child!")
UnlockExit (mom1)
</speak>
</object>
<object name="Father Robot">
<inherit name="editor_object" />
<inherit name="namedmale" />
<alt type="stringlist">
<value>Father</value>
<value>Dad</value>
<value>Dad Robot</value>
</alt>
<takemsg>Yeahhhhhh there's no possible way you have the muscle strength to
carry around a full-on, adult-sized robot.</takemsg>
<look>Father Robot's shiny, metal hair has a wave to it and gives off the
impression of being slicked back. He wears a stuffy gray business suit. His left hand
is planted in his coat's pocket, while his right holds a pipe in it that is giving off
smoke. You wonder now if robots have the capacity to enjoy or get addicted to
tobacco.</look>
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Speak to</value>
<value>Take</value>
</displayverbs>
<speak>He stares at you over his pipe and doesn't bother to respond back. What a
prick.</speak>
<linkcolour>DarkBlue</linkcolour>
</object>
<object name="Little Boy Robot">
<inherit name="editor_object" />
<inherit name="namedmale" />
<takemsg>Hey now - you're no kidnapper.</takemsg>
<alt type="stringlist">
<value>Boy</value>
<value>Son</value>
<value>Boy Robot</value>
<value>Son Robot</value>
<value>Little Boy</value>
</alt>
<look>Little Boy Robot looks like he's trying to be a carbon-copy of Father
Robot but with shorts instead of pants. His steel hair is styled in the same wavy,
slicked back manner, and he seems dressed more for business than fun in his sweater
vest, tie, and long-sleeved collared shirt.</look>
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Speak to</value>
<value>Take</value>
</displayverbs>
<speak>He looks up at Father Robot and imitates his silence towards you.</
speak>
<linkcolour>SkyBlue</linkcolour>
</object>
<object name="Little Girl Robot">
<inherit name="editor_object" />
<inherit name="namedfemale" />
<takemsg>Hey now - you're no kidnapper.</takemsg>
<alt type="stringlist">
<value>Girl</value>
<value>Daughter</value>
<value>Girl Robot</value>
<value>Daughter Robot</value>
</alt>
<value>Little Girl</value>
</alt>
<look>Little Girl Robot looks like the more adorable version of Mother Robot.
Her metal hair descends into perfect curls, with ribbons decorating each side of her
head. She wears a floral-patterned dress with a collar and a puffy skirt. Her face
gives off the impression that someone purposefully carved dimples into her
cheeks.</look>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Speak to</value>
<value>Take</value>
</displayverbs>
<speak>She giggles as if you've said something funny and points to her
mother.</speak>
<linkcolour>LightPink</linkcolour>
</object>
<exit name="mom1" to="more">
<locked />
<lockmessage>It would be rude to not speak to all the robots first.</
lockmessage>
</exit>
</object>
<verb>
<property>respond</property>
<pattern>respond</pattern>
<defaultexpression>"You can't respond " + object.article + ". "</
defaultexpression>
</verb>
<verb>
<property>sayhiback</property>
<pattern>say hi back</pattern>
<defaultexpression>"You can't say hi back " + object.article + ". "</
defaultexpression>
</verb>
<verb>
<property>askwhere</property>
<pattern>ask where</pattern>
<defaultexpression>"You can't ask where " + object.article + ". "</
defaultexpression>
</verb>
<object name="out the door">
<inherit name="editor_room" />
<alias>with robots</alias>
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<descprefix>You rush out into a street filled</descprefix>
<objectslistprefix>Of the topics in your head, you think of</objectslistprefix>
<description><![CDATA[In their old-fashioned clothing and hairstyles, they all
turn their gazes on you. They sense you are a threat. You start running and you can
hear them following behind you.<br/><br/>You have managed to put some good
distance between you and the machines when a robot stops in front of you.<br/><br/>
You must get past them. You need to say something quickly.]]></description>
<existslistprefix>You need to</existslistprefix>
<object name="heteronormativity">
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Talk about</value>
</displayverbs>
<linkcolour>HotPink</linkcolour>
<talkabout type="script">
msg ("Don't you hate how we have proof that people have had queer desires
throughout history but we still treat being straight as the only correct option? It's total
bullshit!")
AddToInventory (Bullshit heteronormativity)
RemoveObject (the gender binary)
RemoveObject (gendered colors)
</talkabout>
<object name="Bullshit heteronormativity">
<inherit name="editor_object" />
<displayverbs type="stringlist">
<value>Take</value>
</displayverbs>
<inventoryverbs type="stringlist">
<value>Use</value>
</inventoryverbs>
<feature_usegive />
<use type="script"><![CDATA[
UnlockExit (to leave)
msg ("The robot malfunctions and explodes after your statement. The path is
clear and free of bullshit heteronormativity.<br/><br/>You have unlocked the option
to leave.")
]]></use>
</object>
</object>
<object name="gendered colors">
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Talk about</value>
</displayverbs>
<alt type="stringlist">
<value>colors</value>
</alt>
<linkcolour>GoldenRod</linkcolour>

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<talkabout type="script">
  msg ("Did you know pink used to be a color associated with boys and blue a
  color with girls? Gendered colors are complete bullshit!")
  AddToInventory (Bullshit colors)
  RemoveObject (the gender binary)
  RemoveObject (heteronormativity)
</talkabout>
<object name="Bullshit colors">
  <inherit name="editor_object" />
  <take />
  <displayverbs type="stringlist">
    <value>Take</value>
  </displayverbs>
  <inventoryverbs type="stringlist">
    <value>Use</value>
  </inventoryverbs>
  <feature_usegive />
  <usemenuprompt>leave</usemenuprompt>
  <drop type="boolean">false</drop>
  <ontake type="script">
    <ontake>
    <use type="script"><![CDATA[
      UnlockExit (to leave)
      msg ("The robot malfunctions and explodes after your statement. The path is
      clear and free of bullshit color rules.<br/><br/>You have unlocked the option to
      leave.")
    ]]></use>
  </object>
</object>
<object name="the gender binary">
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <displayverbs type="stringlist">
    <value>Talk about</value>
  </displayverbs>
  <linkcolour>DeepSkyBlue</linkcolour>
  <talkabout type="script">
    msg ("Isn't it weird how we constantly equate sex with gender and say they
    exist in a binary when intersex people exist? God, it's such bullshit!")
    AddToInventory (Bullshit binaries)
    RemoveObject (gendered colors)
    RemoveObject (heteronormativity)
  </talkabout>
  <object name="Bullshit binaries">
    <inherit name="editor_object" />
    <feature_usegive />
    <displayverbs type="stringlist" />
    <inventoryverbs type="stringlist">
      <value>Use</value>
    </inventoryverbs>
    <take />
    <drop type="boolean">false</drop>
    <use type="script"><![CDATA[
      UnlockExit (to leave)
      msg ("The robot malfunctions and explodes after your statement. The path is
      clear and free of bullshit binary rules.<br/><br/>You have unlocked the option to
      leave.")
    ]]></use>
  </object>
  </object>
  <exit name="to leave" to="leave">
    <locked />
    <message>You continue running until you reach a large, imposing building.</
    message>
    <lockmessage>The robot blocks you from leaving. You need to use some bullshit
    from your inventory to get past the robot.</lockmessage>
  </exit>
</object>
<verb>
  <property>accept</property>
  <pattern>accept</pattern>
  <defaultexpression>"You can't accept " + object.article + "."</defaultexpression>
</verb>
<verb>
  <property>refuse</property>
  <pattern>refuse</pattern>
  <defaultexpression>"You can't refuse " + object.article + "."</defaultexpression>
</verb>
<verb>
  <property>acceptoffer</property>
  <pattern>accept offer</pattern>
  <defaultexpression>"You can't accept offer " + object.article + "."</
  defaultexpression>
</verb>
<verb>
  <property>refuseoffer</property>
  <pattern>refuse offer</pattern>
  <defaultexpression>"You can't refuse offer " + object.article + "."</
  defaultexpression>
</verb>
<verb>
  <property>breakpastrobots</property>
  <pattern>break past robots</pattern>
  <defaultexpression>"You can't break past robots " + object.article + "."</
  defaultexpression>
</verb>
<verb>
  <property>talkabout</property>
  <pattern>talk about</pattern>
  <defaultexpression>"You can't talk about " + object.article + "."</
  defaultexpression>
</verb>
<object name="leave">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>factory</alias>
  <prefix>the</prefix>
  <objectlistprefix type="string"></objectlistprefix>
  <description><![CDATA[When you look all around and above you, you see robots
  being assembled and constructed constantly by the metal claws of non-sentient
  machines. They are creating an endless supply of these old-fashioned robots.<br/>
  ><br/>You turn your head and see that the metal mob has caught up to you. They are
  beginning to surround you on all sides. They are pleading with you to join their
  horde and complete assimilation with them. You feel so tired and weary. What will
  you do?<br/><br/>You can {object.give up} or {object.keep on fighting}.]]></
  description>
  <object name="give up">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <scenery />
    <displayverbs type="stringlist">
      <value>Choose this</value>
    </displayverbs>
    <choosethis type="script"><![CDATA[
      msg ("You give in to the peer pressure. The robot horde approaches, and you
      allow them to carry you off to the conveyor belt. The metal claws replace your body
      parts with machinery. You become one of them.<br/><br/>You are placed in a robot
      family of your own. You live out the perfect domestic life. You do as you're told. You
      conform to the role society has given you.<br/><br/>It feels easier, but are you ever
      really happy? Whether you are or not, it does not matter. For a smile is plastered
      permanently on your face, ensuring you always look so.<br/><br/>THE END<br/>")
    ]]></choosethis>
  </object>
  <object name="keep on fighting">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <suffix type="string"></suffix>
    <prefix>or</prefix>
    <scenery />
    <displayverbs type="stringlist">
      <value>Choose this</value>
    </displayverbs>
    <choosethis type="script"><![CDATA[
      msg ("You refuse to give in. You force your way through some robots, shoving
      and kicking until you make your way to a staircase nearby. You run up to a small
      office at the top of those stairs. You slam the door shut behind you.<br/><br/>You
      look desperately around the office until you see a microphone. It appears to
      broadcast throughout the entire factory. You look over your shoulder and see that the
      robots are about to break through the door.<br/><br/>You grab at the microphone
      and throw your hand onto the button. You scream something into it. You're not sure
      what, your mind is so overcome with panic that you blurt something out without
      thinking.<br/><br/>But, whatever it was, it worked. Outside the door and throughout
      the entire factory, every robot shoots sparks out from its body. Their eyes go dark,
      and their old-fashioned programming is erased.<br/><br/>You feel safe. You feel
      free. And in that calming moment, a bright light flashes before your vision. You float
      for a moment in an ocean of light before you suddenly find yourself standing outside
      your home, back in a normal world.<br/><br/>You take a moment to get your
      bearings, breathing in and out. You're free. You've escaped.<br/><br/>You smile to
      yourself and step forward away from your home, ready to begin your new life and
      never concede your identity for comfort ever again.<br/><br/>THE END<br/>")
    ]]></choosethis>
  </object>
</object>
<verb>
  <property>choosethis</property>
  <pattern>choose this</pattern>
  <defaultexpression>"You can't choose this " + object.article + "."</
  defaultexpression>
</verb>
<object name="exploring the village further">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <descprefix>You travel around but fail to find</descprefix>
  <alias>more signs of life</alias>
  <objectlistprefix type="string"></objectlistprefix>
  <description><![CDATA[As you turn a corner behind one cabin, you come across
  a gruesome scene - a mutilated corpse, propped against the wood of the wall with its
  throat ripped out. The sight makes you sick to your stomach.<br/><br/>Suddenly,
  you begin to hear distant, angry voices. An orange glow shines brighter and brighter
  as the voices grow louder. Looking over your shoulder, you see a mob of people
  approaching with flaming torches in hand. Their clothes are medieval, ragged, and
  dirty. Their faces are marred by furrowed lines of hate. They are shouting a

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cacophony of phrases. "Die, monster!" "Murderer!" "Go back to hell, beast!" "Away,
away!" ]]></description>
<exitslistprefix>You can try to</exitslistprefix>
<exit to="talk to them">
<message>You attempt to reason with them.</message>
</exit>
<exit to="run away">
<message>You run back the way you came from.</message>
</exit>
</object>
<object name="talk to them">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<descprefix>However, their legion of wrathful voices overpower</descprefix>
<alias>your own</alias>
<objectsliprefix type="string"></objectsliprefix>
<description>They will not listen to you. One man breaks from the crowd and
charges at you. He thrusts his torch into your face. You manage to duck away in
time.</description>
<exitslistprefix>You</exitslistprefix>
<exit to="run">
<suffix>back the way you came from</suffix>
<message>The mob is close behind.</message>
</exit>
</object>
<object name="run away">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<alias>far behind</alias>
<descprefix>The mob is not too</descprefix>
<description>You see more orange glows picking up in the distance.</
description>
<objectsliprefix>You have some time to find the safe path. Your only options
are</objectsliprefix>
<exitslistprefix>You can</exitslistprefix>
<object name="moving to the left">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Investigate</value>
</displayverbs>
<investigate>It's dark but this way looks clear and free of any obstacles.</
investigate>
</object>
<object name="moving to the right">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Investigate</value>
</displayverbs>
<investigate>It's dark. You think you can see a figure moving around in that
direction.</investigate>
</object>
<exit to="go left">
<message>You go left and manage to duck around the corner of a house.</
message>
</exit>
<exit to="go right">
<message>You go right into a space between two buildings.</message>
</exit>
</object>
<verb>
<property>runaway</property>
<pattern>run away</pattern>
<defaultexpression>"You can't run away " + object.article + "."</
defaultexpression>
</verb>
<object name="go left">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<alias>lose sight of you</alias>
<descprefix>The darkness shields you from sight quick enough that the villagers
march past and</descprefix>
<objectsliprefix type="string"></objectsliprefix>
<description>You see the forest ahead and move towards the safety of the trees.
Slinking along as stealthily as possible, you eventually find yourself in front of a
cabin.</description>
<exitslistprefix>You peek into the window and, seeing it empty, travel</
exitslistprefix>
<exit to="inside" />
</object>
<object name="go right">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<alias>from the shadows</alias>
<descprefix>You are grabbed suddenly</descprefix>
<objectsliprefix type="string"></objectsliprefix>
<exitslistprefix type="string"></exitslistprefix>
<description type="script"><![CDATA[
msg ("Your assailant is a villager who was lying here in wait. They shout, "I've
got you, monster!"<br/><br/>Their hand covers your mouth, preventing you from

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screaming. The rest of the villagers arrive. Their eyes shine maliciously. They will
enjoy killing this monster.<br/><br/>THE END<br/>")
finish
]]></description>
<enter type="script">
</enter>
</object>
<object name="run">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<descprefix>The man from before is</descprefix>
<alias>even closer</alias>
<objectsliprefix type="string"></objectsliprefix>
<description>You see more orange glows picking up in the distance. Your only
current options are moving to the left and moving to the right. You have no time to
think. You'll just have to go on impulse.</description>
<exitslistprefix>You can</exitslistprefix>
<exit to="go left">
<message>You go left and manage to duck around the corner of a house.</
message>
</exit>
<exit to="go right">
<message>You go right into a space between two buildings.</message>
</exit>
</object>
<verb>
<property>investigate</property>
<pattern>investigate</pattern>
<defaultexpression>"You can't investigate " + object.article + "."</
defaultexpression>
</verb>
<object name="inside">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<alias>the cabin</alias>
<descprefix>You are inside</descprefix>
<objectsliprefix>It is mostly bare aside from</objectsliprefix>
<description>It is old and dusty. Cobwebs hang from every corner. It has clearly
gone unused for a long time.</description>
<exitslistprefix>You can leave</exitslistprefix>
<object name="ornate mirror">
<look><![CDATA[You gaze into the mirror and see your own reflection. You are
surprised at what looks back. Your appearance is constantly shifting into different
forms. You are the werewolf, the vampire, the mummy, the lake monster, the zombie.
You are every monster you can imagine. You look down at yourself, but in your eyes,
you appear normal. You wonder if the mirror shows you not as you are but as others,
those villagers, see you.<br/><br/>You hear noise from outside. The villagers have
come. They will find you soon. You have no other way out. You will have to face
them. Might as well pick a monster form you like: {object:the vampire}, {object:the
zombie}, or {object:the lake monster} ]]></look>
<takemsg>Normally, you would joke that wanting to take this mirror is an act of
vanity, but it's just a really beautiful-looking mirror! You can't blame yourself for
hoping.</takemsg>
<drop type="boolean">>false</drop>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Take</value>
</displayverbs>
<alt type="stringlist">
<value>mirror</value>
</alt>
<descprefix type="string"></descprefix>
<objectsliprefix type="string"></objectsliprefix>
</object>
<exit name="frst" to="the cabin">
<locked />
<lockmessage>You're not ready to leave yet. Look at the mirror first and make
your choice from there; then you should be able to leave.</lockmessage>
<suffix>but it would be best to wait and hide for the time being</suffix>
</exit>
<object name="the vampire">
<inherit name="editor_object" />
<visible />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<scenery />
<displayverbs type="stringlist">
<value>Look at</value>
<value>Pick this form</value>
</displayverbs>
<look>Dracula, Carmilla - vampires have always belonged to the gays.</look>
<inventoryverbs type="stringlist">
<value>Look at</value>
<value>Use</value>
</inventoryverbs>
<feature_usegive />
<linkcolour>Red</linkcolour>
<pickthisform type="script">
msg ("You are ready to face your attackers. USE your form to leave.")
AddToInventory (the vampire)
</pickthisform>
<use type="script">
UnlockExit (frst)

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    msg ("You've transformed into a vampire! You're now ready to leave the cabin
and go outside.")
</use>
</object>
<object name="the zombie">
<inherit name="editor_object" />
<visible />
<usedefaultprefix />
<scenery />
<inventoryverbs type="stringlist">
<value>Look at</value>
<value>Use</value>
</inventoryverbs>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Pick this form</value>
</displayverbs>
<look>Tomas and Shoshannah would be very proud of you for this choice!</
look>
<feature_usegive />
<linkcolour>Green</linkcolour>
<pickthisform type="script">
msg ("You are ready to face your attackers. USE your form to leave.")
AddToInventory (the zombie)
</pickthisform>
<use type="script">
UnlockExit (first)
msg ("You've transformed into a zombie! You're now ready to leave the cabin
and go outside.")
</use>
</object>
<object name="the lake monster">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<scenery />
<visible />
<look>The Shape of Water was a beautiful film, and you will fight anyone who
says otherwise.</look>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Pick this form</value>
</displayverbs>
<inventoryverbs type="stringlist">
<value>Look at</value>
<value>Use</value>
</inventoryverbs>
<feature_usegive />
<take type="boolean">>false</take>
<drop type="boolean">>false</drop>
<linkcolour>Blue</linkcolour>
<pickthisform type="script">
msg ("You are ready to face your attackers. USE your form to leave.")
AddToInventory (the lake monster)
</pickthisform>
<use type="script">
UnlockExit (first)
msg ("You've transformed into a lake monster! You're now ready to leave the
cabin and go outside.")
</use>
</object>
</object>
<object name="the cabin">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<alias>outside</alias>
<descprefix>You go</descprefix>
<description><![CDATA[The villagers have surrounded the cabin. They scream
and growl and spit at you. They lift and shake their torches high in the air. They
prepare to rush and beat you.<br/><br/>You can choose to {object:fight back} or
{object:refuse to hurt them}. ]]></description>
<objectslisprefix type="string"></objectslisprefix>
<object name="fight back">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<scenery />
<displayverbs type="stringlist">
<value>Choose this</value>
</displayverbs>
<alt type="stringlist">
<value>fight</value>
</alt>
<choosethis type="script"><![CDATA[
if (Got(the vampire)) {
    msg ("When the villagers strike you, you hit them right back. You jump high
in the air, land on their shoulders, and bite their necks, sucking the blood from their
body until death takes them. You leave behind many corpses in your wake. The
remaining villagers witness this and run from you in fear. They hide in their homes
and tell stories of your attack to their children and grandchildren. The story is passed
on until you are remembered solely as a myth, a terrifying legend. You are the evil
violent monster who parents tell their children about so they do not go wandering out
into the night.<br/><br/>THE END<br/>")
    finish
    }
    else if (Got(the zombie)) {
        msg ("When the villagers strike you, you hit them right back. You grab at them
with great strength, bringing their flesh to your mouth, biting down, and ripping it
from their bodies. You leave behind many corpses in your wake. The remaining
villagers witness this and run from you in fear. They hide in their homes and tell
stories of your attack to their children and grandchildren. The story is passed on until
you are remembered solely as a myth, a terrifying legend. You are the evil violent
monster who parents tell their children about so they do not go wandering out into
the night.<br/><br/>THE END<br/>")
        finish
    }
    else if (Got(the lake monster)) {
        msg ("When the villagers strike you, you hit them right back. With your
extraordinary strength, you smack and backhand them so hard that they collide with
the trees and break their necks. You rake your claws into their skin and splatter blood
into the air. You leave behind many corpses in your wake. The remaining villagers
witness this and run from you in fear. They hide in their homes and tell stories of
your attack to their children and grandchildren. The story is passed on until you are
remembered solely as a myth, a terrifying legend. You are the evil violent monster
who parents tell their children about so they do not go wandering out into the
night.<br/><br/>THE END<br/>")
        finish
    }
}]]</choosethis>
</object>
<object name="refuse to hurt them">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<scenery />
<displayverbs type="stringlist">
<value>Choose this</value>
</displayverbs>
<alt type="stringlist">
<value>refuse</value>
</alt>
<choosethis type="script"><![CDATA[
msg ("You refuse to hurt them as they certainly plan to hurt you. You will only
prove them right. You do not want to be the monster they believe you to be. You try
your best to avoid their attacks, but some still connect. Your new supernatural form
can bear most of them, but the pain is still there. You close your eyes to endure, but
the blows eventually slow and disappear. You hear the villagers whispering among
themselves. They are wondering why you aren't attacking. They believe you are a
monster; it is what you are supposed to do. One voice rings loudest and clearest to
you: "Were we wrong?"<br/><br/>You smile. A bright light shines suddenly,
creeping through even your eyelids. You open your eyes wide and find yourself
floating for a moment in an ocean of light. Then, you are suddenly standing outside
your home, back in a normal world.<br/><br/>You take a moment to get your
bearings, breathing in and out. You're free. You've escaped.<br/><br/>You smile to
yourself and step forward away from your home, ready to begin your new life and
never think of yourself as monstrous or abnormal ever again.<br/><br/>THE
END<br/>")
    finish
}]]</choosethis>
</object>
</object>
<verb>
<property>lookatyourreflection</property>
<pattern>look at your reflection</pattern>
<defaultexpression>"You can't look at your reflection " + object.article + ". "</
defaultexpression>
</verb>
<verb>
<property>pickthisform</property>
<pattern>pick this form</pattern>
<defaultexpression>"You can't pick this form " + object.article + ". "</
defaultexpression>
</verb>
<object name="forward">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<alias>own cell</alias>
<prefix>your</prefix>
<descprefix>Before you can fully take in your surroundings, you're pushed into </
descprefix>
<objectslisprefix>Looking around, you can see</objectslisprefix>
<description>The man removes your cuffs before slamming the door behind you
and locking you in. He briskly walks away with a grimace on his face.</description>
<exitslisprefix>You should talk to</exitslisprefix>
<object name="your cell">
<inherit name="editor_object" />
<displayverbs type="stringlist">
<value>Look at</value>
<value>Take</value>
<value>Break</value>
</displayverbs>
<alt type="stringlist">
<value>cell</value>
<value>prison</value>
<value>prison cell</value>
<value>jail</value>
<value>jail cell</value>

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</alt>
<break>You try to break through the walls, but they're extremely strong, despite
how they looked initially. You won't be able to leave here through brute force.</
break>
<takemsg>There's absolutely no way you're going to fit this cell into your
pocket, especially while you're still in it. You'd need a shrink ray or something to
make that work.</takemsg>
<look>The walls are transparent but don't seem to be made of glass. A cot, with a
blanket and pillow, lies on the floor, and there's a built-in toilet, but aside from that,
there's no other items in your cell.</look>
<usedefaultprefix type="boolean">false</usedefaultprefix>
</object>
<object name="electronic lock">
<inherit name="editor_object" />
<look>It lies by the door outside your cell, connected to this facility's electricity.
It seems to have a keypad where a password can be input.</look>
<takemsg>Seeing as how it's on the outside of your cell, it would be extremely
difficult and unlikely to take the lock with you.</takemsg>
<alt type="stringlist">
<value>lock</value>
<value>keypad</value>
</alt>
<usedefaultprefix type="boolean">false</usedefaultprefix>
<prefix>the</prefix>
</object>
<object name="your fellow prisoners">
<inherit name="editor_object" />
<look>They are located around the room, and several occupy the same cell. They
are definitely not human. They are multi-colored, each having a different and various
hue that shines beautifully off their skin. They all seem to be staring your way with
their large eyes as if in wait.</look>
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Look at</value>
</displayverbs>
<alt type="stringlist">
<value>prisoners</value>
<value>inmates</value>
<value>inhabitants</value>
<value>strangers</value>
<value>fellow prisoners</value>
<value>fellow inhabitants</value>
<value>prisonmates</value>
<value>your prisonmates</value>
</alt>
</object>
<exit to="the other prisoners">
<suffix>when you're done taking in your surroundings</suffix>
</exit>
</object>
<verb>
<property>break</property>
<pattern>break</pattern>
<defaultexpression>"You can't break " + object.article + ". "</defaultexpression>
</verb>
<object name="the other prisoners">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<suffix>and ask who they are</suffix>
<descprefix>You speak to</descprefix>
<description><![CDATA[They are silent. A few awkward, quiet seconds pass
before one of them stands up in a cell that is two spaces away from you. This
individual is dark blue, glowing and sparkling with various blues, pinks, and purples.
They walk forward and place one of their hands onto the surface of their cell.
Suddenly, you hear a strange, melodic voice in your mind.<br/><br/>"Hello there,
stranger," the voice says. "I apologize for not responding sooner; this is how my
species communicates. I am the leader of this group. Please, tell me; you are human,
are you not? If so, why are you locked up here you too?"<br/><br/>"Y-yeah, I'm
human," you respond. "I don't know why I'm here. I just kinda.. showed up."<br/>
<br/>"Hmmm... interesting," the leader muses. "Humans are so strange..."]</
description>
<objectslisprefix>You can talk to</objectslisprefix>
<exitslisprefix>When you are done talking to the leader, you should look for a</
exitslisprefix>
<object name="leader">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<prefix>the</prefix>
<look>Compared to the others, the leader seems to be a bit taller. Across their
body, patterns of colored light shine and fluctuate all over. One pattern curls around
their left eye, making it seem as if it is shifting in color as well.</look>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Ask about pronouns</value>
<value>Ask about home planet</value>
<value>Ask about reason for visit</value>
<value>Ask about capture</value>
<value>Ask about spaceship</value>
<value>Ask about superpowers</value>
<value>Ask about sexual orientation</value>
</displayverbs>
<alt type="stringlist">

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<value>the leader</value>
<value>alien</value>
<value>the alien</value>
<value>lead alien</value>
<value>the lead alien</value>
</alt>
<askaboutpronouns type="script">
msg ("\"Pronouns?\" The leader pauses for a moment. \"From what I can see in
your mind, the best human equivalent for our species would be genderfluid. A large
majority go between different genders; others may stick with one in particular or go
by many. It doesn't matter to us. For myself, I guess the human pronoun 'they' would
be most appropriate. Thank you for asking.\"")
SetObjectFlagOn (leader, "lead1")
</askaboutpronouns>
<askabouthomeplanet type="script">
if (GetBoolean(leader, "lead1")) {
msg ("\"Our planet is not so unlike your own. I miss it dearly, as I'm sure the
others do as well.\" The leader's voice sounds wistful. \"I would say that our planet
does seem.. healthier than yours.\"")
SetObjectFlagOn (leader, "lead2")
}
else if (not GetBoolean(leader, "lead1")) {
msg ("\"Maybe you should ask for their pronouns first; you don't want to just
assume gender, especially when it's an alien!\")
}
</askabouthomeplanet>
<askaboutreasonforvisit type="script">
if (GetBoolean(leader, "lead1")) {
msg ("\"We came to your planet in peace, I swear to you,\" the leader pleads.
\"We were simply trying to contact neighboring species and establish
communication, perhaps even give assistance in matters we have information on.
Our motives were very peaceful. I am very saddened by this turn of events...!\")")
SetObjectFlagOn (leader, "lead2")
}
else if (not GetBoolean(leader, "lead1")) {
msg ("\"Maybe you should ask for their pronouns first; you don't want to just
assume gender, especially when it's an alien!\")
}
</askaboutreasonforvisit>
<askaboutcapture type="script">
if (GetBoolean(leader, "lead1")) {
msg ("\"We landed on your planet, and your fellow humans captured us almost
immediately.\" While it doesn't show on their face, the leader's voice carries hints of
sorrow as they speak. \"I swear, we came in peace. There was no reason for this
imprisonment to occur.\"")
SetObjectFlagOn (leader, "lead2")
}
else if (not GetBoolean(leader, "lead1")) {
msg ("\"Maybe you should ask for their pronouns first; you don't want to just
assume gender, especially when it's an alien!\")
}
</askaboutcapture>
<askaboutspaceship type="script">
if (GetBoolean(leader, "lead1")) {
msg ("\"Yes, we did come in what you call a 'spaceship.' It is made of metal
and some biological elements that only we have access to.\" The leader sounds
almost proud for a moment. \"The last I saw it, your fellow humans were studying it
in a large room somewhere in this facility.\"")
SetObjectFlagOn (leader, "lead2")
}
else if (not GetBoolean(leader, "lead1")) {
msg ("\"Maybe you should ask for their pronouns first; you don't want to just
assume gender, especially when it's an alien!\")
}
</askaboutspaceship>
<askaboutsuperpowers type="script">
if (GetBoolean(leader, "lead1")) {
msg ("\"The leader sighs. \"Well, I personally wouldn't consider this a
'superpower,' but for you humans, yes, we have the power to communicate
telepathically. We can also breath underwater and teleport to other locations. Your
kind took us by surprise before we had the chance to teleport away, and now we are
too weak to do this alone. If we all get free of these cells and combine our powers,
I'm sure we could escape.\"")
SetObjectFlagOn (leader, "lead2")
}
else if (not GetBoolean(leader, "lead1")) {
msg ("\"Maybe you should ask for their pronouns first; you don't want to just
assume gender, especially when it's an alien!\")
}
</askaboutsuperpowers>
<askaboutsexualorientation type="script">
if (GetBoolean(leader, "lead2")) {
msg ("\"The leader thinks for a bit. \"I'd say the best human word for it would be
pansexual. We do not care about things like biology or this thing you call 'gender.'
We feel attraction to others in our species regardless of those factors; we simply find
partners that we connect with.\"")
}
else if (not GetBoolean(leader, "lead2")) {
msg ("\"You want to ask this question last; after all, it's a bit personal and you
should talk to and get to know the leader more first with other questions before
asking this.\")
}
}

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</askaboutsexualorientation>
<ask type="scriptdictionary" />
</object>
<object name="other aliens">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<prefix>the</prefix>
<look>Unlike the leader, they are not approaching you but mostly putting as
much distance between you and themselves as possible. They cower in the corners of
their cells, sometimes in crowds. They glow wonderfully together like a living
rainbow.</look>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Speak to</value>
</displayverbs>
<alt type="stringlist">
<value>aliens</value>
<value>others</value>
<value>followers</value>
</alt>
<talk>You try to speak to them as well, but they ignore you. In your mind, you
hear the leader say, "I apologize. After the treatment we've endured, they are all
rather frightened of your species. It would be best to communicate solely with me for
the moment."</talk>
</object>
<exit to="way out of the cell">
<message>As you stand up to find a way out, the facility's lights flicker above
rapidly. The power is malfunctioning.</message>
</exit>
</object>
<object name="way out of the cell">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<descprefix>You watch as the electricity goes wild, causing the electronics in the
room to go haywire. When it finally stops, you hear a strange noise from your door's
electronic lock. Your door opens on its own. No guards stand in the room. You have
a</descprefix>
<objectslismprefix type="string"></objectslismprefix>
<description>You hear the leader's voice in your head. "Human, you are free!
Please, do not leave us here! Find a way to free us instead! Our best chances of
escape from this place are if we work together."</description>
<exitslistprefix>You can</exitslistprefix>
<exit to="agree to help the aliens">
<message>"Thank you so much, human!" The leader's voice sounds joyous.
"Please, be quick now! Perhaps you will find the code to our doors in your scientists'
rooms. They visit here often."</message>
</exit>
<exit to="fend for yourself">
<message>You speak a quick apology to the leader before dashing out of your
cell and abandoning them all. Bile rises in the back of your throat as you think about
what you've done.</message>
</exit>
</object>
<verb>
<property>question</property>
<pattern>question</pattern>
<defaultexpression>"You can't question " + object.article + "."</
defaultexpression>
</verb>
<verb>
<property>askabouttheirplanet</property>
<pattern>ask about their planet</pattern>
<defaultexpression>"You can't ask about their planet " + object.article + "."</
defaultexpression>
</verb>
<verb>
<property>askfortheirpronouns</property>
<pattern>ask for their pronouns</pattern>
<defaultexpression>"You can't ask for their pronouns " + object.article + "."</
defaultexpression>
</verb>
<verb>
<property>askabouttheirsexualorientation</property>
<pattern>ask about their sexual orientation</pattern>
<defaultexpression>"You can't ask about their sexual orientation " + object.article
+ "."</defaultexpression>
</verb>
<verb>
<property>askabouttheircapture</property>
<pattern>ask about their capture</pattern>
<defaultexpression>"You can't ask about their capture " + object.article + "."</
defaultexpression>
</verb>
<verb>
<property>askabouttheirreasonforvisit</property>
<pattern>ask about their reason for visit</pattern>
<defaultexpression>"You can't ask about their reason for visit " + object.article +
"."</defaultexpression>
</verb>
<verb>
<property>askabouttheirspaceship</property>
<pattern>ask about their spaceship</pattern>
<defaultexpression>"You can't ask about their spaceship " + object.article + "."</
defaultexpression>
</verb>
<verb>
<property>askabouttheirsuperpowers</property>
<pattern>ask about their superpowers</pattern>
<defaultexpression>"You can't ask about their superpowers " + object.article +
"."</defaultexpression>
</verb>
<object name="agree to help the aliens">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alias>hallway</alias>
<descprefix>With this promise in mind, you return to the place you previously
saw before:</descprefix>
<objectslismprefix>You can see the doors for</objectslismprefix>
<description><![CDATA[The codes for the electric locks must be in the rooms
somewhere. You must find <b>3</b> different codes</b> in order to free all the aliens.
You just have to make sure to be careful about it.]]></description>
<exitslistprefix>Once you are ready, you can</exitslistprefix>
<prefix>the</prefix>
<object name="Smith">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Listen to</value>
</displayverbs>
<listen>Pressing your ear gently to the door, you think you hear the sound of two
voices faintly resonating from within.</listen>
<isroom type="boolean">false</isroom>
<alt type="stringlist">
<value>Smith's door</value>
</alt>
</object>
<object name="Johnson">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Listen to</value>
</displayverbs>
<listen>Pressing your ear gently to the door, total silence emanates from the
room behind.</listen>
<alt type="stringlist">
<value>Johnson's door</value>
</alt>
<isroom type="boolean">false</isroom>
</object>
<object name="Williams">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Listen to</value>
</displayverbs>
<listen>Pressing your ear gently to the door, total silence emanates from the
room behind.</listen>
<alt type="stringlist">
<value>Williams' door</value>
<value>Williams's door</value>
</alt>
<isroom type="boolean">false</isroom>
<attr name="feature_startscript" type="boolean">false</attr>
<attr name="feature_container" type="boolean">false</attr>
</object>
<object name="Jones">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<visible />
<displayverbs type="stringlist">
<value>Listen to</value>
</displayverbs>
<listen>Pressing your ear gently to the door, you think you hear the clickety-
clack of fingers on a keyboard.</listen>
<alt type="stringlist">
<value>Jones' door</value>
<value>Jones's door</value>
</alt>
</object>
<object name="Brown">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Listen to</value>
</displayverbs>
<listen>Pressing your ear gently to the door, total silence emanates from the
room behind.</listen>
<alt type="stringlist">
<value>Brown's door</value>
</alt>
<isroom type="boolean">false</isroom>
</object>
<object name="Davis">
<inherit name="editor_object" />

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<usedefaultprefix type="boolean">false</usedefaultprefix>
<listen>Pressing your ear gently to the door, you think you hear a soft melody
being played from within.</listen>
<displayverbs type="stringlist">
<value>Listen to</value>
</displayverbs>
<alt type="stringlist">
<value>Davis' door</value>
<value>Davis's door</value>
</alt>
</object>
<exit to="the Smith room">
<prefix>enter</prefix>
</exit>
<exit to="the Johnson room">
<prefix>enter</prefix>
</exit>
<exit to="the Williams room">
<prefix>enter</prefix>
</exit>
<exit to="the Jones room">
<prefix>enter</prefix>
</exit>
<exit to="the Brown room">
<prefix>enter</prefix>
</exit>
<exit to="the Davis room">
<prefix>enter</prefix>
</exit>
<exit to="free them all">
<prefix>go</prefix>
<suffix>once you have all three codes</suffix>
</exit>
</object>
<object name="fend for yourself">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<objectslisprefix>You look for</objectslisprefix>
<alias>went down</alias>
<descprefix>You make it back to the hallway you first</descprefix>
<description>The door you initially came through is locked. You think that there
must be some sort of flaw somewhere. This place cannot be inescapable. It just can't
be.</description>
<object name="an exit">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alt type="stringlist">
<value>exit</value>
<value>way out</value>
<value>a way out</value>
<value>escape</value>
</alt>
<displayverbs type="stringlist">
<value>Look for</value>
</displayverbs>
<lookfor type="script"><![CDATA[
msg ("But you find nothing - absolutely nothing. Every door out is locked
behind some password or keycard. Researchers and soldiers stalk the halls
constantly. There are no windows or reachable vents. You are absolutely trapped.<br>
<br>So it is no surprise when you are eventually recaptured. They had to find you
sooner or later after all. You are thrown into a new cell. You feel the judgmental
gazes of all the aliens, including the leader, on your back. That was their one shot at
escape.<br><br>And you've doomed them all.<br><br>THE END<br>")
finish
]]></lookfor>
</object>
</object>
<verb>
<property>look for</property>
<pattern>look for</pattern>
<defaultexpression>"You can't look for " + object.article + ". "</
defaultexpression>
</verb>
<object name="free them all">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alias>remain caged</alias>
<descprefix>You go out of the hallway and back to the room where all the aliens</
descprefix>
<objectslisprefix type="string"></objectslisprefix>
<description>You turn to one of the cages. It's time to input the codes from your
inventory and see which works.</description>
<exitslisprefix>You use the code on</exitslisprefix>
<exit name="first cage" to="the first cage">
<locked />
<lockmessage>You haven't put in the right code.</lockmessage>
<runscript type="boolean">false</runscript>
<message>You have set the first of the aliens free!</message>
</exit>
</object>
<object name="the forest path">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alias>closer and closer</alias>
<descprefix>As you move down the forest path, you begin to hear angry shouts
getting</descprefix>
<objectslisprefix>You can examine</objectslisprefix>
<description><![CDATA[Looking for the source, you glance up and see two
winged figures screaming at you. They appear to be angels, dressed completely in
metal armor. One holds a glowing sword, and the other has a spear. They are headed
directly for you.<br><br>Out from the woods charges a man dressed in a cloak. He
holds out his hand to you and calls out, "Hurry, follow me! Quickly now!"]></
description>
<exitslisprefix>Once you've decided who's more trustworthy, you should either</
exitslisprefix>
<object name="the two angels">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<look>Their armor gleams like concentrated rays of sunshine. They look
beautiful - almost too beautiful for the mortal brain to comprehend. Their beauty
remains despite the extreme rage plastered across every inch of their faces.</look>
<displayverbs type="stringlist">
<value>Look at</value>
<value>Listen to</value>
</displayverbs>
<listen>You try to hear what they're screaming about more clearly. As you focus
on them, you pick out the words: "evil," "demented," "impure," and "monstrous."</
listen>
</object>
<object name="the mysterious man">
<inherit name="editor_object" />
<inherit name="male" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<look>He's certainly not an angel, but he doesn't look evil either. In fact, he
seems very human and normal.</look>
<displayverbs type="stringlist">
<value>Look at</value>
</displayverbs>
</object>
<exit to="wait for the angels" />
<exit to="follow the stranger" />
</object>
<object name="wait for the angels">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alias>wandered into</alias>
<descprefix>You wait for the angels, believing they will be good and nice and
save you from whatever weird place you've</descprefix>
<objectslisprefix>You stand and watch the</objectslisprefix>
<description>The man shakes his head and runs away without you, sprinting into
the forest as fast as he can.</description>
<object name="descent of the angels">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Wait for</value>
</displayverbs>
<alt type="stringlist">
<value>descent</value>
<value>angels</value>
</alt>
<waitfor type="script"><![CDATA[
msg ("Extremely close, you hear their yells of rage grow louder and clearer.
Their eyes burn with hatred as they look directly at you. Before you can think about
this further, one angel slices her blade through the air and the other launches her
spear directly at you.<br><br>Your world cuts to pitch black.<br><br>THE
END<br>")
finish
]]></waitfor>
</object>
</object>
<object name="follow the stranger">
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alias>into your own</alias>
<descprefix>Trusting your instincts, you take the hand the mysterious man offered
you</descprefix>
<description><![CDATA[He dashes away with you into the woods as soon as you
accept his offer. You both race through the trees, moving in seemingly random
motions. You hear the angels following from above, but the trees hide you well and
you are able to lose them in your mad sprint.<br><br>Once you can no longer hear
them in the distance, the mysterious man halts and allows you to catch your breath.
Turning, he faces you and says with a smile, "Wow, that was a close one!"<br><br>
>You ask who they are and the man only replies that he is simply your guide through
this place.]]></description>
<objectslisprefix>You can ask your guide</objectslisprefix>
<exitslisprefix>When you've gotten your answers, you can begin your journey
out of this</exitslisprefix>
<object name="more questions">
<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
<value>Ask about your current location</value>
<value>Ask why you have been sent here</value>

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    <value>Ask if there is a way out of this place</value>
    <value>Ask why the angels attacked you</value>
  </displayverbs>
  <askaboutyourcurrentlocation>The man chuckles a bit. "Hell? The underworld? I
  honestly don't have a clear answer on that. All I know is that we're here to be
  punished."</askaboutyourcurrentlocation>
  <askwhyyouhavebeensenthere>"Punishment," the man says bitterly. "Someone's
  sick version of punishment. For what? It varies from person to person. For me, it's
  because I was just a little too gay for them to handle, I guess."</
  askwhyyouhavebeensenthere>
  <askifthereisawayoutofthisplace>"Yes! In fact, it's a lot like how you came in
  here - another set of stairs but meant to be traveled upwards. Only someone with a
  strong heart can open the door at the top. So, I'm still working on that for myself, but
  maybe you can get through. I'm willing to bet your heart is strong!" The man looks
  hopeful.</askifthereisawayoutofthisplace>
  <askwhytheangelsattackedyou>"Yep, those were angels! They're the reason
  we're here; they specifically chose us. They seem to we're 'evil' deviants but I'm
  calling bullshit on that." The man smirks.</askwhytheangelsattackedyou>
</object>
  <exit to="hell hole" />
</object>
</verb>
  <property>waitfor</property>
  <pattern>wait for</pattern>
  <defaultexpression>"You can't wait for " + object.article + ". "</defaultexpression>
</verb>
</verb>
  <property>askaboutyourcurrentlocation</property>
  <pattern>ask about your current location</pattern>
  <defaultexpression>"You can't ask about your current location " + object.article +
  ". "</defaultexpression>
</verb>
</verb>
  <property>askwhyyouhavebeensenthere</property>
  <pattern>ask why you have been sent here</pattern>
  <defaultexpression>"You can't ask why you have been sent here " + object.article
  + ". "</defaultexpression>
</verb>
</verb>
  <property>askifthereisawayoutofthisplace</property>
  <pattern>ask if there is a way out of this place</pattern>
  <defaultexpression>"You can't ask if there is a way out of this place " +
  object.article + ". "</defaultexpression>
</verb>
</verb>
  <property>askwhytheangelsattackedyou</property>
  <pattern>ask why the angels attacked you</pattern>
  <defaultexpression>"You can't ask why the angels attacked you " + object.article +
  ". "</defaultexpression>
</verb>
</verb>
  <object name="third blank spot">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>opens wide</alias>
  <descprefix>The door to the third exit</descprefix>
  <objectslistprefix>You feel torn - your options are</objectslistprefix>
  <description><![CDATA["Come on, let's get you the fuck out!" Your guide grabs
  your hand once again, and you race out the door together on flat ground back out in
  the outside world. Ahead, you see the steps of the stairs leading up to the final exit
  above.<br/><br/>The angels have multiplied in number and are right behind, gaining
  on you. They are continuing to condemn you as they soar through the air.<br/><br/>
  "What are you waiting for?! Get out of here while you can!" Your guide urges you.
  "I'll be fine! I'll make it out myself someday! Just go already!"]]></description>
  <object name="to stay behind to try to change the angels">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <displayverbs type="stringlist">
  <value>Choose this</value>
  </displayverbs>
  <choosethis type="script"><![CDATA[
  msg ("You plant your feet down and decide to stay. You refuse to run away from
  these angels. You will confront them directly. Your guide looks at you like you've
  gone mad.<br/><br/>As the angels grow closer and closer to you, their anger clearer
  and clearer in their voices, you scream back at them. You tell them how warped their
  beliefs are, how they are punishing people without reason. You say they are just
  practicing pure hate and discrimination.<br/><br/>Some angels begin to slow down,
  seeming confused by your words. Others don't care and continue to charge at you
  with all their fury. Just as one is about bury their sword deep into your chest, you
  close your eyes and wait for death to come.<br/><br/>But it never does. Opening
  your eyes, you see a man before you. He glows with a divine glow that is extremely
  different from the angels' radiance. He reprimands the angels for turning to such
  wicked and evil ways. With a wave of his hand, he banishes all the angels away for
  the evil they have done.<br/><br/>Turning to you, this man commends your extreme
  bravery before ascending upward. Wow, Tomasa and Shoshannah were right: Jesus was
  TOTALLY a gay icon.<br/><br/>Feeling proud of yourself, you smile. A bright
  light shines suddenly, creeping through even your eyelids. You open your eyes wide
  and find yourself floating for a moment in an ocean of light. Then, you are suddenly
  standing outside your home, back in a normal world.<br/><br/>You take a moment
  to get your bearings, breathing in and out. You're free. You've escaped.<br/><br/>
  >You smile to yourself and step forward away from your home, ready to begin your
  new life and live without the fear of judgment from others' warped beliefs.<br/><br/>
  >THE END<br/>")
  </object>

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  finish
  ]]></choosethis>
</object>
  <object name="to leave immediately to the door above">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <displayverbs type="stringlist">
  <value>Choose this</value>
  </displayverbs>
  <choosethis type="script"><![CDATA[
  msg ("You zoom past your guide and run up the steps as fast as you can.
  Freedom is within your grasp! Reaching the top, you grab the door handle and turn
  it.<br/><br/>It does not open. No matter how you try, even when you try to force
  your way through, nothing can be done - the door won't budge. It feels as if the door
  itself has rejected you.<br/><br/>With nowhere left to turn, the angels eventually
  come up and find you. Carrying both you and your guide off in the sky, they promise
  to "purify" you.<br/><br/>And indeed, once they've used all their methods on you,
  you are left a blank, "pure" slate.<br/><br/>THE END<br/>")
  finish
  ]]></choosethis>
</object>
</object>
</verb>
  <property>choosetoenter</property>
  <pattern>choose to enter</pattern>
  <defaultexpression>"You can't choose to enter " + object.article + ". "</
  defaultexpression>
</verb>
</verb>
  <property>input</property>
  <pattern>input</pattern>
  <defaultexpression>"You can't input " + object.article + ". "</defaultexpression>
</verb>
</verb>
  <object name="the Smith room">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>the Smith room</alias>
  <descprefix>You enter</descprefix>
  <objectslistprefix type="string"></objectslistprefix>
  <isroom />
  <description type="script"><![CDATA[
  msg ("You open Smith's door to search their office but what you find on the
  other side is two scientists having a conversation. They turn toward you with
  surprise. One presses the alarm button on the desk. Sirens blare overhead, and you
  hear Security stampeding toward you.<br/><br/>Oh, fuck. Guess you picked the
  wrong one then. Bye bye, freedom.<br/><br/>THE END<br/>")
  finish
  ]]></description>
</object>
  <object name="the Johnson room">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>the Johnson room</alias>
  <descprefix>You enter</descprefix>
  <objectslistprefix>You can search</objectslistprefix>
  <description><![CDATA["You open Johnson's door to search their office and find
  it empty. Thank fuck.<br/><br/>Inside the room, the objects that stick out to you the
  most are the desk, the filing cabinet, and the computer. The code must be in here
  somewhere.]]></description>
  <exitslistprefix>Once you have the code, go back</exitslistprefix>
  <object name="desk">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <prefix>the</prefix>
  <displayverbs type="stringlist">
  <value>Search</value>
  </displayverbs>
  <search>You search but find the code nowhere in the desk.</search>
</object>
  <object name="filing cabinet">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <prefix>the</prefix>
  <displayverbs type="stringlist">
  <value>Search</value>
  </displayverbs>
  <alt type="stringlist">
  <value>cabinet</value>
  </alt>
  <search type="script">
  msg ("You skim through the filing cabinet and find a file that looks more worn
  out and used than the others. You open it up and find a document about a group of
  the aliens, along with the code to their cell.")
  AddToInventory (code ONR)
  </search>
  <object name="code ONR">
  <inherit name="editor_object" />
  <visible />
  <displayverbs type="stringlist" />
  <inventoryverbs type="stringlist">
  <value>Input</value>
  </inventoryverbs>

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<alt type="stringlist">
  <value>ONR</value>
</alt>
<usedefaultprefix type="boolean">>false</usedefaultprefix>
<input type="script">
  UnlockExit (third cage)
</input>
</object>
</object>
<object name="computer">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <prefix>the</prefix>
  <displayverbs type="stringlist">
    <value>Search</value>
  </displayverbs>
  <search>You search through the computer's files and contents but don't find the
code.</search>
</object>
<exit alias="out" to="agree to help the aliens" />
</object>
<object name="the Williams room">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <alias>the Williams room</alias>
  <descprefix>You enter</descprefix>
  <objectslisprefix>You can search</objectslisprefix>
  <description><![CDATA[You open Williams' door to search their office and find
it empty. Thank fuck.<br/><br/>Inside the room, the objects that stick out to you the
most are the desk, the filing cabinet, and the computer. The code must be in here
somewhere.]]></description>
  <exitslistprefix>Once you have the code, go back</exitslistprefix>
  <object name="desk1">
    <inherit name="editor_object" />
    <alias>desk</alias>
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <prefix>the</prefix>
    <displayverbs type="stringlist">
      <value>Search</value>
    </displayverbs>
    <search type="script">
      msg ("Eventually, after pulling open a couple of drawers, you open the bottom
one and find a paper about the aliens, along with one of the codes.")
      AddToInventory (code NAI)
    </search>
    <object name="code NAI">
      <inherit name="editor_object" />
      <usedefaultprefix type="boolean">>false</usedefaultprefix>
      <displayverbs type="stringlist" />
      <inventoryverbs type="stringlist">
        <value>Input</value>
      </inventoryverbs>
      <alt type="stringlist">
        <value>NAI</value>
      </alt>
      <input type="script">
        UnlockExit (first cage)
      </input>
    </object>
  </object>
  <object name="filing cabinet1">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <alias>filing cabinet</alias>
    <prefix>the</prefix>
    <isroom type="boolean">>false</isroom>
    <displayverbs type="stringlist">
      <value>Search</value>
    </displayverbs>
    <alt type="stringlist">
      <value>cabinet</value>
    </alt>
    <search>You browse the files in the filing cabinet, but nothing really sticks out to
you, finding no code.</search>
  </object>
  <object name="computer1">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <alias>computer</alias>
    <prefix>the</prefix>
    <isroom type="boolean">>false</isroom>
    <displayverbs type="stringlist">
      <value>Search</value>
    </displayverbs>
    <search>You search through the computer's files and contents but don't find the
code.</search>
  </object>
  <exit alias="out" to="agree to help the aliens" />
</object>
<object name="the Jones room">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <alias>the Jones room</alias>
  <descprefix>You enter</descprefix>
  <objectslisprefix type="string"></objectslisprefix>
  <description type="script"><![CDATA[
  msg ("You open Jones' door to search their office, but a scientist is sitting at a
desk and typing away at a computer on the other side. As soon as you enter, this
person panics and slams their hand down on the alarm button on their desk. Sirens
blare overhead, and you hear Security stampeding toward you.<br/><br/>Oh, fuck.
Guess you picked the wrong one then. Bye bye, freedom.<br/><br/>THE END<br/>
  >")
  finish
  ]]></description>
</object>
<object name="the Brown room">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <alias>the Brown room</alias>
  <descprefix>You enter</descprefix>
  <objectslisprefix>You can search</objectslisprefix>
  <description><![CDATA[You open Brown's door to search their office and find it
empty. Thank fuck.<br/><br/>Inside the room, the objects that stick out to you the
most are the desk, the filing cabinet, and the computer. The code must be in here
somewhere.]]></description>
  <exitslistprefix>Once you have the code, go back</exitslistprefix>
  <object name="desk2">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <alias>desk</alias>
    <prefix>the</prefix>
    <displayverbs type="stringlist">
      <value>Search</value>
    </displayverbs>
    <search>You search but find the code nowhere in the desk.</search>
  </object>
  <object name="filing cabinet2">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <alias>filing cabinet</alias>
    <prefix>the</prefix>
    <alt type="stringlist">
      <value>cabinet</value>
    </alt>
    <displayverbs type="stringlist">
      <value>Search</value>
    </displayverbs>
    <search>You browse the files in the filing cabinet, but nothing really sticks out to
you, finding no code.</search>
  </object>
  <object name="computer2">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">>false</usedefaultprefix>
    <alias>computer</alias>
    <prefix>the</prefix>
    <displayverbs type="stringlist">
      <value>Search</value>
    </displayverbs>
    <search type="script">
      msg ("After searching through several documents and folders on the computer,
you finally come upon a document that both talks about the aliens and also gives you
a code to release the aliens.")
      AddToInventory (code YBN)
    </search>
    <object name="code YBN">
      <inherit name="editor_object" />
      <usedefaultprefix type="boolean">>false</usedefaultprefix>
      <alt type="stringlist">
        <value>YBN</value>
      </alt>
      <displayverbs type="stringlist" />
      <inventoryverbs type="stringlist">
        <value>Input</value>
      </inventoryverbs>
      <input type="script">
        UnlockExit (second cage)
      </input>
    </object>
  </object>
  <exit alias="out" to="agree to help the aliens" />
</object>
<object name="the Davis room">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">>false</usedefaultprefix>
  <alias>the Davis room</alias>
  <descprefix>You enter</descprefix>
  <objectslisprefix type="string"></objectslisprefix>
  <description type="script"><![CDATA[
  msg ("You open Davis' door to search their office but, on the other side, you find
a scientist sitting behind their desk and trying to relax by listening to calm piano
music. They break from their reverie when you come in and confusedly smash the
alarm button on their desk. Sirens blare overhead, and you hear Security stampeding
toward you.<br/><br/>Oh, fuck. Guess you picked the wrong one then. Bye bye,
freedom.<br/><br/>THE END<br/>")
  >")
  finish
  ]]></description>
</object>

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    finish
  ]]></description>
</object>
<object name="the first cage">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>second cage</alias>
  <prefix>the</prefix>
  <descprefix>You move on to</descprefix>
  <objectslisprefix type="string"></objectslisprefix>
  <description>It's time to input the next working code from your inventory.</
description>
  <exitslisprefix>You use the code on</exitslisprefix>
  <exit name="second cage" to="the second cage">
    <locked />
    <lockmessage>You haven't put in the right code.</lockmessage>
    <message>You have set the second cage of aliens free!</message>
  </exit>
</object>
<object name="the second cage">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>this place</alias>
  <descprefix>You are so close to freeing them all and escaping</descprefix>
  <objectslisprefix type="string"></objectslisprefix>
  <description>You move to the third cage in anticipation and use the remaining
code from your inventory.</description>
  <exitslisprefix>You use the code on</exitslisprefix>
  <exit name="third cage" to="the third cage">
    <locked />
    <lockmessage>You haven't put in the right code.</lockmessage>
    <message>You have set the final cage of aliens free!</message>
  </exit>
</object>
<object name="the third cage">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>on your shoulder</alias>
  <descprefix>With all the aliens free, the leader finally joins you by your side,
placing a hand</descprefix>
  <objectslisprefix>You have the option</objectslisprefix>
  <description><![CDATA[They instruct their fellow aliens to join hands in a circle.
Then, with their hands together as one and the leader taking you along, you suddenly
find yourself in a large hangar. You have teleported. It takes a moment for you to get
your bearings, but then you see that no one is in the hangar at the time.<br/><br/>
>You and the aliens rush forward to the spaceship and climb aboard. You watch in
fascination as the ship lights up simply from their presence. With the leader at the
head, they all collectively tap into the power of the ship and teleport the enormous
metal vehicle outside. It is the middle of a desert.<br/><br/>The leader turns to you
and asks with a clear voice in your head, "Human, would you like to leave with us?
Our planet is very much like this one; you could definitely survive comfortably. And
your planet seems so backwards. If you came with us, you could truly be yourself -
no matter your pronouns or sexual orientation. So, what do you say?"]]></
description>
  <object name="to go to the alien planet">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <displayverbs type="stringlist">
      <value>Choose this</value>
    </displayverbs>
    <alt type="stringlist">
      <value>alien planet</value>
    </alt>
    <choosethis type="script"><![CDATA[
msg ("You accept the aliens' offer, wanting to finally be rid of this cruel world.
The leader smiles and sets their ship's course straight for their home.<br/><br/>Once
you reach their planet, it is too beautiful to even put into words. You live your life
out there, experiencing peace and feeling completely accepted for the time in your
life.<br/><br/>Even with this ideal life, however, you still worry about your own
planet. You worry about the direction it's going in. You worry for the people there,
many like you who are suffering and facing persecution. Thinking about all those
you've left behind makes you want to break down into tears.<br/><br/>THE
END<br/>")
    finish
  ]]></choosethis>
</object>
<object name="to stay here on your home planet">
  <inherit name="editor_object" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alt type="stringlist">
    <value>home planet</value>
  </alt>
  <displayverbs type="stringlist">
    <value>Choose this</value>
  </displayverbs>
  <choosethis type="script"><![CDATA[
msg ("You refuse the aliens' offer, telling them you need to stay on your planet.
When they question you on this, you tell them that there are many people like you on
this world. You are not alone in your identity, and leaving them behind would ignore
the suffering they continue to endure. You say that maybe, one day, you'll change
how the people on this planet think and the aliens will finally feel safe to return.<br/>
<br/>Still showing no facial emotion, you hear a smile within the leader's voice as

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they communicate in your head. "Perhaps, human. I'm sure you're capable of accomplishing such a feat."<br/><br/>The aliens drive their ship through the sky until they reach a road. Dropping you off, you wave goodbye to them as they all take off into the sky back to their planet.<br/><br/>A sense of calm washes over you. You smile. A bright light shines suddenly, creeping through even your eyelids. You open your eyes wide and find yourself floating for a moment in an ocean of light. Then, you are suddenly standing outside your home, back in a normal world.<br/><br/>>You take a moment to get your bearings, breathing in and out. You're free. You've escaped.<br/><br/>You smile to yourself and step forward away from your home, ready to begin your new life and always fight for change, even when the whole world is against you.<br/><br/>THE END<br/>")

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    finish
  ]]></choosethis>
</object>
</object>
<object name="hell hole">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>the distance</alias>
  <descprefix>You and your guide, once you're finished with your conversation,
race down to a large circular building in</descprefix>
  <objectslisprefix>For a hint, speak to</objectslisprefix>
  <exitslisprefix>You can exit once you've answered the puzzle by typing "answer
" with the solution in this</exitslisprefix>
  <description type="script"><![CDATA[
msg ("The man tilts his head to you in a grin as you both continue running. "Just
got to get through a few obstacles here and there to reach the other side! That'll be
no problem, right?"<br/><br/>You shrug and hope it will actually be "no problem."
You reach the circular building, which blocks off the rest of your path downward.
You enter it with your guide and find a room on the other side that is stylized with
a musical design of notes, sheets, and instruments.<br/><br/>A door, which appears to
be the exit, is opposite where you enter. On it is an inscription that reads:<br/>")
  PrintCentered ("Championing across the world of rock & roll,<br/>There lived a
man whose music stole your soul.<br/>Having such a good time between real life
and fantasy,<br/>He ruled, a killer, a poor boy, a Queen to his Majesty.")
  msg ("<br/>Your guide speaks up and says, "Now, guess correctly who this is
referring to, and we should be able to pass! Only the living are allowed to answer,
but I'll be here to give hints if you so need them.")
  ]]></description>
  <object name="your guide">
    <inherit name="editor_object" />
    <inherit name="male" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <displayverbs type="stringlist" />
    <givefirsthint type="script"><![CDATA[
msg ("Hmmm," says your guide. "Well, looking at the clues, this person was
definitely a rock & roll musician of some kind who has died. The 'championing,'
'real life and fantasy,' 'killer,' and 'poor boy' words also all seem to be references to
something related - probably his music.")
  SetObjectFlagOn (your guide, "guide1")
  ]]></givefirsthint>
  <givesecondhint type="script">
    if (GetBoolean(your guide, "guide1")) {
      msg ("More? Alright then." He thinks for a moment. "Well, the 'Queen' thing
seems to be a MAJOR hint. Also, think 'We are the Champions,' 'Bohemian
Rhapsody,' and 'Killer Queen.' Get it now?")
      SetObjectFlagOn (your guide, "guide2")
    }
    else if (not GetBoolean(your guide, "guide1")) {
      msg ("Hold on a second! You can't have a second hint without hearing the first
one first!")
    }
  </givesecondhint>
  <givethirdhint type="script">
    if (GetBoolean(your guide, "guide2")) {
      msg ("REALLY? Another? Okay, well, just think about these letters that
totally aren't giving the answer in any way and I am not cheating at all by doing this:
F-R-E-D-D-I-E M-E-R-C-U-R-Y. I literally can't be more transparent about this.")
    }
    else if (not GetBoolean(your guide, "guide2")) {
      msg ("Hold on a second! You can't get a third hint if you haven't heard the
other hints first!")
    }
  </givethirdhint>
</object>
<exit name="firstblank" to="first blank spot">
  <message type="string"></message>
  <locked />
  <lockmessage>You haven't given the right answer yet.</lockmessage>
</exit>
<object name="freddie mercury">
  <inherit name="editor_object" />
  <inherit name="male" />
  <visible />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <displayverbs type="stringlist" />
  <alt type="stringlist">
    <value>Freddie Mercury</value>
  </alt>
  <scenery />
  <answer type="script">
    msg ("You got the right answer! Go through the exit now.")

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    UnlockExit (firstblank)
  </answer>
</object>
</object>
<object name="first blank spot">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>opens wide</alias>
  <descprefix>The door to the exit</descprefix>
  <objectslisprefix>For a hint, speak to</objectslisprefix>
  <exitslisprefix>You can exit once you've answered the puzzle by typing "answer
    " with the solution in this</exitslisprefix>
  <description type="script"><![CDATA[
    msg ("Great! Let's get a move on! Two more of these things to go!" Your guide
    proclaims in a bright voice. The exit reveals a long flight of stairs downward. Your
    guide grabs your hand and skips down the steps with you until you reach another
    circular room. This one has designs on its walls depicting a giant television, a
    remote, a TV antenna, and a satellite dish.<br/><br/>Another door appears opposite
    you, with this inscription:<br/>")
    PrintCentered ("A Grounded warrior in this centennial show,<br/>A deadly
    trope, sadly, was her greatest foe.<br/>Her untimely demise ignited a spark <br/>A
    con named in her honor, along with Clarke.")
    msg ("<br/>"I'm here again if you need anything at all!" Your guide says as he
    stands casually to the side.")
  ]]></description>
  <object name="your guide1">
    <inherit name="editor_object" />
    <inherit name="male" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <alias>your guide</alias>
    <displayverbs type="stringlist" />
    <givefirsthint type="script">
      msg ("Sure, this one's a bit more obscure." He ponders for a bit. "Well, the use
      of 'show' hints this is related to a television show. The 'centennial' clue also might
      be a hint to the show's name. 'Clarke' must be the name of another character from
      the show as well.")
      SetObjectFlagOn (your guide1, "guide3")
    </givefirsthint>
    <givesecondhint type="script">
      if (GetBoolean(your guide1, "guide3")) {
        msg ("Your guide thinks again. "'Grounded' relates to the group this character
        is allied with in the show: aka the Grounders. The deadly trope refers to the 'bury
        your gays' trope. And 'centennial' refers to the number 100, soooooo the show's
        title definitely features it.")
        SetObjectFlagOn (your guide1, "guide4")
      }
      else if (not GetBoolean(your guide1, "guide3")) {
        msg ("Hold on a second! You can't have a second hint without hearing the first
        one first!")
      }
    </givesecondhint>
    <givethirdhint type="script">
      if (GetBoolean(your guide1, "guide4")) {
        msg ("He sighs. "Challenges can be so fun, but alas... The show is 'The 100.'
        The con thing refers to ClexaCon. And I'm not breaking the rules of this game when
        I say the name L-E-X-A. Totally not the answer to this at all; no wayyyyyyyyyyyy at
        alllllllll.")
      }
      else if (not GetBoolean(your guide1, "guide4")) {
        msg ("Hold on a second! You can't get a third hint if you haven't heard the
        other hints first!")
      }
    </givethirdhint>
  </object>
  <exit name="secondblank" to="second blank spot">
    <locked />
    <lockmessage>You haven't given the right answer yet.</lockmessage>
  </exit>
  <object name="lexa">
    <inherit name="editor_object" />
    <inherit name="female" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <scenery />
    <alt type="stringlist">
      <value>Lexa</value>
    </alt>
    <displayverbs type="stringlist" />
    <answer type="script">
      msg ("You got the right answer! Go through the exit now.")
      UnlockExit (secondblank)
    </answer>
  </object>
</object>
</verb>
  <property>givefirsthint</property>
  <pattern>give first hint</pattern>
  <defaultexpression>"You can't give first hint " + object.article + ". "</
  defaultexpression>
</verb>
</verb>
  <property>givesecondhint</property>
  <pattern>give second hint</pattern>

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  <defaultexpression>"You can't give second hint " + object.article + ". "</
  defaultexpression>
</verb>
</verb>
  <property>givethirdhint</property>
  <pattern>give third hint</pattern>
  <defaultexpression>"You can't give third hint " + object.article + ". "</
  defaultexpression>
</verb>
</verb>
  <property>answer</property>
  <pattern>answer</pattern>
  <defaultexpression>"You can't answer " + object.article + ". "</defaultexpression>
</verb>
<object name="second blank spot">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>opens wide</alias>
  <descprefix>The door to the second exit</descprefix>
  <objectslisprefix>For a hint, speak to</objectslisprefix>
  <exitslisprefix>You can exit once you've answered the puzzle by typing "answer
    " with the solution in this</exitslisprefix>
  <description type="script"><![CDATA[
    msg ("Woo hoo! Almost done! Another step closer to your escape." Your guide
    grabs your hand again and takes you down another flight of stairs until you reach a
    third circular room designed with joysticks, game controllers, and other items
    stylized as pixel art. "Last one before the home stretch! Hurry, so we're ahead of
    those angels!"<br/><br/>The last door appears opposite you, the key to you finally
    leaving. The inscription carved into it reads:<br/>")
    PrintCentered ("Left Behind in the DLC for this game,<br/>She was cut down
    quickly - such a shame.<br/>A kiss shared with Ellie, followed soon by a bite,<br/>
    >Turned her into another zombified, fungus fright.")
    msg ("<br/>"Don't be afraid to ask me for hints," says your guide. "This one
    may be PRETTY tough if you're not familiar with its subject.")
  ]]></description>
  <object name="your guide2">
    <inherit name="editor_object" />
    <inherit name="male" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <alias>your guide</alias>
    <displayverbs type="stringlist" />
    <givefirsthint type="script">
      msg ("Your guide says, "Okay, soooooo this is a reference to a video game -
      specifically the DLC for a video game. Based on the hints in this, the DLC seems to
      be called 'Left Behind.' And the game seems to deal with zombies and fungus in
      some way.")
      SetObjectFlagOn (your guide2, "guide5")
    </givefirsthint>
    <givesecondhint type="script">
      if (GetBoolean(your guide2, "guide5")) {
        msg ("Well, another character clearly in the game that this is referring to is
        Ellie. A big game with an important character whose name is Ellie? That's 'The Last
        of Us'! Know it yet? Here, I'll even give you this: it starts with an 'R.'")
        SetObjectFlagOn (your guide2, "guide6")
      }
      else if (not GetBoolean(your guide2, "guide5")) {
        msg ("Hold on a second! You can't have a second hint without hearing the first
        one first!")
      }
    </givesecondhint>
    <givethirdhint type="script">
      if (GetBoolean(your guide2, "guide6")) {
        msg ("Yeah, didn't expect you to get this, especially if you haven't played the
        game. I'm totally not cheating here since I'm not actually 'saying' the character's
        name; it's R-I-L-E-Y. Simple as that.")
      }
      else if (not GetBoolean(your guide2, "guide6")) {
        msg ("Hold on a second! You can't get a third hint if you haven't heard the
        other hints first!")
      }
    </givethirdhint>
  </object>
  <exit name="thirdblank" to="third blank spot">
    <locked />
    <lockmessage>You haven't given the right answer yet.</lockmessage>
  </exit>
  <object name="riley">
    <inherit name="editor_object" />
    <inherit name="female" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <scenery />
    <displayverbs type="stringlist" />
    <alt type="stringlist">
      <value>Riley</value>
    </alt>
    <answer type="script">
      msg ("You got the right answer! Go through the exit now.")
      UnlockExit (thirdblank)
    </answer>
  </object>
</object>
<object name="more">

```

```

<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alias>background</alias>
<prefix>the</prefix>
<descprefix>Mother Robot steps closer, putting her robot family into essentially</
descprefix>
<objectslisprefix>You can have a conversation with</objectslisprefix>
<description>She looks very eager to speak more to you. Her presence feels
overpowering.</description>
<exitslisprefix>You can continue your conversation with Mother Robot</
exitslisprefix>
<object name="Mother Robot1">
  <inherit name="editor_object" />
  <inherit name="female" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <look>Mother Robot's hair is metallic and done up in victory rolls. She wears a
collared dress that has puffy sleeves. It is buttoned up all the way, perhaps to look
'modest' (although she is a robot, so why she even has what appears to be boobs is a
mystery to you). A checkered apron is tied around her waist. Immaculate makeup
adorns her face (and once again, you question why it's even necessary).</look>
  <alias>Mother Robot</alias>
  <displayverbs type="stringlist">
    <value>Look at</value>
    <value>Say hello to</value>
    <value>Question</value>
  </displayverbs>
  <linkcolour>DeepPink</linkcolour>
  <sayhelloto type="script">
    msg ("Oh, and you're polite too! How wonderful." Her smile somehow seems
to stretch even more. A chill runs down your spine. "Now, sweetheart, would you
mind coming with us?")
    SetObjectFlagOn (Mother Robot1, "mother1")
  </sayhelloto>
  <question type="script"><![CDATA[
if (GetBoolean(Mother Robot1, "mother1")) {
  msg ("You question her on where exactly she wants you to go with her.<br/>
<br/>She chuckles like your question is silly. "To the factory, dear! They'll get the
assimilation process over and done with and then you'll be just like us! Now, what
do you say? Will you come with us and assimilate like a good child?")
  UnlockExit (mom2)
}
else if (not GetBoolean(Mother Robot1, "mother1")) {
  msg ("Come on! You need to practice your social skills more. Return her hello
before jumping to the questions.")
}
]]></question>
</object>
<exit name="mom2" to="here">
  <locked />
  <lockmessage>You need to have a bit of a conversation with Mother Robot first
before you can actually CONTINUE a conversation with her.</lockmessage>
</exit>
</object>
<verb>
  <property>sayhito</property>
  <pattern>say hi to</pattern>
  <defaultexpression>"You can't say hi to " + object.article + ". "</
defaultexpression>
</verb>
<verb>
  <property>sayhelloto</property>
  <pattern>say hello to</pattern>
  <defaultexpression>"You can't say hello to " + object.article + ". "</
defaultexpression>
</verb>
<object name="here">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <descprefix>You consider your options</descprefix>
  <objectslisprefix>Mother Robot eagerly awaits your response. Your two potential
paths are</objectslisprefix>
  <description>You can choose to assimilate like she wants or to completely say no
to that.</description>
  <exitslisprefix>Once you've made your choice, you can continue the</
exitslisprefix>
  <object name="refusal">
    <inherit name="editor_object" />
    <usedefaultprefix type="boolean">false</usedefaultprefix>
    <displayverbs type="stringlist">
      <value>Choose</value>
    </displayverbs>
    <alt type="stringlist">
      <value>refuse</value>
      <value>refuse offer</value>
    </alt>
    <choose type="script">
      msg ("You refuse her offer. Mother Robot's smile is slowly slipping off. Neither
she nor her family members look happy about this.")
      UnlockExit (mom3)
    </choose>
  </object>
  <object name="acceptance">

```

```

<inherit name="editor_object" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<displayverbs type="stringlist">
  <value>Choose</value>
</displayverbs>
<alt type="stringlist">
  <value>accept</value>
  <value>accept offer</value>
</alt>
<choose type="script"><![CDATA[
msg ("You accept her offer. Mother Robot and her family pull you along to the
factory. They place you on an assembly line. Metal claws rip your humanity apart to
construct and remake you into something new. Something approved. Part of the
social norm.<br/><br/>THE END<br/>")
finish
]]></choose>
</object>
<exit name="mom3" to="conversation here">
  <locked />
  <lockmessage>You haven't made a choice yet! Do that first!</lockmessage>
</exit>
</object>
<verb>
  <property>choose</property>
  <pattern>choose</pattern>
  <defaultexpression>"You can't choose " + object.article + ". "</defaultexpression>
</verb>
<object name="conversation here">
  <inherit name="editor_room" />
  <usedefaultprefix type="boolean">false</usedefaultprefix>
  <alias>surround you</alias>
  <descprefix>The robot family looks ready to</descprefix>
  <objectslisprefix type="string"></objectslisprefix>
  <description><![CDATA[You're unsure of how to get past them. So, you try to
think of something to say that will hopefully upset or distract them enough.<br/><br/>
>"You know, you guys never asked me what my gender was, so, just so you know...
GENDER IS A COMPLETE LIE AND UTTER BULLSHIT!"<br/><br/>This works
much better than you ever dreamed it could have. The entire robot family suddenly
has sparks flying out of their heads. Their bodies jolt in place, and the lights shining
from their eyes flicker repeatedly.]]></description>
  <exitslisprefix>You don't have time to question this. You just take this
opportunity and run</exitslisprefix>
  <exit to="out the door" />
</object>
<verb>
  <property>askaboutpronouns</property>
  <pattern>ask about pronouns</pattern>
  <defaultexpression>"You can't ask about pronouns " + object.article + ". "</
defaultexpression>
</verb>
<verb>
  <property type="string"></property>
  <pattern type="simplepattern"></pattern>
  <defaultexpression>"You can't " + object.article + ". "</defaultexpression>
</verb>
<verb>
  <property>askabouthomeplanet</property>
  <pattern>ask about home planet</pattern>
  <defaultexpression>"You can't ask about home planet " + object.article + ". "</
defaultexpression>
</verb>
<verb>
  <property>askaboutreasonforvisit</property>
  <pattern>ask about reason for visit</pattern>
  <defaultexpression>"You can't ask about reason for visit " + object.article + ". "</
defaultexpression>
</verb>
<verb>
  <property>askaboutcapture</property>
  <pattern>ask about capture</pattern>
  <defaultexpression>"You can't ask about capture " + object.article + ". "</
defaultexpression>
</verb>
<verb>
  <property>askaboutspaceship</property>
  <pattern>ask about spaceship</pattern>
  <defaultexpression>"You can't ask about spaceship " + object.article + ". "</
defaultexpression>
</verb>
<verb>
  <property>askaboutsuperpowers</property>
  <pattern>ask about superpowers</pattern>
  <defaultexpression>"You can't ask about superpowers " + object.article + ". "</
defaultexpression>
</verb>
<verb>
  <property>askaboutsexualorientation</property>
  <pattern>ask about sexual orientation</pattern>
  <defaultexpression>"You can't ask about sexual orientation " + object.article +
". "</defaultexpression>
</verb>
</as>

```



```
<center><h3><font color = "deppink">T</font><font color =
"indigo">h</font><font color = "mediumbblue">e</font> <font color =
"deppink">L</font><font color = "indigo">e</font><font color =
"mediumbblue">a</font><font color = "deppink">g</font><font
color = "indigo">u</font><font color = "mediumbblue">e </
font><font color = "deppink">o</font><font color = "indigo">f</
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"deppink">x</font><font color = "indigo">t</font><font color =
"mediumbblue">r</font><font color = "deppink">a</font><font
color = "indigo">o</font><font color = "mediumbblue">r</
font><font color = "deppink">d</font><font color = "indigo">i</
font><font color = "mediumbblue">n</font><font color =
"deppink">a</font><font color = "indigo">r</font><font color =
"mediumbblue">y</font> <font color = "deppink">B</font><font
color = "indigo">i</font><font color = "mediumbblue">s</
font><font color = "deppink">e</font><font color = "indigo">x</
font><font color = "mediumbblue">u</font><font color =
"deppink">a</font><font color = "indigo">l</font><font color =
"mediumbblue">s</font></h3>
By Sarah Garcia
```

```
<span class="reg">[[Begin the Game]]</span></center>
In a world where some can see only in shades of <span
class="reg">[[pink]]</span>, <span class="reg">[[purple]]</span>,
and <span class="reg">[[blue]]</span>...
<span class="osa">[[Rosa]]</span> was one of these people.
<span class="ndi">[[Indi]]</span> was one of these people.
<span class="ay">[[Jay]]</span> was one of these people.
Together, along with two others, <span class="osa">[[she]]</span>
was part of a superhero team called the League of Extraordinary
Bisexuals.
Together, along with two others, <span class="ndi">[[they]]</span>
were part of a superhero team called the League of Extraordinary
Bisexuals.
Together, along with two others, <span class="ay">[[he]]</span>
was part of a superhero team called the League of Extraordinary
Bisexuals.
The League of Extraordinary Bisexuals
Sarah Garcia
undo:off
bookmark:off
hash:on
exitprompt:on
blankcss:on
obfuscate:rot13
jquery:on
modernizr:on
One day, on a mission against the supervillain Professor Gold Star,
Rosa snuck into <span class="osa">[[her enormous laboratory]]</
span>.
One day, on a mission against the supervillain Curious the Furious,
Indi was exploring <span class="ndi">[[an elaborate maze]]</span>
that the villain had hid the detonator to a bomb inside.
One day, on a mission against the supervillain Doctor Donald
Deagan, Jay had broken into <span class="ay">[[a hospital]]</span>
that the Doctor had taken hostage.
Reaching a long split hallway, Rosa had to choose to go to <span
class="osa">[[the left]]</span>, <span class="osa">[[the right]]</
span>, or <span class="osa">[[straight ahead]]</span>.
She went to the left and eventually reached a room full of <span
class="osa">[[chemicals and cages]]</span>.
She went to the right and eventually reached a room full of people.
They were all wearing tough-looking outfits and were either talking
to one another or drinking coffee. They all <span
class="reg">[[turned and looked at her]]</span> as she entered.
She travelled straight ahead, and walking past a doorway, a metal
door slid down from above and trapped her inside. <span
class="reg">[[No matter what she did]]</span>, she couldn't get it to
reopen.
It was the guards' break room. Ah, shit. This won't end well.
```

THE END

```
Back to <span class="reg">[[Start]]</span>
Approaching the cages, she saw people within morphed into <span
class="osa">[[terrible beasts]]</span> - some clearly stuck forever
mid-transformation.
"Ha ha!" A voice cackled evilly from an intercom. "That's what you
get for moving <em>straight</em>!"
```

THE END

```
Back to <span class="reg">[[Start]]</span>
Rosa considered what to do next: <span class="osa">[[unlock the
cages]]</span>, <span class="osa">[[destroy the facility]]</span>,
or <span class="osa">[[search for a cure]]</span>.
Unlocking one cage to free its occupant, the wild creature leapt
forward and <span class="reg">[[bit right into her neck]]</span>.
Disgust filling her thoughts, she chose to make sure all of this was
<span class="reg">[[destroyed and forgotten]]</span> by the world.
Compassion filling her heart, she searched around for a cure to <span
class="osa">[[undo the wrongs]]</span> that had been committed.
Welllllllllll thennnnnnnnn. Time to bleed to death.
```

THE END

```
Back to <span class="reg">[[Start]]</span>
Rosa set a raging fire and ran out as the entire building burned down
into ashes. She watched the destruction from outside and solemnly
wondered how she could still call herself a superhero.
```

THE END

```
Back to <span class="reg">[[Start]]</span>
She <span class="osa">[[checked the desk and filled beakers]]</
span> to discern their contents to no avail.
Finally finding some notes, she rifled through until she found <span
class="osa">[[a page mentioning a cure]]</span>. It stated that one
vial released into the air would cure all nearby.
It also said that there was only <span class="osa">[[one vial made
and shelved]]</span> inside a cabinet of this very room.
She ran to that cabinet and searched rapidly for <span
class="osa">[[the place where this cure was located]]</span>.
To her surprise and disappointment, she found it empty. Then
suddenly, <span class="osa">[[from behind]]</span>...
"Oo, are you looking for this?" Rosa frowned and turned as she
recognized the arrogant voice of <span class="osa">[[Professor Gold
Star]]</span>.
The Professor stood on a floating star platform <span
class="osa">[[holding a vial]]</span> with a mocking grin on her
face. "I knew one of you little twerps would come for this."
"Why do you even want to stop me?" The villainess continued. "I'm
<span class="osa">[[just experimenting]]</span>; isn't that what
you've been doing, you lug?"
How Rosa chose to respond: <span class="osa"><ul><li>[[She told
the Professor to go fuck herself]]</li> <li>[[She corrected her
calmly]]</li> <li>[[She lunged for the vial]]</li></ul></span>
"I will not stand for such rudeness!" The Professor threw the vial far
away and <span class="reg">[[broke it]]</span>, ensuring it was not
close enough to affect the creatures.
"Nah," Rosa said. "It's more like <span class="osa">[[I'm bi until I
die]]</span>, and even then, my ghost will haunt everyone with how
bi I still am."
Seeing the sudden act of violence, the Professor moved her floating
star out of the way and then dropped the vial below her, <span
class="reg">[[crushing it]]</span> under foot. "That's what you get
for breaking my rules."
Professor Gold Star looked furious. "Fuck, you're so stubborn!!!
<span class="osa">[[How about this]]</span>?! Either you admit to
it or I destroy the cure!"
Whoops.
```

THE END

```
Back to <span class="reg">[[Start]]</span>
Total mission failure.
```

THE END

```
Back to <span class="reg">[[Start]]</span>
```

Rosa had a choice to make: [[do as the Professor commanded]] or [[fuck up her plan]].

“Okay, okay, you win...” Rosa [[gave in]] and told the Professor what she wanted. She was clearly ecstatic as she gave Rosa the vial before leaving.

“Okay, I admit that I’ve...” And as the Professor was distracted with excitement by her words, Rosa [[clapped her hands]] together.

Before the Professor could react, vines broke through the floor and wrapped around her body, forcing her to the ground and [[keeping the vial safe]].

Rosa used the vial to transform all the creatures back into people, so she had saved the day in the end. But now she felt [[a hollow in her heart]].

Had it really been worth it?

THE END

Back to [[Start]]

Rosa ignored the villainess’ angry curses as she [[grabbed the vial and smashed it on the ground]] by the transformed creatures, turning them back into humans. And as she unlocked the cages and called the authorities on her way out, she smiled as she thought eagerly about what she would tell Indi and Jay about her successful mission back at their base.

THE END

Back to [[Start]]

Walking into the green hedges, Indi immediately saw [[Curious standing above]] in his trademark wrestling outfit.

“Why, hello there!” The villain greeted smugly. “Glad to see you’ve arrived at last! Now, [[if you choose]]”

“I really [[don’t have time]] for this,” interrupted Indi. “Just let me get to the detonator and maybe I’ll let you go with no punishment back to your lair.”

“Now, hold on for second,” said Curious the Furious with annoyance. “Just choose a proper gender and sexual orientation - one where you like ONE gender - and I’ll help you get through this maze. [[It’s. That. Simple.]]”

Indi considered their potential responses here: [[“Sure, I’ll do it...”]] [[“Fuck your binaries”]]

Indi told Curious the Furious what he wanted to hear. And while they stopped the bomb, the words they had spoken brought them [[great sorrow and shame]].

“See, you have attitude problems!” Curious exclaimed. “Maybe if you ended this curious phase and [[picked a definitive side]], you’d be much more centered.”

Curious the Furious kept talking more and more. Indi thought about [[ignoring him]], [[waiting for him to finish]], or [[leaving entirely]].

Had it really been worth it?

THE END

Back to [[Start]]

Indi ignored [[Curious’ continued lecturing]] and walked down a path in the maze.

Indi waited for Curious to [[finish his monologue]] so they would never have to hear it again.

Indi decided that they [[had had enough]] of all this and left the maze entirely, no matter how much Curious called to them.

They heard the villain stop talking behind and how he [[sputtered with rage]] over the slight.

However, this went on for a very long time and the bomb went off as a result. Big whoops.

THE END

Back to [[Start]]

Then they remembered later that they were supposed to deal with a bomb. Oh shit..

THE END

Back to [[Start]]

Coming upon [[another series of diverging paths]], Indi sighed. This was going to take forever.

Curious the Furious had jumped on top of the [[new set of hedges]]. He looked absolutely livid.

“Hey, come on! Do you want to stop the bomb or not?!” He growled out. “Just [[make your choices already]] and this will be all over!”

Indi thought quickly and decided to: [[keep walking]] [[jump over him]] [[give in to him]]

Indi continued to walk through the maze [[without any regard]] for Curious the Furious. Knowing they shouldn’t waste more time, Indi [[leapt ridiculously high]] into the air, passing over Curious right into the clearing where the detonator rested on a pedestal.

Indi told Curious the Furious what he wanted to hear. And while they stopped the bomb, the words they had spoken brought them [[great sorrow and shame]].

As soon as they landed, Indi moved to grab it before Curious landed in front of them and [[got in their way again]].

However, they could not find their way through on their own in time and the bomb went off. Complete mission failure.

THE END

Back to [[Start]]

“NO, I WON’T LET YOU PASS! I refuse to let you [[until you choose]]!” Curious flexed his muscles to threaten with his strength.

Indi thought about [[giving in finally]], [[punching him]], or [[shoving him out of the way]].

Indi finally gave in and told Curious the Furious what he wanted to hear. And while they stopped the bomb, the words they had spoken brought them [[great sorrow and shame]]. Indi, using their superhuman strength, [[punched Curious the Furious]] to get him out of their way.

Indi, using their [[superhuman strength]], simply shoved Curious the Furious, sending him flying and knocking him out.

Walking up, they grabbed the detonator and cautiously flipped the switch. Indi took out their phone and checked the faraway bomb’s status. It had [[deactivated]], so they sighed with relief.

However, because their strength was, y’know, superhuman, their punch shattered Curious’ ribcage which caused the bones to pierce his heart, [[killing him]].

...Superheroes aren’t supposed to murder.

THE END

Back to [[Start]]

And as they checked if Curious was truly unconscious and called the authorities on their way out, Indi smiled as they thought eagerly about what they would tell Jay and Rosa about their successful mission back at their base.

THE END

Back to [[Start]]

Entering a patient’s room, he found [[a trembling patient]] curled into a corner.

He decided to react by: [[running forward to help]] [[approaching them cautiously]] [[backing slowly out]]

Running to assist the hostage, Jay had [no time to react] before the patient grabbed him and punched a hole through his chest.

He walked slowly forward and said, “Hey, [I’m here to rescue you]. Are you.. okay?”

Feeling uneasy about this, he moved backwards out of the room.

However, he [[collided with another body]] right behind him.

At his words, this patient looked up and [[sprang upward]] at the sight of him.

Suddenly, they lunged at Jay, screaming, “[[DISEASE CARRIER]]!”

Jay had a brief moment to decide either to [[move out of the way]] or [[face them directly]].

Sidestepping away, the rage-filled patient smashed into the floor, [[knocking themselves out]] in the process.

Jay tried to confront them and take them down immediately, but they had [[unreal strength]], throwing him down onto the floor.

Jay headed back out into the hallway and was [[confronted]] by the appearance of many wandering patients.

Before they could attack him too, [[a monitor]] turned on suddenly that froze them in place.

On the screen was the smirking figure of [[Doctor Donald Deagan]].

“Oh look, one of the little superheroes!” The Doctor sneered. “And in a hospital no less! How ironic! [[Do you feel no shame]] here, you spreader of disease?”

Rolling his eyes at the villain’s familiar line, Jay thought about [[smashing the screen]], [[ignoring his question]], or [[telling him off]].

Tired of this, Jay [[flew forward]] to destroy the monitor.

“Maybe if you did your actual job curing and making warnings about illnesses instead of [[being an evil dickhead]], you wouldn’t worry so much about these so-called ‘diseases,’” Jay quipped back.

Jay ignored the Doctor who quickly grew impatient. “FINE. You won’t answer me? [[Then DIE]]!”

The Doctor pounded his fists on his desk. “Shut it, you disgusting mass!!! I’ll show you! I’ve hypnotized these patients to hate and destroy people just like you. [[You won’t make it out of here alive]]!”

The screen switched off, and [[the patients unfroze]], turning to attack him.

Jay had to think quickly. [[Catching the Doctor and breaking the hypnosis]] would free all these people. But he couldn’t search forever, not with this horde chasing him.

The Doctor was prideful. Where in the building was he hiding? [[morgue]] [[chief of medicine’s office]] [[surgeon’s office]]

Avoiding attackers along the way, he made it to the morgue but found it [[completely empty]].

Avoiding attackers along the way, he made it to the chief of medicine’s office. And as expected, there was Doctor Donald Deagan, [[looking smug in his assumed victory]].

Avoiding attackers along the way, he made it to the surgeon’s office but found it [[completely empty]].

Jay ran up and used his powers to compel the villain to [[tell him the truth]] about the hypnosis word.

The Doctor involuntarily gave him an answer. Jay ran to the desk and turned on the cameras set up there, broadcasting across the hospital as he spoke the word and [[broke the spell]] over everyone.

And as he tied up the Doctor and called the authorities on his way out, Jay smiled as he thought eagerly about what he would tell Rosa and Indi about his successful mission back at their base.

THE END

Back to [[Start]]  
Multiple pairs of arms grabbed onto him from behind and dragged him down, tearing his flesh away with their bare hands.

THE END

Back to [[Start]]  
Well, fuck. He died.

THE END

Back to [[Start]]  
The patient used only their hands to rip open his throat. Blood pooled out onto the floor.

THE END

Back to [[Start]]  
“You imbecile.” The Doctor [[disappeared]] off the monitor with these words before it could be broken. Jay was confused until the bodies of the patients hit him from behind and he understood before the world went dark.

THE END

Back to [[Start]]  
Before Jay could react, the monitor shut off and one of the patients attacked him from behind and tore into his flesh.

THE END

Back to [[Start]]  
Jay tried to turn back the way he came, but the attacking patients overtook him for his mistake.

THE END

Back to [[Start]]

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