Title
Gayme On! A Queer Game Thesis

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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 Loredo 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 Straightsville,” 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 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 payed 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


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


GAME OUTLINES: “BURY YOUR GAYS AND THEY’LL JUST POP RIGHT BACK UP”
GAME OUTLINES: “THE LEAGUE OF EXTRAORDINARY BISEXUALS”
GAME OUTLINES: “ROLL THAT GAY SAVING THROW!”

*Roll that Gay Saving Throw*

Story starts with a little bit of banter outside of the actual DnD session between the players.

When the actual session begins, the players meet together in a tavern as an adventurer group - not the first session but still early on in the campaign.

The tavern is喧闹，with short red hair, a paladin knight wearing big armor named Autumn - looks strong but a bit depressed.

All the characters have to roll gay saving throws when they meet her.

Autumn tells them about the mission she is hiring them for - she needs them to go on a dangerous mission containing an important sword and retrieve it for her since she cannot get it herself.

Player characters who succeeded on their saving throws have options to ask Autumn questions about the mission.

Player characters who failed their saving throws cannot really ask any further questions, act really flustered when trying to speak to Autumn, embarrass themselves.

The party accepts this quest, are astonished by the high payment.

After this, Autumn promises to meet up with them again when they get back and departs.

The party immediately leaves and gets on Zavyx's ship heading to the island.

Party arrives at the island, come to a cave entrance.

See inscription by the entrance to the dungeon, which has inscription on the side in Sylvan. Players who know Sylvan can read it and see it as a warning.

Players head in, immediately encounter and fall into a trap - must succeed on a Dexterity Saving Throw or an Athletics Check to escape falling in.

Eventually enter a room - there are multiple statues of different animals in a line; an inscription is on the wall. Must read inscription (which is a riddle) and decipher its meaning to pass through the tunnel beyond.

Can choose to solve the puzzle by looking at different statues and the inscription - if they fail, they trigger a trap.

Once the puzzle is solved and they make it through, they go until they reach a round chamber with no other exits/paths inside it aside from where they entered.

The sword Autumn asked for is all the way at the far end stuck in rock.

When the party tries to advance to it, a puddle on the floor suddenly forms into two sea monsters.

This battle ensues; various choices throughout to change up the combat.

After the battle is over, one of the party grabs the sword and takes it with them - they feel it emanating intense power, can't handle the burden alone, all characters have to take turns holding the sword.

They sail back home and bring the sword to Autumn - she is extremely grateful and pays them.

One character will stay behind and try to flirt with Autumn and ask her on a date but she tells them she is already seeing someone - they promise to be friends.

With the mission over, they return to the ship to sleep in their cabins for the night.

The next day, the party sets sail and continues their journey.
"Not everyone is like {i}your{/i} parents, all 'cool' and 'accepting.'

"Why can't you just accept that you can't see my parents?"

$convo1 = "annoy"

if $convo1 == "annoy":
    $sho_relationship -= 1
    menu:
    "I got annoyed.:"
    jump choice2_done
else:
    $sho_relationship += 5
    menu:
    "I explained calmly.:"
    jump choice1_done

$t "I'm sorry, mi amor. This is all my fault..."

if $convo1 == "cal":
    $sho_relationship = 0
    menu:
    "I'm sorry, mi amor. I'm so sorry..."
else:
    $sho_relationship = 0
    menu:
    "I explained calmly.:"
    jump choice1_done

$p "…May I come inside, ma'am? I have some news.. You may want to sit down."

if $convo1 == "cal":
    menu:
    "Yes… Where is she?! Do you know?! Please, tell me!"
else:
    menu:
    "I was about to try calling her again when a knock sounded from the door."
"Blame yourself."

"Express grief."

"Surely, Saint Lazarus would welcome you back now with open arms!"

"They wanted to respect her choice even in death."

"Religion’s just an old, institutionalized mix of a cult and a Ponzi scheme."

"As usual since Shoshannah’s death, I dream of…"

"Publicly out as a lesbian, all current police investigation points to the murder being a gay bashing."

"Blinking, I see a shape before my bed."

"In these moments, I have become Shoshannah. I know and embody her pain."

"Shoshannah had particularly seemed to like that idea."

"I couldn’t bear to watch anymore."

"I turn the TV off whenever the subject came up."

"BUT HAVE ETERNAL LIFE."

"The voice disappears, but the headache it produces in me certainly doesn’t."

"God, what the fuck…?"

"Until early in the morning, I wake up from this nightmare when a voice like thunder booms suddenly."

"I dream of being surrounded in perpetual darkness, feeling blows and pain assailing me across my body without end from unknown attackers."

"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."

"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."

"Her parents practiced Judaism, but Shoshannah had abandoned her family’s faith for atheism long ago."

"I…"

"I looked to my palms and finally saw how deep the fingernails of my clenched hands had dug into my skin."

"I couldn’t bear to watch anymore."

"Eventually, we decided to hold Shoshannah’s service at a local funeral home with no religious proceedings."

"The pain didn’t matter. Everything felt numb now."

"Eventually, we decided to hold Shoshannah’s service at a local funeral home with no religious proceedings."

"I was constantly disappointed."

"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."

"I clung to them in response, not noticing till afterwards how I had stained the backs of both their shirts with blood."

"I turned the TV off whenever the subject came up."

"In the days that followed, I found myself often by the window, watching the dark."

"It made me think of Shoshannah’s answer when I had asked her once about her beliefs on a date."

"I held Shoshannah my feelings on that church from my childhood back on that same date."

"I…"

"I couldn’t bear to watch anymore."

"I…"

"I dreamed of Shoshannah, staring at me. She never makes a sound or moves at all."

"I keep my eyes glued to the screen whenever it came up, hoping there had been some update."

"I turned the TV off whenever the subject came up."

"I…"

"I…"
"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."
A sho relateShip = 2
jump choice7_scream

"leap into her arms."
A sho relateShip = 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.

"Shoshannah! My amour!"

"Are you really here?!"
"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 = "sc"

"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."
"What the hell?! Get away, y-you monster!"

"Hold on! Calm down! For fuck's sake!"

"I'm not a monster!"

"It's me! It's really me - Shoshannah!"

"I cease my assault for the moment."
"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!"

$ "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 "B-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 "..."

"I pull her down to sit with me on the bed."

"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 "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 "Anyway, someone heard from the drugstore and went out and scared them off."
$t "But it was too late. You died. Before the ambulance could get there..."

"I feel Shoshannah begin to tremble beside me."

"I...

menu:"

$t "Take her hand."

jump choice8_hand

$t "Hold her close."

jump choice8_close

label choice8_close:

$t "I take her hands in mine and squeeze them to calm her."

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..."

$t "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!"

$t "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 leads 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:

$t "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.

Garcia 19
"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 offers me openly, feeling fresh desire as if reborn."

"Every sensation feels like an awakening to something wholly new, like my first two sexual experiences with a woman and a man."
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"On my own knees in this moment, I consume the Eucharist Shoshannah offers me openly, feeling fresh desire as if reborn."

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

"I let her stew in her anger."
hide sho undead happy
show sho undead angry
"She glares at me for a while before stomping away into our bedroom and slamming the door."
"Shoshannah stops her angry tirade, but now she looks at me with equal rage."
"Tell her to stop freaking out."
jump choice9_reassure
menu:
"Reassure her."
$s sho_relationship += 15
jump choice9_reassure
"Tell her to stop freaking out."
$s 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."
"I crawl into her arms."
""I-I-I- I’m so sorry."
$s "I-I’m so sore."
$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."
"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 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."
"[i] 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
"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."
$t "Just another dead queer, nothing to worry about, right?! Who really cares?!
No one, apparently!!"
s "Why the fuck can’t I have justice?! [i] Why?![/i]"
"I-I-"
$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."
"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] I must be… imagining things… [/i]"
scene living room night
show sho undead dx sad
"Later on, Shoshannah complaints 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…"
$s "I can’t even.. describe it."
$s "God, it just… hurts so fucking much."
"Later on, Shoshannah complains again of being hungry."
r "His family and partner will be holding a service for him in three days."
scene news3-2
$r "Arrests have finally happened in the murder case of Shoshannah Edelman."
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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] I must be… imagining things… [/i]"
"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 == -10:
    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 == -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."
if sho_relationship == 5:
    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."
    "Holy shit, she finally wants to have sex?! Thank god!"[1]
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}"[1]
if sho_relationship == 1:
    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}"[1]
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}"
if sho_relationship == -10:
    scene bedroom night
    "After the meal, as we enter the bedroom, Shoshannah rushes forward and crushes her lips to mine."
    "She crushes her lips to mine."
"I am shocked."
"{i}After what I said earlier… Why isn’t she mad?{/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}"
    "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."
    "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 "Tomasa, 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-[/i]"
    "{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 "Tomasa, 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…”[n]
    "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 "Tomasa, oh god, oh fuck, I’m so see-"
"I DON'T TALK TO ME YOU ASSHOLE."

s "Wait, but Tomasita."
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 "Goodbye forever then."

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

Jump choice: 10\_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 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 Teiss, Kristina Shygy, Luisita Anzaldúa, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Dorian, Basili, Lord Henry, Taro, Daiba, 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 inhuman 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 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 "They are Jesús’s loved ones."

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."

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

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 show cafe

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

"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? Finally 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."

"She waves at me an neutral"

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

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

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

"I should have realized sooner that it wasn’t food or, y’know, people that I was hungry for. I’m so hide shy an neutral show sho an 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 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."
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.”

“Hey, 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.”

“I honestly would have preferred it all totally destroyed a year ago…”

“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.”

{[h] THE END {[h]}

if sho_relationship == 38:

scene news4

“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.”

t “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 word-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, Derek, 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 resurrection, she performs other amazing miracles.”

“At a party, she stabs the 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…!?”

“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…!?”

“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

“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.”

r “[i] That’s not a coincidence. She must want me to come. Like some weird form of invitation…!?”

“…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.”

r “But shouldn’t that thing have made you feel safer? After all, Jesus was totally unthreatening unless he was crushing [i] hard[/i]!”

r “嘭嘭嘭 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.”

r “I should have realized sooner that it wasn’t food or, you 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.”

r “I notice her eyes are no longer bloodshot.”

“They are clear for the first time since her resurrection.”

r “They are fare for the first time since her resurrection.”

r “She now gives off a soft, divine glow.”

r “Her skin feels warmer as well, more human than a walking corpse.”

r “I smirk.”

r “[i] 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 “I’m the one that you started reciting prayers to!”

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

camera: living room day

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

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

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

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

"The group has already started adding their own touches to the-"
camera: living room day

"I turn the TV off."

"That's not a coincidence. She must want me to come. Like some weird form of invitation…"
"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:

"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."

"Or... so we thought!"

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

scene news4

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

I watch as Shoshannah appears out of nowhere, dashing into the funeral amongst 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 Jesus'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: Murtha P. Johnson, Brandon Teena, Matthew Shepard, Gloria Alzabiala, Freddie Mercury, Emily Dickinson - the list could go on forever."

"Strangely, even fictional queers got resurrected somehow: Lexa, Giovanni, Boffin, Basil, Lord Henry, Sara, Dana, Foussey, 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 fr mop 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 inhuman 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

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

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

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

"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 than white walls or stained glass windows depicting the events of Christ but a rainbow sprout of colors and stained glass showing defining moments in queer history."

"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."

"But shouldn't that thing have made you feel safer? After all, Jesus was [1] totally a gay icon. I mean, didn't he like kiss some dude? Totally unnecessary unless he was crushing [1] hard/[1]."

"I cackle 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."

"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."

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

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

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

"I smirk."

"It’s okay, mi amor. I forgive you all your trespasses, as we forgive those who trespass against us."

hide sho ang blush

show sho ang blush

show sho ang happy

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

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

"Oh, I love what you’ve done with the place by the way."

"Hey, you wanted it ‘better and gayer’ and I made it better and gayer."

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

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

"But shouldn’t that thing have made you feel safer? After all, Jesus was [1] totally [1], a gay icon. I mean, didn’t he like kiss some dude? Totally unnecessary unless he was crushing [1] hard/[1]."

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

scene church interior

"Our eyes lock and then I lean in and kiss Shoshannah in wonder, at the woman whom I had once believed I would never glimpse, speak to, or touch again."

"I? No, 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
vibrant red.

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.

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.

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

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

Or… so we thought!

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.

“Hey, hey, wait! Let us come with you! Let me come with you! Please!”

“Sorry, this is a dead gays only event. Better luck next time!”

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

“True apologies go unspoken.”

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

Now and forever, I am utterly denied my Reconciliation.

THE END
"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:"

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

"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."

"Or… so we thought!"

"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."

"If you're wondering where 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:"

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

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"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."

"Or… so we thought!"
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, 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."

I "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."
"I watch as Shoshannah appears out of nowhere, darting 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 == -11:

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 funeral

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

"I watch as Shoshannah appears out of nowhere, darting 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
"Breaking news! Something horrifying has just happened at the funeral of Jesús Álvarez!"

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

"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."

"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 sluges 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."

"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]"

# This ends the game.

return
To go to game, <span class="lin">[click here to be transported there]https://play2textadventures.co.uk/Play.aspx?id=hpce65k3w522mywja</span>.

By Sarah Garcia

Escape from Straightsville
Sarah Garcia

Double-click this passage to edit it.

{object: composition}
{object: setup}
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msg ("The softness graces your hands. It comforts. The quilt is filled with happiness and memory.")
msg ("The softness graces your hands. It comforts. The quilt is filled with happiness and memory.")
msg ("The softness graces your hands. It comforts. The quilt is filled with happiness and memory.")
msg ("The softness graces your hands. It comforts. The quilt is filled with happiness and memory.")
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msg ("The softness graces your hands. It comforts. The quilt is filled with happiness and memory.")
msg ("The softness graces your hands. It comforts. The quilt is filled with happiness and memory.")
RemoveObject (Portal)
RemoveObject (bat)

if (Got(spider)) {

and neither will Tess and Jay.</look>

Peter Parker is a bicon. You will accept no other opinions on this matter,

Spidey
Spider-Man

Use
Look at

Use
Look at

Use
Look at

Use
Look at

Use
Use

Look at

Oh look, it's the Book-Which-Must-Not-Be-Named, written by You-Know-Who. You should have burned it years ago.</look>

Use
Look at

Use
Look at

Use
Use

Use
Look at

Use
Use

Look at

Spider-Man: the most relatable superhero. Tess and Jay are proud that you

alias=Marvel's Spider-Man
alias=Spider-Man issues

Use
Look at

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Look at

Spider-Man: the most relatable superhero. Tess and Jay are proud that you

Use
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Look at

Sometimes you are convinced this game is what convinced the internet to

Use
Look at

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Look at

UnlockExit (to leave)
RemoveObject (gendered colors)
RemoveObject (the gender binary)
msg="You threw 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>
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You look at the door. It hums with the inner workings of electricity and machinery. A wolf-like creature stands upright on two legs and howls at the full moon. It has been eating away at it for a long time. On it hangs an engraved image, where a devil-like figure stands cackling while surrounded by flames on all sides. You step into a void as you move past the 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.

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.

You look at the door and then production code.

You wish the Riddler was an actual human being so you could punch him in the face FOR REAL.

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.

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.

There is a stone well in your path.

The door is enormous. It looks as if it comes from a time long ago. You look at the door. It is enormous. It looks as if it comes from a time long ago. You blink once, and suddenly the darkness has gone and you are in a brand new world.

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.

There is a stone well in your path.

You step into a void as you move past the 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.

You look at the door. It hums with the inner workings of electricity and machinery. A wolf-like creature stands upright on two legs and howls at the full moon. It has been eating away at it for a long time. On it hangs an engraved image, where a devil-like figure stands cackling while surrounded by flames on all sides.

You look at the door. It hums with the inner workings of electricity and machinery. A wolf-like creature stands upright on two legs and howls at the full moon. It has been eating away at it for a long time. On it hangs an engraved image, where a devil-like figure stands cackling while surrounded by flames on all sides.

You look at the door. It hums with the inner workings of electricity and machinery. A wolf-like creature stands upright on two legs and howls at the full moon. It has been eating away at it for a long time. On it hangs an engraved image, where a devil-like figure stands cackling while surrounded by flames on all sides.
You feel like you've seen a few of these in some older movies. No music currently but you'll stick to your phone and iPod.

Eh, the sound isn't that great. Plus, the size is kind of a hassle. Thanks,

The radio is made of wood and has little dials and switches on its surface. This belongs to whoever lives here. You can't just take people's antique photos! It's the one thing you can't replace.

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.

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. They all look surprised or scared in any way. They simply stare you down.

The television is huge, bulky, and shaped like a cube. There are several objects on the surface. It's plain but practical. There are no shoes or socks on your feet. The floor is cold and metal. The six names you read are "A. Smith," "E. Johnson," "S. Williams," "B. Jones," "V. Brown," and "K. Davis." You stand before them all.

MakeObjectVisible (Robot family)
MakeObjectVisible (Mother Robot)
MakeObjectVisible (Father Robot)
MakeObjectVisible (Robot son)
MakeObjectVisible (Robot daughter)
MakeObjectVisible (Robot dog)
MakeObjectVisible (Robot cat)
MakeObjectVisible (Robot fish)
MakeObjectVisible (Robot plant)

They are constructed robots after all - but it still creeps you the hell out.

Descending, you enter a dark forest bathed in a terrifying shade of red.

The trees are dark and gnarled. The branches twist and turn into terrifying shapes that stretch upwards as if reaching for comfort from the sky. The sky is a deep red. It illuminates everything, giving off the appearance of constant bleeding. It is beautiful yet haunting.

The sky is a deep red. It is beautiful yet haunting.

You find yourself at the top of a long set of stairs. A robot family to be precise.

Descend.

Six doors with names plastered to them on each side. You notice suddenly that your hands are bound in metal cuffs. A man behind the doors 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 at the soldier. It's probably for the best to keep your mouth shut for the time being." He is wearing a 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.

MakeObjectVisible (Mother Robot)
MakeObjectVisible (Robot family)

"Look at the doors! They've got names, you know." What enters is an entire family made of transparent cells.

MakeObjectVisible (Robot family)

"Look at the doors! They've got names, you know." When you're ready, you can turn the doorknob to enter.

"Look at the doors! They've got names, you know."

"Look at the doors! They've got names, you know." They all look surprised or scared in any way. They simply stare you down.

MakeObjectVisible (Mother Robot)
MakeObjectVisible (Robot family)

"Look at the doors! They've got names, you know." MakeObjectVisible (Robot family)

"Look at the doors! They've got names, you know." 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.

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"Look at the doors! They've got names, you know."

"Look at the doors! They've got names, you know." They all look surprised or scared in any way. They simply stare you down.
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 fluffy skirt. Her face gives off the impression that someone purposefully carved dimples into her cheeks.</look>

value="Little Girl" value="Girl"

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 fluffy skirt. Her face gives off the impression that someone purposefully carved dimples into her cheeks.</look>

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value="Little Girl" value="Girl"
You can't refuse " + object.article + "."

You can't accept " + object.article + "."

"You can't accept break past robots " + object.article + "."

"You can't refuse break past robots " + object.article + "."

"You can't accept offer " + object.article + "."

"You can't refuse offer " + object.article + "."

You can't accept offer " + object.article + "."

"You can't refuse offer " + object.article + "."

"You can't accept " + object.article + "."

"You can't refuse " + object.article + "."

"You can't accept " + object.article + "."

"You can't refuse " + object.article + "."

"You can't accept " + object.article + "."

"You can't refuse " + object.article + "."

"You can't accept " + object.article + "."

"You can't refuse " + object.article + "."
Their hand covers your mouth, preventing you from screaming. The rest of the villagers arrive. Their eyes shine maliciously. They will enjoy killing this monster."

\[\text{finish}\]

\[\text{]]}]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]]}
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" />
</use>
<usedefaultprefix type="boolean">false</usedefaultprefix>
</inventoryverbs>
</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>
</displayverbs>
</value>Pick this form</value>
</inventoryverbs>
</feature_usegive >
<property>feature_usegive</property>
<pickthisform type="script" linkcolour="Green">
msg ("You refuse to hurt them."
</object name="refuse to hurt them">
</inherit name="editor_object" />
</use>
<usedefaultprefix type="boolean">false</usedefaultprefix>
</inventoryverbs>
</scenery />
</visible >
</look>
The villagers have surrounded the cabin. They scream and gowl and spit at you. They lift and shake their torches high in the air. They prepare to rush and beat you.<br/>You can choose to  [object:fight back] or [object:refuse to hurt them].

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, bring 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

}
It seems to have a keypad where a password can be input. 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: 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: 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.

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: 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.

Suddenly, you hear a strange, melodic voice in your mind. "Hello there, stranger," the voice says. "I am very saddened by this turn of events."

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.

The leader's voice sounds wistful. "I would say that our planet does seem... healthier than yours."
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."

"Speak!"

"Listen to me!"

"Pressing your ear gently to the door, you think you hear the sound of two voices faintly resonating from within."
You have set the first of the aliens free!

You use the code on your inventory and see which works.

You turn to one of the cages. It's time to input the codes from your inventory. You go out of the hallway and back to the room where all the aliens are. This place cannot be inescapable. It just can't be.

He dashes away with you into the woods as soon as you look for. Once you have all three codes, you can begin your journey.

Your world cuts to pitch black.

THE END

And you've doomed them all.

GARCIA 41
You smile to yourself and step forward away from your home, ready to begin your journey. Your guide encourages you to get your bearings, breathing in and out. You're free. You've escaped.

As you venture forth, a bright light shines suddenly, creeping through even your eyelids. You open your eyes wide and feel yourself being lifted off the ground. The light is 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 good.

"You won't come close your eyes and wait for death to come."

But it never does. Opening your eyes once more, you see the angels now are seemingly confused by your words. Others don't care and continue to charge at you.

Some angels begin to slow down, wondering what their beliefs are, how they are punishing people without reason. You say they are just practicing pure hate and discrimination.

As the angels grow closer and closer to you, their anger clearer. They know you are the right one then. Bye bye, freedom.

THE END
You open the filing cabinet, but nothing really sticks out to you. Finding no code, you browse the files in the filing cabinet, but nothing really sticks out to you, finding no code.

UnlockExit (third cage)

UnlockExit (first cage)

UnlockExit (second cage)

search: You browse the files in the filing cabinet, but nothing really sticks out to you, finding no code.

UnlockExit (first cage)

UnlockExit (second cage)

Search: You browse the computer's files and contents but don't find the code.

UnlockExit (third cage)

UnlockExit (first cage)

UnlockExit (second cage)

UnlockExit (third cage)
Still showing no facial emotion, you hear a smile within the leader's voice as you say that maybe, one day, you'll change this world. You are not alone in your identity, and leaving them behind would ignore the suffering they continue to endure. You say that there are many people like you on your planet.

When they question you on this, you tell them that there are many people like you on the planet. "Our planet is very much like this one; you could definitely survive comfortably. And our 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?"

You reach the circular building, which blocks off the rest of your path downward. You and your guide, once you're finished with your conversation, race down to a large circular building.

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. "A door, which appears to be the exit, is opposite where you enter. On it is an inscription that reads:

### You have set the second cage of aliens free! ###

You use the code on the first cage.

### 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?" ###

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.

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### You have set the second cage of aliens free! ###

You use the code on the first cage.
UnlockExit (firstblank)  
</answer>

</object>

<object>

<object name="first blank spot">

<inherited name="editor_object" />

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

<alias>opens wide</alias>

<descprefix>The door to the exit</descprefix>

<existlistprefix>You can exit once you’ve answered the puzzle by typing “answer” with the solution in this</existlistprefix>

<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/>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/>

msg (<br/>"I’m here again if you need anything at all!" Your guide says as he stands casually by the side. )

])]]

</object>

<object name="second blank spot">

<inherited name="editor_object" />

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

<alias>the second blank spot</alias>

<descprefix>The door to the second exit</descprefix>

<existlistprefix>You can exit once you’ve answered the puzzle by typing “answer” with the solution in this</existlistprefix>

<description type="script">[[CDATA]

msg (<br/>"Woo hoo! Almost done! Another step closer to your escape.” Your guide grabs your hand and takes you down another flight of stairs until you reach a third circular room designed with joystick-strewn 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/>

msg (<br/>"The last door appears opposite you, the key to finally unlocking 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, back to her, turned her into another zombified, fungus fright."

msg (<br/>"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 type="script">

if (GetBoolean(your guide1, "guide3") )

msg (<br/>"Your guide says, “Okay, soooooo this is a reference to a television show - 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")

<givesecondhint type="script">

if (GetBoolean(your guide2, "guide5") )

msg (<br/>"He sighs. "Challenges can be so fun, but alas… The show is ‘The 100.’ The centennial refers to a show named in her honor, along with Clarke.”

PrintCentered (<br/>"A Grounded warrior in this centennial show,<br/>A deadly trope, sadly, was her greatest foe. <br/>Her untimely demise ignited a spark. <br/>Another door appears opposite you, with this inscription:<br/>

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])]]

</object>

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

<alias>the third blank spot</alias>

<descprefix>The door to the exit</descprefix>

<existlistprefix>You can exit once you’ve answered the puzzle by typing “answer” with the solution in this</existlistprefix>

<description type="script">[[CDATA]

msg (<br/>"Woo hoo! Almost done! Another step closer to your escape.” Your guide grabs your hand and takes you down another flight of stairs until you reach a third circular room designed with joystick-strewn game controllers, and other items stylized as pixel art. “Last one before the home stretch! Hurry, so we’re ahead of those angels!”<br/>

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<givesecondhint type="script">

if (GetBoolean(your guide2, "guide5") )

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])]]

</object>

<object name="second blank spot">

<inherited name="editor_object" />

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

<alias>the second blank spot</alias>

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<existlistprefix>You can exit once you’ve answered the puzzle by typing “answer” with the solution in this</existlistprefix>

<description type="script">[[CDATA]

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])]]

</object>
<inherit name="editor_room" />
<usedefaultprefix type="boolean">false</usedefaultprefix>
<alias>background="alien" />
<prefix="the" />
<descrepfix="Mother Robot steps closer, putting her robot family into essentially</descrepfix>
<objetlistprefix>You can have a conversation with</objetlistprefix>
<description>She looks very eager to speak more to you. Her presence feels overpowering.</description>
<existlistprefix>You can continue your conversation with Mother Robot</existlistprefix>
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<value>Choose</value>
</alt>
<inherit name="editor_room" />
</displayverbs>
<defaultexpression>"You can't choose " + object.article + "."</defaultexpression>
<br>She chuckles like your question is silly. "To the factory, dear! They'll get the 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.)
</displayverbs>
<displayverbs>
<linkcolour>DeepPink</linkcolour>
<sayhello type="script">
<defaultexpression>"You can't say hi to " + object.article + "."</defaultexpression>
<br>
<refusal type="script">
<defaultexpression>"You can't ask about sexual orientation " + object.article + "."</defaultexpression>
<br>
<askaboutpronouns type="script">
<defaultexpression>"You can't ask about pronouns " + object.article + "."</defaultexpression>
<br>
<askaboutsexualorientation type="script">
<defaultexpression>"You can't ask about sexual orientation " + object.article + "."</defaultexpression>
<br>
<askaboutspaceship type="script">
<defaultexpression>"You can't ask about spaceship " + object.article + "."</defaultexpression>
<br>
<askaboutsuperpowers type="script">
<defaultexpression>"You can't ask about superpowers " + object.article + "."</defaultexpression>
<br>
$conclusion$
It was the guards' break room. Ah, shit. This won't end well.

door slid down from above and trapped her inside. She travelled straight ahead, and walking past a doorway, a metal
class="reg">[turned and looked at her]<span class="osa">.</span>

They were all wearing tough-looking outfits and were either talking
to one another or drinking coffee. They all <span class="osa">.</span>

Deagan, Jay had broken into <span class="ay">[a hospital]</span>

Indi was exploring <span class="ndi">[an elaborate maze]</span>.

One day, on a mission against the supervillain Curious the Furious,

Rosa snuck into <span class="osa">[her enormous laboratory]</span>.

The League of Extraordinary Bisexuals

Sarah Garcia

Understanding how 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.

She <span class="osa">[checked the desk and filled beakers]</span> inside a cabinet of this very room.

To her surprise and disappointment, she found it empty. Then

suddenly, <span class="osa">[from behind]</span>…

"Oh, 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">[from behind]</span>… isn't that what

you've been doing, you lug?"

How Rosa chose to respond: <span class="osa"><ul><li>

<span class="osa">[She lunged for the vial]</span>

How about this?! Either you admit to

me and the cure will be yours.

I will not stand for such rudeness!" The Professor threw the vial far

calmly…</li> <li>

[She told you've been doing, you lug?]

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[She told you've been doing, you lug?]

the world.

Compassion filling her heart, she searched around for a cure to <span class="osa">[destroyed and forgotten]</span> by the world.

Disgust filling her thoughts, she chose to make sure all of this was

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the world.

Compassion filling her heart, she searched around for a cure to <span class="osa">[destroyed and forgotten]</span> by the world.
Rosa had a choice to make: <span class="osa">[[Do as the Professor commanded]]</span> or <span class="osa">[[fuck up her plan]]</span>. 

"Okay, okay, you win..." Rosa <span class="osa">[[gave in]]</span> 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 <span class="osa">[[clapped her hands]]</span> together.

Before the Professor could react, vines broke through the floor and wrapped around her body, forcing her to the ground and <span class="osa">[[keeping the vial safe]]</span>. 

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 <span class="osa">[[a hollow in her heart]]</span>. 

Had it really been worth it? 

THE END

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

Rosa ignored the villainess' angry curses as she <span class="osa">[[grabbed the vial and smashed it on the ground]]</span> 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 <span class="osa">[[Start]]</span>

Walking into the green hedges, Indi immediately saw <span class="osa">[[Curious standing above]]</span> in his trademark wrestling outfit. 

"Why, hello there!" The villain greeted smugly. "Glad to see you've arrived at last! Now, <span class="osa">[[if you choose]]</span>..." "I really <span class="osa">[[don't have time]]</span> 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. <span class="osa">[[It's. That. Simple.]]</span>"

Indi considered their potential responses here: <span class="osa">[[Sure, I'll do it...]]</span> or <span class="osa">[[Fuck your binaries]]</span>.

Indi told Curious the Furious what he wanted to hear. And while they stopped the bomb, the words they had spoken brought them <span class="osa">[[great sorrow and shame]]</span>. 

As soon as they landed, Indi moved to grab it before Curious landed in front of them and <span class="osa">[[got in their way again]]</span>.

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 <span class="osa">[[Start]]</span>

"NO, I WON'T LET YOU PASS! I refuse to let you <span class="osa">[[until you choose]]</span>!" Curious flexed his muscles to threaten with his strength. 

Indi thought about <span class="osa">[[giving in finally]]</span>, <span class="osa">[[punching him]]</span>, or <span class="osa">[[shoving him out of the way]]</span>. 

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 <span class="osa">[[great sorrow and shame]]</span>. 

Indi, using their superhuman strength, <span class="osa">[[punched Curious the Furious]]</span> to get him out of their way. 

Indi, using their <span class="osa">[[superhuman strength]]</span>, 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 <span class="osa">[[deactivated]]</span>, 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, <span class="osa">[[killing him]]</span>. 

...Superheroes aren't supposed to murder.

THE END

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

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 <span class="osa">[[Start]]</span>

Entering a patient's room, he found <span class="osa">[[a trembling patient]]</span> curled into a corner. 

He decided to react by: <span class="osa">[[running forward to help]]</span> or <span class="osa">[[approaching them cautiously]]</span>. 

THE END
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]..."

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.

"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.

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

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

Jay ran up and used his powers to compel the villain to [tell him the truth], [break the spell], 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.
BIBLIOGRAPHY


