

**1 INT. ORANGERIE - LATE AFTERNOON LEADING INTO THE GOLDEN HOUR. Act III - Victorian London.**

Sequence commences after the player discovers the door to the forgotten orangerie and pushes it open. It slides back with a mild squeaking noise, revealing a large space overgrown with green vines and dominated by gnarly citrus trees. Dried and rotting oranges litter the floor. The glass panes are dirty and some are covered in spots of algae, but the warm light of the early evening sun still gets through in beams, showing how dust particles dance in the air.

**ALT. - MOONLIT NIGHT.**

The light is pale blue instead, giving everything a greyish hue.

**[GAMEPLAY]** The player can walk around. They can find: a pile of mummifying mice and rats, mouldy oranges, a porcelain fruit bowl with a small amount of brownish liquid on the bottom, a pair of rusting pruning shears. They may identify the liquid as rainwater, dirt, and blood. They may pick up the shears. The deeper they venture into the space, the longer the shadows become and they start to hear a wheezing sound.

**DARKEST CORNER OF THE ORANGERIE**

An upper-class woman in mourning clothes is sitting in the corner. MRS. RACHEL ENFIELD (85+), old, sunken cheeks, very white skin, many wrinkles, looks too small for her clothing. As she sees the player, her wheezing breathing becomes more laboured.

MRS. RACHEL ENFIELD  
Come closer.

The player has to walk closer to her to get her to continue.

Rachel has trouble speaking clearly, her voice sounds wet.

MRS. RACHEL ENFIELD  
Let me get a good look at you.

She puts a handkerchief up to her mouth and dabs it. Her eyes don't leave the player's face.

MRS. RACHEL ENFIELD

It is you, isn't it?

It's been so lonely. No one ever visits anymore. The staff left. I just couldn't bear it. It shouldn't be empty for your return.

Here the path divides in two tracks. The player can only follow 1 or 2.

**TRACK 1:**

PLAYER

How long was I gone?

MRS. RACHEL ENFIELD

Four years. Or was it eight? You left for the colonies just a few months before the first outbreak.

(dreamily)

We were so proud, your father and I, when this building stood finished. I remember thinking it a shame the oranges wouldn't have time to ripen before your return. I was foolish.

(agitated)

Do you see how many times they've been ripe? We can't get rid of them now.

PLAYER

What happened?

MRS. RACHEL ENFIELD

Everyone got cholera, 'cept those who left. Or maybe they got it too. Devil's punishment for leaving us.

First your sister fell ill. We took in little Dotty. Then the nursemaid couldn't get out of bed. It happened so quickly. I was last, and they said I had to make my peace, but I didn't want to leave before you'd come back home.

**T. 1: OPTION A:**

PLAYER

I'm sorry, I'm not who you think I am.

She reaches out and pulls the player in. Her skin is as cold as ice. She is surprisingly strong.

MRS. RACHEL ENFIELD

Of course, you are. Come to help your old mother like you did before. Do it again! Give me something to drink!

PLAYER

How did I help you before?

MRS. RACHEL ENFIELD

You came home!

(coughing)

You came home as I lay dying and you kissed me and gave me to drink, and you told me to wait for you. I have waited so sweetly. All the trees have gone off. The mice in the floorboards, they bother me so.

Yet I was right. You came back!

Now give me to drink; nothing soothes me.

She leans forward, grinning, revealing her decaying teeth and opening her mouth expectantly.

Option, if Rachel has not been fed: Let some of your own blood fall into Rachel's mouth. Rachel will then attach herself to the wound and drink eagerly. After a while, she will stop, saying:

MRS. RACHEL ENFIELD

I see you now. You're warm in my mouth. As warm as the babes I carried used to be on my bosom. You aren't my child... but you fed me just the same. How kind you are.

You should leave this place. It is cursed.

PLAYER

Very well.

The player leaves.

With this outcome, the player may run into Rachel later in the game, in a much-restored version. For instance, at a séance with the spiritualists, where Rachel will be attempting to contact her dead family members. Rachel will then be friendly towards the player.

Option, if Rachel has not been fed: Look for something to soothe Rachel's thirst.

The player can now pick up the bowl with brown liquid and pour its content into Rachel's mouth.

MRS. RACHEL ENFIELD

(smacking her lips)

Thank you, child. It doesn't do much, but it soothes me a little. I think I shall sleep now.

(sleepily)

Come again soon, won't you? I can't stand these shadows without you.

Rachel appears to doze off.

-> if fed with blood water, option: Pull Rachel's shawl back over her shoulders and leave this place for good.

With this outcome, the player will not run into Rachel again.

#### **T. 1: OPTION B:**

PLAYER

I'm here now.

MRS. RACHEL ENFIELD

Yes, you are. And if you give me a kiss like you did before, maybe I'll get stronger and we can both leave. I'm so sick of sitting here hiding away.  
Give me a kiss and take me away.

She leans forward, grinning, revealing her decaying teeth, and then leaning her head to the side and pulling down on her shawl, exposing her white, wrinkled neck.

→ EITHER, if player = vampire: Drink from Rachel. Resolve as drinking from 14<sup>th</sup> generation thinblood. Afterwards she will happily fall into a doze, her breathing inaudible.

either: Leave Rachel Enfield and her sorrows behind.

or: Let some of your own blood fall into Rachel's mouth. Rachel will then wake up, attach herself to the wound and drink eagerly. After a while, she will stop, saying:

MRS. RACHEL ENFIELD

I see you now. You're warm in my mouth. As warm as the babes I carried used to be on my bosom. You aren't my child.. but you fed me just the same. How kind you are.

You should leave this place. It is cursed.

With this outcome, the player may run into Rachel later in the game in a much-restored version. For instance, at a séance with the spiritualists, where Rachel will be attempting to contact her dead family members. Rachel will then be friendly towards the player.

→ OR:

PLAYER

I should not have asked you to wait.

MRS. RACHEL ENFIELD

It was no bother.

PLAYER

Well, it was very kind of you. But you don't have to wait any longer. You've suffered enough, mom.

MRS. RACHEL ENFIELD

A goodnight kiss then?

Option, if player = vampire + has not kissed Rachel: Feed on Rachel. Resolve as drinking from 14<sup>th</sup> generation thinblood. Afterwards she will happily fall into a doze, her breathing much eased. The player can drain her fully or leave her behind.

Option, if have not fed on Rachel: Give Rachel a kiss on the cheek and leave her behind.

Option, if have not fed on Rachel: Give Rachel a kiss on the cheek and look for something to kill her with.

-> if kiss + shears, option: Resolutely stab Rachel several times and watch her bleed out. As she dies, her corpse gets even smaller and older, revealing a woman of 100+ years.

-> if kiss + daytime, option: Pick Rachel up and carry her out into the sun. She will lie moaning quietly while red splotches appear on her skin, but she will be too feeble to crawl back into the shadows. The player will not meet her again.

## TRACK 2

PLAYER

You must be confused. I'm not who you think I am.

MRS. RACHEL ENFIELD

(angrily)

Then why do you disturb an old woman?  
Did you just come to watch me rot?

She opens and closes her mouth, as if to moisten it. The player can see that her teeth are decaying. Suddenly, she reaches out and grips the player's hand. Her skin is as cold as ice. She is surprisingly strong.

MRS. RACHEL ENFIELD

Give me something to drink. I've not had a drop for so long. My teeth aren't very good anymore, but we'll find a way.

PLAYER

What do you want?

MRS. RACHEL ENFIELD

I don't like oranges anymore. I don't like water or brandy. The body wants blood, give me communion.

Rachel claws at the player and tries to draw blood with her nails.

Option: Push Rachel away. Rachel falls back and lies on the ground, moaning wetly, too weak to get up again.

either: Leave Rachel Enfield and her sorrows behind.

or: Look for something to destroy Rachel with.

Option, if shears: Attack Rachel with the pruning shears.

-> if attack = successful: Rachel falls back and lies on the ground, licking her wounds and moaning wetly, too weak to get up again.

either: Leave Rachel Enfield and her sorrows behind.

or: Kill Rachel Enfield for good.

-> if attack = not successful: Rachel will turn the shears on the player and cause them to bleed, lodging herself to the wound to drink. Smelling blood, Rachel will attempt to get to it several times. Rachel will get stronger, the more she drinks.

Resolution of battle dependent on game mechanics. Could be a strength or dexterity roll.

-> if Rachel is dislodged mid-drinking, first time she will say:

MRS. RACHEL ENFIELD

I see you now. You're warm in my mouth. As warm as the babes I carried used to be on my bosom.

The blood doesn't lie. I see what you've done. I see what you'll do. You'll never give life to a child of your own. You'll never feel how it is to be needed. Give life to me! Maybe my child is still out there, waiting and cold, wanting a mother!

Player:

There are more ways than one to give life.

MRS. RACHEL ENFIELD

You lie. I knew when you came, you were sent from the devil. Better for the world to be rid of you.

Player:  
Were not you too supposed to be dead?

MRS. RACHEL ENFIELD  
(snarls)  
Better for the world to be rid of us both then.

The fight is resolved with the death of either Rachel or the player. Escape may also be possible, in which case, the player may run into Rachel later in the game in a much-restored version. For instance, at a séance with the spiritualists, where Rachel will be attempting to contact her dead family members. Rachel will then not be friendly towards player.