

**FROM A  
DIFFERENT  
POINT OF  
VIEW  
VICTORIAN LONDON**

**14 Unscenes for The Between**





## Acknowledgments

Created by Max Kämmerer (<https://maxkaemmerer.itch.io/>)

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## Content Warnings & Inspiration

### Content Warnings:

#### The Last Day in the Life of Francis Poole:

severe loneliness, dying alone

#### Tock, Tock, Tock:

prompts relating to the description of severe poverty

#### The View From My Window:

physical violence against adults, childhood trauma

#### To Turn a Blind Eye:

ignoring of human suffering, alcoholism

#### Dump it in the River:

allusion to physical violence against adults

#### A Competitive Business:

grave-robbing

### Inspirations:

#### The Scent of Me:

Halston (show)

#### The Deliberately Forgotten Coterie of Darling Street:

What we do in the Shadows (movie and show)

#### A Visit at Court:

The Crown (show)



## Author's Notes

Some of these Unscenes are set during the day, marked by a sun, while those set during the night are marked by a moon. There is no official structure for Unscenes during the day in *The Between*. Mix in Unscene prompts as you would during the night, when switching from one scene to another. During the day the Unscene does not act as a timer per se. It can be used to represent the passage of time however. Some Unscenes start in the morning and end at night. Take a quick glance at each prompt to check when would be a good time to resolve one of the Unscene prompts.

Some of these Unscenes might not be perfectly historically accurate. The Unscene *A Visit at Court* for example would be especially rare and would fit more into the time of Queen Elizabeth the 2nd. There were not many foreign visits with the queen during the Victorian era. We discard historical accuracy for the benefit of having interesting scenes. If you do not like the inaccuracy, you can simply choose not to use that Unscene.

Some of these Unscenes are more focused on people rather than places. Some are dark in tone, others melancholic and yet others even happy with just a hint of darkness.

Some prompts are shorted or less detailed. This is an opportunity for you to fill the world with life and detail.

Some Unscenes have multiple questions per prompt. Feel free to split these up among players or ask them to collaborate.





## The Last Day in the Life of Francis Poole

Francis Poole knows he is dying and wants to fully enjoy one more day. His life was mostly very lonely and none are left to sit by his bed as he dies, none he wants to bother anyways.

- I. In the morning Francis visits an old friend. What shows that they haven't seen each other in a long time? How does the friend know Francis is dying and why do they not say anything?
- II. At midday Francis visits one of his favorite spots in the city. What makes it special to him? How has it changed but yet stayed the same?
- III. In the evening Francis wants to enjoy the culture present in London one last time and goes to see a play. What makes him laugh like he has not in a long time? What makes tears run down his cheeks?
- IV. As Francis lays in bed what are his last thoughts before falling asleep for the last time? What does he regret? What is he glad for?



## To Turn a Blind Eye

At the entrance of a dark alley branching from one of the larger streets at the center of London lays a body. People pass it by, ignoring it, turning a blind eye. The people walking by do not know the person is still alive and needs help. They might think the person is dead but they do not know for sure. None but the last will check the body. Here they come now...

- I. A lord drives past in his carriage. He considers himself someone who helps the less fortunate, or claims to in front of other anyways. What makes clear that his struggling whether to check the body or not is more theater for himself than anything else? What does he tell himself is more important right now?
- II. A nurse walks past on her way home after her shift. She usually passes through the alley. What tells us she is genuinely struggling whether to check the body or not? When she turns to take a different route what does her expression tell us?
- III. A drunk makes his way through the alley and stumbles over the body, barely getting back up. He starts a one-sided conversation with the body. What do they talk about? What does he say to no-one in particular stumbling down the alley the way he came when he notices no-one is answering?
- IV. A very young pickpocket makes their way to the alley that houses the building whose attic they hide in at night. When they turn over the body it is clear that the person just died mere minutes ago. How can they tell? What do they learn about this person just by looking at them and their belongings? What makes clear that this is not the first body they have found? What shows they know this won't be the last they find?





## Tock, Tock, Tock

3:32AM: Ida Taylor wakes up, late. She wakes her children, feeds them but not herself, takes her long bamboo stick from its reserved place near the front door and rushes into the early morning dark of Whitechapel. She is a knocker-upper. For a small weekly fee she wakes people up in the morning, to ensure they make it to their work on time. It does not pay much, but it pays.

- I. **Paint the Scene:** Ida is late so she cannot take her preferred route to wake Ms Harkness. She needs to pass through Dorset Street. What shows the high levels of overcrowding and poverty in this area?
- II. When Ida arrives to wake Ms Harkness she already sees movement in her window. *Tock, Tock, Tock*. What makes Ida nonetheless knock on the window with her stick?
- III. As she makes her way to her next client she gets a strange tingling feeling at the back of her neck, like she is being watched and she is quiet sure she heard another set of footsteps just now. What does she tell herself to remain calm while keeping her pace and direction instead of turning around or running? How does her tension show in her behavior?
- IV. 7:22 AM: Ida arrives at home having finished her route. She always takes a moment for herself before stepping into the crowded space she and her children share with 2 other families. What does she do to gain the energy she needs to keep chasing that last sliver of hope that life will get better?



## The Cook Ball

A ball is taking place at the home of Mr. Silas Cook, a well known entrepreneur and socialite. He invited many from London and beyond. The occasion is unknown to anyone but Mr. Cook and his dear friend.

- I. **Paint the Scene:** The ballroom looks quite different than it usually does. A friend of Mr. Cook has decorated it specially for this event. What provocative theme were they trying to evoke? How did they succeed and how did they fail?
- II. One guest arrives fashionably late. How do they draw attention? Why is their presence scandalous to some and exciting to others?
- III. A waiter sees a guest put something in someone else's drink. The guest is about to drink it. How does the waiter's disappointment show when nothing happens? Why did they not intervene?
- IV. One pair is dancing together a little too often. They are lost in each others eyes and arms, clearly falling in love. Show three reactions to their repeated dances. What do people say? What do people do? What do people only think to themselves?





## The Scent of Me

A wealthy aristocrat, Florence Alexander, wants to create their own scent. A perfume artist or “nose” is helping them develop it in their studio.

- I. **Paint the Scene:** Florence brought a unique bottle with them. What tiny detail stands out and makes it unique or very expensive?
- II. The artist asked Florence in advance to bring a scent with them that reminds them of their childhood. How does it remind them of their childhood? How does Florence’s body betray the vulnerability that they feel?
- III. The artist asked Florence in advance to bring a scent with them that speaks to their current place in the world. How do they present it? What makes it obvious the scent reminds the artist of a sad memory?
- IV. After a while they know they found the right scent. What subtly shows that the artist developed an intimate understanding of Florence through the development of their scent? What shows Florence is both conflicted between the perfection of the scent and the bad memories it brings back?



## The View From My Window

I should be in bed and mother would get very angry if she knew I wasn’t. Constance, my governess, just left and as always I like to watch her through the second story window of my room when she makes her way home.

- I. I see Constance drop something on the road and pick it up quickly. She looks back as she gets up, a scared look on her face. Which 3 words can the child make out being said somewhere on the street below? What makes clear that Constance knows whoever is talking to her?
- II. I see her backing away from the voice and start to run as a dark figure charges after her, something shiny in their hand. What about the figures demeanor scares the child even more than the shiny object?
- III. I see the figure catch up with Constance a little ways down the street. The figure rips whatever Constance dropped before from her arms. Then a violent motion and that awful sound as I close my eyes. What sound makes the child cover their eyes and ears? What do they clutch in their hands for comfort?
- IV. I open my eyes again when the sounds stop and see the figure turning and then stopping as it looks up at my window. I can not make out a face, yet... How does the child recognize their father?





## The Sermon

Father James is giving a sermon today. Less and less people have come to the church since Father James arrived but a core few remain and will likely continue to.

- I. **Paint the Scene:** The church is fairly old, not large but not small either. What tells you the church has seen better days?
- II. A reaction to the sermon gives the priest pause. What is the current part of the sermon about? What was the reaction? What shows Father James' growing impatience with the people in his church?
- III. Matthew Smith is clearly moved and personally touched by the sermon. What is the current part of the sermon about? What shows his feelings?
- IV. Grace Ward seethes at the hypocrisy of the sermon. What is the current part of the sermon about? How does her attempt to hide her feelings make them even more obvious?



## End of Day at the Crystal Palace

It is the end of day at the Crystal Palace. The impressive cast iron and glass structure currently houses the *Great Exhibition of the Works of Industry of All Nations* and the final visitors are being ushered out while the staff cleans and tidies.

- I. **Paint the Scene:** There are many interesting things presented at the exhibition, among them musical instruments, engraved gunstocks and even an elevator. They are being displayed by the United Kingdom and its empire as well as many foreign countries. What shows the extent and scope of British colonialism and imperialism?
- II. The boarded floor of the Crystal Palace serves both as a way to get fresh air into the structure but also as a way to easily sweep away and collect dirt and dust. One of the cleaning boys that works here, to clean the space underneath the floor boards, finds something peculiar. What is it and why does it fascinate him so?
- III. An employee at the Palace walks the floor to find and usher out remaining visitors. It is late, the Palace was open longer than usual tonight and one of the exhibits gives them pause. Something does not quite seem right. What do they think they see? What mundane thing, when seen from a different perspective, is it really?
- IV. A young couple has slipped through the net of employees that are trying to usher them out. They find themselves in front of one of the more exciting and potentially dangerous exhibits. What does the scene of the accident remind the employees of when they find the couple later?



## A Visit at Court

Her Royal Majesty the Queen has to meet many people she does not really want to meet. So does the foreign official. Often these meetings are mere formalities. You discuss issues you both already know the others official stance on. And you both know neither of you can change their stance. But sometimes, sometimes, despite the fact that you need to hold on to your official stances, you talk about what you would really like to do. This is one of those meetings.

- I. **Paint the Scene:** Royalty. The royals always need to put up this facade without any cracks. Everything needs to be perfect, there is protocol for every single thing. Some of them actually like it, but with some you can tell they just keep up appearances. What cracks show through the thin veneer of royal perfection?
- II. Once formally greeted you go over the expected talking points. You get into that rhythm of saying what you are expected to say to not insult the other or show you hand too much. Which of you breaks protocol first and how?
- III. After that first, slight, faux pas there is an awkward silence. What makes clear that neither of you really believe in what you were saying?
- IV. One of you sees this disbelieve in the other and takes a chance. What do they say when speaking their mind and how can the other tell that they really believe what they say?



## Dump it in the River

Its a common problem people need to deal with when they have killed someone. Where to put the body? The park? No you'd have to pass by fairly well patrolled streets. The river? That seems like the best place...

- I. You push your little cart down the road. Shoving the arm, that just slid out from under the tarp, back into hiding. If someone looked at the cart closely, even without lifting the tarp, how could they tell there is a body in it?
- II. You pass by a group of workers their skin and clothing covered in dirt and coal. As they turn the corner you hear one of them make a comment that worries you. What is it? How does your worry show?
- III. Almost at the river you see a bobby rounding the corner towards you, just a few steps away. What about their behavior makes clear they are not interested in you at all?
- IV. You push the body into the river, it floats for a second but the stones you tied to it drag it down. As you turn you see someone looking straight at you. How can you tell they know exactly what you were doing? What is the last movement we see?





## Eater of Sins

Tomos Griffith is a sin-eater. Usually he only does his work in the countryside, where the chances of getting in trouble are a little lower. People don't like his kind. Grieving families hire him to take on the sins of their passed loved ones by eating a loaf of bread placed on the dead body, which supposedly absorbs their sins. Today Tomos is in London, he has never been and is meant to visit a well off family.

- I. When Tomos enters the city for the first time he is overwhelmed by the amount of people there. How does his discomfort show and how does he adjust himself to draw less attention?
- II. When he arrives at the families home their disdain for him is palpable. How does it manifest in their behavior?
- III. As he eats the bread placed on top of the body he takes his time. How does he make a show of consuming a persons sins being a challenging task?
- IV. After he is finished the family quickly tries to usher him out of the house, keeping their distance and trying not to look at him too closely. Tomos allows himself a jest sometimes. When leaving the house he likes to scare the family by pretending the sins are spilling out of him so they might corrupt the family. What is his act like today?



## The Deliberately Forgotten Coterie of Darling Street

It is turning night at Darling Street, and all of London for that matter. In other households people might settle down for the night or sit by a fire smoking a pipe. But in Darling Street the residents are just getting up, at least one of them is.

- I. **Paint the Scene:** What about this house makes it absolutely, without the shadow of a doubt, clear that it is inhabited by a group of vampires?
- II. An unnecessarily loud yawn sounds as Vigo wakes up. What about Vigo's morning routine makes it clear that he, despite being dead, takes good care of himself?
- III. The vampires gather, or rather are gathered by Vigo, in the kitchen. What is today's tiny issue that could have been avoided but now needs to be resolved? Ignoring their bickering, how do they each make their opinion on this issue clear just by body language alone?
- IV. As the vampires leave Darling Street to deal with tonight's very unnecessary issue. What makes it clear these vampires are dangerous more due to incompetence rather than intent?



## Gentle Giants

The wooden statues of the giants Gog and Magog stand in front of Guildhall. They stand watch there and many a parent has used them and stories about them to keep their children in line. Today Rose is here with her parents.

- I. Her parents tell her a scary story about the giants that is meant to get her to behave. If she does not, the giants will come get her, they tell her. How does the story go? You should keep it brief, just focus on a couple of evocative details.
- II. Rose is too old and too clever to believe in those kinds of stories. How does she make her parents think their ploy worked?
- III. As they turn to leave Rose thinks she spots something that might change her mind about believing those sorts of stories. What about the statues makes her do so?
- IV. **Paint the Scene:** Around noon, when there are no people around, Gog and Magog get off their pedestals to have their meal. They eat from a big cauldron in a room the people of London do not know about. After their meal they return to their positions and do their duty once more. What makes clear their room is only ever used by giants?



## A Competitive Business

The sun has set, the lanterns are glowing and tools in hand you reach the graveyard. Your partner has already been waiting for quite a while, which contributed greatly, but not solely, to his quite agitated demeanor. He claims to have heard someone talking in a strange voice a couple of steps into the graveyard and decided to wait out here.

- I. **Paint the Scene:** As both of you walk through the graveyard you look left and right, searching for freshly dug graves that might be a good target for tomorrow night. Some of them look a little too freshly dug. How can you tell that some of these graves have been opened and closed again tonight?
- II. You reach the grave you had decided on last night and start digging. After a couple shovels full of dirt you find something very unexpected, what is it?
- III. You keep digging and find the coffin. A strange strong odor is emanating from it. When you open it there is no body in it. What is in the coffin?
- IV. On your way out of the graveyard, just as your turn to the gate, another pair of people turns the corner in front of you. What makes clear that these two are here for a similar but still different reason? What do both pairs do?



## 14 Unscenes for The Between

### Day

The Last Day in the Life of Francis Poole  
Tock, Tock, Tock  
The Scent of Me  
The Sermon  
A Visit at Court  
Eater of Sins  
Gentle Giants

### Night

To Turn a Blind Eye  
The Cook Ball  
The View From My Window  
End of Day at the Crystal Palace  
Dump it in the River  
The Deliberately Forgotten Coterie of Darling Street  
A Competitive Business

by **Max Kämmerer**