



L O R D S



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T H E



D R E A M

C A G E S



A B A N D O N



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PANTERRAN MERITOCRACY
CENSORSHIP ADVISORY

UNAPPROVED CONTENT:

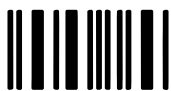
- GRAPHIC SEXUAL CONTENT
- EXTREME BRUTALITY
- MISUSE OF THERAPEUTIC FACILITIES



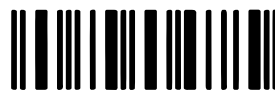
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AN ADVENTURE FOR ABANDON ALL HOPE
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L O R D S



O F



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D R E A M



C A G E S

Lords of the Dream-Cages is an adventure for the science-fiction/horror role-playing game, *Abandon All Hope*, loosely based on the *120 Days of Sodom* (a manuscript written by the infamous Marquis de Sade). *Lords of the Dream-Cages* is a self-contained scenario in its entirety, and can be placed into any existing campaign with little or no effort as a sort of “side adventure” - though it does contain elements that loosely link it to previous adventures for *Abandon All Hope*.

Lords of the Dream-Cages features mature themes (sexual and drug-related) that may not be appropriate for younger players.

SUMMARY

The player characters are not the only “party” to be wandering the halls of *Gehenna* looking for a refuge from the madness. There are others who have managed to survive, fighting, fleeing, or otherwise staying ahead of danger to stay alive. This adventure is the story of a party of four individuals who banded together during *Perdition* and, motivated by a strong leader (and an even stronger desire to survive), came to create their own little hideaway from the chaos outside.

During the chaos of *Perdition*, four convicts sentenced to the *Gehenna* managed to escape their cells. From varying backgrounds, and convicted of very different crimes, they managed to stay a step ahead of the demonic incursion by working together. Eventually these escapees found their way to the dark, empty reaches of a deserted level of the ship, where they discovered an abandoned recreation complex once reserved for prisoners exhibiting good behavior. Equipped with an Olympic-sized swimming pool, exercise room, gymnasium, arcade, a theatre and cinema, it appeared to be the perfect refuge. Isolated and apparently overlooked by the few roving gangs of escaped convicts that passed near to it, once the power was restored it even seemed to be secure against demonic intrusion.

Having found a hideout, the four convicts settled in to fortify the rec center and make themselves at home. While outside the walls of their little “fortress” other convicts were fighting for their very lives, or were being hunted by demons, here the four cons indulged

in fine foods, after-dinner liqueurs, classical music, and art. They entertained themselves with old movies and electronically-stored *books*.

One of these books, found on a neglected computer in the facility’s library, proved to contain some disturbing descriptions of extreme, aberrant behavior. How this particular text came to be here is unknown (considering the New Regime’s strict censorship of all evocative reading materials), but the leader of the escaped convicts, an elderly gentleman by the name of **Percy Blangis**, grew increasingly fascinated with it the more he read. Eventually he shared the book with his comrades, who, being criminals and men who’d grown bored in their secure isolation, likewise found either the violence or the sexual depravities contained in its pages strangely... appealing.

Inspired by this mysterious electronic text, **Blangis** set into motion a plan to make the story “real”. Deep in the bowels of the recreation complex (which he now nicknamed “Elysium” for the paradise it was to become), **Blangis** discovered a suite of “simulators” which he managed to get up and running again with power re-routed from elsewhere on the ship. Originally intended to serve as a reward for special prisoners who assisted the Warden, these simulators were *virtual reality* “theatres” in which an inmate could immerse his/herself in an entirely fictitious setting. Many inmates, sorely missing the sensations of home (like skiing, walking through the forest, or scuba diving), could recreate these experiences in the “simulators”. **Blangis**, however, realized that with a little modification of the parameters of these “simulators”, he and his fellows could create artificial “worlds” in which each man was his own master - and in which they could live out their most lewd (or *murderous*) fantasies.

But preying on holographic victims proved entertaining only for so long. Eventually **Blangis** realized that to avoid becoming bored again, he and his fellows would need to begin abducting real, living humans to serve as fodder for their fantasies. Thus random inmates, lost wanderers, or decrepit survivors began to disappear, abducted by **Blangis** and his comrades (and later, by brainwashed *accomplices*) and brought into the complex to become their latest victims...

MAIN CHARACTERS

The main NPCs of *Lords of the Dream-Cages* were once a varied group of individuals, from different walks of life and backgrounds, united only in the fact that they were convicts aboard the *Gehenna*. Once they were forced to work together for mutual protection, under **Blangis**' charismatic leadership they began to see alike, act alike, and even *think* alike. Since the discovery of the seductive text in "Elysium's" library, **Blangis** and the others have slowly transformed into a "club" of depraved perverts obsessed with sexual gratification, the humiliation and torture of others, and cold-blooded murder.

The characters **Blangis**, **Levec**, **Curval**, and **Durcet** are the main antagonists of *Lords of the Dream-Cages*, and an overview of each villain is presented here.



PERCY BLANGIS (C. I. N. 5542402)

Percy Blangis is a handsome man in his early fifties, though he has the health and vigor (and libido) of a man half his age. He is what is known in certain circles as a "silverstreak", possessing a natural stripe of grey hair that he's had since he was a boy; such a mark is often considered the sign of an old and unbroken bloodline. His striking steel grey eyes and stern yet diplomatic demeanor also lend much to the idea that he is a man of fine breeding.

Blangis claims to trace his ancestry to Prussian aristocracy, and it was this genealogical pedigree that landed him lucrative employment with a European weapons-manufacturing consortium on Terra before the Final War. Blangis was later involved with the now-infamous "Knights of The Old Order", a group of extremely wealthy men and women from long-established families of power who opposed the New Regime's rise. Blangis became part of the organization's plot to foment rebellion and secession from the Pan-Terran Meritocracy; it was he who designed the weapons of mass destruction used near the Paris United Nations building in 2640. Though over 100,000 were killed in the poison gas attack, the

separatists ultimately failed and the Knights of The Old Order were eventually rounded up to a man. Clinging to romantic notions, most of the conspirators took the "honorable" way out, but Blangis (either due to cowardice or simply from being captured before he could follow his comrades in death) was taken alive. Branded as the "Chemical Ali" of his times, Blangis was convicted of "crimes against humanity" and sentenced to *Gehenna*.

Tastes: Blangis prefers to maintain the mask of a cultured, dignified, and genteel aristocrat, albeit with admittedly "libertine" views and interests. He is often deliberately vague about these "interests", preferring not to address what he considers to be the ugly realities of his little "paradise". Maintaining the illusion of being a gentleman (though he is anything but), of being comfortable and in control (despite the shortages of needed supplies and luxuries), and being a kind host (though he eventually comes to see all people as potential fodder for the Dream-Cages) are important to him. Instead of direct confrontation, he prefers to work from the shadows to engineer the deaths of his foes.

BLANGIS AND ELYSIUM

Blangis firmly believes in the security and safety of Elysium, being quite proud of the fact that no demons have managed to find them since they took the place over. Sadly, he is quite mistaken, though the demons that *did* find him and his comrades were of a subtler kind than most. Perverting the convicts through a poisonous text, the demons of the Nether have managed to subvert them to murder - and worse. Blangis himself is slowly transforming into something more reflective of his inner corruption, a creature known as a *flensor*. This new type of demon is detailed at the end of this module.

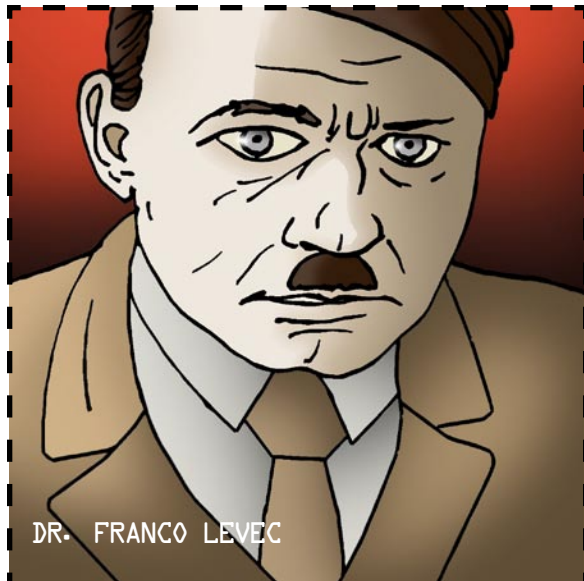
PERCY BLANGIS (ANARCHIST/POWER)

PROWESS	4	SOCIAL	9	GUILT	8
REFLEXES	5	INTIMIDATION	7	DESPAIR	0
WITS	9	PSY POTENTIAL	-	INSANITY	1
WILLPOWER	9	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Born Leader	Hand-Tailored Suit
Candy-Man	1D10 Smokes
Coercion	Silver Cigarette Lighter
Educated	
Irredeemable	
Obsession (Sex)	
Public Menace	

DR. FRANCO LEVEC (C. I. N. 6101347)

A rather slight individual, Dr. Franco Levec (convict 6101347) didn't stand a chance in prison. He was routinely shuffled through different cell blocks to avoid being killed by other inmates, though this only earned him a worse reputation as a "coward" with his cellmates. Stabbed and almost killed, he was only saved when the convict who had it out for him also made an enemy of Percy Blangis. Blangis dealt with their mutual enemy by promptly poisoning the man's ration of *nutri-sludge*, and from that moment on Levec came to see Blangis in a new light. He has become quite devoted to Blangis, whom he considers his "savior".



DR. FRANCO LEVEC

As a boy Levec had a fascination for insect collecting, exhibiting from an early age an uncanny aptitude for systematic categorization – and an odd appreciation of uniformity. He was raised in a very strict, yet very wealthy family, kept mostly in seclusion in his family mansion as a result of a debilitating childhood illness. Coddled from birth, he met great difficulty as he entered puberty, denied many of the social and intellectual outlets he desired to explore by his over-protective parents.

When he was finally allowed to leave home for university, Levec was channeled by those same controlling parents into *psychiatry* (his paternal grandfather had been a pioneer in the New Regime's efforts at mapping genetic predispositions for neurosis, and thus psychiatry was believed to be in the family blood). He excelled not because of any love for his fellow man, though, but because he was coldly detached from other people, and thus able to make rational, objective decisions in even the most heart-breaking (or shocking) cases. Moreover, he found in psychiatry a subconscious outlet for his own buried feelings of oppression, and came to utilize his position of control (as medical director of psychology at the Zeigler University Mental Hospital in Prague) to sate his need for control.

Levec's lust for control over others was ultimately his undoing, however, as he began to take advantage of his position at the Hospital to abuse the patients under his charge. He coerced at least three dozen patients into having sexual relations with him, either seducing them or, in situations where the patient was unwilling, using his influence to smother any complaints of abuse. In the end, though, the sheer number of victims Levec subjected to his forceful advances led to word getting out. When investigators moved in, they discovered a staggering stash of BDSM pornography and paraphernalia at his home, along with a vast wardrobe of bizarre fetish uniforms he would force his victims to wear during their "sessions".

Tastes: Since settling in, Dr. Levec has had ample opportunity to indulge his fetishes, the foremost of which is *sado-masochism*. Those who find their way into his Dream-Cage become victims of his brutal rule, being stripped, humiliated, and systematically dehumanized. Men and woman alike interest him, and the most beautiful he dresses up in strange militaristic costumes that combine Nazi fetishism with an intense B&D fascination.

DR. FRANCO LEVEC (VICE OFFENDER/ POWER)

PROWESS	3	SOCIAL	3	GUILT	7
REFLEXES	4	INTIMIDATION	3	DESPAIR	0
WITS	9	PSY POTENTIAL	-	INSANITY	1
WILLPOWER	4	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Educated	Functional Clothing
Medical Knowledge	Concealed Shoulder Holster
Obsession (Control)	Slug Gun
Public Menace	10 rounds of ammunition
Tortured	
Unadjusted	



RIGHT HONORABLE ALDO CURVAL

(C. I. N. 9900121)

The oldest of the four convicts, the *Right Honorable Aldo Curval* served as a Superior Court judge for the New Regime, at least until it was discovered he abused his power first to lock away political rivals then, when he began to think no one could stop him, to sentence innocent men to death for the sheer thrill of it.

Because of his political connections (and the fact that many, many politicians in the New Regime owed him favors), Curval's sentence to the *Gehenna* was made easier by the bestowment of *trustee* status from the onset. Given special privileges and segregated from the general population (as much as to remove him from the "distasteful masses" as to save his life), his sentence was relatively minor and, it was rumored, he had been approached to become a key part of the penal colony's judicial system if and when the *Gehenna* ever found a habitable planet.

When Perdition occurred it was a rude wake-up call for many, and Curval was one of those. Gone were the Warden and custodians, who kept him (and others like him) safe. The walls and robot overseers that he'd complained about were now sorely missed. Convicts

by the tens of thousands were now loose, and the majority of them were more than eager to get their hands on a "trustee" (or even better, someone who had once been a part of the system that put them away).

Blangis discovered Curval not long after Perdition, hiding out in a deserted custodian center. A smart man, Blangis immediately recognized Curval's value to his growing "party". With his *trustee* status, Curval could get Blangis and the others supplies they needed to stay alive, as well as into places they could use for their own secure hideaway.

Curval has been instrumental in the four convicts' rise to power and self-sufficiency, but he has become more and more of a bit player since their discovery of the Dream-Cages. In the virtual-reality simulators Curval has found an all-consuming addiction, and he now rarely emerges from his own personal fantasy except on rare occasions.

Tastes: It was Blangis who convinced Curval to join his group in the first place, and he did this by appealing to Curval's love of power, namely the power over life and death. Sure, Curval had sentenced men and women to life sentences before, and even some to the gas

CURVAL'S KEYCARD

Aldo Curval carries on his person at all times a *keycard* (roughly the size and shape of a credit card) that was given to him in the event the *Gehenna* found a habitable planet to colonize. The keycard was to give him access to a cache of items that would be indispensable for survival, as well as to prepare him for his new role in the Colonial Administration. Curval was never able to make it to the pre-arranged spot where the would-be colonial bureaucrats were supposed to meet up, and so he has never used the card. A character getting her hands on it would basically have not only the key to a sizeable "treasure", but also could conceivably steal Curval's identity - allowing her to masquerade as a high-ranking Colonial Administrator!

chamber, but he'd never really taken a life himself, not directly, not face-to-face. Until he'd done this, Blangis argued rather convincingly, Curval had never truly lived.

Curval entertained the idea cautiously at first, but soon found he had a taste for killing. That taste soon became an insatiable *thirst*. In his "retreat" Curval has become the penultimate killer, taking on the guise of history's most notorious murderer. As *Jack the Ripper*, he first slaughtered the saucy holographic wenches produced by the computer, then innocent abductees thrown into his fog-shrouded dream-world and forced to fend for their lives in a twisted, perpetually-misty version of 1880s London.

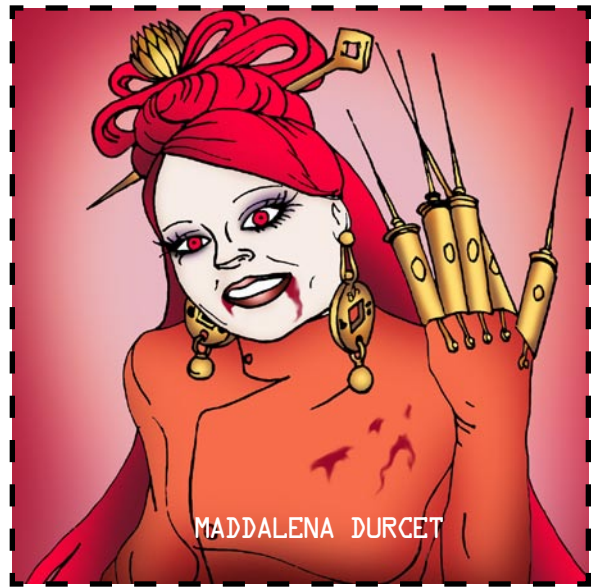
JUDGE ALDO CURVAL (ANARCHIST/POWER)

PROWESS	6	SOCIAL	2	GUILT	3
REFLEXES	7	INTIMIDATION	7	DESPAIR	2
WITS	7	PSY POTENTIAL	-	INSANITY	0
WILLPOWER	3	PSY STRENGTH	0	HEALTH	20

TRAITS	GEAR
Cold-Blooded	Functional Clothing
Educated	Shiv
Extra Health	Keycard (see sidebar)
Knife-Fighter	
Obsession (Murder)	
Psychopath	
Trustee - Lvl 1, 2, 3	

MADDALENA DURCET (C. I. N. 8990532)

To some, Maddalena Durcet might have been perceived as a heroine in her former life, a liberated feminist on the front lines of the ongoing war for equality, helping to re-define gender roles for the good of the human race. A best-selling author, Maddalena Durcet was beautiful, smart, and a master of words. Her only failing: being barren, she adopted numerous children from Third World countries to sate her maternal longings (without having to have a man in the equation), but after adopting her tenth child it was discovered she was employing brutal discipline to keep order in her home, utilizing sexual humiliation (forcing the children to strip in front of each other, or pee in the open, etc.) to dehumanize her own charges. The children were taken from her in a public scandal that was on every news channel, before she was forced to undergo extensive psychological evaluation that eventually led to a conviction on counts of child molestation, wrongful imprisonment, maiming of a child, and outright torture.



Durcet attempted to "disappear" when she was sent to the *Gehenna*, knowing that child molesters, when discovered among the population, were universally persecuted. She cut her trademark long hair and refrained from participating in group activities, turning to prayer hoping that she would go unrecognized until the ship found a new home.

During Perdition one of Durcet's cellmates (a member of the *Furies*) had an epiphany of who Durcet really was, and attempted to inform others when the female convicts banded together for mutual security. Knowing that if her identity was discovered she would either be killed or cast out, Durcet did the only thing she thought she could: she cut the woman's throat. Though she was able to escape suspicion and join the others, eventually they were scattered after an encounter with a **corruptor**. Deeply affected by its *Gaze* ability, she abandoned her former comrades and fled, alone, into the dark.

Though she expected to die, Durcet was discovered by Blangis and Levec. Wary at first, she came to respect Blangis and see that he had the potential to find for them a place of safety. Her slip into depravity has been slow and subtle, unlike the others, however. She considers herself repentant, though in reality she is merely deceiving herself; she is subject to the same decadent whims as the other "lords".

Tastes: When the convicts eventually found safety, Blangis secretly turned Durcet into a "pet project" of sorts. Through long hours over brandy and conversation he broke her down, got into her head, and challenged not only her psyche (a foundation which she thought was unshakable), but made her question who she was, what she really desired, and what was

real – and what was *possible*. It was Blangis who first convinced her to explore the potential of the Dream-Cages, and she has not looked back.

Until recently, Maddalena was a model of pent-up sexual frustration and unrealized potential. But she has since “blossomed” in the Dream-Cages, creating for herself a world based on her own historical interests (she was once a collector of early 20th century Chinese memorabilia), as well as a place to explore a part of her that she had previously sought to bury. Now, in the imagined seclusion of her Dream-Cage, Durcet openly indulges in pedophilia, nightmarish torture, and child *murder*.

MADDALENA DURCET (VICE OFFENDER/POWER)

PROWESS	4	SOCIAL	8	GUILT	5
REFLEXES	8	INTIMIDATION	4	DESPAIR	0
WITS	9	PSY POTENTIAL	-	INSANITY	1
WILLPOWER	4	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Cold-Blooded	Hand-Tailored Suit
Educated	Riding Crop
Obsession (Children)	Syringe
Pretty Face	3 doses of <i>Tranq</i>
Public Menace	
Unadjusted	

MINOR CHARACTERS

The four “lords” of the Dream-Cages are assisted by a sizable “retinue” of slaves and capitulated servitors, men and women who have either been beaten into submission, given in to temptation, or who have simply forsaken all hope of ever escaping their masters’ clutches. These people serve the lords as maids, butlers, concubines, and bodyguards; they entertain, cook, do laundry, and amuse. An overview of the three different kinds of minor characters populating Elysium (and the Dream-Cages themselves) are described below.

OLDER SERVANTS

Grateful to be alive considering the current situation outside of the complex (and also thankful that they’re too old to appeal to the lusts of their masters), the handful of elderly men and women around Elysium serve as cooks, butlers, maids, etc. for the four “lords”. They are generally quite loyal to their masters, recognizing the security that comes with being

predators instead of prey. If the characters encounter them they will seek to raise the alarm and warn **Blangis** and the others, though they will generally not fight unless they must, to preserve themselves and the *status quo*.

OLDER SERVANT (DISSIDENT/SURVIVAL)

PROWESS	2	SOCIAL	5	GUILT	4
REFLEXES	3	INTIMIDATION	5	DESPAIR	5
WITS	4	PSY POTENTIAL	-	INSANITY	1
WILLPOWER	3	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Impressive Background	Costume
Lost Knowledge	
Public Menace	

ACCOMPLICES

Men and women lured into captivity by the four lords usually face one of two fates: either they die in the Dream-Cages, or become thralls to the lords themselves. Those that do not die more often than not succumb to the persuasiveness of **Blangis** and the others, since most do believe it is better to live in shackles than die free. Often these young men and women find that, after a time, they come to *admire* the four lords in a fashion, and slowly become corrupted and perverse just like their new masters. Thus, while some men and women encountered may seek escape, or may even help the characters, others are just as likely to want to turn on them to please **Blangis** and the other lords. Thankfully most were selected for their beauty and not their fighting capabilities, however.

ACCOMPLICES (VICE OFFENDER/SURVIVAL)

PROWESS	4	SOCIAL	6	GUILT	5
REFLEXES	5	INTIMIDATION	4	DESPAIR	7
WITS	4	PSY POTENTIAL	-	INSANITY	1
WILLPOWER	3	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Pretty Face	<i>Varies</i>
Public Menace	
Unadjusted	

ARTIFICIALS

To create an immersive experience, the computer that runs the recreation center’s *virtual reality simulators* is capable of “creating” artificial people and animals for the visitor to interact with. These fabricated beings,

a.k.a. “artificials”, are ultra-realistic in that they look, smell, sound, and act like their real counterparts. They are further made “real” by intricate behavior programs that cause them to act with realistic responses - in the case of surrogates that mimic humans: this includes trust, misgivings, lust, love, and fear.

Artificials fill a number of roles in the Dream-Cages; originally they were intended to serve as people for the convict to talk to, or have a drink with, or even to imitate specific individuals (like family back on Terra). Now they fill the role of thugs, servants, sex slaves, and chattel to be hunted, abused, and mistreated for the sheer entertainment of it.

Artificials, while generated by the Dream-Cages, are effectively “real” to those inside the *virtual reality simulators*. While confined to the Dream-Cages (an *artificial* cannot leave the simulator without immediately deteriorating into its base particles), *artificials* are otherwise solid and “real”. They can walk, talk, think, and surprise a real human with their actions. They can also inflict bodily harm, and even kill, if their program tells them to.

ARTIFICIALS (NO GOAL)

PROWESS	2	SOCIAL	5	GUILT	0
REFLEXES	2	INTIMIDATION	5	DESPAIR	0
WITS	3	PSY POTENTIAL	-	INSANITY	0
WILLPOWER	5	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
None	Varies

START HERE

You find yourselves wandering through passages that are eerily silent. These used to be dormitory blocks inhabited by hundreds of convicts, but now they are deserted, not a single soul to tell the tale of what occurred here.

On the plus side, you haven’t encountered anything supernatural since you descended to this dark level, and though the emptiness is unsettling and the unbroken darkness oppressive, at least the danger of “demons” seems far away.

Turning down one dark passage your lights illuminate a surprising find: huddled in a small niche, shivering from the cold and apparently terrified, are an attractive young woman and an equally young male counterpart, both completely naked!

Indeed, both the young man and woman are entirely nude, though they will move to cover themselves once they are spotted. They both seem afraid of discovery, and will hesitate to emerge from the niche unless the player characters insist they mean them no harm.

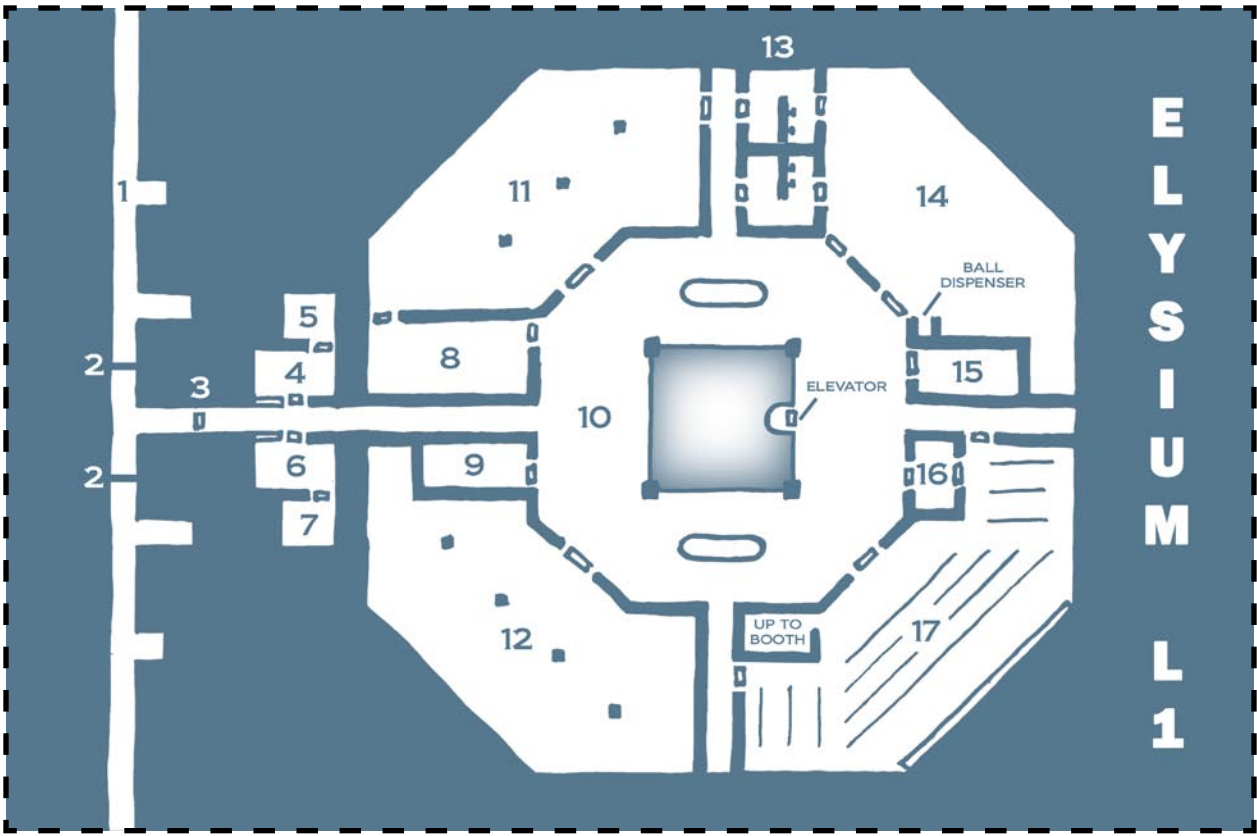
If the party insists they want to help, the frightened young woman and her male companion can be coaxed to talk. The girl identifies herself as **Paloma**, the young man, **Angelo**. They will accept offers of clothing, food, drink, etc. Both are strikingly good-looking, even in their current state (they have obviously been abused), and should a PC bring this up, the compliment seems to dredge up uncomfortable feelings for both.

Paloma (who does most of the talking) explains that she and **Angelo** (who is mostly quiet) were, up until recently, captives of a “cruel group of people” who have taken over an old recreation complex nearby, setting themselves up as “little lords”. **Paloma** claims that these “lords” have been abducting people from the surrounding cell blocks, taking the captives back to the recreation complex where they are forced to entertain their new “masters”. With tears in her eyes, **Paloma** relates how she, and many other girls like her taken on account of their looks, were forced to take part in “horrible perversions” for the “lords” debased amusement. Many more have been killed, usually once they are too injured to continue as sex slaves, or for one reason or another no longer interest their keepers.

Paloma says she and **Angelo** managed to escape only after their particular master, “a cruel man with silver hair”, went into a drug-induced slumber after watching them copulate for hours. They snuck out, barely evading notice. But **Paloma** begs the player characters to go to the recreation complex at once and put an end to these “lords”, and hopefully free the other captives being held there in the process - including her own sister, a woman she calls “Dulcinea“. She vows to take the PCs there if they will only promise to help.

Warden’s Note: Unbeknownst to the PCs, **Paloma** (as well as her hinted-at sister, **Dulcinea**) and **Angelo** are **accomplices** of the so-called “Lords of the Dream-Cages”, sent out into the tunnels to lure victims back to *Elysium*. **Paloma**, blessed with an innocent face and angelic voice, has been quite successful in this endeavor, personally luring at least a half-dozen victims to the Dream-Cages. She hopes the party will fall for her lies just as easily.

Paloma is ready to answer any questions the characters may have, but she will not, of course, reveal that she is really working for the Lords or that she means the characters harm. Only a character with the *Sixth Sense*



trait will have any idea something is wrong, and then only that to go with this girl will put them in great danger...

The pair describes the complex as multi-leveled. The upper level is mostly deserted, except for a few guards - men and women who serve the “Lords” faithfully. The lower level is where the Lords themselves live, and auction off captives amongst themselves. They will not mention anything about the Dream-Cages.

Assuming the characters agree to accompany **Paloma** and **Angelo** (whether compelled by conscience or a desire to learn more about what’s really going on here), they lead the party to the main entrance, **area 3**.

CHAPTER ONE - EXPLORATION

The action begins once **Paloma** and **Angelo** lead the characters to the doorway to the old recreation complex. Here the characters find dark passages and rooms, and must sneak to avoid being discovered by the guardians left there.

ELYSIUM (UPPER LEVEL)

The upper levels of the Recreation Complex (known as “Elysium” to the inhabitants who live there in secret) resemble a community fitness center, gymnasium,

or YMCA, with areas set aside for physical fitness, relaxation, and varied recreations. The actual *virtual reality simulators* (aka “Dream-Cages”) are located beneath these areas, and are detailed separately (see *Chapter 3*).

1. PALOMA & ANGELO

This is simply where the PCs will find **Paloma** and **Angelo** hiding. The niche is otherwise empty.

2. BARRICADES

What appears to be a wall of rubble and fencing closes off the passage.

Paloma will explain that these barricades were set up by the “Lords” to prevent uninvited “guests” from finding the complex. She can show the PCs a way through the barricades, a spot where she and **Angelo** managed to widen a hole in the fencing.

3. FRONT ENTRANCE

A large metal door blocks this passage, across the surface of which is a stenciled sign that reads:

RECREATION CENTER G1
GOOD BEHAVIOR / TRUSTEE STATUS ONLY

Originally there was an Access reader here to control who could go into the complex, but it burned out a while ago and no longer functions. The door can now be manually opened simply by pushing on it.

4. CHECK-IN/FIRST AID STATION

A small room sits off the main tunnel. It appears to have been ransacked in the recent past.

This small room is where a pair of *trustees* would normally be stationed during operating hours, to check in all visitors and perform quick searches of everyone going in and out of the center.

The room is in a state of disarray, with papers scattered everywhere and the computer destroyed. A *metal detector* sits in the desk-side garbage can, but it no longer functions (though it can be scavenged for a single *Conductor* component). There is a **first aid pack** on one wall which can be detached and taken.

5. CONTRABAND LOCKER

This small room automatically locks when closed, requiring Access 3 to open. It is currently open.

This room is a small, featureless vault.

Certain objects not allowed in the center were taken from visitors and stored here until the convict checked out. Typical examples included harmless contraband prohibited in the recreation center, to weapons a convict might attempt to smuggle in (perhaps hoping to settle a score with an enemy while his guard was down).

The locker appears to have been looted, except for a **beat stick** propped against the east wall, and a small jar of black *shoe polish* apparently discarded in one corner.

6. SECURITY MONITORING STATION

This small room resembles a typical monitoring station, with consoles which must have once been hooked up to cameras throughout the recreation complex. All of the screens have been smashed, however, except for one, and even that is covered in dust.

This room seems to hold little of interest save for a **large shard of glass** (which can be used as an *improvised weapon*). Though most of the monitors here are broken and the electronic components removed, the camera feeds have actually been re-routed (see **area 25**).

Warden's Note: One of the computers is still in operating condition. If switched on, it appears a

data storage device (similar to a *thumb drive*) is still connected at the back. Unlike the computer, the thumb drive is not dusty - it was apparently inserted into the terminal recently.

The thumb drive is, unfortunately, badly scrambled. Whoever brought it here apparently visited this area before the "Lords" arrived and took over, perhaps scouting the area out before moving on. Why he/she left the data device here is a mystery, but most likely the person was in a hurry to leave.

The data on the thumb drive can be accessed if inserted into a working computer (the one here will suffice), in which case it reads as follows:

COMPUTER_LOG: PROJECT: _LORD_OF_ FLIES (ENTRY A19)

Day.../>x... fascinating observations recorded all over the ship. Aliens continue to exhibit an ability to "sense" fear, guilt, and insanity, but their attacks have been gradually growing in intensity; could this be a possible precursor to a much larger and more determined attack?

Computers estimate 80% or more of inmates perished during the dimensional transfer (less than expected), and those that survived have provided ample opportunities to observe interaction between the entities native to this dimension and humans. Many survivors have shown signs of social degeneration .../>x... not clear if this is a result of existing psychosis, influence of the alien entities native to the Nether, or merely stress from being thrust into their current predicament. Will continue to monitor inmate reactions (ref: Subject Behavior Under Duress - Observation Log).

Specific observations:

D-Wing, Level 24: A previous faction of the prison population calling themselves the "UltraMax Psychos" took over this wing soon after the dimensional transfer and have since been busy.../ >x...

E-Wing, Level 24: Remarkable what occurred here! Unorganized groups of inmates came together to try and establish a "safe area" against .../>x... They were not successful, but the possibility of convicts rising above their differences to work together was unexpected (from the study's standpoint) and may indicate we were wrong about .../>x...

E-Wing, Level 26: Fascinating observations of the patients of Sanitarium W893 who, with newfound freedom .../>x... a “society” of sorts based on the worship of .../>x... Interesting to watch as the mental patients here have begun parroting the behavior of former orderlies and nurses.../>x... performing checkups and even lobotomies on their fellows. Possible comprising of hidden observation post in the area has forced us to abandon the “oneiroformer” project and collapse the test facility accessible through W893.

G-Wing, Rec Center G-1: Strange readings from this abandoned rec center... All we know of it is that it contained virtual reality simulators programmed to duplicate particular episodes in history/literature for prisoner amusement/reward. Alpha-wave sensors detect something down there, though, with a signature similar to but slightly different than most entities recorded to date. Will send a team to .../>x...

D-Wing, Level 99: Sensors detect large concentrations of inmates as well as aberrant life-readings (aliens?) congregating in engine room 2-D. Without direct surveillance equipment here, we cannot be sure of what’s going on down there.

General observation: Energy screens have so far been 100% effective at keeping native entities from .../>x... concealed observation areas. By and large, inmates do not appear to have discovered our presence either .../>x... made it very clear when he underscored the consequences of our existence aboard becoming known to the population at large. That could ruin the entire study!

On another note, some distortion has been detected in generator on level .../>x... providing power for energy screens. Will wait for inmates in the vicinity to die off before sending a second team there to monitor the problem.

Warden’s Note: The message has no bearing on the current adventure other than to hint at the “entity” living in the rec center (the “strange readings“ refer to the Ghost-In-The-Machine at **area 24**). It also provides hints relating to the various adventures in this particular campaign (the observations mention events that took place in *Seeds of Rage*, *The Right To Live*, *Somewhere In Between*, *Lords of the Dream-Cages*, and the final adventure of the campaign, *Raid On Oblivion*).

Perhaps even more interesting than the actual information in these logs is the fact that the data

provides more tantalizing evidence that there are other *people* aboard the ship besides *convicts* - although who these enigmatic people are, and what “Project: Lord of Flies” is, is open to speculation...

7. HOLDING CELL

This small room automatically locks when closed, requiring Access 3 to open. It is currently open.

This small chamber is well ventilated through a grill on the door; and may have been used as a temporary holding cell for troublesome prisoners.

Though most visitors to the recreation center possessed high-level *trustee* status, violent outbreaks or disruptive behavior was not unknown, and so such trouble-makers were brought here to “cool off” - or wait for custodians to take them back to their respective cell blocks before having their status stripped. The cell is currently empty.

Warden’s Note: There is a security camera here, allowing the room to be observed by those at **area 25**.

8. CLASSROOM

This large room is completely bare except for a small “campsite” at the far end.

This area was formerly a classroom for aerobic/Pilates classes. It has since been taken over by a group of three **accomplices**, all armed with **chains**. These **accomplices** have orders to guard the entrance level against intruders, capturing anyone they find and handing them over to the Lords.

Other than the defenders stationed here, the classroom is bare except for a trio of exercise mats which have been laid out like sleeping bags, as well as a collection of empty *ration packs* and crumpled water bottles from their most recent meals.

Warden’s Note: So as not to possibly tip would-be victims off to the trap in store for them, the **accomplices** on this level have not been informed that **Paloma** and **Angelo** are actually working for the Lords of the Dream-Cages. Thus they will not recognize **Paloma** or **Angelo**, and will try to subdue them along with the PCs.

If these convicts are killed but the characters manage to get captured and sent to the Dream-Cages, three more **accomplices** will be sent here to guard the entrance. Thus, PCs who manage to escape the Dream-Cages may still have to fight these sentries to escape the complex.

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Loot: There is a single **ration pack** here among all the trash, as well as 1D100 Smokes.

9. BLOCKED STAIRWELL

This large metal door refuses to open.

This stairwell descends all the way to the bottom of the recreation complex, but the doorway is blocked on this level, barricaded by chairs, tables, and metal lockers loaded with old pipes. The door cannot be budged.

10. UPPER ANNEX

You enter a large open space, at the center of which is a "pit" that descends to the level below. A faint orange glow comes from down there - wherever "there" is.

In the center of the complex is an *annex* of sorts, a large open space that connects all three levels to one another. It is a sheer drop to the bottom, but thankfully an encapsulated glass elevator stands ready to take visitors up or down to the next level.

The annex was intended to serve as a common area where convicts could relax and gather. Like the common area in a Terran *shopping mall*, the annex is adorned with potted plants, posh seating, and decorative fountains. "Elevator" music also played through the annex during hours of operation, and air ventilators kept the air fresh, allowing convicts to smoke at their leisure.

The annex is now dark and deserted; the plants are dying, the fountains no longer work, and the music no longer plays. The elevator appears to be permanently stuck on the bottom floor, and cannot be recalled.

Warden's Note: There is a security camera here, allowing the room to be observed by those at **area 25**.

11. WORKOUT CENTER

This area is filled with high-end fitness equipment and exercise machines, from rowing machines to stair-climbing machines, exercise cycles to treadmills. There appears to be no one here.

The room is generally kept dark, and there is lots of cover to hide behind.

Warden's Note: There is a security camera here, allowing the room to be observed by those at **area 25**.

Loot: These exercise machines could conceivably be dismantled for parts. The total number of salvageable parts includes Precision (5), Rigid (10), and Torsion (10).

12. ARCADE

This large area is occupied with dozens of electronic game consoles, set up to resemble an old Terran "arcade".

Old classics from the golden age of video games, along with cutting-edge titles only a few years old, share space here. Violent titles are all absent, however - a requirement of the New Regime. The place is deserted.

Loot: These arcade games could conceivably be dismantled for parts. The total number of salvageable parts includes Conductor (5), Precision (3), Rigid (5), and Torsion (3).

13. SHOWERS

It is dark and wet here.

These dark rooms are wet and dank, featuring banks of dented lockers and a public shower space. The water still runs, but the lockers are mostly empty.

Loot: In one of the lockers can be found an old *travel sewing kit*, complete with needle, spare buttons, and three small spools of thread.

14. GYMNASIUM

Your feet screech on the highly-polished floor of this enormous chamber, while your footsteps echo loudly in the darkness.

This is essentially a large indoor gymnasium, once capable of hosting basketball, volleyball, and other indoor sports involving large groups of inmates. It is now deserted.

Warden's Note: An automated *ball dispenser* occupies a five-foot section of wall near the entrance. When the rec center was in operation, a convict could state the type of ball desired and have the computer dispense the proper ball: basketball, volleyball, soccer ball, or dodge ball. The dispenser no longer works, but can be cracked open; if this occurs, 1D6 of each ball type will come pouring out in a flood, scattering all across the highly-polished gymnasium floor (this sound will attract the **accomplices** from **area 8**).

15. STAIRWELL

This door opens to reveal a dark stairwell leading down.

This stairwell connects to the next level. It is not barricaded, unlike **area 9**.

16. DISPENSARY

This small room contains a pair of what appear to be “vending machines”, each offering a favorite luxury: candy, chocolate, soda, snacks, ration packs, or fresh-brewed coffee.

These dispensary machines operate by accepting unused *cigarettes*, a clever setup that allowed the Warden computer to maintain the illusion that “smokes” are a viable currency. The machines would cycle cigarettes out of convict hands in exchange for easily-replaced goods.

Warden’s Note: One of the machines has been ransacked, but apparently cracking one open is more effort than they’re worth (it’s a process that takes 1D4 hours). The other is still operable. Costs are listed below, in the event the player characters wish to buy something:

LUXURY ITEM	QTY	SMOKES
Chewing Gum	10	5
Candy Bar	12	10
Soda	6	15
Potato Chips	4	20
Popcorn, Fresh	4	20
Ration Pack	4	25
Coffee, Cup	12	10
Hot Chocolate	5	15

There is a security camera here, allowing the room to be observed by those at **area 25**.

Loot: In addition to its normal contents, the remaining vending machine also has 200+1D100 Smokes inside.

17. CINEMA

As you enter this place you are momentarily blinded by the huge movie screen taking up most of the far wall. An animated film is playing, at full volume, inside.

This large chamber features an accurate replica of a Terran movie theatre, complete with seats, carpeting, and a full-sized movie screen. A projectionist’s booth lies on an elevated balcony over the entrance (accessible via the stairs near the door), but this is basically empty except for a few micro-coded movie reels. Sample titles include: *Work Liberates The Soul* (a film extolling the virtues of hard work), *Peace Equals Prosperity* (a film portraying a Utopian society where everyone gets along), *Life In A New Colony*

(a documentary intended to prepare convicts for the realities of life in a distant space colony), and *Bambi*.

A group of five **accomplices** reside here, watching cartoons at full volume. Four of the men will be seated, watching the movie with their backs to the entrance, with the fifth up in the projectionist’s booth. All are armed with **beat sticks**. Each **accomplice** must succeed at a Wits check to even notice the party’s presence, as the background music is loud and they are not expecting intruders.

Loot: The toughest of the five **accomplices** has a carton of cigarettes (200 Smokes).

ELYSIUM (LOWER LEVEL)

The lower level of the recreation complex is where the Lords of the Dream-Cages reside, along with select minions. The recreation rooms on this level have since been turned into dormitories and living spaces for the various **accomplices** who now serve **Blangis** and the others.

18. LOWER ANNEX

This area resembles the annex above, but is dimly lit by fires kept burning in the dry fountains that decorate the place. On this level the annex is split roughly in half by the construction of a fence which completely cuts the eastern half of the chamber from the western side. This fence runs from floor to ceiling.

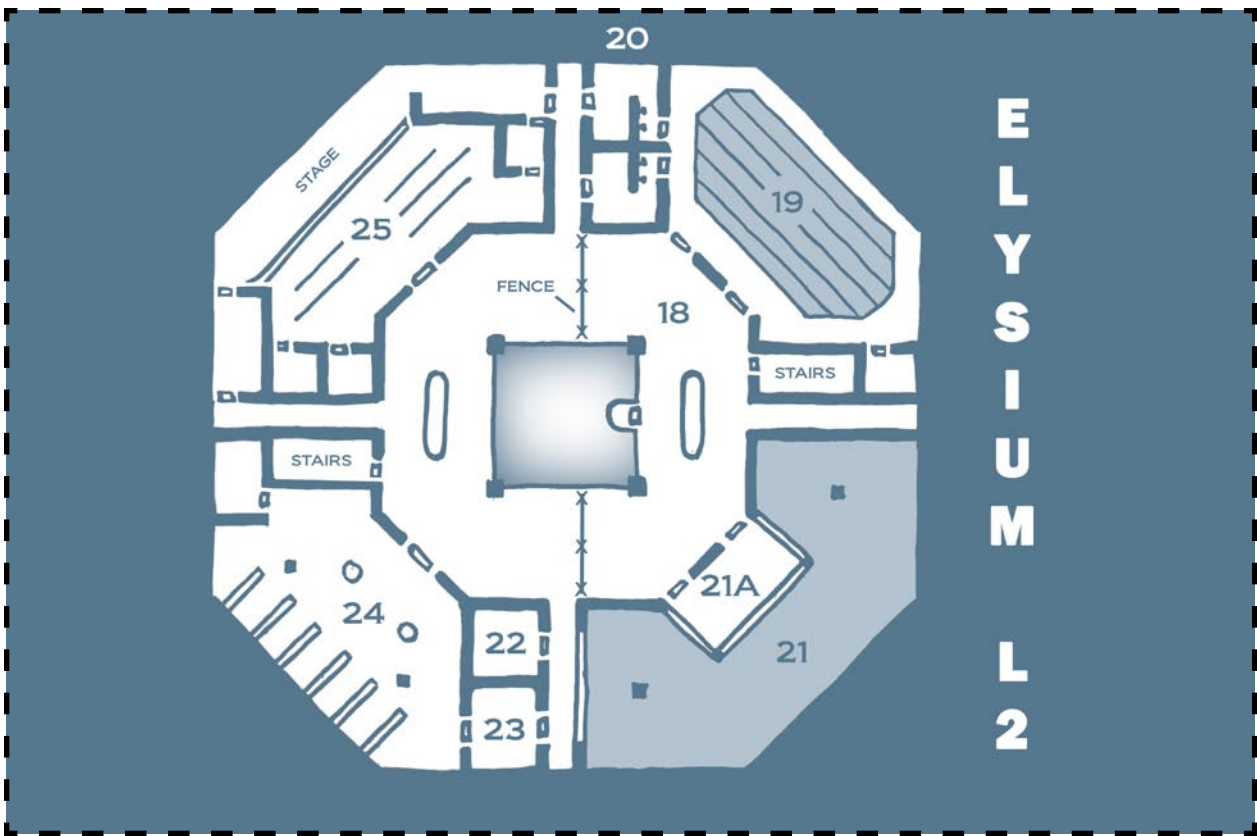
The fence is quite strong despite being a makeshift construction, and cannot be toppled with the tools at hand. Most of the time the various **servants** and **accomplices** live in the western half of the chamber, rolling out exercise mats and blankets for bedding, and taking their meals here.

Warden’s Note: When the PCs come here the annex will be deserted, as the occupants will have been forewarned; they will be waiting to ambush the characters at **area 19**.

19. POOL

Your footsteps echo in this enormous chamber, most of which is taken up by a humongous, Olympic-sized pool.

The pool offered a healthy alternative to traditional workouts, but it is rarely used these days. Instead, the followers of **Blangis**, **Curval**, **Levec**, and **Durcet** will gather here to ambush the PCs now that they’ve wandered into their lair.



When the PCs explore this room, read the following:

As you look around, skirting the edge of the pool, you are startled when the doors to the west and south suddenly open with a bang, and in come a number of men and women brandishing makeshift weapons. Their shoes squeak on the wet tile as they move to surround you.

Led by **Dubois** (see below), nine **accomplices** (six coming from **area 20**, and three from **area 21A**) enter the pool room. The accomplices are armed as follows:

NPC	ORIGIN	ARMED WITH
Dubois	Area 20	Unarmed
3 accomplices	Area 20	Pocket shockers
3 accomplices	Area 20	Beat sticks
1 accomplice	Area 19	Stun stick
2 accomplices	Area 19	Beat sticks



The **accomplices** don't say much, other than to gesture for the characters to surrender their weapons and follow them. If the characters refuse, **Dubois** will order his men to attack with the intention of beating/stunning the PCs into submission!

Dubois is the toughest of the accomplices, and is their "leader", so to speak. Groomed to professional bodybuilding standards, Dubois (convict 9821015) was a former athlete who embarrassed his high-ranking sponsor in the New Regime by his poor performance at the Olympics, earning himself a sentence to the Gehenna as punishment. He was abducted like the other victims who now serve as **accomplices**, but has grown accustomed to life in the compound and does not wish to leave. In fact, being the favorite of his masters,

he is far better off in *here* than he would be out *there*, because here he is treated as a plaything, pampered, and well-fed; out there he would be demon-bait.

DUBOIS (DISSIDENT/SURVIVAL)

PROWESS	10	SOCIAL	6	GUILT	5
REFLEXES	8	INTIMIDATION	7	DESPAIR	2
WITS	5	PSY POTENTIAL	-	INSANITY	1
WILLPOWER	3	PSY STRENGTH	0	HEALTH	20

TRAITS	GEAR
Brawler	Brass Knuckles
Extra Health	1D20 Smokes
Innocent	1D6 Matches
Peek-A-Boo	
Pretty Face	
Torturer	

Assuming the characters go quietly (or if they are beaten in battle), proceed to *Chapter 2, The Trap Is Sprung*. If they try to escape, they will have to fight their way out, and the **accomplices** will rabidly pursue them to prevent them from getting away.

Warden’s Note: There is a security camera here, allowing the room to be observed by those at **area 25**.

20. SHOWERS

This room smells musty and of wet mold.

These areas, like the showers on the floor above, are dark and damp. Unlike the ones above, however, these show signs of recent use; frayed towels, clothing, and scant toiletries can be found in the lockers or scattered about the floor.

Warden’s Note: Six **accomplices** wait here to spring the trap at **area 19**.

21. AQUARIUM

Eerie blue-green light illuminates this enormous pool. Dark shapes can be seen slipping through the waters, but never for more than a fleeting glimpse. Something about the aquarium life seems ominous.

Built as a means of relaxation and diversion, the aquarium is a feat of engineering and automation. Originally stocked with living fish, eels, turtles, anemones, and jellies, automated servitors monitored the waters, regulated the lighting into “night” and “day” cycles, fed the sea life, etc. Most if not all of these

systems have shut down since Perdition, and the water has grown murky as a result. Something apparently lives in the aquatic habitat, but what isn’t immediately clear (a glimpse can be seen at **area 21A**).

21A. AQUARIUM OBSERVATORY

This dark, circular room is lit by a flickering green light that dances over the glass walls, floor, and ceiling, and barely illuminates the murky waters of the aquarium beyond. The presence of the water-tight walls, and the many tons of water surrounding this submerged “observatory”, make it deathly quiet here. A few fish-like shapes can be spotted moving underwater; but a chill runs up your spine as they come into view: these are not terrestrial fish, nor anything you have ever seen before, but twisted, tentacle, many-eyed, and impossible forms of aquatic life possibly native to another dimension.

The creatures seen in the water lazily swim about the aquarium, being mostly uninterested in the PCs, though now and again one may wander over to the windows and, like a lamprey, attach itself to the glass to bare its concentric rings of needle-sharp teeth. After a while it grows bored and swims slowly away.

These creatures are either a form of demon, or terrestrial fish mutated or changed by the ship passing into the Nether realm; it’s not quite clear which exactly it is. In either case, the fish are unable to break through the glass, and so anyone within the “observatory” is not in any direct danger.

Warden’s Note: If the PCs have not yet gone to **area 19**, the three **accomplices** who hide here will be concealed among the shadows. They will stay put (and silent) to avoid being seen. A character must succeed at a Wits check to notice the men hiding here; if they are discovered, the **accomplices** attack, hoping to drive the characters towards **area 19** and trigger the “trap”.

22. LOUNGE

Genuine oak-paneled walls and nautical-themed décor confirm that this was a lounge set aside for the prison’s “elite”.

The décor here includes a ship’s wheel on one wall, a highly-polished ship’s bell on the mantle of a faux fireplace, a “porthole” on one wall (actually a circular TV screen that shows a sun-kissed Caribbean seascape), etc. On the walls are framed etchings of historical *prison-hulks* including the *HMS York*, *HMS Discovery*, *HMS Warrior*, and the *HMS Jersey*, along with bronze plaques describing (to anyone who cares to read them)

This large chamber seems to have been dressed up to look like a university library. A few tables and comfortable chairs/couches lie here and there, but the majority of the room is taken up by towering shelves of books.

A few computer consoles at the tables may have once allowed visitors to peruse the thousands of other electronic titles stored here.

TRUSTEES ONLY
NO FIGHTING

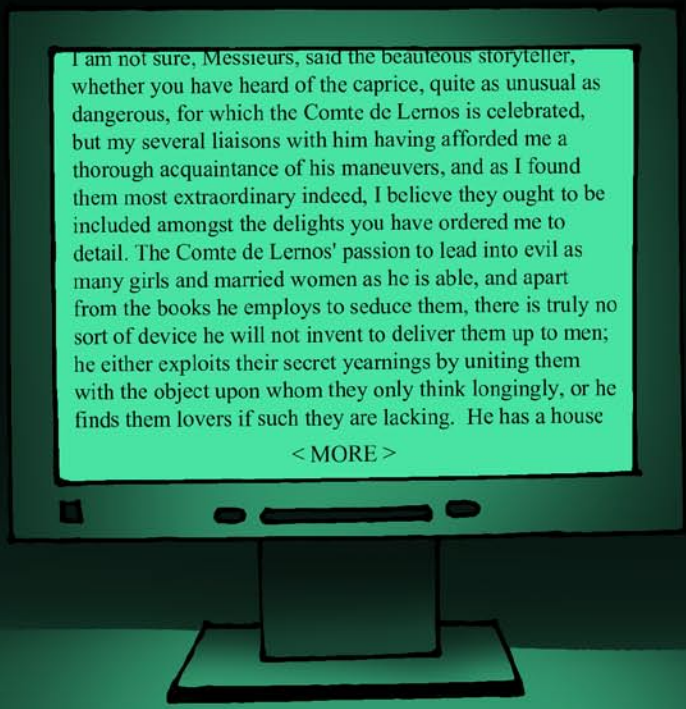
QUIET

One of these computers is still on. The sole source of illumination in the dark, cavernous chamber, something about the stream of glowing green letters on the otherwise mundane screen is somehow unsettling.



I am not sure, Messieurs, said the beauteous storyteller, whether you have heard of the caprice, quite as unusual as dangerous, for which the Comte de Lernos is celebrated, but my several liaisons with him having afforded me a thorough acquaintance of his maneuvers, and as I found them most extraordinary indeed, I believe they ought to be included amongst the delights you have ordered me to detail. The Comte de Lernos' passion to lead into evil as many girls and married women as he is able, and apart from the books he employs to seduce them, there is truly no sort of device he will not invent to deliver them up to men; he either exploits their secret yearnings by uniting them with the object upon whom they only think longingly, or he finds them lovers if such they are lacking. He has a house

< MORE >



strangled them, and disposed of their corpses in an old well. When Blangis found him he had actually survived an encounter with a **thing-that-should-not-be** (the creature simply ignored him), leaving Blangis to believe he was somehow “blessed”.

Mr. Thomas is in charge of the library now, and will try to lead visitors (including intruders) to the sole operating console (see below). He is quite insane, but his murderous compulsions are held in check by a lifetime of discipline that gives him a quiet, dignified air. He speaks politely and with a servant’s deference to others, but in reality he is capable of sudden and unspeakable explosions of violence. He has been thoroughly corrupted by the **Ghost-In-The-Machine** (see below), and will do whatever he can to protect the computer it inhabits from harm. Seemingly mild-mannered, his ability to suddenly transform into a raving monster is startling - to say the least.

MR. THOMAS (MURDERER/DAMNATION)

PROWESS	6	SOCIAL	7	GUILT	5
REFLEXES	4	INTIMIDATION	2	DESPAIR	5
WITS	4	PSY POTENTIAL	10	INSANITY	4
WILLPOWER	2	PSY STRENGTH	2	HEALTH	10

TRAITS	GEAR
Called Shot	Meticulously-Preened Clothing
Chemical Castration	Shiv
Cold-Blooded	
Insane (Lunacy/Mild)	
Psychopath	

The Computer: There are literally thousands of books in the library, as well as many more stored digitally on

disks or computer hard drives. One of these computers appears to still be running.

The computer that is still running is displaying a special “manuscript” that **Blangis** discovered among the archives. By all accounts, such a book should never have been included in the *Gehenna’s* collection of PTM-approved texts, but here it was, a secret seemingly waiting to be found. To **Blangis**, this mysterious text translated into the *Marquis de Sade’s* infamous work of extreme perversity, the *120 Days of Sodom*. It served as **Blangis’** model for building up “Elysium“, luring outsiders here, and setting up the Dream-Cages to become the pits of depravity they’ve become.

Blangis encouraged his three compatriots (**Levec**, **Curval**, and **Durcet**) to read the book as well, and each did in turn. But to each the actual text was different. Where **Blangis** read the story of four noblemen locked up in a secure castle preying upon innocent servants for pleasure, **Curval** read the human-hunting scenario outlined in *The Greatest Game*. **Levec** read Henry Spencer Ashbee’s *My Secret Life*, which enflamed a buried yearning for sexual exploration. **Durcet** found one of her own works, a secret diary that she had penned describing her affairs with her own adopted children, which the New Regime had ordered burned at her trial. That the text seemed to change to suit each reader’s lusts and obsessions was not noticed by the four, a scathing testimony of their crumbling sanity.

The text itself is in fact a sort of “demon”, a being of pure energy rendered into digital form and infecting the *Library* archives. This demon, known as a **Ghost-In-The-Machine**, exists only in computers and files, serving as an animating force. Sometimes such demons can actually bring electronic devices to life to electrocute or shock, but sometimes it acts more

120 DAYS OF SODOM

Written in 1785, the text of the real *120 Days of Sodom*, originally known as the “School of Licentiousness“, tells the tale of four noblemen who, during the height of the Thirty Years War (1618 to 1648) decide to flee the chaos of the conflict and instead lock themselves up in a remote castle high in the mountains. The men in the story are all debased *libertines*, and they take with them 46 servants (both male and female) who are to serve as their increasingly horrific “entertainment”. Unable to escape, and sometimes even enjoying the acts they are forced to commit, these young servants are joined by elderly guests whose perverse life stories and anecdotes serve as fuel for the festivities. These “festivities” begin rather innocuously but, as time progresses (and their self-imposed isolation drags on) become more and more violent and gruesome, culminating in rape, torture, and murder.

Blangis found this book to be an inspiration; he and his compatriots were like the four noblemen, and instead of finding refuge from the War, he and his fellow convicts were seeking sanctuary from the madness beyond Elysium’s walls. In the book each man lived out his depraved fantasies using their servants and accomplices; it was a simple matter for Blangis to begin abducting witless passerby to serve as their own “entertainments”.

subtly, working invisibly to corrupt those who would merely read a file's contents. The demon can sense the depravity and guilt of those nearby and alter itself to best influence/seduce that person, pushing her towards evil acts. A sort of living "virus", the **Ghost-In-The-Machine** is entirely insubstantial, and can only be "killed" if it is isolated in a single electronic device and that device destroyed.

Though they were already criminally-minded, it was the **Ghost-In-The-Machine** that started **Blangis** and the others on their path towards damnation. The viral creature still infects this computer, and if/when a PC approaches it, it will transform the text on the screen to a story or tale best suited to perverting that character.

A character witnessing this inexplicable transformation must succeed at an Insanity check or accumulate +1 Insanity.

The **Ghost-In-The-Machine** can be destroyed by smashing this computer, an act that will require several turns (and the noise of which will attract anyone in the vicinity).

Warden's Note: Characters who manage to infiltrate this chamber will have to deal with **Mr. Thomas**, but once this is done can manipulate the computer without harm. The Lords have rigged the controls for the *virtual reality simulators* (I.e. the Dream-Cages) on the lowest level of *Elysium* to this console. A character with the *Hacking* trait can use the computer to manually open the exits of each Dream-Cage; a character without this trait must make a successful Wits check. In either case, success allows trapped comrades to flee or, alternatively, for any characters outside to go in after their friends!

25. THEATRE

You have entered what appears to be a large theatre. On the raised stage can be seen four chairs arranged side by side in a row.

Before Perdition this large space was used for theatrical performances put on by *trustees*, whose involvement in drama programs helped earned them higher status. Shows were put on regularly as entertainment for good-behavior inmates, and typical productions were limited to plays or musicals underscoring the ideals of the Pan-Terran Meritocracy.

The Lords of the Dream-Cages (**Blangis, Levec, Curval, and Durcet**) have turned this into their "throne-room", surrounding themselves with their followers when "holding court". A collection of jury-rigged monitors set up in the room allow them to watch

intruders through the various security cameras scattered throughout the complex. Whenever new arrivals are tricked into coming to Elysium they are invariably brought here (under armed guard) to face the Lords and be claimed by them in a ritual "auction". The details of this auction are covered in *Chapter 2, The Trap Is Sprung*.

Warden's Note: At any given time there will be 8-10 **accomplices** in this large chamber, though after the PCs are captured there is only a 1 in 10 chance they will be watching the security monitors. After the capture of the party, **Dubois** and **Angelo** (once he's been revealed as a traitor) will also be here (**Paloma** will be in **Blangis'** Dream-Cage; see later for details). They will automatically be taken by surprise, since they believe the Dream-Cages to be "escape-proof"!

Loot: Any equipment/weapons taken from the characters on being captured and stripped (see *Prep Rooms, area 29*) will be found here afterwards, stacked in a chaotic pile until the Lords can return and sort through them.

In addition to these items there is a **precision toolkit** and two **batteries** on a worktable. Finally, the sheer volume of electrical equipment here could be scavenged for the following components: Conductor (3), Capacitor (1), Electromagnetic (2), and Rigid (7).

ELYSIUM (BOTTOM LEVEL)

The lowest level of the recreation complex is where the *virtual reality simulators*, or "Dream-Cages", are located. These connect to the bottom of the central annex via spoke-like passages, along which run a maze of power conduits and ventilation ducts. All in all these areas are generally quite dark, with concern given to mechanical/maintenance needs over comfort - at least until one enters the *simulators* proper.

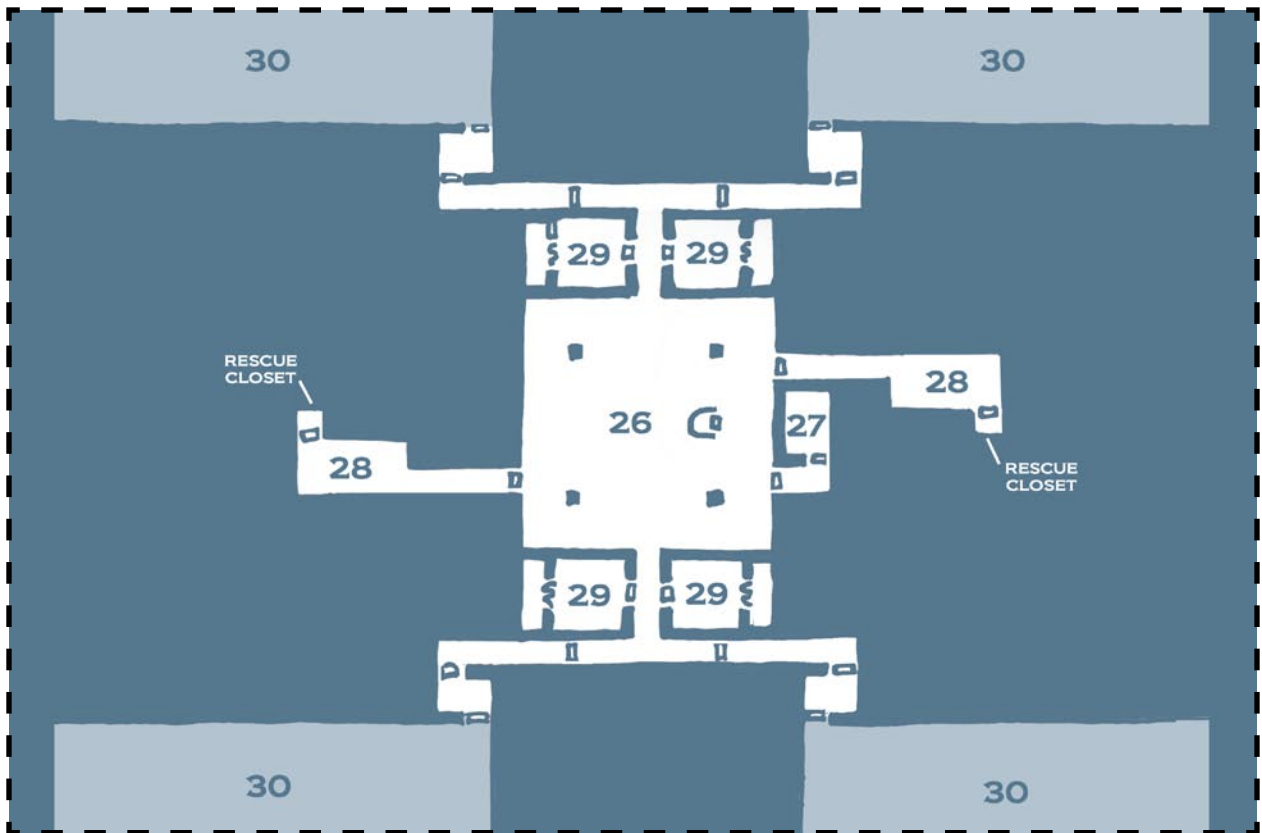
26. ANNEX BOTTOM

This large open space is lit by weak light coming from the levels above. The elevator is grounded here; inside can be seen a rotting corpse, apparently a prisoner who died within when the elevator fell to the bottom of the shaft.

A sign on one wall from before Perdition reads:

OBEY ALL RULES:

- ONE PERSON PER SIMULATOR
- NO VIOLENT, SEXUAL, OR DRUG-RELATED BEHAVIOR PERMITTED (EITHER REAL OR SIMULATED) IN VR SIMULATORS



- CONVICTS CAUGHT VIOLATING THESE RULES WILL HAVE THEIR PRIVILEGES AND TRUSTEE STATUS REVOKED
- THERE IS A DANGER OF INJURY AND/OR DEATH WITH VR SIMULATIONS; YOU HAVE BEEN WARNED
- ALL VITAL SIGNS MONITORED REMOTELY. IN CASE OF SERIOUS INJURY AN EXIT WILL AUTOMATICALLY APPEAR AND MEDICAL CUSTODIANS WILL BE DISPATCHED

Unless they found evidence elsewhere, this may be the only “hint” the PCs get as to the nature of the Dream-Cages (I.e. “VR Simulators”).

Three **older servants** wait here for “new arrivals”, escorting them to the *Prep Rooms*. Once captives have been sent to the Dream-Cages, these servants return to the level above (**area 18**) and are replaced by three **accomplices** armed with **beat sticks** and **light rods**, with orders to prevent anyone from escaping.

Warden’s Note: There is a security camera here, allowing the room to be observed by those at **area 25**. However, a character using stealth (requiring a Wits check each turn) can stick to the shadows and avoid being caught on camera while moving in the room.

27. CHECK-IN/CONTROL ROOM

This room appears to have been ransacked.

Because of the understandable popularity of the *virtual reality simulators* as an escape from the horrors of prison life, convicts looking to use them had to put their names on a lengthy waiting list. Visitors would check in, selecting from a list of possible “escapes” currently being offered, then would wait for their names to be called.

This room is mostly empty, and the computer that runs the simulators (I.e. Dream-Cages) is now locked out. A character with the *Hacking* trait, or otherwise succeeding at a Wits check, can tell that the controls have been relocated elsewhere (**area 24**). Thus, tampering with the computer in this room will not alter what occurs in the Dream-Cages, nor will it open the door(s).

28. STAIRWELLS

The staircase here leads back up the way you originally came.

At the bottom of each stairwell is an emergency “rescue locker” which can be easily opened. Inside are emergency items, as well as a small niche containing a deactivated **monitor** custodian. These custodians are only activated (automatically) if an emergency situation

in one of the Dream-Cages requires the dispatching of a medical custodian.

MONITOR

PROWESS	10	SOCIAL	1
REFLEXES	3	INTIMIDATION	5
WITS	3	PSY POTENTIAL	6
WILLPOWER	7	PSY STRENGTH	50

SPECIAL RULES

Human Size, Authoritarian, Tentacle, Sedative, Armor, Call Backup.

Loot: Each closet contains 1D2 **first aid packs**, 1D2 **light rods**, and either a *fire axe* (1D8 damage) or *crowbar* (1D6 damage).

29. PREP ROOMS

This room reminds you of a dressing room, complete with a screened partition.

Captives taken by the Lords are brought here to be “prepped” for the Dream-Cages. Since each Dream-Cage automatically generates suitable attire for those who enter them, captives are stripped of all clothing and equipment before being taken to their respective Dream-Cage. Such equipment is taken back upstairs by an **older servant** to **area 25** to be sorted and divided up by the Lords at a later date.

30. DREAM-CAGES

These cavernous square chambers contain the *virtual reality simulators*, i.e. “Dream-Cages”. Each individual Dream-Cage is described in *Chapter 3*.

Warden’s Note: During the adventure the player characters will be divided up and thrown into the Dream-Cages individually, but should one manage to escape (requiring a PC to kill that Dream-Cage’s controller), he/she will emerge at the entrance to that particular Cage. Characters who’ve managed to fight their way out of the Dream-Cages will be able to move about freely (though they may run into sentries at **area 26**, as well as on the levels above) and explore or, more likely, locate the next Dream-Cage and go inside to assist their comrades.

Note that *entering* a Dream-Cage is far easier than trying to *exit*, requiring no special Access. Getting out, however, requires Access 1 (the Dream-Cages have been programmed to allow each Lord to come and go as he/she pleases, however). An alternative means of bypassing the security locks on the doors to the Dream-Cages can be found at **area 24**.

CHAPTER TWO - THE TRAP IS SPRUNG

Chapter 2 is a brief interlude, and begins as the characters are captured by the decadent “lords” of the Dream-Cages. The Lords, it is soon revealed, had the party brought here deliberately. They have been watching the characters and plan on making amusements of them, turning them into fresh “fodder” for their precious Dream-Cages.

Most likely the party will have been captured at **area 19**, or they may be overcome by guards elsewhere. However it is accomplished, once the party has been subdued, read the following:

With men and women boxing you in on all sides, you have no choice but to accompany them. In moments you emerge into a large chamber, stately in appointment and lit by candelabras. It may have once been a theatre of some sort, for it is dominated by a large shadowy stage atop of which stand four medieval-looking “thrones” - props, perhaps, from a play interrupted by Perdition.

There are another dozen men and women here; strangely, most of them are either nude or semi-nude. Despite their nakedness they regard you with emotionless stares, silent in the presence of the quartet of more animated figures sitting on the thrones arrayed onstage.

The three men and their sole female peer remind you of old world aristocrats; they are dressed in tailored clothing and appear reasonably well-groomed. The first, whom you guess is their leader, is a tall man with a silver streak in his dark hair, who watches you with amused eyes. At his side is another man, smaller and wearing a worried look, and otherwise forgettable. Next to him sits a slimmer man with an angular face, pock-marked and hawkish, whose eyes glimmer with an unhealthy interest in you. The last is an attractive woman, who unconsciously plays with the riding crop in her hand as her eyes, too, wander over each of you. All in all you feel as if you’re being appraised, judged, and mentally undressed all at the same time.

These four are the “lords” of the Dream-Cages, **Percy Blangis**, **Dr. Franco Levec**, **Judge Aldo Curval**, and **Maddalena Durcet**.

Warden’s Note: PCs with either the *Awakened Psychic* or *Demented Insight* traits see **Blangis** as

The first, whom you guess is their leader, is a tall man who watches you with amused eyes.



Next to him sits a slimmer man with an angular face, whose eyes glimmer with an unhealthy interest in you.



At his side is another man, wearing a worried look and otherwise forgettable.



The last is a woman, who unconsciously plays with the riding crop in her hand as her eyes, too, wander over each of you.



To you he says, "Let me explain, you poor devils. But first, congratulations are in order. Thanks to you, Paloma, for bringing our 'guests' to us."



he truly is, a **flensor** mid-transformation. To such a character (and that character alone), describe **Blangis** as a human lacking any skin whatsoever, glistening with wet, bloody muscle. Seeing **Blangis** in his true form requires the character to succeed at a Despair check or accumulate +1D2 Despair. The others in the room do not seem to notice, including **Blangis** himself and the other three “lords”, who will think the character(s) mad if he/she starts spouting nonsense about a “skinless” demon in their midst!

THE AUDIENCE

Continue with the following:

“Welcome,” the tallest of the men says in a velvety voice from the comfort of his leather chair. “Cigarettes? Cognac? It’s Cuvee 2488. The finest there is.”

If the characters wish to play along, an **older servant** steps forward with cognac and cigarettes for everyone present. Whether or not the characters indulge, **Blangis** continues.

“You’ll excuse the brashness of this next part, I hope. You understand it’s a necessity, I’m sure.”

With that two or three **accomplices** come forward and disarm the characters, as well as rummage through their belongings for anything useful. Though they seem to have it made here, the Lords are in reality quite desperate for things that were once commonplace, but are now hard to get. This includes shaving razors, toothpaste, toilet paper, soap, and other toiletries. These are in great demand and the party will be “relieved” of them, albeit with an embarrassed apology.

At this point **Blangis** is willing to field any questions the party may have. He is in a secure position (the characters are under his thumb, so to speak), and so revealing a bit about himself, the other Lords, and the setup they have here is within reason. He will not go into any real detail, however (part of the fun of the Dream-Cages is the surprise and horror of their victims, so he won’t say anything about what exactly the ‘Cages are).

All in all the conversation should leave the characters with more questions than answers. They are obviously now prisoners, but **Blangis** treats them like guests - albeit ones who are his to toy with. The four Lords obviously have plans for them, but what exactly those plans are they will not reveal - yet.

BETRAYAL

Eventually an explanation will be in order, and when the players seem to be on the verge of becoming frustrated with **Blangis’** evasive answers, read the following:

“Oh, tell them already, Blangis,” says the woman at the end, and the others seem to agree. “Blangis” - the one who’d addressed you before - takes a long draw from his cigarette before smiling pleasantly and speaking.

“Very well, my dear Durcet,” he says, “though I don’t see what’s the rush. I for one would like to get to know these fellows. But if that is the consensus, then I shall put an end to the small talk.”

Then, to you, he says, “Let me explain, you poor devils. But first, congratulations are in order. Thanks to you, Paloma, for bringing our ‘guests’ to us.”

To your surprise Paloma and Angelo split from your side. Paloma mouths the words “I’m sorry,” though you doubt her sincerity.

Blangis and the others all sport broad, triumphant grins, but it is Blangis who speaks.

“Surprised? Let that be a lesson to you; the first of many, if you’re lucky. The last, if you’re not. Nothing is chance. Nothing happens here, or within the Dream-Cages, without our knowing it. Now Paloma, my dear, join the others.”

Paloma moves beside the other women standing to the side, now looking like just one in an army of beautiful human “automatons”. She comes to stand by another woman who looks very much like her - her sister perhaps?

“Explain already!” eagerly snaps the long-faced, pock-marked gentleman sitting two seats from Blangis, rubbing his hands together impatiently.

“Indeed, Curval,” Blangis says, sounding somewhat disappointed as he turns back to your group. “Things may well seem dire in a few short minutes from now, but I assure you, you are better off here than out there. You think you have a chance out there? This, all of this - ‘Perdition’, the chaos, demons in the dark - is just a small ‘incursion’. But they are planning something big, something that’ll make everything you’ve seen so far look like child’s play. At least in here there

FIGHTING THEIR WAY OUT
 There's a high probability that the players will not agree to being split up (or captured, for that matter), but a combat against the four lords *and* their minions should be portrayed as unwinnable at this point. Besides the four lords, there are 12+ **accomplices** here who will fight on the lords' behalf to subdue the party, hopefully before they can even get to **Blangis** and the others. Still, don't railroad the players. If it comes to a fight, let it happen, but be sure you play the enemy to the best of their abilities - and give the players a tough fight!

are no demons. There never have been, and there never will be, because we are secure in this fortress we've made. So stay here, where's it's sane. Stay here with us, and indulge us with our little games. If you survive, perhaps then we can discuss the possibility of you joining us..."

the lords see something in each PC that maybe they themselves do not). Ultimately you should end up with one PC who seems most *innocent*, another who is most *beautiful*, another who is *quickest*, and a final who is the *youngest*.

THE AUCTION

Without explaining further, the four lords immediately begin what they call "the auction". Each of the player characters brought before them will be auctioned between the lords, who bid increasing amounts to acquire their "favorites" among the party.

For the PCs being argued over, the "auction" quickly dissolves into an animated bickering match, with each lord shouting louder than the next in an effort to secure her choice of new "fodder". The characters' lives are clearly a game to these madmen, but they are in no position to resist!

The lords are looking for men and women who seem promising as "entertainment" for the Dream-Cages. Each lord is obsessed with a different quality, whether it is *beauty*, *innocence*, *youth*, or *quickness*, and will seek to acquire whichever PC best personifies that quality.

At this juncture it is clear the party is going to be split up, with each lord taking one of the PCs to his/her Dream-Cage for some as yet to be disclosed purpose (the lords are deliberately vague). You can role-play the auction as you like, but in the end the four lords agree to take one character apiece. Where these characters go depends on which lord "won" them in the auction, as shown below:

As Warden you must determine which quality each of the characters best personifies. This can be based on past role-playing, or you can simply pick randomly (I.e.

OTHER POSSIBILITIES
 Blangis is the only "reasonable" member of the group, despite being the most corrupt. Hopefully the players will have picked up on this during their initial meeting (e.g. he feels "rushed" by the other lords into moving things along). He enjoys company and conversation, and if a particular character proves interesting in some small way, he will postpone her exile to the Dream-Cages, playing the gracious host while she is here.
 Guests of Blangis will be treated accordingly, short of being allowed to leave *Elysium*. They will be provided with food and a place to stay (area 22 or 23 will be made up for her quarters), medical aid if needed, and company - in the form of Paloma or Angelo - if they're so inclined.
 Blangis is not above trying to *seduce* a beautiful female character; after all, if the character has the *Power* or *Damnation* goal, or is impressed by Blangis' setup here, she may even have second thoughts about unraveling what he's built. Blangis is quick to recognize the potential of a new captive, and if she seems willing, he may even invite her to join the group as a "fifth" Lord of the Dream-Cages. The benefits of such power, he assures the PC, are well worth the minor inconvenience of those lives enslaved by their hedonistic way of life.
 Whether Blangis makes such an offer is up to you, and the consequences are also for you as Warden to devise. Potentially a character could lie to trick Blangis into letting her escape the Dream-Cages, only to sneak around behind his back to help her friends escape. Such trickery should be rewarded, and given a reasonable chance of succeeding!

LORD	QUALITY DESIRED	WHERE THE PC ENDS UP
Blangis	Innocence	Castello Cormano
Levec	Beauty	Berlin
Curval	Quickness	London
Durcet	Youth	Shanghai

Smaller Parties: Note that if there are less than four characters in the party, it's up to you to decide where the PCs are sent. You could easily re-arrange the details of the scene above so that the characters are not divided up, but sent as a *group* into each 'Cage. If they survive the first Dream-Cage, the "exit" that appears only leads them to the next 'Cage, and so on, until they've defeated all four Lords in succession!

Larger Parties: If there are *more* than four characters, it's okay if some doubling-up occurs. Additional characters should be sent to **Blangis'** Dream-Cage first (he is a tougher opponent than the others, and thus more than one PC may be needed to defeat him), then **Levec's** second (there are multiple ways of getting through his Dream-Cage, allowing the PCs to explore both avenues), **Levec's** third, and **Durcet's** last.

OFF WE GO

Once the party has been divided up, two **accomplices** of either gender take each character separately from the room to the *Prep Rooms* on the level below. Over the course of twenty minutes the characters are consoled (somewhat hollowly), stripped, and taken to the entrance to the appropriate Dream-Cage, where they are expected. Ready for new entertainments, the four lords have already gone ahead and will be waiting for them inside...

CHAPTER THREE - THE DREAM CAGES

The Dream-Cages were originally intended as *virtual reality simulators*, but with patience **Blangis** has re-programmed them for a different purpose. With the kind of loving patience that only a truly demented man possesses, **Blangis** has helped his co-conspirators create personal "fantasy worlds" tailored to each individual. Thus, the fantasies of each convict have become "real" in a manner of speaking, allowing him or her to reign as prince, president, or mistress of her own domain. Those who are forced into the Dream-Cages as "props" serve as either new entertainments, or as fodder to appease the varied lusts of the four lords.

Each Dream-Cage is different than the next, tailored to the particular tastes of its controller. Since each of the four lords has descended into violent or sexual debauchery, to the outsider the Dream-Cages have become living nightmares in which escape is improbable. Each Dream-Cage is also a reflection of its maker's depravity; thus each fantasy world is often as sexual as it is violent.

Warden's Note: The first three Dream-Cages can be played in any order, though *Castello Cormano* (and the confrontation with **Blangis**) is best left for last - possibly after one or more PCs (having freed themselves from other Dream-Cages) are able to join the character who got sent there first. Other than that, however, the Dream-Cages can be played in any order without fear of disrupting the story.

EQUIPMENT & WEAPONS

Before captives are taken to the Dream-Cages they are stripped down by servants and any weapons or devices taken from them (of course, a character with the *Large Cavity* trait might be able to smuggle something in). Once they are sent to a Dream-Cage, the computer creates artificial clothing suited to the setting, which the captive finds his/herself wearing as she emerges into the light.

Anything found within a Dream-Cage that is native to it is a fabricated item, a temporary creation generated by the computer that has all the properties of a real item, including size, shape, weight, hardness, etc. Thus, weapons found in the Cage can be used to cause injury or kill. Likewise, walls, floors, etc. are all solid (though the computer can re-arrange even these "permanent" structures if programmed to). Such items and objects come apart if removed from the Dream-Cage, however, turning into a powdery mess as their integrity dissolves away from the computer's influence. As such, things from outside can be taken *into* a Dream-Cage, but things from within cannot be taken *out*.

PROPERTIES

Each Dream-Cage is essentially a "suite" in which a holographic world can be generated. All human senses are stimulated in this artificial reproduction, including, sight, sound, and smell. Gravity functions as normal as well.

Each Dream-Cage has definite dimensions, being a square 100 ft. by 100 ft. Ceilings go up to 30 ft. in height, but rarely do (except in the case of an environment attempting to mimic "open sky"). The basic 100 ft. x 100 ft. space is usually sectioned off by the program, whether to create buildings, streets, or a

SPLITTING THE PARTY

It's rarely a good idea to split the party from a storytelling standpoint, but luckily the action in each Dream-Cage can be relatively quick. Still, you may consider doubling up the characters sent to a particular Dream-Cage, so that more than one player has a chance to play (instead of sitting out the action). Alternatively, you might consider running the action in each cage bit by bit, letting the character in one 'Cage explore 2-3 rooms before switching to the next player and so on, "taking turns" as it were.

Also, see the *Smaller Parties/Larger Parties* suggestions.

maze of interconnected rooms. A Dream-Cage is not limited in what it can reproduce; virtually anything imaginable can be simulated, so long as it can be made to fit within the limited 100 ft. x 100 ft. space.

Convicts can only access the interior of a Dream-Cage at a specific point, generally a 10 ft. x 10 ft. cubicle "vestibule" located near one of the corners. This vestibule is always a dark, featureless area with a single portal to the Dream-Cage proper. Exits in the wall of the Dream-Cage can be made to open at any point, but will usually only do so for someone with *Access 1*, or in an emergency situation (see later for details).

SHANGHAI, 1936

Maddalena Durcet's pocket world is a creation of her own mind; like the other Lords of the Dream-Cages, hers is not a reflection of past experiences so much as it is a reflection of her inner desires and fantasies. Durcet, once renowned for her collection of 20th century Asian curios and historical artifacts, has recreated a fantastic version of *Shanghai*, circa 1936 (on the cusp of the Japanese attack), in which to immerse her subconscious mind - and to make real the fantasies that she had only begun to touch upon in real life.

This Shanghai is only a small portion of the real Shanghai, however, confined as it is to the dimensions of the Dream-Cage. Still, Durcet manages to maintain an entertaining existence here, for in her fantasy it is always New Years Eve, and the most exciting (and degenerate) diversions are always available in the maze-like warrens that run like arteries beneath the city streets.

Here, in a romanticized version of "Shanghai". Durcet is able to live out her dreams, dwelling in a pseudo-

real re-creation of the oriental city that long held her fascination. This recreation is semi-fantastic, however, featuring such comic-book oddities as an *opium den*, for example, or a slave market, a cockfighting ring, dragon parades, etc. At the heart of it Durcet has created her own secure residence, the *Palace of The Princess of Pins*, where she now dwells as the pocket dimension's ruling "queen".

Like her peers, Durcet has slowly lost her mind, fully-entrenching herself in her phantasmagorical make-believe realm, setting herself up as its "sovereign", ruling like a shadowy underworld figure over the illicit activities that take place there. She indulges in drugs and hedonistic ways to forget the nagging knowledge that none of this is real.

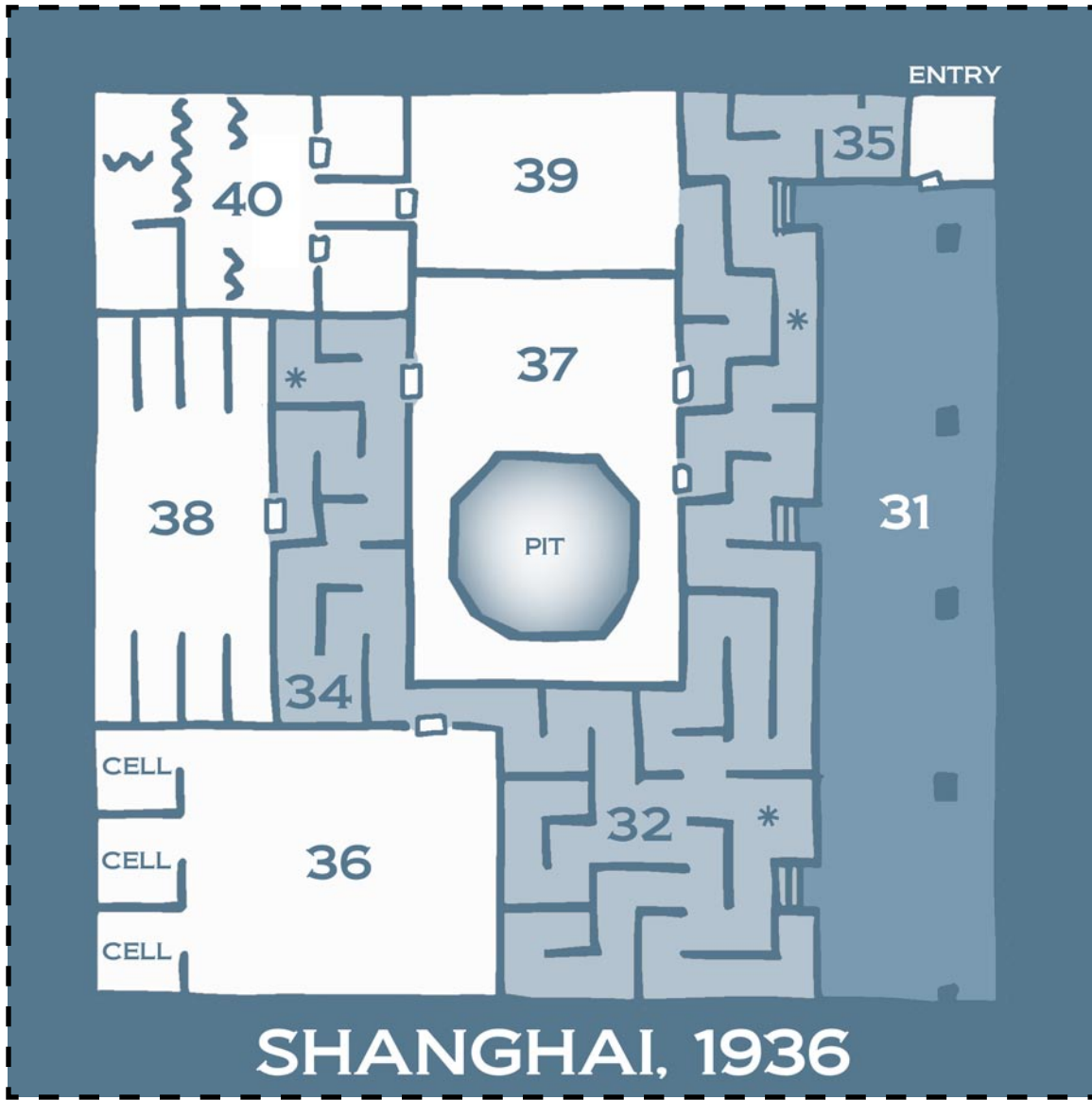
31. HARBOR

As your head clears you suddenly find yourself squatting at the mouth of a brick sewer tunnel. You are astonished when you realize you no longer seem to be on the Gehenna, but at an opening spilling into the oil-black waters of a large, unrecognizable bay. The light of a few ocean-going ships at anchor can vaguely be seen in the darkness of the moonless night, several hundred yards away. Yet you hear the explosive sounds of an asian New Year festival, apparently well under way, and only then do you realize you have "appeared" underneath a pier among the docks of some eastern city. And, by the looks of things, you're in an entirely different time altogether.

The only thing you see in the darkness (other than barnacle-encrusted pylons of the pier) are entrances to the city sewers spaced regularly every fifty feet or so along the seawall.

ESCAPE

PCs who manage to escape the Dream-Cages will emerge in the hall outside their particular 'Cage. From here they are "free", though they will still have to sneak/fight their way out of Elysium to safety. In addition, any companions they had may still be trapped in their own Dream-Cages, possibly requiring the newly-liberated character to plunge into another Dream-Cage to find and free her friends!



Of course the PC has not really been transported to another place and time, she is in one of the Dream-Cages, programmed to look like the Shanghai docks circa 1936.

The water here is cold (piped in from vast tanks used to create sea scenes, fog, rainfall, etc.) but characters can swim in it without any adverse effect.

32. TUNNELS

Water finds its way here from the rain-soaked streets above, creating a methodic patter on the garbage-strewn floors of these sewer tunnels. You're not sure what is real and what is imaginary. Rats squeak and roaches click in the darkness, and in the distance can be heard the gentle lapping of the tides and the far-away "ooo-ump" of a

ship's foghorn. If this is all fake, it's a damn good replication.

Unfortunately a riot of smells adds to the illusion – the smell of tepid water, rotting seaweed, human waste, and rotting garbage, with the faintest traces of sweat, smoke, and opium.

Muffled by several feet of stone and brick, from overhead you hear the sound of a street parade, and a sky exploding with fireworks. Then, from somewhere nearby, perhaps even somewhere here in the sewers, you hear dozens of voices shouting, cheering, and yelling in Chinese as if a game with high stakes was underway...

Most of Durcet's world is a maze of tight subterranean sewer tunnels, ostensibly running beneath the streets of Shanghai. These tunnels connect the various

TUNNEL SOUNDS

While the PCs wander the sewers beneath Shanghai, as Warden you may want to determine random background noise to help illustrate the atmosphere underground. You can do this by rolling on the table below:

ROLL	SOUNDS
1	Gong (muffled)
2	Muffled cheers
3	Rats squeaking
4-5	Dripping water
6	Boat's foghorn (muffled)
7	Fireworks aboveground
8	Eerie and haunting feminine laughter

“chambers” of her Dream-Cage, and must be navigated for the characters to have any success of escaping her fantasy world.

33. GANG MEMBER

You see a shape in the tunnel ahead, a bare-chested young man with a red sash. You're not sure if he is real or a product of this strange place. He grins when he sees you, pulling a blade from behind his back.

At any point marked with an “*” the PC will encounter an **accomplice** armed with a **shiv**. **Durcet** sends these living servitors into the maze of sewer tunnels to find



newcomers to her Dream-Cage and subdue them. A character that is defeated by one of these thugs is disarmed and taken to **area 40** for **Durcet** to toy with.

34. LOST CHILD

Crouching against the slimy stone wall is a little boy in the rags of a juvenile convict's uniform, looking quite ill. He seems terrified of you when you appear.

A successful Social check is required to prevent the boy from running (otherwise he runs off into the maze of tunnels, and must be chased down).

If the check is successful, the boy identifies himself as **Jose** (*Convict 9940001*), an urban homeless youth sentenced to the *Gehenna* for spray painting over a government billboard touting the benefits of “productive citizenship”. He was made an example of by the New Regime and given a life sentence for a comparatively minor crime.

Jose claims he and a number of other children escaped during *Perdition*, only to be captured by the “Lords of the Dream-Cages” (as he calls them). **Jose** and several others were taken by *Maddalena Durcet*, whom he calls “the Princess of Pins”, to be tormented. **Jose** claims the “Princess” makes a game of bidding for her captives, telling horrible stories of her past deeds to terrify them. Those she wins in her little “slave auction” she takes to her “Palace”; they are never seen again.

Jose escaped after his best friend was taken away to the *Palace*. He claims the “Princess” accomplices prowl the sewers looking for him, and begs to be taken along with the PC.

Jose also knows about the *Opium Den*, which he will warn the PC is a “trap” - though he doesn't know how exactly it functions.

JOSE (ANARCHIST/SURVIVAL)

PROWESS	1	SOCIAL	4	GUILT	1
REFLEXES	1	INTIMIDATION	2	DESPAIR	8
WITS	5	PSY POTENTIAL	-	INSANITY	0
WILLPOWER	3	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Public Menace	None
Streetwise	
Tortured	

35. CORPSES

The foul smell of corruption causes you to momentarily gag. Ahead you see a heap of naked bodies left to rot in this dark corner of the sewers.

Call for a Despair check; if the character fails, she accumulates +1 Despair from the sight of so many dead bodies.

The PC has stumbled upon past victims of **Durcet**, deposited here by her followers. All of these were once young people (none older than 19).

Warden's Note: A character with the *Medical Knowledge* trait will notice that the dead were all drained of blood *before* expiring.

36. SLAVE AUCTION

You hear cheering as you emerge into an enormous subterranean chamber. Crowds of sweaty men and women crowd shoulder to shoulder around a raised stage, where an effeminate man in a long robe smiles and bows to the crowd, stepping aside to reveal a weeping child. At this, the crowd roars.

Sitting on an ornate, elevated palanquin, and surrounded by at least a dozen Chinese thugs, is a striking woman dressed in a long oriental robe decorated with stylized devils. Reclining like a queen on a divan, you recognize her as the woman you saw with the other "lords" of this place, yet instead of her normal hands, hers are covered by what appear to be customized gloves with long syringes for fingers. The woman smiles at you with blood-red lips, but anything you might say is drowned out as the man on stage addresses the crowd.

This place is a replica of an underground "auction-house" of sorts, of the kind that deals in the illicit "skin trade". It is a place where children kidnapped from off the street would be brought to be leered over, before being fought over by interested buyers and wealthy pedophiles.

Durcet is queen here, and this place is a mirror of her wildest fantasy: a place where children can be bought and sold. Though she loves the thrill of competition, she isn't used to *losing* in her own Dream-Cage, and so will eagerly single out the PC from the crowd and challenge him/her to a bidding game over the child on stage (a juvenile delinquent, aged 13, whom agents of the Lords captured less than a week ago).

Bidding

Durcet has yet to lose an auction because the *bidding* of this particular auction is not done with currency, but with *memories*. And, not any memory will do; the memories valued here must be criminal, perverse, and *horrifying*.

From a protected position among her followers **Durcet** will explain the rules of the bidding. Should the PC wish to join the contest (which she must, to have any chance of saving the child from falling into **Durcet's** clutches), she must bid a "memory", requiring her to tell a story for the entertainment of the crowd. The only requirements are that the story must be *true*, and must be about a *crime* or *wrongful deed* the character committed in her past.

In game terms, assume a character has one such experience per point of Guilt, which translates into a "memory" she can use to *bid*.

The PC must start the bidding by offering a story, after which **Durcet** counters with a story of her own. If the PC wishes to stay in the auction, she must then offer a *second* story, followed by **Durcet's** second story, and so on. **Durcet** only has *five* stories, however, so a character who has more "memories" than her (i.e. more Guilt) has any chance of winning.

This is an opportunity for the player to develop or revisit her character's past, describe her crimes and what makes her feel remorse, as well as to learn more about **Durcet** through her own admissions. **Durcet's** stories are touched on below, but should only be revealed one-by-one if the player character successfully elevates the bidding by matching **Durcet's** stories with ones of her own:

- 1) Myself, Blangis, Levec, and Curval have lured well over 100 people here for our little games.
- 2) I prey on the young, for their blood is like an elixir to me. Those captives I acquire I drain until there is no life left.
- 3) On Terra I tortured my own children. The brats deserved it.
- 4) I will tolerate no unruly behavior. Children should be seen, not heard. I taught this lesson to the little brats. Some, I regret, did not survive.
- 5) I betrayed a society that trusted me. As a writer, and a civil rights leader, I was trusted. I betrayed them all by torturing and killing my own children.

Allow the player to come up with stories based on her character's past, but note that only criminal or wrongful

deeds will qualify. Stories about cheating on an exam, for example, do not qualify as “memories” worthy of the auction.

A character can attempt to *lie* (or make up a story if she has none to tell), but **Durcet** is allowed an opposed Wits check to recognize that the character is lying. If the character is lying, **Durcet** declares the PC the loser, and the crowd always respects her judgment. If this is the case, the bidding ends immediately and the crowds move to eject the PC from the room.

Warden’s Note: If the PC somehow wins, **Durcet** and her followers (four **accomplices** and eight **artificials**) are surprised, but she honors her word and the child is given into the character’s care. **Durcet** then leaves with her followers, retreating to her palace (**area 40**) to await the PC’s inevitable arrival.

If **Durcet** wins, she takes the child to **area 40**.

37. COCKFIGHTS

You enter a part of the sewers that, instead of being dark and empty, is filled to the walls with shouting, cheering, and betting peasants. This mass of people seems focused on a pit in the center of the chamber, in which two cockerels battle it out. Blood, feathers, torn tickets and stray bills lie scattered everywhere. None of the spectators seem to notice your intrusion.

While most of the people here are **artificials**, two among the crowd are in fact **accomplices** instructed to keep an eye out for new arrivals to the Dream-Cage. These two will discretely separate from the pack to follow the PC as she moves through the crowd. A character will notice this with a Wits check. Whether noticed or not, the **accomplices** attempt to ambush the character as soon as she leaves **area 37**, probably in the darkness of the sewers. If the character is defeated, she is taken to **area 40**.

38. OPIUM DEN

Entering this place you are assaulted by a wall of sweet fumes. Red paper lanterns cast a weak light over the wan faces of several dozen men reclining on cots and hammocks wherever there is space; a few of these glance your way with distant stares, though most simply look off into space with waxy eyes.

A small Chinese man with a long braid of hair approaches you, smiles with ugly brown teeth, and gestures for you to make yourself at home.

This place is made to resemble a Chinese opium den, complete with patrons from all tiers of society, drugged-out and unresponsive. Only the proprietor (an **artificial**) seems able to speak, and then only with flattering comments, clumsy graciousness, and a mind for setting the PC up with drugs to make him/her happy.

Warden’s Note: This place is a *trap* of sorts, designed to lure people in - and *keep* them in. Narcotics created for **Durcet** by **Blangis** are used here to create an air of hypnotic fumes which consume intruders so that they forget why they are here and don’t want to leave. Instead, the victim slowly becomes more vegetative the longer she stays here.

The fumes are kept up by the **artificial** (who is obviously immune to their effects). When the PC enters this room, she must succeed at a Willpower check or lose 1D2 Willpower temporarily. Do not inform the PC of this loss; it is not immediately evident. The character must make a check each turn she remains here. If the character is eventually reduced to less than 1 Willpower, she becomes *catatonic*, unable to act. The **artificial** then places her in a hammock or cot, where she will remain until someone comes to save her.

Willpower lost to the drug is regained at a rate of 2 points per night of rest.

39. STREET SCENE

A doorway here seems to lead up to the surface, for the air is fresher and the passage opens into what appears to be an alley. As you emerge, a cascade of fireworks explodes in the night sky overhead, the glow of which bathes the street in green and orange color.

Across the alley, a pair of double doors stand before you, one of which is slightly open. An ominous pink glow emanates from within.

This area is empty.

40. PALACE OF THE PRINCESS OF PINS

The double doors open at a touch to reveal an eerie sanctum beyond, a place where the noise of the streets outside is strangely absent. The air is redolent with sweet incense, and a slight breeze stirs the gauzy curtains that separate the interior space into a maze of rooms. Paper lanterns suspended from the ceiling jangle with the breeze, and with the perfumed wind comes the whimpers of a child - and a feminine sigh - though whether this sound comes from somewhere beyond the curtains, or is the disembodied voice of a ghost, is unclear.

Just then the curtains part. Before you stands a woman in a long gown riddled with small rubies that glitter like droplets of blood. Her scarlet hair appears to be at least ten or twelve feet long, meticulously built up and sculpted into a towering style that looms over her striking face. Though she may have once been beautiful, her eyes, accentuated by heavy makeup, possess a detached and neurotic stare that is disturbing to hold for more than a few seconds. Moreover, you are reminded that her hands are not normal, but grotesque mechanical contraptions topped by brass syringes with six-inch needles instead of fingers.

This is **Durcet** herself, whom the PC may recognize from *Chapter 2*. If the player character lost the auction for the child at **area 36** (or did not attend), **Durcet** will be in the middle of draining the young victim; her hand, with its numerous “fingers”, will be attached to the child, whose life she is fast draining. The child will die in 1D3 turns if the PC does not intervene.

Durcet will defend herself if attacked, foregoing her current victim to fight. In combat she uses her “needle-hands” to impale her foes; a successful attack roll indicates she inflicts 1D4+2 damage, and each hit also causes a *bleeding wound*. A *bleeding wound* causes the victim to lose 1 point of Health at the start of the character’s turn for three consecutive turns; this damage can only be prevented through medical aid.

If the PC won the auction and **Durcet** has no child to drain, she will instead try to seduce the player character if/when she arrives, hoping to get the character to drop her guard long enough to get a surprise hit in.

Warden’s Note: If the PC is unable (or unwilling) to save the child before **Durcet** kills her, the character must succeed at a Guilt check or accumulate +1 Guilt.

KILLING DURCET

If and when **Durcet** is finally killed, read the following:

The woman chokes as she is laid low, crumpling before you. As she hits the ground, her long, tightly-bound hair comes free and spirals around

her like a snake slithering away. But there will be no escape for this wretched woman, for she is most certainly dead.

At that moment the air in the Dream-Cage comes alive with a robotic voice: “Emergency condition Alpha. Potential mortal injury detected. Alerting medical custodians. Emergency protocols activated. Exit now opening.”

*The curtains flutter as a doorway comes into being on one of the nearby walls. With a thundering sound of metal gears the door opens slowly and a **monitor** custodian comes through, moving to the dead woman to administer aid, though it is a useless gesture.*

With the death of **Durcet** the PC has managed to create an exit, and can now escape. Due to safety measures inherent to the Dream-Cages, the monitor custodian is programmed to help living persons trapped inside to the exit, so it will not intervene if the PC (and any children she may have rescued) attempt to flee.

On exiting through the door, the PC finds herself back outside **area 30**.

BERLIN, 1941

Through their initial conversations on first meeting, Percy Blangis learned something of Dr. Franco Levec’s upbringing, developing a sense of the gloom and despair of the man’s childhood, as well as the dread (of losing it all for failing to excel beyond expectations) that had led him into the life of an esteemed mental health professional. Blangis was also quick to sense that Levec sought *control*, as control was the one thing he had never truly tasted growing up. A draconian psychiatrist, Levec was a closet maniac to whom *power* was the ultimate narcotic.

Blangis realized from the start that Levec had a predisposition for *megalomania*, an internal defense mechanism for coping with his own deep-seated sense of powerlessness as a boy. Thus the Dream-Cage designed for Levec was made to be as seductive as it was secure. Appealing to Levec’s deep-rooted,

LEVEC’S BERLIN

Levec’s Dream-Cage is presented as an episode in which the player character, male or female, must pass a number of tests, masquerade as an “entertainer” (of one sort or another), infiltrate Levec’s “bunker”, and kill him to secure a means of escape. Several personalities in the Dream-Cage are prepared to assist the PC, including **Helga Kolbenbumsen** and **Talbot** and his followers, but if a character does not make contact with either of these NPCs, be ready to ad lib things. A character who “goes rogue” and refuses to demean his/herself may find herself being shipped off to *Wolfenstein Prison* - to be liquidated for being so “boring”.



subconscious desire for total control and ultimate power, as well as his paranoia of having it all taken from him, his Dream-Cage has taken form as a vast, fortress-like city, a metropolis shaded by menacing watchtowers and barbed wire roadblocks, a cityscape of proud buildings and broad streets cloaked in the looming shadow of its larger-than-life, totalitarian leader. This is Berlin, at the height of the Nazi regime, and Levec, as its ruler, has assumed the mantle of none other than *Adolf Hitler*.

Anyone sent to the “Berlin Dream-Cage” emerges, alone and naked, at **area 41**.

41. SORTING CAMP

You emerge from the entrance to this Dream-Cage in a yard lit by the leaden glow of an overcast sky. Your ears reel from the unexpected riot of noises

coming from masses of people, police dogs, and train whistles.

As your eyes struggle to adjust you are shepherded into line with others who, like you, are nude. You are puzzled by this, until you see the look of fear in the eyes of the other men and women around you. Only then do you turn to see what grips them so.

You seem to have been arrayed before a line of uniformed soldiers, two of whom are smartly-dressed officers with golden blond hair and striking blue eyes. Black guard dogs strain at their leashes, eager to maul any of you should you step out of line. In the distance you see a smoky cityscape, some kind of fantastical imagining of a WWII-era city.

The soldiers resemble “Nazis”, with historically-accurate uniforms and weaponry. The realization that **Levec’s** “fantasy” is to live in one of the most brutal periods of human history, and that the character must somehow find a way to *survive* here, is grounds for a Despair check (failure results in the character accumulating +1 Despair).

Warden’s Note: Characters thrown into **Levec’s** Dream-Cage emerge here, at the “Sorting Camp”. Here **Levec** has **artificials** (programmed to look like Nazi soldiers, officers, and even guard dogs) terrorize and/or sort the new arrivals by *gender*.

Feel free to role-play this alarming introduction to **Levec’s** “realm” however you wish. The **artificials** are programmed to be curt, direct, and if need be, *brutal*. Their primary purpose is to divide any newcomers up by sex, sending women PCs off to the *Cabaret* (**area 43**), and male PCs to the *Bathhouse* (**area 44**). Any resistance to their orders will likely result in savage beatings.

There is no escape from this place; even though it resembles a rail yard on the outskirts of the city, anyone running off will eventually encounter the Dream-Cage’s walls, as the chamber has definite physical boundaries. In addition, the **artificials** will pursue the characters, blowing whistles and releasing their dogs.

Though a fight may occur here, it is likely that eventually, one way or another, the character (or characters, if multiple PCs were taken here) will have to either go to the *Cabaret* (if female) or the *Bathhouse* (if male). It is also quite possible that the characters may be split up, if there are both men and women present.

42. TRUCK TO CABARET

A recreation of a military truck waits at the edge of **area 41**, and it is here that female captives will be shepherded by the **artificials** there. Once inside, the door to **area 41** closes and the “truck” (really just a small room in the Dream-Cage) comes to life; its engine roars, the room shudders, and a sensation of motion can be felt. Characters peeking out the back will see city streets sweep past, crowds of people, and passage through various militarized roadblocks. This is all an illusion, of course, and the “truck” actually doesn’t move; it merely gives the sensation of travel.

Eventually the truck comes to a “stop” outside of the *Cabaret*, and the second doorway opens, allowing those inside to enter **area 43**.

42A. TRUCK TO BATHHOUSE

This small room is identical to **area 42**, except that it leads to **area 44**, the *Bathhouse*.

43. CABARET

Heady cigarette smoke fills the air here, in what appears to be the interior of a dimly-lit nightclub, circa 1940. A chandelier overhead sheds a weak light over lurid red wallpaper, small tables and chairs, and a bar, stocked with glittering decanters of fine alcohol.

Numerous young, rowdy men dressed as a U-boat crew crowd the small tables drinking beer and playing games, while scantily-clad women move through the place offering cigarettes or “companionship”. That virtually every woman here appears to be a prostitute is more than alarming.

Your eyes are then drawn to the stage as a light comes on. A beautiful woman dressed in a black lace basque that conceals little, with just a brilliant white lotus to decorate her platinum hair, comes into view. This woman begins to sing with a seductive German accent, setting a sexy, suggestive mood for the debauchery taking place throughout the cabaret.

Only *female* characters will be brought here, where they are expected to become “performers” for the entertainment of the cabaret’s patrons. Before **Levec** visits here, all female captives are expected to undergo “training” so that when he does come, they won’t resist his advances.

Levec is not currently here (on returning to the Dream-Cage, he learned of a plot against him by the would-be “Resistance”, and as such is holed up in his *Bunker*, **area 51**, as befits his paranoia). Instead, 6-7 **accomplices** who faithfully serve him will be here; the rest of the patrons are **artificials**, though telling them apart is almost impossible.

Once the first set is over, newcomers will be approached by the stately and imposing **Helga Kolbenbumsen**, the beautiful, tow-haired singer first seen on the stage. **Helga** (*Convict 5213621*) was once the star of a string of underground adult films on Terra before she was arrested by the New Regime; she is now the “madame” of **Levec’s** “cabaret”, a real flesh-and-blood woman whom **Levec** hand-picked from among the many captives who’ve come to his Dream-Cage.

HELGA KOLBENBUMSEN (VICE OFFENDER/SURVIVAL)

PROWESS	3	SOCIAL	9	GUILT	6
REFLEXES	4	INTIMIDATION	8	DESPAIR	5
WITS	7	PSY POTENTIAL	-	INSANITY	2
WILLPOWER	6	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Chain Smoker	Naughty Clothing
Large Cavity	2D20 Smokes
Seducer	Lighter
Sociable	

Helga considers herself lucky to be alive, though she is anything but exuberant about her current situation, using alcohol to numb the horror of her captivity. She plays the part of a stern Teutonic *madame* to a tee, however; she even has the proper accent, as she is of genuine German ancestry (part of why **Levec** picked her in the first place to live, instead of killing her for his amusement). **Helga** has seen many female captives come and go, and has grown too tough on the outside to have sympathy for terrified or despairing PCs. Still, it is her job to train newcomers, and this she will do with cool, indifferent patience.

Helga will explain to the PC what the “Dream-Cage” really is (a *virtual reality simulator*, in this case simulating Berlin during WWII), and that all of this is an “illusion”. Still, she warns, the character better be prepared to go along with it if she hopes to live.



Helga informs the character(s) that to survive in **Levec's** “Berlin”, she must become a “performer” - after all, every person’s purpose here in the Dream-Cages is to *entertain*. If the character refuses, or tries to escape, **Helga** warns her that she will be taken to *Wolfenstein Prison* if caught on the streets (see **area 47** for more on this part of **Levec's** Dream-Cage). And, she will explain, no one comes out of *Wolfenstein Prison* alive...

Surviving As A Performer

To become a suitable “performer”, a character may either become a *prostitute*, or she may try her hand at *singing*.

Becoming a *prostitute* is possibly the easier of the two options. If the PC chooses this option, she will be given more suitable attire for the profession and let loose among the crowds of sailors and patrons. Every half hour, for three consecutive hours, the character must succeed at a Sociability check to maintain her worth (otherwise she is deemed too “timid” and the establishment threatens to hand her over to the **artificials** at *Wolfenstein Prison*). This involves flirting with patrons, providing company, etc. If she fails any of these checks, she risks being sent to the *Prison*. A character can only avoid this fate by soliciting/seducing a member of the crowd, possibly requiring a “sacrifice” of a different sort on the part of the PC.

CHECK	
First	0
Second	0
Third	0
Fourth	0
Fifth	0
Sixth	0

The only other alternative to playing the role of prostitute is to become a *singer*, but this requires actual talent - though it does allow the PC to retain her dignity (if that kind of thing is important to her). Every half hour, for three consecutive hours, the character must roll an opposed Sociability check against the *audience*. The *audience's* Sociability, for this particular check, varies as the hours go on, rising and falling but gradually becoming more difficult. If the character fails one time she still has a chance to regain the audience’s favor, but if she fails *two* checks in a row she will be taken at once to *Wolfenstein Prison*.

CHECK	AUDIENCE'S "SOCIALITY"	
First	0	3
Second	0	4
Third	0	3
Fourth	0	5
Fifth	0	7
Sixth	0	9

Impressing The Madame

After three hours, if the PC has somehow managed to stay afloat (either as *prostitute* or *singer*), **Helga** is impressed. Since **Levec** has not come to claim his new "prize", **Helga** invites that PC to her private quarters (located backstage), where she offers the character fortifying food and drink (treat as a **ration pack**). Interested in so capable a performer, and somewhat of a hedonist already, **Helga** eventually propositions the character for a more "persona" relationship; whether the PC accepts or not is up to her. In either case, she has earned **Helga's** respect and will be given sanctuary here. If **Helga** is taken up on her offer, however, afterwards she can be made to relate a bit of her past, how she came to be here, and the following more vital points:

- **Levec** is a classic paranoid, and his Dream-Cage is built to suit his nature. It is a fortress, and getting to him won't be easy.
- **Levec's** bunker is filled with beautiful men and women he has seduced to his side, as well as numerous **artificials**. Many of them are armed with real guns that *kill*.
- **Helga** has a **slug gun** with a full clip (10 rounds) that she will give to her new lover, once she realizes the PC is determined to escape. She will not join her, however, and the farewell may be a bittersweet one.

Whether any romantic encounter occurs or not, **Helga** informs the character that she also knows of a "Resistance" brewing, consisting of a handful of captives who someone managed to escape **Levec's** attention and are plotting an escape from the Dream-Cage. If she seems interested in finding out more, **Helga** will lead the PC to a hidden door that leads to **area 45**. Otherwise **Helga** will ultimately take the character to **area 46**, the *Officer's Club*, and inform her that she must "entertain" the men there if she is to survive.

44. BATHHOUSE

You feel out of place here, an enormous bathhouse filled with sweltering steam, complete with a labyrinth of side rooms, steam rooms, and shadowy niches where nude and half-nude patrons of all ages congregate or engage in whispered, suggestive conversations. There are no women here, only men relaxing in dark pools, sultry saunas, or lying on any of a number of massage tables.

Only *male* characters will be brought here, where they are expected to "learn the ropes" for the entertainment of the bathhouse's patrons. **Levec** visits here often, and he expects all new captives to be ready for him when he comes.

Levec is not currently here. Instead, 4-5 **accomplices** will be here; the rest of the patrons are **artificials**, though as with the **artificials** encountered elsewhere, telling them apart is next to impossible.

Surviving The Bathhouse

To survive in the bathhouse a male captive can either choose to give in to the advances of the patrons, or she can attempt to delay, distract, and outright dodge the lecherous men for as long as possible.

A character that chooses to "give in" will eventually be brought to **Bluto Rottweil**, an obese, graying man who nonetheless manages to exude an aristocratic air with his fine cigars, scented hair tonic, and expensive brandy. **Bluto** is an **artificial** created by the Dream-Cages, but he is also a long-time fixture here. A computer-manufactured "caricature", he does not break character, playing the role of a German industrialist of great wealth, power, and political influence - and claiming to be a "good friend of the 'Fuhrer Levec'." He is also a rampant homosexual, shameless in his advances!

A character who "gives in" can avoid the inevitable "consummation" by engaging **Rottweil** in witty conversation. This requires six separate opposed Wits checks (**Bluto's** Wits attribute is 3). A character who fails any of these Wits checks is given a chance to join **Rottweil** in his private sauna for a "deep massage"; otherwise she is "punished" by being cast out of the bathhouse and taken under guard to *Wolfenstein Prison*.

HOUR	
First	0
Second	0
Third	0
Fourth	0
Fifth	0
Sixth	0

The alternative to becoming **Rottweil's** "plaything" is to try and avoid trouble altogether. In essence, the character tries to go unnoticed, running errands, fetching soap or bathrobes, getting buckets of hot water to refill the tubs, etc. Every half hour, for three consecutive hours, the character must roll an opposed Reflexes check vs. the various old men in the bathhouse to avoid being roped into a confrontation. The patrons' Reflexes, for this particular check, vary as the hours go on. If the character fails any of these checks, he will be forced to confront a patron who is "interested" in him. Such a confrontation requires a successful Sociability check on the PC's part to smooth things over, to avoid being reported as "un-entertaining" and sent to *Wolfenstein Prison*.

CHECK	PATRONS' "REFLEXES"	
First	0	4
Second	0	3
Third	0	5
Fourth	0	4
Fifth	0	6
Sixth	0	7

The Raid

At the end of three hours at the illusory *Bathhouse*, regardless of how the PC(s) survived, the place comes under attack. A raid by make-believe *Gestapo* agents and police takes place, preceded only moments before by shrill whistling and police sirens (created by the Dream-Cage), and then by the bashing-in of the front door.

Levec, upon hearing of a small group of former captives who have somehow been living in his Dream-Cage without his knowledge (and plan on killing him), has ordered a *raid* on the bathhouse in a vain effort to find them. The raid consists of two **accomplices** dressed as plainclothes *Gestapo* (and armed with real **slug guns**), with another four **artificials** dressed as police goons (armed with **riot batons**).

The combat should be difficult, considering the weapons and numbers arrayed against the player character. However, during the initial fighting, as patrons scream, panic, and run for cover (or otherwise react as their programming directs them), a secret door to **area 45** opens and a man (**Talbot**; see below for details on this character) gestures for the PC to come with him.

If the character stays and fights, he will not likely survive. If captured he will be taken to *Wolfenstein Prison*; **Levec** has no use for captives who are too stubborn to embrace the "training" needed to become "entertainers". Even if a character succeeds against the agents, he will have nowhere to go except into the tunnels leading to **area 45** - and **Talbot**. If the character follows **Talbot** (either from the start or later, after a drawn-out fight), he is taken via hidden passage to **area 45** and the relative safety to be found there.

45. RESISTANCE HQ

You find yourself in a tight, claustrophobic maze of what appear to be damp, unfinished tunnels. Whoever designed this Dream-Cage seems to have left part of it unfinished and, it seems, forgot about it soon afterwards.

Eventually you come to an old metal door with a shutter; the only "finished" feature of the entire tunnel system.

Unless brought here personally by **Talbot** during the raid on the *Bathhouse*, the character will have to knock to get in. If he does, he hears muffled noise on the other side of the door. Moments later the shutter opens, and a man with intense (and anxious) eyes stares out.

The man is **Talbot** (*Convict 4190012*), a former truck driver who, facing bank foreclosure on his home, agreed to smuggle immigrant workers illegally over the border - though he was caught on his first run. Sentenced to *Gehenna*, he fell prey to the Lords of the Dream-Cages and eventually found his way here. He has no knowledge of the fact that he may have a more important part to play in the destiny of the ship (a fact only hinted at in the notes of **Blangis** at **area 23**; what this role entails is not covered here, but will be fleshed out in future adventures).

Regardless, **Talbot** and a few other captives managed to escape the bathhouse and cabaret a while ago, but have since been unable to find a way out of the Dream-Cage and have had to contend themselves with holding up here.

TALBOT (ANARCHIST/SURVIVAL)

PROWESS	7	SOCIAL	5	GUILT	1
REFLEXES	7	INTIMIDATION	6	DESPAIR	6
WITS	7	PSY POTENTIAL	-	INSANITY	1
WILLPOWER	5	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Born Leader	Rags
Brawler	Tools, Rudimentary
Chain Smoker	1D10 Smokes
Hard Labor	1D4 Matches
Improvisation	



Talbot is wary of discovery, but he can be convinced that the PC is a fellow captive (and not an accomplice of the Lords) with a successful Social check. If the character fails at this test, she may still be able to gain entrance if she was sent here by **Helga Kolbenbumsen** and mentions her name.

Assuming the character finds a way inside, **Talbot** and five other survivors (treat as **accomplices**) are found to be living in squalor, squatting among their own filth. It's amazing they've been able to survive at all. Hiding in this series of unused passages, that they have managed to stay quiet and avoid discovery is a miracle. **Levec** has mostly forgotten about these tunnels (which he first created as a place to hide himself, should any of his captives prove too powerful to dominate), giving the refugees a place to hide and plan their next move. They collect moisture tapped from the Dream-Cage's ventilation system (the matter-generating machinery runs hot, requiring a lot of water to be continuously cycled through its ceiling and floor), and have been surviving off of **ration packs** smuggled from the cabaret - though they are beginning to run out.

Talbot can explain what the Dream-Cages really are if the character has not yet figured it out (I.e. virtual reality simulators populated by artificial recreations of people and buildings). He is also eager for news of what's been going on outside, as he and the others have been here since **Blangis** first started "Elysium". They are also eager to escape, and have been working on a plan they think may succeed. However, before revealing the plan, **Talbot** can relate the following information, if asked:

- **Levec** rarely leaves his bunker anymore, as his paranoia has only grown worse. Instead he uses his "agents", loyal captives who've switched sides and now work for him, to "groom" new arrivals.
- Once trained for pleasure and psychologically

"broken", all new arrivals are taken to **Levec's Bunker** where they are expected to entertain him. Those who don't please him are believed to be brutally executed.

- **Talbot** and the others have attempted escape before, but are unable to leave without possessing someone of the right Access level - which only **Levec** has. **Talbot** knows of an alternative way of escape, however; if the Dream-Cage's primary benefactor (**Levec**) is killed, the emergency life-monitoring system of the Dream-Cage will detect the absence of his vital signs and will initiate an emergency protocol that will unlock the exit (normally this would allow medical custodians to enter the Dream-Cage to administer first aid, but it will also leave the door open - allowing anyone trapped inside to *escape*).

Talbot's plan is this - he knows that, despite his paranoia, **Levec** must keep his followers entertained and to do this he lets his human followers have "first dibs" on all new arrivals. **Talbot** suggests that, if the PC hopes to escape the Dream-Cages, she must find a way into **Levec's** secret headquarters to kill him, and the only way to do this is by impressing his followers, who will then take her to see **Levec**. Only then will the exit to the Dream-Cage be accessible.

Talbot and the other hideaways have been working with the sparse tools at hand to create a **cell block special** which they've just recently completed. They will give this, and a **zip gun** with three rounds of ammunition, to the PC to carry out the "assassination". **Talbot** will then arrange for the PC to be taken to the *Officer's Club*. **Talbot** explains that this is where followers of **Levec** hang out, waiting to appraise all

THE STREET

The latter half of Levec's Dream-Cage is contained within several rooms meant to portray entirely different locales, including an officer's club, prison, and the bunker where Levec usually resides. This area is separated from the club (and bath house) by a "street"; the street itself is not detailed here, and simply serves as a means of getting to areas 46, 47, etc. It physically resembles a rain-soaked street, along which random noises can be heard - police whistles, barking dogs, air-raid sirens, etc...

Unless the character's comrades survive their ordeals and come to find her, it is likely the PC will eventually fail a check and perish...

48. CHECKPOINT

Ahead you see a built-up checkpoint guarded by a pillbox and an accurately-replicated armored car. Soldiers in Nazi uniforms and leading sleek black guard dogs patrol the streets under a steady rainfall - the wonders of the Dream-Cages never seem to cease. Beyond the roadblock you see the looming shape of an enormous palace decorated with pillars and columns along its outer edge, with a grand staircase leading to its entrance flanked on either side by statues depicting beautiful nude human forms of both sexes.

If things have gone well, the character will have gotten here by impressing the officers at the *Officer's Club*, so she will be expected. Still, a search is in order, and if the PC picked up any weapons (including the bomb and gun from the *Resistance*), now is the time to check the Concealability of these weapons.

If the character is caught with any weapon, or came here unescorted, she will be "arrested" on the spot and if successfully subdued, taken to *Wolfenstein Prison*. Note that in addition to any escort she may have (three **accomplices** from **area 46**), there will also be four **artificials** here on guard, armed with **slug pistols**.

If she is unarmed, or her weapons are not noticed (or if she kills everyone present), the PC can pass through the guard post to **area 49**.

49. THE BUNKER – ANTECHAMBER

Fuhrer Levec's headquarters is part-palace, part-bunker. Beyond the heavily-guarded approaches, inside one finds a place where ornate décor contributes to create a luxurious living space. Handsome lieutenants linger in the main room beneath a gigantic chandelier, sharing expensive cognac. A few uniformed secretaries, looking more like prostitutes in costume, walk about with papers and folders as if acting out a part in a movie.

There are seven **accomplices** in this room (three male, four female), but they will not intervene unless the character acts with undue suspicion. They fully expect "fresh meat" to visit here, and may even laugh and point the way for the confused newcomer.

After a while it will become clear that there is nothing to do except go deeper into the "Bunker".

50. THE BUNKER – DORMITORIES

Apparently Levec's version of the Third Reich is a bit more "co-ed" than its real-life counterpart, for as you pass through the offices and dormitories it seems there's a staggering number of both gorgeous men and women in military uniform. The presence of so many blond-haired, blue-eyed beauties leads you to suspect that most of these "officers" are little more than slaves or artificials dressed up to suit some kind of deviant "uniform fetish", deliberately selected for their looks to please Levec - and serve as striking eye candy. That the ratio of men to women is in the neighborhood of 1:1, it's also clear where Levec's tastes lie.

Furthermore, the deeper you go into the bunker, the less realistic these uniforms become, until glaringly lurid, Nazi-themed bondage-wear becomes the norm for both male and female staff everywhere you look.

Eventually you come to a small room with a single door leading out. Sitting at a small desk beside the door is what you surmise is Levec's personal secretary, a blonde woman in leather dominatrix gear that leaves nothing to the imagination; a Nazi cap perched at a rakish angle on her head. This woman turns from her typewriter to acknowledge you, look you over with a sweep of her icy blue eyes, and speaks:

"The Fuhrer is expecting you. Take off your clothes."

The "small room" is marked with an "*" and serves as the waiting room before meeting **Levec**. The woman

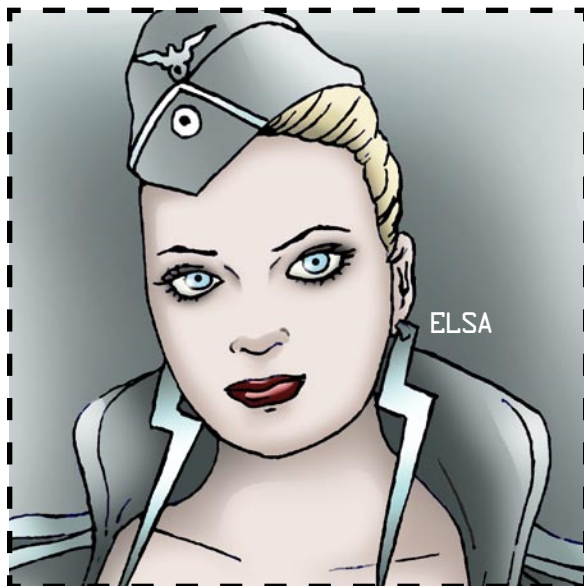
at the desk is **Elsa Von Kempf**, **Levec's** personal secretary and, at least at present, favorite lover. Elsa is a real-life woman, a convict (C.I.N. 7936412) who made a living as a sex worker back on Terra with a specialty in bondage and domination. Many of her clients were powerful individuals, and when it was discovered she had intimate knowledge of several important government officials, they arranged for her to "disappear". **Levec** appreciates her, however, and has bestowed her with the pompous rank of "Major" as well as dubious "medals" to award her "performances" to date; he has also even given her authority over the other slaves and artificials of the *Bunker*, trusting fully in her loyalty.

ELSA VON KEMPF (VICE OFFENDER/SURVIVAL)

PROWESS	7	SOCIAL	5	GUILT	7
REFLEXES	6	INTIMIDATION	10	DESPAIR	4
WITS	8	PSY POTENTIAL	-	INSANITY	2
WILLPOWER	5	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Backhand	Uniform
Coercion	Slug Pistol
Cold-Blooded	10 rounds of ammo
Seducer	
Torturer	

Warden's Note: Elsa's loyalty to **Levec** only exists because she knows **Levec** is easily manipulated and believes it is better to serve someone you can control,



than someone you cannot. She is secretly afraid of what would happen if **Levec** were to be killed (she dreads the idea of being auctioned off again among the three surviving Lords), and as a result she takes his security quite seriously.

An icy woman with a piercing ability to see through the lies of others and sense their real motives, **Elsa** will stand and pace around the PC, asking her a battery of questions. These questions are multi-layered, part of an effort to trip the character up if she is planning anything against **Levec**. **Elsa** is trying to make sure the PC has been "trained" (I.e. broken by the trials that brought her here) before she lets her pass on to **area 51**.

At this point, if the PC is carrying weapons check again for Concealability. Note that **Elsa** demands the PC strip, but the character can convince **Elsa** to let her keep her clothes on by making an opposed Social check. A character that is caught trying to bring weapons into **Levec's** lair will be attacked by **Elsa** immediately.

Loot: A drawer in **Elsa's** desk contains two spare clips of **slug gun** ammunition (20 extra rounds total). There is also a **first aid pack** on the wall. Like **Elsa's** gun, these items are real fixtures, and can be removed from the Dream-Cage without fading away.

51. THE BUNKER WOLF S LAIR

You come into what appears to be a secure, sound-proof room, lit by glaring lights on the ceiling. Chains hang from above, and an enormous Nazi banner covers the entirety of one wall. In front of this two women and one man, kept naked and locked in medieval-style stocks, crouch in prolonged agony. These victims watch with bleary eyes as you enter, but can say nothing as their mouths appear to be plugged with shiny red ball-gags.

Assuming **Levec** is unaware that the PC is here to kill him, read the following:

Standing triumphantly in front of these captives - and apparently awaiting your arrival - is one of the "Lords" of this place, whom you recognize from the "throne room" where you were first auctioned. The small man's mouth curls into a nervous but eager smile.

"I must apologize for not attending your 'training'. There are enemies everywhere that must be taken care of. But I am glad you've come. You... you're quite pretty," he says awkwardly.

Levec expects the PC to be broken and humbled, not ready to resist - let alone *kill* him. Still, he is a paranoid man, and keeps a **slug pistol** on himself at all times. He will defend himself if and when it becomes clear the PC is not here to become his latest “conquest”.

The best the PC can do at this point is probably attack, since she is now alone with **Levec** and this is likely the only chance she’ll get to take him down. Note that since the room is soundproofed (so that others are not bothered by the sounds of torture **Levec** and his mistress, **Elsa**, level on their victims), any combat here will not alert **Elsa** or anyone outside this room!

The PC could conceivably expend the effort to free the other three captives, who in the heat of the moment will hesitate to act, even if their own freedom seems sure; only on a D6 roll of 1-3 will they join the fight on the character’s side (otherwise they merely cower). Treat them as **accomplices** for game statistics.

If and when **Levec** is slain, read the following:

Levec seems genuinely surprised as you defeat him, as if he really thought he was a “god” here. When he falls, he clutches his wounds with a look of horror and astonishment in his eyes.

Suddenly the air in the Dream-Cage comes alive with a robotic voice: “Emergency condition Alpha. Potential mortal injury detected. Alerting medical custodians. Emergency protocols activated. Exit now opening.”

*With that one wall of the bunker seems to darken, and a moment later a security doorway appears where there was none. With a groan of aging metal the door slides open and a **monitor** custodian comes through, moving to administer aid to **Levec** even though there is no chance of saving him.*

With the death of **Levec** the PC has managed to create an exit, and can now escape. Due to safety measures inherent to the virtual reality suites, the monitor custodian is programmed to assist living persons trapped inside to exit, so it will not intervene if the PC tries to flee.

On exiting through the door, the PC finds herself back outside **area 30**.

LONDON, 1888

Judge Aldo Curval, once an esteemed superior court judge on Terra known for his hardline stance against

criminals of all kinds, now makes his “home” out of the illusory world he has imagined inside the Dream-Cages. Even more than his peers, **Curval** prefers to spend more time within his fantasy world than without, seeing life outside the Dream-Cages as dull and flavorless, a torturous intermission that must be endured until he can once again don his murderous alter-ego.

Curval’s Dream-Cage is modeled after 19th century London; the London of Sherlock Holmes, Queen Victoria... and Jack the Ripper. Like the other Lords of the Dream-Cages, his fantasy world is a snapshot of an imagined time, not necessarily accurate in its representation, but a dramatization suited for his particular criminal obsession. Here the streets are perpetually shrouded with a thick fog, limiting sight to a few yards, lit by the faltering flicker of gaslight lamps or the glowing, moon-like face of Big Ben far away in the distance. The streets are cobblestone, the buildings old, sagging, and dilapidated. This is the East End of London during the era of the world’s most infamous serial killer.

Captives of **Curval’s** Dream-Cage arrive weaponless, with only clothing appropriate to the Cage’s highly-fantasized setting (19th century London) on his/her back. Male captives usually appear in shoddy, working-class attire, while female captives appear as luridly-dressed streetwalkers and back-alley harlots...

CURVAL’S MOVEMENT

Since much of this chapter is about creating a suffocating atmosphere of the unknown (nighttime, fog, a maze of twisting alleys, etc.), the action in this chapter is played out as a sort of “game-within-a-game”. It is a *hunt*, in which the captive PC (and a handful of NPCs) is set loose in **Curval’s** Dream-Cage, a semi-accurate rendering of 19th century London. They will be pursued by **Curval**, who intends on killing them in as brutal a fashion as possible.

To make things interesting, **Curval** has filled the “streets” of his imaginary London with fog, and under this obfuscating cloak he moves stealthily, street by street, hoping to stumble upon his prey and do his “work”.

During the adventure, the captive PC can move about as she wishes, using the *limited-sight* rules outlined in the section below, *The Fog*. Various encounters exist in the streets, giving the character a chance to find weapons, allies, or a previous victim of “The Ripper”.

Curval’s movement through the fog is determined randomly, using the following rules:

LONDON ATMOSPHERE

While the PCs wander the streets of imaginary London, you may want to determine random background noise to help illustrate the atmosphere. You can do this by rolling on the table below:

ROLL	SOUNDS
1	The sound of a horse carriage fading in the distance
2	A police whistle sounding for 30 seconds before fading
3	A glass window breaking somewhere
4-5	Footsteps echoing through the streets
6	The sound of someone running
7	A woman's scream
8	Big Ben ringing the hour far away

- **Curval** will travel straight until he comes to a *side street*. When this happens, roll 1D6. On a roll of 1-2 **Curval** continues the way he was going, ignoring the side street. On a roll of 3-4 **Curval** takes the side street. On a roll of 5-6 **Curval** backtracks the way he came.
- If **Curval** reaches an *intersection* (that is, he has more than one side street to choose from), roll normally, but on a roll of 3-4 you must then decide which side street he takes. You can do this simply by rolling another D6 (1-3 he chooses the first side street, 4-6 he chooses the second).

Curval begins at the location marked with an "X", and after the player character moves during a turn, **Curval** moves as well. Like the PC he moves six squares each turn (as a normal character); as Warden you will want to keep track of **Curval's** movements and current location on the secret map provided here. *Remember, since this is a game of cat-and-mouse; don't let the players see this map!*

Warden's Note: Keep in mind that **Curval's** vision is just as limited as the PC, so near-misses in the fog are possible. If at some point **Curval** stumbles upon a *victim* (as marked on the map), there is a brief scuffle as he murders that NPC (**Curval** will always succeed if he comes across an NPC by herself) - and a *scream* will be heard, piercing the night. For that turn, **Curval** does not move, though he resumes random movement on the following one.

If **Curval** encounters the PC, his random movement will end, and he will attack. If the PC runs away, **Curval** will follow in the direction the PC went, but if he does not end his turn with the PC in sight, resume random movement again.

THE FOG

Curval's "London" is plagued with thick, persistent fog, not only setting the proper mood for a "Ripper"-style hunt, but also limiting visibility and creating the illusion of a far larger space in which to "play". The fog is created by the same machinery that allows the Dream-Cage to generate walls and artificial people, and thus stays relatively the same, night or day, preventing vision beyond a few paces.

To simulate the enveloping fog of the London streets, special rules are needed. Nearby is a graphic (or "screen") that should be printed or photocopied and the central "diamond" shape cut out. When playing the London scene, place this screen over the starting area on the map of **Curval's** Dream-Cage, with the player character at the diamond's exact center.

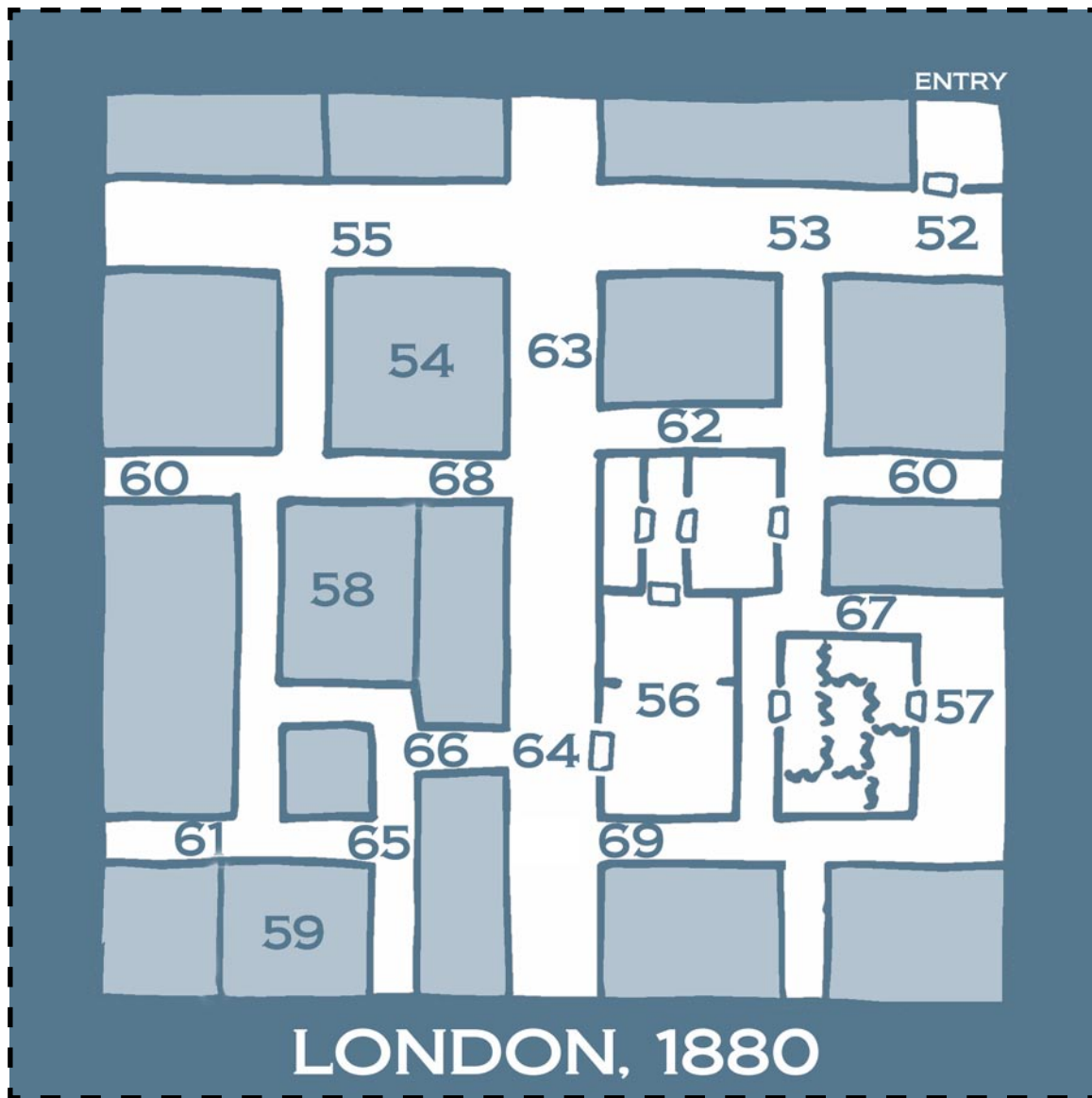
When the PC moves during play, move the screen with her, always keeping the PC in the exact center of the diamond. Anything within the diamond (and revealed) is considered visible to the character; anything outside of the diamond (and thus covered by the screen) is out of view, hidden by the fog, etc.

52. START

You are disoriented for a few moments as you emerge into an area of cold, clammy darkness. Instead of a chamber inside the prison ship, you find yourself walking on a slick, cobblestone street with dark, decaying buildings on either side. It doesn't seem like you're on the Gehenna anymore, but on the streets of some Victorian-era city...

A maze of alleys disappear into an oppressive fog that edges in all around you. Weak points of light can be seen now and then, faint evidence of gas street lamps. In the distance you see the glowing amber face of an enormous clock tower, showing the hour to be well past midnight.

There is no danger on first entering **Curval's** Dream-Cage, but as soon as she appears and begins to explore, **Curval** also begins to move, seeking out his new prey (see **Curval's Movement**, above). Now the "game" begins, and from this point on keep track of the character's movement, turn by turn, as well as **Curval's**.



LONDON, 1880

53. BOBBY

You come across a startling scene: a woman in shoddy lower-class clothing lies sprawled on the street, her neck cut open and her torso riddled with stab wounds. Standing over her is a man dressed as a 19th century London policeman, his face pale and etched with terror.

“By Jove,” the man says, almost stuttering over his own panicked words, “her neck... her chest... It’s the work of the Ripper, I tell you! The Ripper!”

The “bobby” (a pre-programmed **artificial**) won’t hang around, staying only long enough to warn the PC to “get off the streets” if she wants to avoid being the Ripper’s “next victim”. Panicked, he can offer no assistance, and will shortly run off into the fog as he blows his police whistle, a shrill sound that soon fades

into the night (as does he, dissolving into thin air if pursued). He is not heard from again.

The victim lying on the ground is an **artificial** as well, as any examination by someone with the *Medical Knowledge* trait will reveal. This scene is generated by the Dream-Cage at **Curval’s** behest, for he believes in setting a certain “mood” before the “hunt” begins. Though this first victim is not real, the other victims of **Curval** are...

54. PUB

A large square building occupies this dark stretch of street. A wooden sign hangs outside, but the lettering on it has faded. Dim orange light can be seen through the dirty windows, and the sound of music and drunken laughter issues from within.

59. ORPHANAGE

A decaying structure of four levels rises into the fog behind a high fence. It is dark, but looking up you see the faces of several small children pressed against the bars of an upper story window.

Like **area 58**, this building cannot actually be entered, and the “children” are part of the illusion. The orphans (**artificials**) look worried, and if spoken to, from their open window they will relate the following:

- The children claim they saw a suspicious man in a long black cloak and hat. The children think he may have been “the Ripper”. If asked, they say he went *east*.
- Four separate women (whom they will describe as **Annie, Sally, Marina, and Scarlett**) came here tonight and tried to get the children to let them in, but they refused. The children claim the orphanage is all locked up and no one can get in. They suggest “finding a policeman”.

60. BOTTLE

Among other bits of trash lying in the gutter you see an old boot, a rotting parasol, and an empty bottle of booze.

Loot: This is all junk, but a clever character in need of a *weapon* could potentially smash the *bottle* to generate 1D3 **large shards of glass** (an *improvised weapon* that breaks after the first use).

61. GARBAGE HEAP

A heap of garbage lies here, smelling of rotting matter and worse.

Loot: A character could use this heap to hide behind or even to search for some kind of implement or weapon. There’s a 50% chance (per heap) that a search will uncover a random, usable item:

ROLL	IMPROVISED WEAPON
1	Chain
2	Lamp
3-4	Pipe
5-6	Table Leg

62. CAT BURGLAR

You see a suspicious figure clad all in black stalking through the shadows, carrying a large bag over one shoulder that seems to be weighed down considerably...

This event is a red-herring; this is not **Curval**, the suspicious individual is merely an **artificial** posing as a *cat-burglar*, stalking the night. His heavy shoulder bag contains looted goods – silver knives, forks, and spoons, an expensive watch or two, a silver candelabra, some cash, etc.

The cat-burglar will behave suspiciously if observed, however, and will attempt to evade the character if he notices he’s been discovered. He will fight if accosted, using a **shiv** concealed on his person, but it should soon be clear that he is merely an **artificial**.

63. STREET SWEEPER

You see a huddled shape come into view, a man in a dark cloak, his features concealed by his hat. He looks up as you approach, revealing an ugly, wrinkled face and a dark smile.

This encounter is another red-herring. This is an **artificial** programmed to look like a seedy, thuggish lower-class inhabitant of London (who happens to also be a *street sweeper* doing his rounds). He doesn’t look trustworthy, and may even be suspected of being **Curval** in disguise, but he is not. He will harass/molest any female PC, but will not pursue the character if she runs away, instead just laughing drunkenly after her until she is out of sight.

64. BLOOD TRAIL

You have found what appears to be a bloody trail leading into the fog!

This trail leads through the fog to **area 66**. The character can follow it without difficulty.

65. BLOODY FOOTPRINTS

You see a trail of bloody footprints leading from this spot into the fog.

This trail of footprints was made by **Curval** after fleeing the scene of his assault on *Annie* at **area 66**. The footprints are fresh and, if followed, will lead eventually there.

66. SLAUGHTER

You hear shuffling ahead, and come upon a scene of bloodshed. A woman clad like a 19th century prostitute struggles to crawl away from a pool of her own blood, fed by the gaping wound in her neck. It looks like there’s nothing you can do to save her, as she seems to have been stabbed numerous times all over her body.

Call for a Despair check at once; if the character fails she gains +1 Despair. Though she is still alive, the young woman dies moments after the PC arrives, and cannot be saved in time.

This is the most recent victim of **Curval**. This young woman, **Annie**, (*Convict 9841445*) was imprisoned when her father, a dissident against the New Regime, refused to resign his political office and disappear quietly. The punishment for his obstinacy was the imprisonment of his family to the *Gehenna*. Just eighteen years old, Annie was a terrified wreck from the start and didn't stand a chance, finding herself lured in by the Lords of the Dream-Cages.

67. SALLY (VICTIM)

This encounter will not occur if **Curval** has already murdered this victim. If this is the case, the character merely comes across a brutally murdered girl (calling for a Despair check to avoid gaining +1 Despair). Otherwise, read the following:

A shape in the fog lunges at you.

Roll for turn order. Unless the PC waits to see who it is that lunged at her, she may end up attacking **Sally**, another victim of the Dream-Cages. **Sally** (*Convict 9941632*) was fresh meat aboard the *Gehenna*, a pretty face who got used and abused at every turn. A victim by nature, she is terrified of her current situation and will strike out with her weapon, a **shard of glass**, without thinking.

Sally's Despair is dangerously high (apparent in her wide eyes, trembling hands, and panicked behavior), but she will beg to come along with the PC for protection. If she is abandoned, a Guilt check is in order (failing this check increases Guilt by +1). If the PC takes her along, use the statistics for an **accomplice**.

68. MARINA (VICTIM)

This encounter will not occur if **Curval** has already murdered this victim. If this is the case, the character merely comes across a brutally murdered girl (calling for a Despair check to avoid gaining +1 Despair). Otherwise, read the following:

You come upon a young woman with coal-colored hair who recoils as you approach, looking terrified of her surroundings - and you. She cries out in an unfamiliar tongue, "Sūdi jums nobijies mani!"

This woman, **Marina** (*Convict 9188270*), was one of several hundred Latvian child prostitutes to be rounded up during a New Regime sweep of that small nation.

Marina is older now, but still no match for the gangs of rapists prowling around after Perdition. She was on the run from one such gang when she was abducted by the Lords of the Dream-Cages and brought here.

Marina speaks only her native language, and thus communication will be difficult, if not impossible, short of using gestures. Because she speaks so loudly (at least until the character communicates to her to be quiet), on the next turn **Curval** will automatically move in the direction of this encounter - ignore the normal rules for movement for one turn. If the PC takes her along, use the statistics for an **accomplice**.

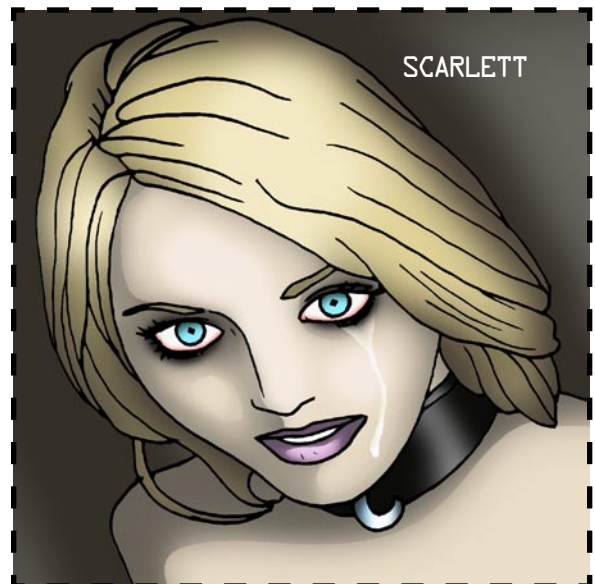
69. SCARLETT (VICTIM)

This encounter will not occur if **Curval** has already murdered this victim. If this is the case, the character merely comes across a brutally murdered girl (calling for a Despair check to avoid gaining +1 Despair). Otherwise, read the following:

A shape in the fog grabs you and pulls you against the wall. It's a red-haired woman, dressed like a London streetwalker. As you watch she reaches down and tears off her leggings to make it easier to run and sneak, then speaks:

"When it suddenly got quiet I knew they must've captured someone new, and here you are. Welcome to Wonderland, honey."

The woman is **Scarlett**, a victim of the Dream-Cages just like the PC. Mouthy and quick-witted, **Scarlett** (*Convict 7663109*) was a scam artist on a Terran asteroid colony before the Purge. She managed to survive Perdition using her wits (and no small amount



of grit), but not enough to prevent her from being duped by the Lords’ minions and getting herself abducted.

Scarlett is a resourceful woman, and despite having been here for less than a day already has an idea of what’s going on and what to expect. She’s aware of the Lords and knows that this is just a deadly “game” to them. She knows she’s being hunted (she’s found the bodies of other girls before), and though she realizes many of the people here are just “artificial props”, she’s been hoping to run into someone like her, someone “real”, to work together and escape.

Scarlett is potentially an ally to recruit, as she is also being hunted by **Curval**. She has no weapons, but will fight bravely if given one. She will accompany the PC so long as their partnership is beneficial for her, but concepts of redemption and selflessness are above her. She’s not a bad person; she’s just been conditioned to look out for herself first and foremost.

SCARLETT (ANARCHIST/SURVIVAL)

PROWESS	5	SOCIAL	8	GUILT	4
REFLEXES	6	INTIMIDATION	7	DESPAIR	5
WITS	8	PSY POTENTIAL	-	INSANITY	0
WILLPOWER	8	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Maverick	Costume
Public Menace	
Scheister	
Smuggler	
Streetwise	

ENCOUNTERING CURVAL

Eventually the player character will find **Curval** in the fog, or vice versa, and a confrontation will take place. Hopefully by that point the PC will have found a weapon and, possibly, an ally or two to help her against the would-be “Ripper“. When Curval emerges from the dark, he does so with an almost theatrical flair:

For a moment it is deathly quiet, an eerie silence that causes you to freeze. In the span of a heartbeat the silence is broken as a shape emerges from the fog with the flap of his long black cloak and the cold metallic song of a knife being drawn. The man that comes into view is tall and thin, with a pock-marked face and insane, bloodshot eyes.

Curval attacks immediately, so start by checking for turn order. He will move in and attack with his knife, hoping to get in as many attacks as possible. As he is

barely able to contain his excitement at having found his prey, this will be a straight head-to-head combat with few (if any) tactical maneuvering. **Curval** is simply out to experience the thrill of taking another life.

The PC is not obligated to stay and fight, but ultimately she will have to kill **Curval** to escape his Dream-Cage. Any time a PC flees **Curval** will try to follow, but if the character loses him (you can assume he has the same sort of limited visibility as the character does), he resumes random movement again until another encounter occurs.

If and when **Curval** is slain, read the following:

Eyes still almost aglow with blood fever, Curval collapses to the ground without so much as a scream. A smile is still plastered on his face as his life bleeds out of his wounds, but he is no more.

Suddenly the air in the Dream-Cage comes alive with a robotic voice: “Emergency condition Alpha. Potential mortal injury detected. Alerting medical custodians. Emergency protocols activated. Exit now opening.”

With that the wall of a nearby building seems to shimmer like a desert mirage, and a moment later a security doorway appears there. With a hiss of pressurized air the door opens and a monitor custodian comes through, moving to Curval to administer aid, though finding it too late to save him.

With the death of **Curval** the PC has managed to create an exit, and can now escape. Due to safety measures inherent to the virtual reality suites, the monitor custodian is programmed to assist living persons trapped inside to exit, so it will not intervene if the PC (and any allies she made) tries to flee.

On exiting through the door, the PC finds herself back outside **area 30**.

CASTELLO CORMANO- 1535

The fourth and final Dream-Cage of the Lords of “Elysium” is the lair of **Percy Blangis**, their self-styled “leader”. Here **Blangis** has retreated into a fantastic locale suiting his own tastes, a place based on childhood memories of a famous Edgar Allen Poe story that had been his favorite bedtime reading.

Blangis’ Dream-Cage covers the grounds of a terrifying Gothic castle, from whose lofty, secure ramparts can be glimpsed an unattainable world outside. This world

appears to be a devastated, leafless mountain forest, the terrain rocky and filled with dangerous crevasses whose reaches cannot be discerned. The sky is solid black, expect when lightning pierces the night and paints everything in a momentary flash of blue - before becoming dark again.

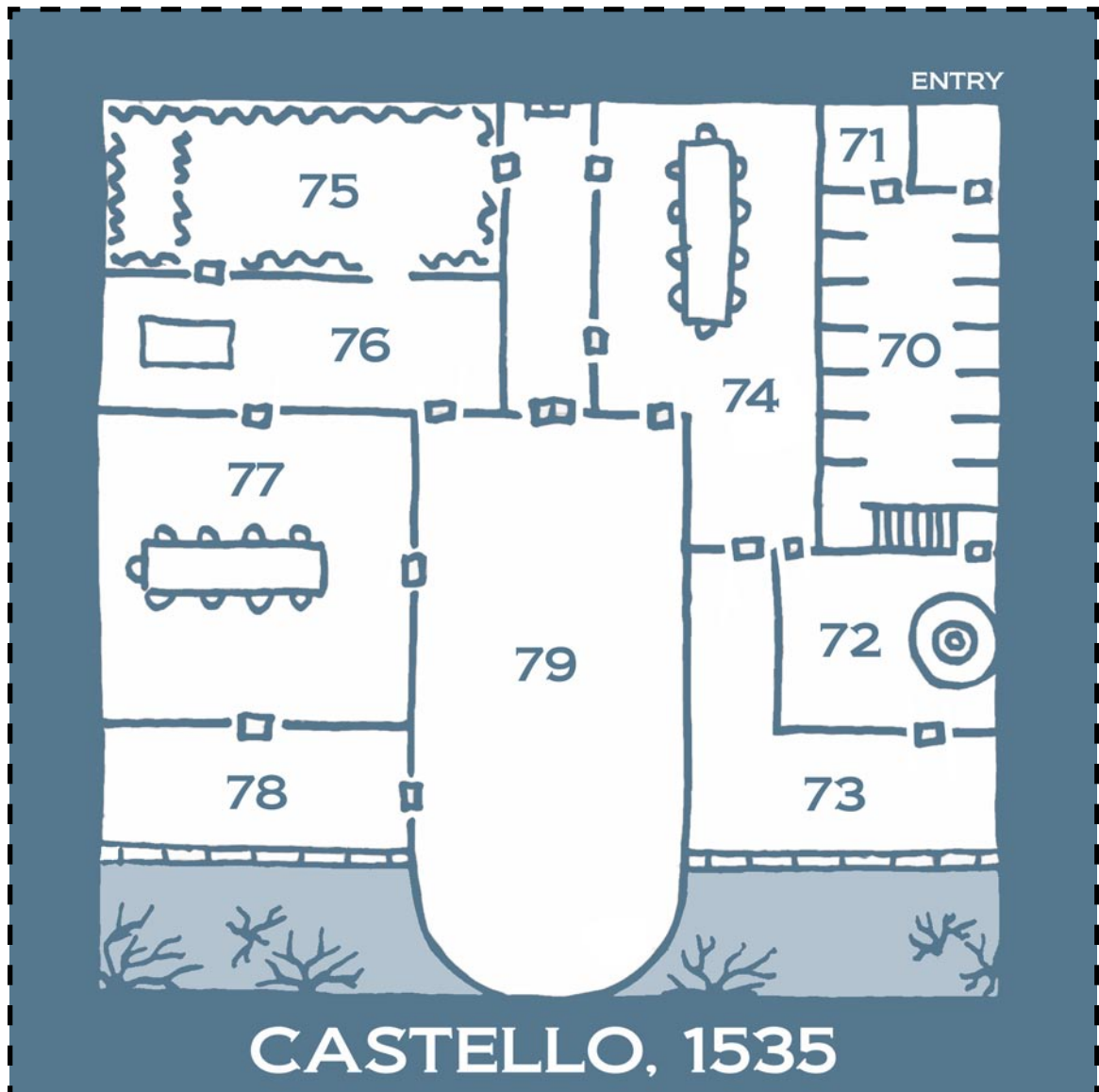
Blangis' midnight world is confined to the wards of "Castello Cormano", a fortress which sits on a secure promontory of rock connected to the outside by a harrowing drawbridge. However, there really is no "outside", as the entirety of **Blangis'** Dream-Cage is confined to the castle and its rooms.

The setting of **Blangis'** dream world is a perpetual *gala*, a costume ball in which he is always the host and star. Here he is the Prince (or as he is called by the inhabitants of the dream-world, "Prince Prospero"), and he entertains hand-selected guests to don costumes and

join him in revelry. Less of a killer than his cohorts, his aim is seduction and corruption, perverting the innocent so that they *willingly* join him in his mad festival.

The gala is one endless party, in which sumptuous food is served, wine and drugs are abundant, and lecherous debauchery is the norm. Here it is a paradise of thrills and sexual license; outside, the barren, rocky mountain scape (a suiting metaphor for the world beyond the Dream-Cages) is a deserted land scoured by a horrendous plague that has ravaged the world beyond the castle's walls, leaving just the Prince (and his guests) alive.

Those condemned to **Blangis'** Dream-Cage emerge in a dungeon cell, **area 70**.



CASTELLO, 1535

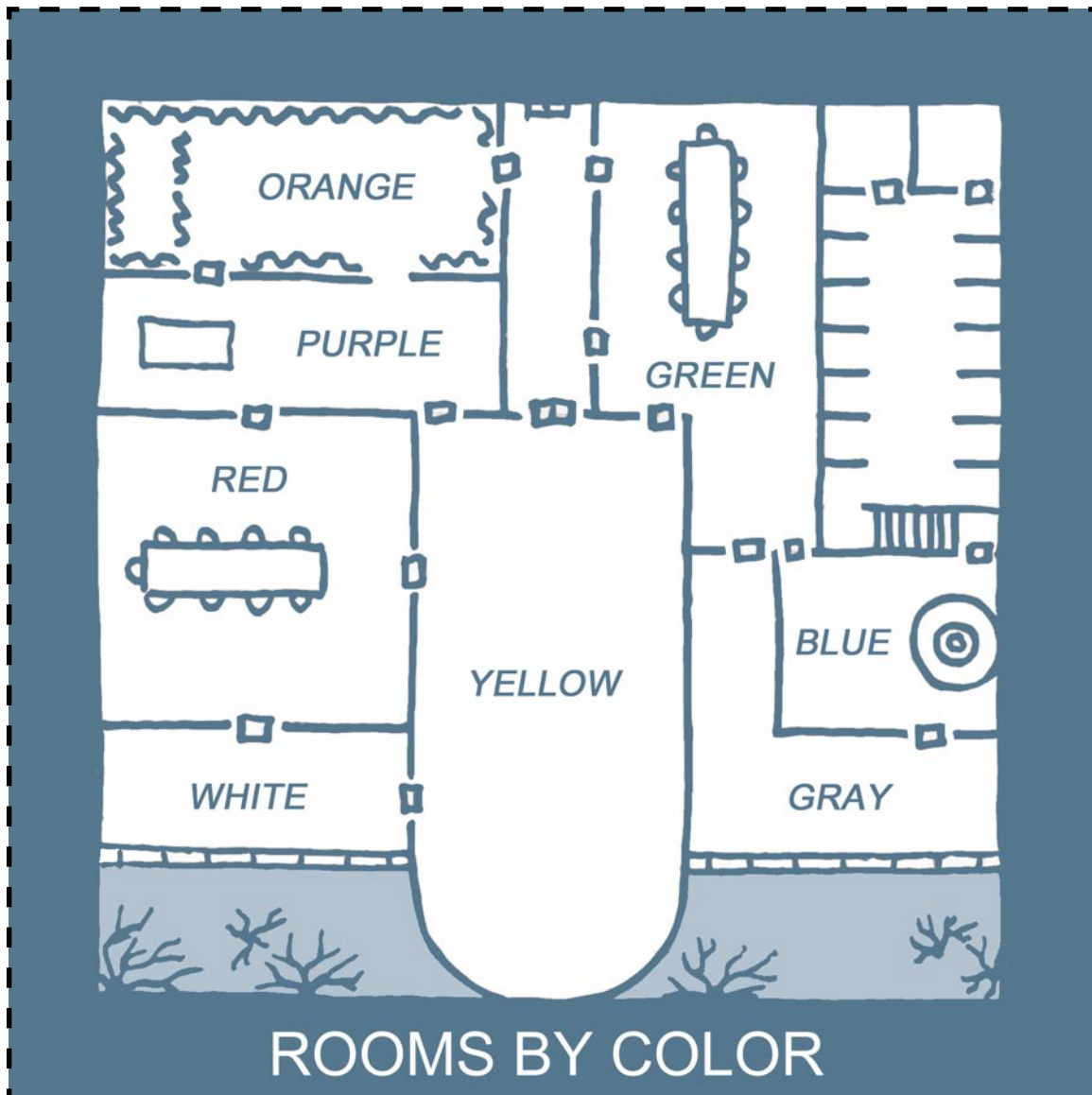
70. CASTLE DUNGEONS

You emerge in a small stone cell, one of several in what can only be described as a cramped "dungeon". Torches provide dim light from sooty black sconces on the wall. By the looks of the crude stone and iron bars, and the chain mail-wearing halberdiers at the dungeon's entrance, you guess that this place must be a replica of a medieval dungeon and torture chamber.

Testing the bars, you find them to be real enough. Just then a man descends down the narrow stairs into the prison, accompanied by bodyguards in costume. It is the man they call "Blangis", but dressed in a masquerade costume resembling a desert sheik in billowing black robes. As he enters he moves to your cell, sporting a grin of eerie satisfaction on his handsome face.

"Welcome to the Dream-Cages. I imagine an explanation is due. You find yourself as a 'guest' in a place of my imaginings, a virtual reality simulator once used as a therapeutic device. Originally such simulators were restricted to good-behavior convicts, allowing them to experience realistic recreations of places far removed from this awful ship - a beach, a resort, or a beloved home on Earth. Fascinating devices, but limited in vision. I found the simulators quite easy to reprogram, to create more 'interesting' escapes for my comrades and I.

"Fortunately for you, I'm not bragging when I say I'm the most civilized of our group. You're lucky to be here; God knows Curval would be hunting you at this very moment, and Levec trying his hardest to muster an erection to violate you. But here you



GUARD PATROLS

Blangis has indeed set a number of guards on “patrol” through the castle, but not for security, but rather to provide credibility to **Paloma**’s claims that she can help the party. Thus, a troupe of six **accomplices**, split into groups of three and dressed up as castle guards, will move from room to room in the manner **Paloma** describes (by room color, in sequence). The two patrols generally spend five minutes in each room before moving on - approximately the same time the PC will take in each room. If the PC stumbles into a patrol by accident (if she paid attention to **Paloma** she should have no difficulty avoiding an encounter, however) she will be attacked on sight; if she is subdued she will be taken back to the prisons and will have to wait for someone to rescue her!

are safe. All I ask is that you try to enjoy yourself. Open your mind. Indulge every whim. This is paradise, Heaven if you will, if you only let it.

“I have other guests to attend to, but I will return in one hour for your answer.” With that he and his guards leave.

For several long minutes you ponder your position, when a familiar young woman in a fanciful medieval dress creeps into the dungeon, wary not to be seen. It is Paloma, the young woman who led you here and betrayed you!

While the PC may be repulsed by the sight of **Paloma** (or want vengeance), she immediately falls to her knees and weeps, insisting she is here to help. To “prove” it she pulls a **key** from her immodest costume and offers to unlock the cell door.

If the character agrees to trust her (whether the PC really does or not), **Paloma** will free the PC and lead her to **area 71**.

Warden’s Note: Once more **Paloma** is working for **Blangis**, but the character will have little choice but to go along with her. **Blangis** hopes **Paloma** will convince the PC to don a disguise so as to make moving more freely about the castle possible. In turn, the character will unwittingly take in all the debauched sights of **Blangis**’ “gala“, to eventually find him at **area 79** where he will call upon the character to make his/her final choice. **Blangis** believes that suitably exposed to his “smorgasbord of lechery“, no one can refuse to join him.

Paloma is prepared to lie to get the PC to trust her. She claims she was an innocent coerced into luring the PCs to Elysium by **Blangis**, who has threatened to kill her sister, **Dulcinea**, if she does not cooperate. **Paloma** was willing to work for **Blangis** before, but now, she claims, her conscience can no longer stand luring innocent people to their deaths. She only begs that the characters free her and her sister once **Blangis** is dealt with.

As before, a character with the *Sixth Sense* trait can tell something is not right, but beyond this uncertainty there is no way to tell if **Paloma** can be trusted.

71. COSTUME ROOM

This chamber is filled with racks and racks of costumes of various glaring colors and schemes.

Assuming the PC came here with **Paloma**, read the following:

Paloma moves to the door and peeks through the crack to make sure no one is coming. She then quietly explains that since Blangis is holding a masquerade, if you don a costume you will be able to move about unseen.

There are literally dozens of costumes to choose from, but **Paloma** suggests the character wear the **Harlequin** costume. Unfortunately, if the PC tries it on at her urging, it proves not to fit at all, making it impossible to wear. In fact, the only costume in the room that seems to fit the character is a featureless red hooded robe and cowl.

Warden’s Note: **Blangis** instructed **Paloma** to make sure the PC dons the *Harlequin* costume so that he will secretly know who the character is among the crowds of guests at the party. But by some odd quirk of fate, the *Harlequin* costume does not fit at all, and a substitute must be selected. Coincidentally, the only one that will fit the character (and also cover her face) is the red hooded robe and cowl.

“Fine, whatever, just hurry!” **Paloma** says ultimately, not fully understanding the consequences of the wardrobe mix-up (which will be revealed later). She then draws a crude diagram of the castle, labeling each room by color. She explains that **Blangis** is prepared in the event the PC escapes, and has set guards to patrol the castle room by room. The guards are currently in the Yellow room (**area 79**), but they will split up to patrol. **Paloma** will write down the order in which the two separate guard patrols have been instructed to patrol once they leave **area 79**:

BEING DEFEATED

If the PC sent to **Blangis'** Dream-Cage is defeated while exploring the Castello, she will wake up later in the same cell she began in. Other characters, having survived their own ordeals in other Dream-Cages, may come to save her, in which case they can work together to defeat **Blangis**.

If this is the case, the adventure locations of the Castello will need to be revised. **Paloma** will not return to the prisons to aid (though the cell can be forced open by two or more people), and any costumes (not just the *red cloak*, as described in **area 71**) can be donned by the PCs to avoid being discovered by the patrols as they sneak around the castle.

PATROL 1 - YELLOW, WHITE, RED, PURPLE,
YELLOW, ORANGE, PURPLE, RED, YELLOW*
PATROL 2 - YELLOW, GREEN, BLUE, GREY,
GREEN, YELLOW, YELLOW, GREEN, YELLOW*

* Both patrols begin and end in the Yellow room (**area 79**). If the PC has not yet made it to **area 79**, they will repeat their patrol route.

If the PC is careful, she can avoid running into either patrol by timing her movements' just right! *If your players aren't fond of puzzles, have **Paloma** suggest this course of action (this will not only take the PC to all of the rooms, but also will allow the character to avoid bumping into either patrol so long as she doesn't spend more than five minutes in each room):*

PRISON (TO START), BLUE, GRAY, GREEN,
ORANGE, PURPLE, RED, YELLOW

As Warden you may want to lay out the map of the Castello and place a marker for the PC(s) and a marker for each patrol, to show where they are at any given time. This will allow your players to plot their movements accordingly.

72. PUNCH BOWL (BLUE)

You enter a chamber lit by an eerie glow that turns everything blue to the human eye. Beneath this light congregate numerous men and women in medieval costumes and masks, who line up eagerly before a towering fountain in the center of the room. The fountain seems to be spilling a white, milk-like liquid that the revelers partake of with gleeful abandon. As the liquid hits the floor, vapors rise from it to add to the intoxicating fumes of the chamber.

Blangis, once a renowned chemist, has managed to create a laboratory here where he can reproduce potent recreational drugs. These he combines into a "milk"-like hallucinogen, which all visitors to his Dream-Cage breathe while they are here.

Warden's Note: The drug quickly turns to vapor on contact with air and induces hallucinations, delirium, and bouts of uncontrollable laughter in those who breathe it. Unfortunately, this includes the PC as well. A character entering this room may attempt a Willpower check with a +2 penalty to avoid becoming "high"; otherwise she succumbs. A character that is *high* will experience the various rooms in the castle as described, while a person who is clear-headed will experience each room as described in the *Moment of Clarity* section, as detailed under each room.

Note that a PC who succumbs to getting high fights as if her Prowess and Reflexes were each 1 point lower until the effects of the drug wear off (after 12 hours).

Loot: There are other drugs (and associated paraphernalia) available here, arranged on the table as a "buffet". They are intended for guests so no one will stop the PC if she chooses to take them. The drugs include three doses of **kaleidoscope**, one dose of **tranq**, two doses of **frenzy**, three doses of **redline**, and three **syringes**. These items are all real and will not fade if taken from **Blangis'** Dream-Cage.

73. BALCONY - EAST (GRAY)

You emerge onto what appears to be a gray stone balcony overlooking a wild and colorful countryside that reminds you of Van Gogh's "Starry Night". At the balcony stand two men, speechless as they worship a woman who, climbing onto the balcony's ledge, sprouts two enormous, angelic wings.

Moment of Clarity: A character who is not high, or who makes a Willpower check, sees the following instead:

Several partygoers lounge here, laughing like a bunch of drunks getting air before plunging back into the wild party inside. There are two men and one woman. As you watch, the woman shouts "I'm a bird!", and climbs onto the ledge. The two men look eager to find out if she can really "fly".

Unless the PC intervenes (the two men and woman, all drugged-up **accomplices**, won't fight back), the woman seems to "fly away"; in reality, the two men lift the giggling woman and throw her off the balcony - to her *death*. Even after she hit's the solid ground 20 ft. below the men merely laugh, unable to comprehend the consequences of their actions.

Warden's Note: A character who sees this event for what it really is and does not intervene must succeed at a Guilt check or accumulate +1 Guilt.

74. FEAST OF FECES (GREEN)

Everything is green, from the ceiling to the floor to the walls - and the faces and costumes of the people around. It is one grand psychedelic dream. A large group of laughing people sits around a table in this hall, eating a sumptuous feast that continues to be served to them platter after steaming platter.

Moment of Clarity: A character who is not high, or who makes a Willpower check, sees the following instead:

This room, decorated with medieval weapons and armor, is tiled entirely in green. Numerous drunk and high partygoers gather around a table eating what looks to be a striking, brownish slop. On closer examination you realize that the "slop" is actually human feces.

Blangis is secretly a *coprophage* and gets excitement from the idea of others eating his feces. If the PC tries to tell the partygoers (all of whom are high) what they are really eating, they merely laugh him off and continue with what they were doing.

Loot: Most of the trappings here are purely ornamental and have no use in combat, but there are two medieval shields on the walls that could be taken for protection; treat these as **riot shields**.

75. GUEST OF HONOR (ORANGE)

This room pulsates with an orange glow and psychedelic swirls of light that smile at you. This is a happy place. A group of a dozen masked guests stand around, anticipating what they are calling the "guest of honor".

The door opens a handsome nude man enters, wearing a gold-gilt hog's mask. He is well-endowed, and one of the female partygoers hikes her skirt and leaps onto him in an act of unbridled,

carnal lust. She is cheered on by the others in the room.

Moment of Clarity: A character who is not high, or who makes a Willpower check, sees the following instead:

This room is decorated with orange tapestries and curtains, over which flicker candles that cast a weird light over everything inside. A group of a dozen masked guests stand around anticipating what they are calling the "guest of honor".

As the door opens a large hog enters the chamber to the delight of the guests, who immediately begin toasting the animal. A woman even hikes her skirt and leaps onto the hog's back, riding the beast around the room to the cheers of the partygoers.

This is nothing more than a drunken sex party. The hog is not real, but the partygoers are all **accomplices**. Unless the character chooses to intervene, however, she may simply pass through without being molested.

76. BLACK MASS (PURPLE)

You've entered a dark place with walls of swirling violet. A group of men in robes surround a stone slab on which a lovely young woman lies nude in what looks to be a sacred ritual celebrating the beauty of human sexuality.

Moment of Clarity: A character who is not high, or who makes a Willpower check, sees the following instead:

You see what can only be described as a "Black Mass" taking place in this dark room where everything is draped in purple. Men in dark robes gather around a nude young virgin who slithers up onto a perverse mockery of an altar, volunteering to be "deflowered" in their obscene ritual. One by one they begin to disrobe, eager to lay their hands on her. At the head of the gang of men is a "priest" who wears a purple mask depicting a horned goat.

These **accomplices** (four men, one "virgin", and one "priest") are all high, and will proceed with their mock "ritual" unless for some reason the PC intervenes.

Loot: The "priest" possesses an ornate *dagger* which could be taken and used as a **shiv**. He will not relinquish it without a fight, however.

77. MONSTROUS FEAST (RED)

You enter this room, lit by a hellish red light, finding another group of masked men and women sitting at a table in anticipation of a feast. One of the men, salivating in expectation, says, "Sit with us - the turducken is almost ready!" With that the doors to the room come open and in come four servants bearing an enormous dish that looks like a gigantic cooked turkey...

Moment of Clarity: A character who is not high, or who makes a Willpower check, sees the following instead:

A group of drooling idiots laugh and caper around a large table. One of them calls out, "Sit with us - the turducken is almost ready!" A moment later the doors open and in come four servants carrying a large platter, on which a nude pregnant woman has been tied. The gagged and helpless woman strains against her bonds, but it doesn't look like she will escape before the fools sink their knives and forks into her flesh!

There are six **accomplices** in the room, eager to slice up and eat the "turducken". The character can intervene, but to do so she must fight off the **accomplices**. Luckily each **accomplice** will drop out of the fight and flee if injured at least once.

Loot: There are numerous eating utensils here that could be employed as **shivs**, as well as glass bottles that could be broken to create up to ten **large glass shards**.

78. BALCONY - WEST (WHITE)

You emerge onto what appears to be a white marble balcony. There is no one here, but the sounds of revelry inside beckon to you.

Moment of Clarity: A character who is not high, or who makes a Willpower check, sees the following instead:

You emerge onto what appears to be a white marble balcony. There is no one here.

This balcony is deserted (unless a patrol of guards is currently here).

79. MASQUERADE (YELLOW)

You have found the great hall of the castle, a marvelous salon of swirling yellow and black patterns that never seem to stop moving. Through this psychedelic pandemonium of sights, sounds,

and smells you see a great crowd of costumed revelers, all beautiful to look upon, gathered to drink, feast, caper, and copulate everywhere and anywhere they can find the space.

Moment of Clarity: A character who is not high, or who makes a Willpower check, sees the following instead:

You enter the great hall of the castle, which has been lit with a putrescent yellow light, a glaring illumination that reveals everyone and everything as it really is. Men and women who've wasted away on drugs, or grown malnourished from the ghostly foods served here, laugh idiotically and drool as they rub up against one another in a bizarre mockery of an orgy.

Whether or not the PC is high, it is here that **Blangis** makes his appearance to confront her:

Among the crowds stands Blangis, costumed and smiling. He seems to be looking for someone among the revelers gathering now all around him, at last finding his mark when he spots a partygoer dressed as the Harlequin. He points in that person's direction, and the crowd quiets. The Harlequin seems surprised to be singled out like this, but Blangis prevents the mysterious guest from speaking by immediately addressing him or her:

"Don't act surprised. As I told you before, nothing goes on in the Dream-Cages without my knowing. It was I who orchestrated your 'escape', to force you to see what pleasures are to be had for joining us, with your own eyes. And the guard schedule Paloma provided you with? Merely a means to make you see firsthand each of our 'seven heavens', one at a time, instead of coming to me directly. I must congratulate Paloma for making it seem so convincing. But now that the game is at an end, I realize it was pointless to believe I could bring you over to our side. That's a shame."

"There's a saying," Blangis continues. "If I fool you once, shame on me. But if I fool you twice, shame on you." Blangis throws his head back and laughs as Paloma's treachery - or attempt at treachery - is once more revealed. Standing nearby, a look of horror flares in Paloma's eyes when it hits her that Blangis thinks the wrong person is you... but not before Blangis turns and thrusts a knife through the astonished partygoer - a stranger who'd unwittingly donned the costume originally meant for you!



Blangis turns and thrusts a knife through the astonished partygoer - a stranger who'd unwittingly donned the costume originally meant for you!

"No!" Paloma cries, and now points you out among the revelers. At that Blangis appears stricken and tears off the Harlequin's mask. Dulcinea - Paloma's sister - stares at him in shock.



Within moments Blangis' flesh peels off, until what stands before you is no longer a man, but the bare, glistening musculature of some humanoid *demon*. For a moment he stares in horror at this unexpected transformation of his own flesh, but then fire alights in Blangis eyes as power courses through his very being.

“No!” Paloma cries, and now points you out among the revelers. At that Blangis appears stricken and tears off the Harlequin’s mask. Dulcinea - Paloma’s sister - stares at him in shock before falling to the floor, dead. He turns to look at you, and something about your choice of costume seems to strike terror in his eyes.

“Where did you get - Nevermind! I know how this story ends, but it won’t be like that with me, not yet, not here!” With that strange outburst Blangis’ body seems to seize up before your eyes, and the revelers around the room scream and panic. Within moments Blangis’ flesh reddens and peels off, unraveling until what stands before you is no longer a man, but the bare, glistening musculature of some perverse humanoid demon. For a moment he stares in horror at this unexpected transformation of his own flesh, but then fire alights in Blangis eyes as power courses through his very being.

Though drugged up and drunk, even the revelers are jarred by the horrific transformation of **Blangis** into a **Flensor** (see *New Demon*), and most begin to panic and flee - though they (like the PC) are trapped here in the Dream-Cage until **Blangis** is killed. None of the **accomplices** - including a devastated and horrified **Paloma** - has the nerve to fight, leaving the PC to do battle with this new demon *on her own!*

DEFEATING BLANGIS

Disregard **Blangis**’ original attributes and traits, as he is now a **Flensor** (see the section titled *New Demon* for more details on this demon’s abilities):

FLENSOR

PROWESS	7	SOCIAL	9
REFLEXES	7	INTIMIDATION	9
WITS	7	PSY POTENTIAL	6
WILLPOWER	7	PSY STRENGTH	20

SPECIAL RULES

Human Size, Frightening, Hopelessness, Illusion of Beauty, Flensing Touch, Living Flesh, Seductive Charm, Regeneration.

Blangis immediately attacks once the initial shock of his unexpected transformation is over; a new demonic instinct takes over and he moves to *kill*.

The PC will be at a sore disadvantage if alone, though weapons are available if she knew where to look. Note that **Blangis**’ guards are armed with *halberds*, which

the character could snatch from one of the shocked onlookers with an opposed Prowess check (this weapon does 1D8 damage).

If and when **Blangis** is slain, read the following:

Blood streams from the creature’s wounds as it flails about in a berserk fit, but you have bested it. Only Blangis’ eyes remain recognizable in its gruesomely gory face, but these are wracked with terror and confusion as the hideous demon at last collapses.

Suddenly the air in the Dream-Cage comes alive with a robotic voice: “Emergency condition Alpha. Potential mortal injury detected. Alerting medical custodians. Emergency protocols activated. Exit now opening.”

*With that the wall of the great hall seems to come apart as if an earthquake had hit the castle, and bricks crumble and fall inwards, revealing the dark steel of a large security doorway on the other side. With a hiss of pressurized air the door opens and a **monitor** custodian immediately comes through, moving to **Blangis** corpse in a vain effort to administer aid.*

With the death of **Blangis** the PC has managed to create an exit, and can now escape. Due to safety measures inherent to the virtual reality suites, the monitor custodian is programmed to assist living persons trapped inside to exit, so it will not intervene if the PC tries to flee.

On exiting through the door, the PC finds herself back outside **area 30**.

THE END?

The adventure ends when all four Lords of the Dream-Cages are defeated. Most likely **Blangis** (who presents the greatest threat due to his unexpected transformation into a **Flensor**) will be the last of the Lords killed; the others can be dispatched in any order.

Once the Lords are defeated, the characters are free to escape the Dream-Cages. Any and all captives of the Dream-Cages are also liberated, and find their way out, taking whatever weapons they can. Outside, they find the inhabitants of “Elysium” to be in a panic. With the Lords dead, those who sided with them flee in shame for their duplicity in the conspiracy to abduct, violate, and in some cases, kill people at random. **Accomplices** and **older servants** alike desert the complex, taking what valuables and supplies they can in their rush

- though they won't risk death simply for the sake of looting. **Paloma** (and any other named NPCs) will be among the first to flee, terrified of retribution from those recently freed from the Dream-Cages.

Now that the cancer that took hold of Elysium has been eradicated, the characters are left to wonder what exactly happened here to let such an evil fester unchecked. If they found the **Ghost-In-The-Machine** (see **area 24**), they probably have an idea, and destroying that computer might be in order to prevent something like that from happening again. Still, the revelation of the damage one demon can do through the subtlest seduction is staggering, and will likely leave all but the most desensitized convicts wondering if they can ever be safe...

FINAL REWARDS

For surviving *Lords of the Dream Cages*, the player characters each receive a reward of 200 Build Points, which they can spend to improve themselves now that the adventure is over. In addition, for freeing themselves and killing the perverse perpetrators behind the Dream-Cages, the characters may each reduce their current Despair by -1D6.

Bonus rewards are also awarded to player characters depending on their specific Personal Goal. These rewards should be given privately between the Warden and each individual player so as not to reveal their secret motivation to the rest of the group.

Suggested rewards are outlined below:

REDEMPTION

- For conspicuous acts of bravery and character (taking on an enemy so that others can flee, using up her own resources, i.e. a *first aid pack*, to help another character, etc.): +25 Build Points (award up to two times).
- For each child saved from *Shanghai*: +10 Build Points (award up to two times).
- For each hooker saved from *London*: +10 Build Points (award up to two times).
- For using **Durcet's** slave auction as a chance to confess: +10 Build Points and -1 Guilt.
- For exceptional role-playing (I.e. acting in character, or otherwise pursuing a Personal Goal through actions not covered above): 10-100 Build Points.

POWER

- For recruiting allies while in the Dream-Cages: +25 Build Points (award up to two times).
- For convincing **Blangis** and the Lords of the Dream-Cages to allow the PC to join them instead of becoming fresh "entertainment": +50 Build Points.
- For exceptional role-playing (I.e. acting in character, or otherwise pursuing a Personal Goal through actions not covered above): 10-100 Build Points.

SURVIVAL

- For helping **Talbot** and his people escape (**Talbot** will go on to play a vital role in future resistance efforts against the demons of the Nether): +50 Build Points.
- If the PCs take over *Elysium* as a temporary hideout to rest and recuperate: +25 Build Points.
- For ending the adventure with at least one **first aid kit** left: +25 Build Points.
- For exceptional role-playing (I.e. acting in character, or otherwise pursuing a Personal Goal through actions not covered above): 10-100 Build Points.

ESCAPE

- If the PC manages to free herself from the Dream-Cages without help: +25 Build Points.
- For each party member the PC manages to help escape the Dream-Cages: +25 Build Points (award up to two times).
- For mapping the area (accumulating maps of explored areas may help the character one day locate a way off the ship): +25 Build Points.
- For exceptional role-playing (I.e. acting in character, or otherwise pursuing a Personal Goal through actions not covered above): 10-100 Build Points.

DAMNATION

- For every *demon* manifested during the adventure as a result of the party members accumulating of Despair, Guilt, or Insanity: +25 Build Points (award up to two times).
- For manipulating the party into not destroying the **Ghost-In-The-Machine**: +50 Build Points.
- For exceptional role-playing (I.e. acting in character, or otherwise pursuing a Personal Goal through actions not covered above): 10-100 Build Points.

NEW DEMON

This adventure introduces a new form of demon, the *Flensor*. Game information for this creature is presented here.

FLENSOR

Men who are completely irredeemable may slowly transform into a *flensor*, a change that is as subtle as his or her gradual slip into moral oblivion. That she is undergoing a metamorphosis might be known to the individual the whole time, or it might only be suspected (as she is plagued by dreams that hint she is becoming something more than human), or it may be a complete surprise to her, only finally revealed when she is under duress and her new body attempts to defend itself - causing her flesh to peel away in a cascade of crimson gore. Fully-revealed, a *flensor* resembles a human being perfectly, except for the fact that its skin has been completely flayed, leaving bare, glistening musculature and bulging veins exposed. A flicker of fire periodically plays over the surface of the *flensor's* body, dancing harmlessly over its sinew, alighting the creature's avaricious eyes, or pulsing across its exposed organs.

Typical Manifestation: When a manifestation of this type of demon occurs, a suitable candidate from any nearby persons is "gifted" with the flensor's curse. There may be no immediate sign of a manifestation at all, though gradually the afflicted character will come to realize she has become something "different" and be forced with the choice of either embracing her new nature - or killing herself to prevent the change.

FLENSOR

PROWESS	7	SOCIAL	9
REFLEXES	7	INTIMIDATION	9
WITS	7	PSY POTENTIAL	6
WILLPOWER	7	PSY STRENGTH	20

FLENSOR SPECIAL RULES

Human Size: This creature is man-sized and takes up one square on a standard battle grid.

Frightening: Characters beholding a flensor in its true form must make a Despair check or accumulate +1D2 Despair.

Hopelessness: *Hope* points cannot be used during encounters with this creature.

Illusion of Beauty: Only a character with the *Awakened Psychic* or *Demented Insight* trait, or who has already been attacked by a flensor, can see it for what it truly is. Otherwise the creature merely resembles a normal human.

Flensing Touch: A successful unarmed attack from a flensor causes its victim's skin to writhe and peel away, doing 1D8 Health damage. These wounds do not heal naturally, requiring twice the normal time to heal (and medicines only heal half the normal amount). A creature killed by this attack is effectively *skinned*.

Living Flesh: A flensor's own flesh reacts against attacks, animating to defend the creature. When a flensor is hit in melee combat, mouths with jagged fangs open near the wound and immediately make a bite attack against the attacker. If this attack hits, it inflicts 1D3 Health damage.

Seductive Charm: A flensor's gaze influence's the mind of its victim, causing him/her to see the flensor as beautiful, sensual, and irresistibly desirable. A victim subjected to a flensor's gaze (an attack) must succeed at an opposed Willpower check or surrender to the flensor's will, becoming its slave. This domination lasts for 1D4 days or until the flensor is destroyed.

Regeneration: A flensor heals 1 Health point automatically on its turn. The only way to permanently kill the creature is to destroy its body (complete dismemberment, incineration, acid, disintegration, etc.).

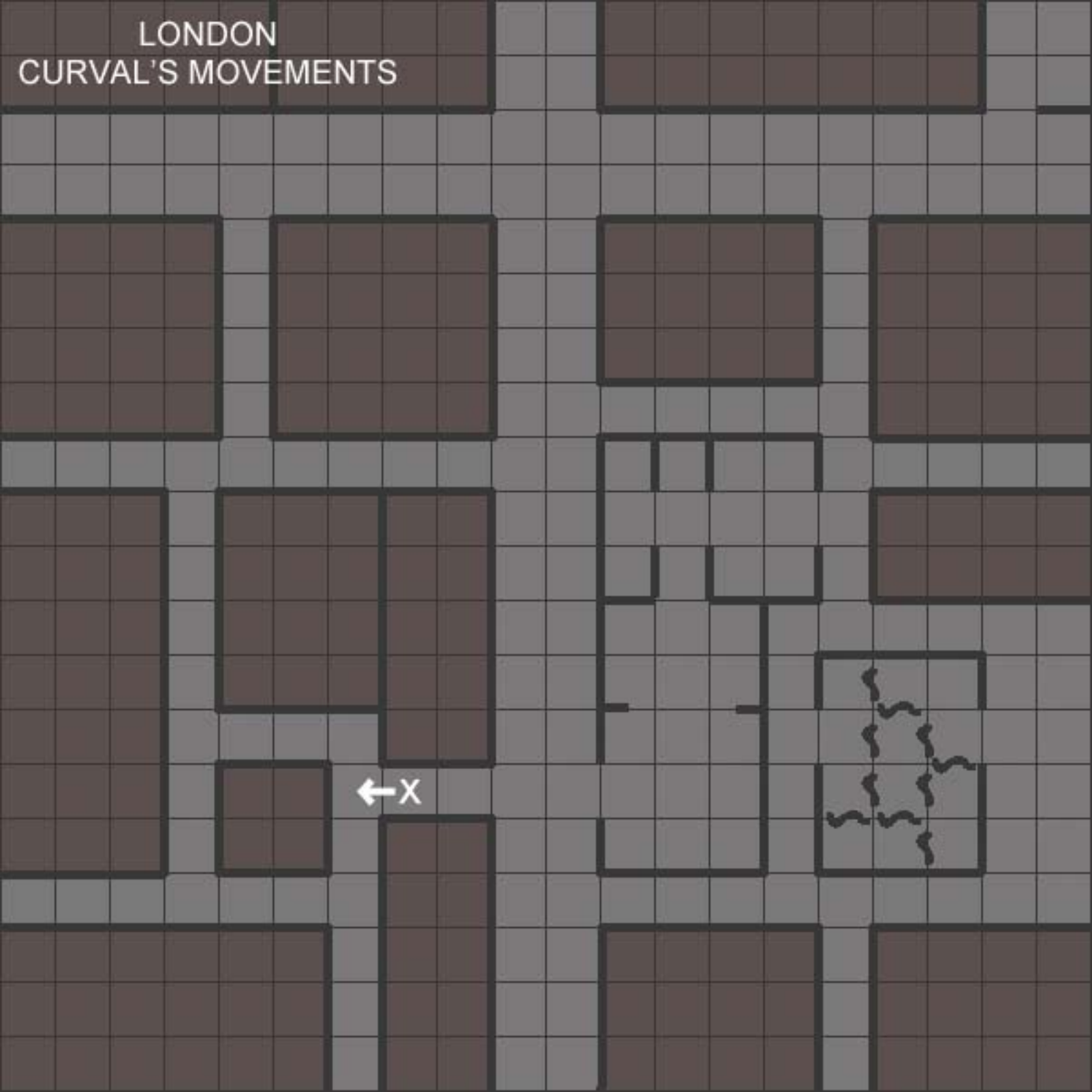
THE DREAM-CAGES

LIMITED VISIBILITY COVER-UP



Cut out the center section (shown in white) and place over the Map, with the PC in the middle of the missing section. Move the cover-up with the PC as she moves.

LONDON CURVAL'S MOVEMENTS



This large chamber seems to have been dressed up to look like a university library. A few tables and comfortable chairs/couches lie here and there, but the majority of the room is taken up by towering shelves of books.

A few computer consoles at the tables may have once allowed visitors to peruse the thousands of other electronic titles stored here.



One of these computers is still on. The sole source of illumination in the dark, cavernous chamber, something about the stream of glowing green letters on the otherwise mundane screen is somehow unsettling.



I am not sure, Mesquita, said the beautiful stranger, whether you have heard of the caprice, quite as unusual as dangerous, for which the Count de Lemos is celebrated, but my several business with him having afforded me a thorough acquaintance of his maneuvers, and so I found them most extraordinary indeed; I believe they ought to be included amongst the delights you have ordered me to detail. The Count de Lemos' passion to lead into evil as many girls and married women as he is able, and apart from the books he employs to seduce them, there is truly no sort of device he will not invent to deliver them up to men; he either exploits their secret yearnings by uniting them with the object upon whom they only think longingly, or he finds them lovers if such they are lacking. He has a house

- MORE -



The first, whom you guess is their leader, is a tall man who watches you with amused eyes.



Next to him sits a slimmer man with an angular face, whose eyes glimmer with an unhealthy interest in you.



At his side is another man, wearing a worried look and otherwise forgettable.



The last is a woman, who unconsciously plays with the riding crop in her hand as her eyes, too, wander over each of you.



To you he says, "Let me explain, you poor devils. But first, congratulations are in order. Thanks to you, Paloma, for bringing our 'guests' to us."

LORDS OF THE DREAM CAGES IS AN ADVENTURE FOR THE SCI-FI HORROR ROLE-PLAYING GAME, ABANDON ALL HOPE

SOME SAY NO GOOD DEED GOES UNPUNISHED, AND THIS TIME IS NO DIFFERENT. WHILE ATTEMPTING TO ASSIST A PAIR OF BRUTALIZED SURVIVORS, THE CHARACTERS BITE OFF MORE THAN THEY CAN CHEW WHEN THEY PENETRATE INTO A FORMER RECREATIONAL COMPLEX ABOARD THE SHIP ONCE RESERVED FOR TRUSTEES. WHATEVER THEY EXPECTED TO FIND, THE CHARACTERS SOON REALIZE THEY VE STUMBLERD INTO THE LAIR OF A GROUP OF DEBASED CRIMINAL MASTERMINDS WHO'RE PLANNING TO USE THE PARTY MEMBERS FOR THEIR PERVERSE ENTERTAINMENT. THE VENUE: A TRIP TO THE DREAM-CAGES, WHERE A MAN'S (OR WOMAN'S) WILDEST AND DARKEST FANTASIES ARE MADE REAL

NOTE: THE DREAM-CAGES FEATURES MATURE THEMES (SEXUAL AND DRUG-RELATED) THAT MAY NOT BE APPROPRIATE FOR YOUNGER PLAYERS.



Blangis turns and thrusts a knife through the astonished partygoer - a stranger who'd unwittingly donned the costume originally meant for you!

"No!" Paloma cries, and now points you out among the revelers. At that Blangis appears stricken and tears off the Harlequin's mask. Dulcinea - Paloma's sister - stares at him in shock.



Within moments Blangis' flesh peels off, until what stands before you is no longer a man, but the bare, glistening musculature of some humanoid demon. For a moment he stares in horror at this unexpected transformation of his own flesh, but then fire alights in Blangis eyes as power courses through his very being.



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