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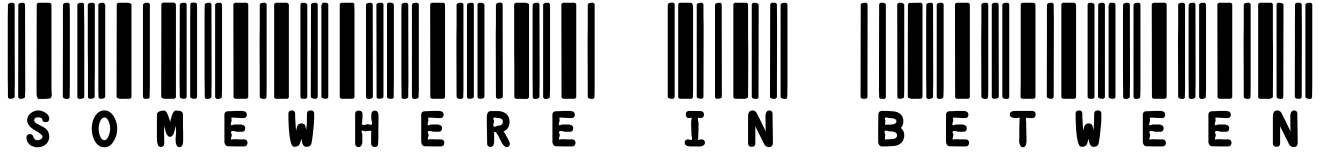
H O P E



PANTERRAN MERITOCRACY
CENSORSHIP ADVISORY

UNAPPROVED CONTENT:

- * HUMAN RIGHTS VIOLATIONS
- * TORTURE & CANNIBALISM
- * CLASSIFIED MATERIAL



AN ADVENTURE FOR ABANDON ALL HOPE
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At RPGObjects.com you will find many resources such as maps, adventures, articles, character
sheets, as well as products only sold via the web

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Somewhere In Between is an adventure for the science-fiction/horror role-playing game, *Abandon All Hope*, in which the player characters must survive the horrors of a former psychiatric ward for the criminally-insane. This adventure features themes such as psychological horror and mind games, as well as more unusual science-fiction elements.

SUMMARY

In this adventure the characters come across a large psychiatric facility, one of many such treatment centers located throughout *Gehenna*. However, it seems that instead of the wholesale slaughter one might expect aboard the ship, the inmates here appear to have thrived since *Perdition* in the absence of the custodians that once kept them in line. Having escaped their cells, the inmates have spread throughout the old facility, turning what was once a secure psychiatric hospital into a kill-or-be-killed community of lunatics left to wreak mayhem at their leisure.

During the adventure the characters find themselves exploring the mental hospital compound, and must make their way through corridors and cells stocked with lunatics to learn what exactly happened in here to leave the hospital in such a state of disarray. It soon becomes clear that there is more going on than just loose maniacs wreaking havoc, however, and that there is some *figure* behind the fate of the hospital and its inmates. Whoever (or whatever) it is, he seems keenly interested in the party's attempts to learn about him, and the more they probe, the more bizarre the challenges he puts before them.

After some exploration the characters discover this figure - a mere *boy* - who is revered as a "king" by some of the inmates, feared by others, and has an inexplicable ability to twist *reality*. With this sanity-bending knowledge in mind, the characters must search for a way to enter his sanctuary at the heart of the sanitarium and confront the nigh-omnipotent youth at the core of the asylum's troubles - in a fortress of his own creation, neither reality nor imagination, but *something in between!*

BACKSTORY

Perdition caused destruction, death, and mayhem in Sanitarium 893 as much as anywhere else - possibly even more. With widespread power failures, psychotic

inmates and large numbers of "crazies" were let loose during the event, resulting in the robotic *custodians* being quickly overwhelmed, and the handful of human orderlies (*trustees* used as extra muscle to care for the inmates) being routed or slaughtered.

Throughout the chaos, one inmate was unmolested by the other rampaging patients, went unnoticed by the orderlies assembled to quell them, and even escaped the attention of the ever-vigilant custodians as they fought with cold precision in a vain attempt to quell the uprising. Mistaken as inconsequential and overlooked, this particular inmate escaped the worst of the fighting, slipping through the crackdown of tear gas and riot guns. But where he went unobserved by the human element, he did not go unnoticed by the demons of the Nether, for a **Reality Cancer** was attracted to him in particular like a moth to a flame. What made this particular inmate special was that he was just a *boy*, and one blessed with powers beyond imagining.

Back on Terra the boy, "Daniel", was subject to things that no boy his age should have had to witness, including a near-death experience, the tragic death of his mother, and years of abuse. It was no wonder he went insane and found himself aboard the *Gehenna*, though being caged with adults was unusual. The reason for his captivity here (instead of in a juvenile detention ward) cannot be known, for these records are lost, but may have had something to do with his possessing an abnormal psychic potential - and thus he presented an inherent threat that required maximum security confinement.

Whatever the reason, Daniel's unique abilities and demented mind attracted a *Reality Cancer* from the void, which attached itself to him not unlike a parasite. The Cancer "selected" him, choosing him among all the others for a very special purpose. The boy embraced his new "companion", which enhanced his own potent talents and furthermore, gave him the ability to make his dreams and whims reality. With the Reality Cancer bolstering him, Daniel marched out to seize control of the lunatics of Sanitarium 893, and set about changing things to suit his wishes.

Daniel has become a "king" of sorts over the hospital's population, and he likes it that way. Regular "sacrifices" are made to him, and these he either hands over to his more violent followers (whom he keeps near

him, in *Sanitarium - East*), or allows to enter his self-made *Fortress of Impossibility* to “amuse” him. Most invariably die, but a new group of outsiders has come and these promise to present Daniel with a far more difficult challenge...

SETTING

The action of *Somewhere In Between* takes place entirely in Sanitarium Facility W893, more commonly known as a “mental ward”, “psychiatric hospital”, or “madhouse”. Numerous facilities such as this exist all over the ship, entire segregated (and secure) sections dedicated to housing the criminally insane - serial killers, lunatics, etc. Many were equipped with treatment facilities to hopefully rehabilitate such prisoners so that they might eventually join the general populace; others were simply set up to house and care for said inmates until the time of their natural death. Others (as the rumors have it) were said to be outfitted as experimental laboratories, in which the insane inmates were made to be human guinea pigs for all manner of ghastly studies.

ADVENTURE HOOKS

This adventure is designed to stand alone, to be inserted in an existing campaign. It can also be used as an introduction to the *Abandon All Hope* setting. Check below for some ideas on how to use this adventure:

- Using *Somewhere In Between* as an introductory adventure, the characters play the role of sanitarium inmates. Now that *Perdition* is over they finally emerge from their cells, having woken up days later due to head trauma, injury, or being trapped. The sanitarium has changed since *Perdition*, and they’ll have to stay smart (and one step ahead of the new powers that be) if they hope to survive and escape.
- On the run from the vicious gangs of inmates that are now free after *Perdition*, the characters stumble upon the sanitarium. With enemies on their heels - and little choice - the PCs duck inside the sanitarium hoping to find safety. They quickly learn they’ve made a bad choice.
- Encountering a lone survivor scavenging the tunnels, the characters learn of the sanitarium nearby. The scavenger says anyone going near it goes missing; it’s anyone’s guess as to what’s happening there behind its forbidding walls. Eager to find out, the characters prepare to enter the sanitarium to investigate.

CHAPTER ONE: SANITARIUM (WEST)

The western reaches of the sanitarium are ostensibly empty, but as the characters explore the dark rooms and cold chambers they quickly find signs of habitation - and more than a few strange and unstable inhabitants. During this chapter the characters are on a mission of exploration, at least until they learn more about the sanitarium and, ultimately, the need to access *Sanitarium - East* to learn more of the inmates’ mysterious “boy-king”.

1. CAUSEWAY

A huge pedestrian causeway spans what used to be a maglev tunnel at this point, but instead of a deep, hollow tunnel underfoot, the bridge hovers over a raging torrent of brown rushing water. From the smell rising from this unexpected waterway, you guess that all of this water is filtering down from sewage systems and ruptured reservoirs on levels above. Luckily, however, the bridge is still intact.

On the far side of the bridge are two dark towers, flanking a pair of open security doors. Over these doors is a sign that reads:

WARNING!
ENTERING SANITARIUM FACILITY
W893

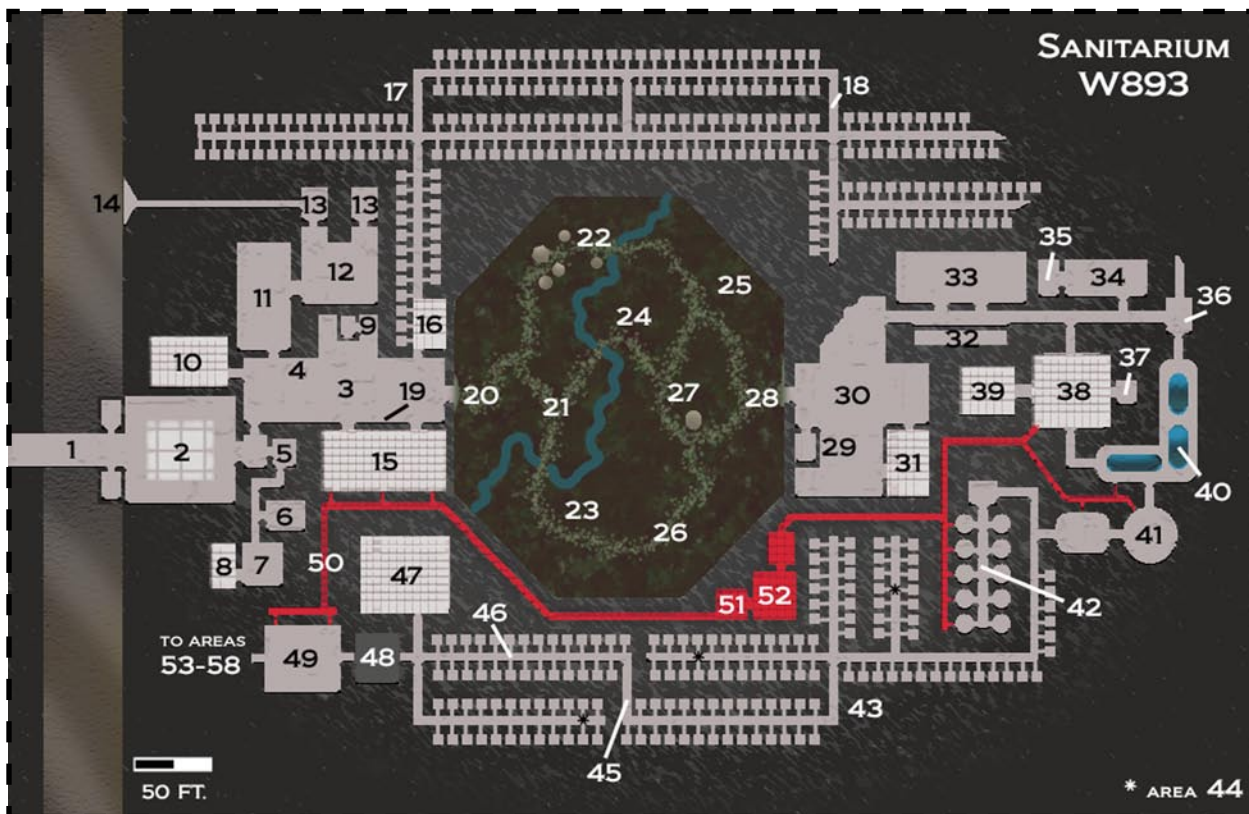
This is the primary entrance to Sanitarium 893, though it was rarely used; most inmates assigned to W893 never left. A handful of convicts who lost their minds due to prolonged captivity may have been transferred here, but other than that, the only inmates to pass through these doors did so in body bags.

2. YARD

Emerging from the shadow of the watch towers you enter a large open area that may have once been an exercise yard, situated in front of two enormous metal doors that loom on the opposite side. Weak artificial light, possibly meant to simulate sunlight, filters down from above.

An enormous sign partly obscured by shadow reads “A HEALTHY BODY IS THE FIRST STEP TOWARDS A HEALTHY MIND”. A single support droops down from the ceiling, but that seems to be the only sign of damage. A destroyed Enforcer stands as an impotent sentry over the eerily still courtyard.

S O M E W H E R E I N B E T W E E N



This area marks the front entrance to *Sanitarium W893*, a large onboard facility for the imprisonment and treatment of psychotic, delusional, and dangerous convicts.

Several prisoners from the ward linger in the yard, which the PCs will discover when they cross into the latter half of the area:

As you cross the yard you hear an outburst of laughter, and spy at the edge of the light three inmates clad in faded yellow shirts and pants. The three - two men and an old woman - appear to be playing. They ignore you except to flash brief smiles before going back to their child-like squabbling.

If the PCs approach they find the idiotic trio to be playing with a rotting, *severed head* (the head of a fellow mental patient who died during *Perdition*). Seeing this forces the characters to succeed at a *Despair* check or accumulate +1D2 *Despair*. If the PCs confront the trio about the head (or about the sanitarium in general), the three prove to be completely insane, muttering unintelligibly before running away to observe the PCs from “safety”.

If the party heads towards the sanitarium, one of the madmen will shout a seemingly nonsensical warning

after them: *“He’s watching you! Right now he is, he is! From his tower in the Fortress of Impossibility!”*

Warden’s Note: These convicts were all former patients of the sanitarium, and like many the PCs will meet are too far gone to be of any real help. They all managed to escape their cells during *Perdition* but they have no desire to leave or seek sanctuary, being quite comfortable where they are (that is, living in the shadow of their former prison). *Most of the inmates the characters will meet have the same general statistics, as shown here.*

3x MENTAL PATIENTS (MURDERER/SURVIVAL)

PROWESS	3	SOCIAL	5	GUILT	0
REFLEXES	3	INTIMIDATION	7	DESPAIR	4
WITS	2	PSY POTENTIAL	5	INSANITY	6
WILLPOWER	2	PSY STRENGTH	1	HEALTH	10

TRAITS

Backstabber

Insane (Mod/Lunacy)

Psychobaric - Lvl 1

Public Menace

GEAR

Rags

Improvised Weapon

3. CENTRAL ANNEX

Your lights peel back the darkness to reveal an enormous hallway leading off towards the east. The white and black checkerboard floor is covered in brownish smears and stains, which you can only surmise is blood. In the distance you hear the sound of discordant violin music from somewhere in the darkness. As you take a step deeper into the room, your lights touch upon the bodies of over a dozen inmates, several of them already wormy with maggots.

This looks like the scene of a slaughter, but most of the dead convicts actually died during the panic of Perdition. Seeing the moldering dead like this requires all present to succeed at a *Despair* check or gain +1 *Despair*.

If the characters investigate the sounds of music, read the following:

Two men sit in the shadows at the base of a set of stairs. The first wears a dunce cap and holds a bit of pipe which he waves in the air like an orchestra conductor. The other has a violin, which up until a moment ago he was playing to the tune of broken, shrill.

The two **mental patients** continue to play, only stopping if interrupted. If this is the case, the player drools idiotically while the conductor impatiently explains what they are doing:

*"We must have it perfect if we're to play for the Bishop, for he has the ear of the King! He's just a **boy**, you know, and easy to displease! We don't want that - oh no, not that!" Then, turning to his one-man orchestra, he growls, "Now get it right, you fool! The cow jumped over the moon! Not vice versa!"*

Warden's Note: Though he seems to know a lot about what to expect, the conductor is a lunatic and getting information from him will be difficult - but not impossible. He knows that a very special boy, "Daniel", controls the sanitarium through his "association" with "darker forces", but he will not speak of this under any circumstances. Instead he vaguely refers to **Daniel** as the "boy-king", and, according to the conductor, "His Majesty" expects a visit from all who enter his "domain" (the sanitarium) - and "it would be rude not to respect His Majesty's wishes".

The conductor obviously knows of **Bishop** (see **area 22**) as well, and the *Village*, and he also recognizes

that to reach the other parts of the sanitarium one must be "sacrificed" to the "Wicker Man" (see **area 27**). Beyond this he knows nothing of the other inmates, and instead asks the characters to play as his audience for the recital of a "famous Mozart concerto" which he will now perform. If they do not, the conductor considers them quite rude (he put up with *them*, after all), and will turn and attack savagely with his pipe (**improvised weapon**)!

The violin player will continue to play during the fight, remaining seated and sporting a stupid grin on his face throughout. He will not fight, even to defend himself.

4. SCRAWLS ON THE WALL

Written in paint on this wall is a strange message:

The Observers are watching YOU

This message was splashed on the wall by a patient of the sanitarium, and refers to the possibly paranoid belief of some inmates in the "Observers". See more on the Observers later.

5. SECURITY ROOM

This small room appears to have been thoroughly vandalized.

This small security room was for the local Monitor custodians to use, as well as for the rare human trustee or orderly assigned to guard duty. It is a small cubicle with little more than a stool and several security monitors that once observed the various halls, passages, and cells of the psych hospital. All of these monitors have been smashed, and spray painted over the broken screens are these words: *N-O P-E-E-K-I-N-G!* The stool was apparently left intact for some reason, and sitting on it is a small wind-up toy of a monkey with cymbals in its hands.

Loot: There is an equipment locker in the security room, and it appears to have been savagely battered by someone attempting (unsuccessfully) to get at its contents. The lock can take just 20 more points of damage before it breaks. The locker contains a single **riot helmet** and **riot baton**.

6. SECURITY ARMORY

A heavy metal door stands here, pitted but otherwise intact. Someone seems to have gone to great effort to try and open it, as it is scorched, beaten, and dented, and a toppled gurney lies against it as if someone tried to use it as a battering ram!

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This small local armory was set aside for the use of orderlies and trustees assigned to the sanitarium; in the event of a violent situation or mass breakout, they would have immediate access to riot-control weaponry. The door is still reasonably intact despite the inmates' attempts to break it open, though the electronic access reader has no power (thus, even a character with *Access 1+* will not be able to bypass the lock). It can be broken, down, however; the door can take another 100 points of damage before it opens.

Inside the characters will find the bodies of four orderlies, all of whom retreated to the armory during the chaos of Perdition (as the inmates began to escape from their cells). They were trapped here while attempting to arm themselves when the power went out. Ten hours later they suffocated, and their bodies are still here, relatively intact. *Seeing the dead orderlies requires anyone present to succeed at a Despair check or accumulate +1 Despair.*

Loot: The armory contains racks of weapons with a total of five **riot batons**, two **cattle prods**, two **hydrogen cells**, and two **mace canisters**. The dead orderlies are armed with an additional **riot baton**, one **mace canister**, and an **irritant thrower** (down to two uses).

7. ORDERLY BREAK ROOM

You have to use your own lights to illuminate this place because the power seems to be out. By the looks of things this must have been a break room for the human trustees assigned to the complex by the Warden computer.

This rather simple room features two pinball machines, a dartboard, pool table, television and movie player, and a cigarette dispenser. The room is in disarray, with toppled chairs, a spilled bucket of mop water, and streaks of blood on one wall. It is otherwise empty.

Loot: A shelf contains various movies, including discs of adult movie star "Helga Kolbenbumsen's" most controversial scenes (this collection might be worth 100 Smokes in trade). In addition, the two pinball machines could be scavenged for parts. If a character successfully scrounges, she may pick from these components - Conductor (1), Precision (1), Torsion (1), and Rigid (2).

A character with the *Hacking* trait who succeeds at a Wits check may tamper with the cigarette dispenser; if successful, the dispenser vomits out 2D100 Smokes before it is empty.

8. ORDERLY RESTROOM

You smell the dank odor of water, wet paper, and urine. Looking around you see a modest-sized restroom with half a dozen stalls.

This restroom was for orderlies on duty at the sanitarium. The tumult caused by Perdition ruptured some of the water pipes behind the walls, flooding the room to a depth of three inches in cold, brackish water. Toilet paper and other detritus float in this sewage.

Warden's Note: Hiding in one of the stalls is a former orderly, *convict 6763092*, who fled here during Perdition to avoid the rampaging inmates of the sanitarium. He's been hiding here ever since, refusing to leave the "safety" of the stall for fear of being discovered.

If questioned, the orderly proves to be extremely frightened. He claims he only recently achieved *trustee* status and this was his first stint at the sanitarium; he worked his shift only four times before Perdition. He was here during the chaos that gripped the sanitarium and saw many comrades killed at the hands of the lunatics before he was forced to hide. He says that the lunatics were led by a young **boy** (he doesn't know the boy's name), who was able to "twist" reality wherever he went (he cannot explain how, exactly, as the experience left him shaken). According to him, the boy has since retreated to the eastern section of the sanitarium, though he doesn't know why. The orderly cannot give any more information, and badgering will only agitate him. Apparently the memory of what he saw unnerved him to a great deal, and he is closer to the edge than the characters at first thought.

The **orderly** can be convinced to sketch out the general layout of the sanitarium, but note that his description of **areas 29** and up will be inaccurate since the physical nature of the sanitarium itself has changed due to the presence of the **Reality Cancer**.

The **orderly** could be recruited to join the party, but only if the characters seem strong or smart enough to survive the dangers of the sanitarium. If they act foolish, or fight amongst themselves, the orderly may still join, but only temporarily (just long enough to convince at least one other person to join him in running away - he won't go it alone).

ORDERLY (VICE OFFENDER/ESCAPE)

PROWESS	7	SOCIAL	4	GUILT	3
REFLEXES	5	INTIMIDATION	7	DESPAIR	9
WITS	3	PSY POTENTIAL	0	INSANITY	1
WILLPOWER	3	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Coercion	Convict Basic Gear
Corpse-Handler	Riot Baton
Orderly	
Torturer	
Trustee - Lvl 1	

9. DESTROYED ELEVATOR

Metallic rubble fills the bottom of this small cubicle; a pitch black shaft leads upwards to a point where your lights don't reach.

This is merely the shaft for an elevator (now destroyed) that once connected this level with the one above. Short of flying up the shaft (not likely), the characters will not be able to ascend to the next level (though you as Warden are free to explore what might be up there as a side adventure).

Characters searching the rubble will find, with a Wits check, the rotting remains of an older woman, stripped naked and hidden under some of the debris. This woman was an inmate here, strangled to death on an impulse by "Big Mammy" (see **area 15**), who also stole her clothes.

10. LAUNDRY FACILITY

This door appears to be locked.

This door will only open to someone with *Access 1*. Once opened, the room beyond proves to be the sanitarium's laundry facility, where clothing for inmates (as well as bed sheets and other linens) were washed by orderlies. It is lit by a flickering florescent bulb. The room is unoccupied.

Loot: Characters searching here will find abundant clothing in various stages of washing. All of these are *yellow* in color (*yellow* denoting inmates registered as being criminally insane). Characters wishing to masquerade as mental patients will need to don such clothing to fool the inhabitants of the sanitarium. One set of pants is found to have a crumpled up piece of paper in one pocket, with a handwritten note:

2561107 is going to try and find help against the kid

Hope that idiot doesn't forget to come back

In addition to clothing, various detergents stored here could be used as the following components: Chemical (2).

11. DINING HALL

You enter what appears to have been a grand dining hall, with oak-paneled walls and ceiling, two crystal chandeliers, and an enormous dining table capable of sitting fifty. Such fine appointments seem inappropriate here, and apparently the inhabitants of the ward have proven this correct; the place looks as if it has been left in a state of chaotic disarray, with smashed plates and china on the table and floor, clothing hanging from the chandeliers, etc.

The inmates of Sanitarium 893 were treated to relatively luxurious appointments, at least in some areas. One of these was a fine dining space where reasonably decent food from the sanitarium's well-stocked pantries was prepared for them.

The dining room is currently deserted, but during mealtimes it comes alive when crowds of gibbering, laughing, shrieking, and argumentative/combatative mental patients congregate (driven by a lingering sense of routine) to eat.

Warden's Note: Characters examining the remnants of meals will discover, to their horror, that most of the "food" consists of *human being*, some of which still sits and rots on the bone. The realization that the inmates have become cannibals requires all present to succeed at a Despair check or gain +1 Despair.

12. KITCHENS

As the door to this room slides open, the chamber beyond is revealed in weak light. This is obviously some sort of kitchen, with stainless steel surfaces for food preparation and bulk units for cooking on a large scale. On a central table rests a large silver platter with a domed lid, buckets of silverware, and hundreds of cups stacked neatly. The room appears to be empty, though the darkness could hide anything...

And in fact it does. The large silver platter topped by a silver dome lid contains a diminutive prisoner, trussed up for eating. The dwarf, if discovered, has an apple in his mouth and sprigs of herbs under his arms and legs.

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If the characters try to free him, the dwarf becomes pouty and whiny, complaining “But it’s MY TURN!”

Treat the dwarf as a **mental patient**, though combat is unlikely. He will run off shrieking if the characters disturb him, but he will not fight them.

13. PANTRIES

These compartments are locked from both sides, requiring a either *Access 1* or a *Hacking* check to access.

When the door opens to this room a cool white light flickers on, revealing rows upon rows of cardboard boxes, aluminum cans, and cases of tins neatly arranged from floor to ceiling. The air in the chamber is considerably cooler than outside.

These two chambers served as the food storage areas for the sanitarium. They still contain a great deal of preserved foods, which the patients have been unable to get to due to their lack of proper *Access*.

Loot: Each walk-in pantry holds various preserved foods, somewhat higher quality than the food most inmates (including the player characters) are probably used to. This includes tins of tuna, cheese, condensed milk, water, real butter, etc. Unfortunately, most of the food is unprepared, and will begin to spoil once removed; thus they cannot be used as “ration packs” *per se* unless consumed immediately.

14. LOADING DOCK

A small niche stands here, some fifteen or twenty feet above the rushing waters of the flooded tunnel.

Previously this area was used to deliver and offload food, water, and other supplies for the sanitarium via maglev train. The loading dock is isolated, but features an unlocked door that leads to **area 13** (though the door *there* is locked, however).

15. DAY ROOM - 1

This large recreation area was originally well-appointed with comfortable carpeting, quite a few

tables and dozens of ornate chairs, a chandelier hanging from the ceiling, and full-length mirrors on the walls. The carpets have since become stained by unmentionable matter in various spots; the tables are scratched and defaced; chairs lie toppled or are being sat on inappropriately; the chandelier hangs lopsided; and the mirrors are plastered in red, blue, and orange paint.

A handful of patients sit at the tables located throughout the room; some play with dolls, others talk to themselves, and still more appear to be engaged in other curious or nonsensical pass times.

This large area was the “day room”, a place where patients not confined to their cells were allowed to linger and entertain themselves. This generally consisted of enjoying music, playing the piano, playing board games, or simply socializing.

Many of the escaped inmates now congregate here, as the day room reminds them of more pleasant times and being here calms them. Some of the inmates to be found here are described below:

- **The Tinker.** An older patient working feverishly to complete a large “sphere” made from metal pots, pans, and silverware. He claims he is creating a “device” that will allow him to destroy the demons that are plaguing the ship. *In reality the old man is in fact a lobotomy victim, a former scientist who once designed atomic bombs for the government. When the New Regime took over, he was one of the few people left who still knew how to create weapons of mass destruction, and was ordered lobotomized to take that knowledge from him. The operation went awry, and he was sentenced to Gehenna to cover up the accident. He now plots to blow up the ship (and the demons with it), though unfortunately (for him, at least) he has no plutonium for his “device” and thus it is all a wasted effort.*
- **The Tea-Lady.** An elderly woman who is child-like in demeanor, suffering from acute dementia. She relives being a little girl, inviting anyone who

INTERROGATING INMATES

At some point the characters are likely to try and question/interrogate the lunatics of the sanitarium for information about what’s been going on. Some patients are violent and unwilling to talk, but many more are simply idiotic and more than willing to converse - although the accuracy of what they say may be open to speculation. Assume that patients will babble, giggle, lie, mislead, or simply spout rubbish about any topic brought up, unless you wish to insert random hints or clues as to what’s going on - or what the characters can expect to find in later parts of the adventure.

approaches her to join her in “teatime”. She has an old chipped tea set, though the tea is imaginary and the “cookies” are wormy crackers from the sanitarium kitchens. She also has a collection of dolls and teddy bears, which she has arrayed at her tea table and with whom she talks constantly, having developed intricate personalities for each. *One of these, a Raggedy-Anne doll she’s named “Frances”, has become the focus of a darker dementia; through the doll the old woman exhibits a more menacing personality (“Oh no, Annie! Don’t talk like that about our guests! A knife to the throat is hardly the way to treat a new friend!”). Whether the old woman becomes dangerous is up to the Warden.*

- **The Lost.** A middle-aged man who looks somewhat out of place in his disheveled white lab coat. He sits with other prisoners playing chess, but other than making well-calculated moves is mostly unresponsive, unless the Observers are brought up. *If this is the case he becomes agitated, claiming he was once one of the “Observers” himself, but now he’s content to be one of the “observed”. He cannot (or will not) explain further, and will return to the game at hand. His mind, for all intents and purposes, is gone.*
- **The Victim.** A desperate young woman who claims (loudly) to anyone who doesn’t seem to belong here that she is innocent. She will become violent if ignored or if whoever she is speaking to doesn’t seem to believe her. *Wrongly labeled “insane” by a jealous paramour whom she rebuffed (and whom had considerable political clout), the woman was imprisoned for several years in the sanitarium, eventually losing her mind from the horrors experienced here. She insists she’s innocent (and at one point she was), but she is now unbalanced and cannot be trusted.*
- **Big Mammy.** A humongous mental patient in a wig who covers his body with the ill-fitting remnants of a woman’s dress, ready to split at the seams. “Big Mammy” claims to be a woman of “breeding” from the Deep South, and will regale anyone who’ll listen with stories of the plantation, the bayou, and spectacular debutante balls that rival a fairytale. *Big Mammy is really just a demented prisoner whose stories are a subconscious way of compensating for a lackluster life wasted on gluttony and piggish excess back on Terra.*
- **The Master.** A lunatic patient who believes he is making masterpieces of art with a pot of red paint and some canvas stolen from the “true” artists at **area 36**, using his fingers and hands to create patterns. *He will be angry if not showered with praise, and may turn violent.*
- **Checker-Men.** Two men who, unless interrupted,

play games of checkers over and over for days. One of them is an *autistic savant*, and will spout trivia (“*crowning* was first used in the 13th century, as mentioned in Philip Mouskat’s *Chronicle* in 1243 when the game was then known as *Fierges*”); his companion is entirely mute, but if the *savant* is distracted the mute will cheat by picking up an opposing piece and swallowing it. When the *savant* returns to the game he will panic at the inexplicable loss of the piece, screaming, tearing out his hair, and sobbing. This will cause the mute to chortle gleefully, possibly provoking the *savant* into attacking.

- **The King and His Court.** A patient suffering from quixotism, this pompous inmate wears a “crown” made from forks and spoons and reigns over a “court” of sycophantic lunatics who follow him everywhere. He claims to be the “king” of the sanitarium, but snickers, rolled eyes, and whispers from the assembled inmates who make up his “court” seem to suggest otherwise. *In reality he has nothing to do with Daniel, and his bold claims and bizarre edicts (“Eat that man’s hat! Eat it!”) are only permitted because no one really follows them.*

16. DAY ROOM - 2

A recreation area fills this space. Drapes on one wall, framing dormant holographic displays, once must have depicted peaceful pastoral scenes for the benefit of this place’s unstable inhabitants. Sitting in the center of the room is an old man in a white patient’s smock, working feverishly to take apart what appears to be a Narc custodian. Two other inmates watch from nearby, poised as if half-expecting the Narc to either explode or come alive and electrocute them.

The old man mutters as he yanks out a bundle of sparking circuitry and wiring, “See, I told you! They live behind the walls, like mice! Little, scurrying rodents! They must be, to fit in those rat-holes... Must... kill... them all!”

The trio are lunatics of course (treat as **mental patients**), and fervently believe they are striking at the “eyes” and “ears” of the so-called “Observers” - though, if questioned, none of them really know who or what the alluded-to “Observers” really are, or what threat they actually constitute to the inmates (short of “spying on them”).

Loot: Once he’s done junking the **Narc**, the characters might be able to scavenge some useful parts from the destroyed **custodian**, including Conductor (1),

Precision (1), and Rigid (1). All other parts were too badly damaged by the crude “surgery” of the patients.

17. CELL BLOCKS - WEST

Weird laughter echoes through this maze of halls from the levels overhead; ragged holes in the ceiling here reveal leaking pipes and the dim light from cell blocks above.

The cells on this level were all used by patients of the sanitarium. They are, by and large, identical to the cells used by typical prisoners, except they often have more “homey” decorations; printed wallpaper, for example, or the rare concession allowing a painting, a photograph of loved ones, etc.

Though they are now free to leave (all of the cells are now unlocked), there are still a small number of mental patients living in these areas. Most of the cells are eerily vacant, but now and then the PCs might stumble across a lone patient still lingering in his lightless cell, either out of habit or for lack of anywhere better/safer to go. If you like, roll to see what (if anything) the PCs encounter:

DB ENCOUNTER	
1	A patient meticulously picking lint from a shoddy set of clothes, ignorant of the PCs;
2	A prisoner sitting in the dark of his cell playing chess by himself (and congratulating himself on each “clever” move);
3	A lunatic patient sitting in one corner snatching up bugs/spiders and devouring them (he may even have a dead rat hidden under his mattress “for later”);
4	A haggard woman squatting nude in her cell. She has cut out her tongue with a razor blade which she still holds in hand. Though in horrific pain, she manages a delighted grin and opens her mouth to show passerby what she’s done, as if expecting praise;
5	A bearded old man writing incomprehensible math formulae on the wall of his cell. He is using his own severed finger to write these equations;
6	An enormously-fat man so large that he has flattened his own bed. He has surrounded himself with piles of food stolen from the dining area, which is already beginning to rot, attracting flies and roaches. The man compulsively eats, only stopping to glare pitifully at the PCs with anguished eyes before turning to devour another plate of food. The man’s clothes are stretched to the limit: he’s covered in sweat, and will pass away in the next few days from a heart attack.

Warden’s Note: Characters witnessing the occupants described in rolls 4, 5, and 6 must make a Despair or accumulate +1 Despair.

Loot: Most of these cells are empty, but characters searching will find one *random find* for every five cells searched. Disregard any roll that indicates a **weapon** has been found, however.

18. LONE PAINTER

Working in the dark up ahead you see an elderly man in a soiled hospital smock, carrying a can of red paint in one hand and a brush in the other. He smiles a toothless smile as you approach; he is walleeyed, with one eye staring to the left, the other to the right. Trying to figure out where exactly he is looking - and who among you he’s smiling at - is oddly unsettling.

The old man, if not interrupted, will continue painting on the walls, scribbling some message or another about the “Observers” (see **area 4** for some of his handiwork). The characters may have seen his writing before, and if asked about the “Observers”, he has this to say:

“Observers? They’re the asylum’s eyes and ears. They see everything, they hear everything! Why, they’re watching us right now!”

Like many other patients here, the old man believes in the so-called Observers but has no idea who or what they are, though he’s heard that they “live behind the walls in secret passages”.

19. EERIE PAINTING

You approach a shadowy niche, overlooked by an enormous painting set in a dusty gilded frame. You almost pass it by, that is until your eye takes in some of its peculiar features.

The painting depicts, in stark black and white, a chessboard in 3D, the pieces arrayed for a match.

For a moment you are distracted, but when you look back you notice that only the black king and bishop stand on one side, arrayed against a few pathetic white pawns. The painting couldn’t have changed, could it? Or was it like that all along?

This painting originally depicted something quite different (a pleasant pastoral scene to calm the inmates shuffling past on a daily basis). Like many aspects of the sanitarium, however, it has “changed” due to the influence of **Daniel** and the **Reality Cancer**. It is

now a metaphoric representation of **Daniel** (the *black king*), his servant outside the *Fortress of Impossibility* (personified by **Bishop**, the *black bishop*), and the PCs as “pawns” (in fact, there will appear to be one white pawn in the picture for each character in the party).

20. FOREST

Exiting the doorway you are surprised by what you see beyond. Instead of a cold, lifeless hallway, you have come upon an enormous central garden, which looks like nothing short of a forest of trees, plants, and heavy underbrush. This must have once been used for the recreation of psychiatric inmates, offering a comforting reminder of home, and nearby you see a toppled wheelchair at the beginning of a paved pathway.

The forest doesn't look pleasant at all anymore, however; instead, it now seems menacing. You cannot see the roof of this chamber due to the dense canopy, and much of the plant-life looks changed, unnatural in some way, either draped in unhealthy-looking fungus that seems utterly alien to you, or trees that are knotted, twisted, and deformed in some way.

At the center of the sanitarium complex is an enormous open area that resembles nothing short of an indoor forest, complete with trees, flowerbeds, gardens, and a stream. Originally intended as a splash of green (in an otherwise grey and black world) to help in the rehabilitation of psychiatric inmates, it has since been inhabited by those same inmates in a peculiar fashion.

Before Perdition this area was tended by specialized “gardener custodians”, but has since grown wild in their absence. In addition, exposure to the forces of this new dimension has twisted much of the greenery, which has taken on a deformed, alien life of its own.

The forest is dense and thick, so that one cannot generally see more than 10 ft. off the rough “path” that meanders through it. This path, originally paved for the convenience of wheelchair-bound patients, has since become crude and overgrown in places.

Warden’s Note: Many of the trees and plants here were originally Terran in origin, but exposure to the energies of Perdition has mutated some in the short time since Perdition. Most of this “mutation” is purely cosmetic and poses no danger, though the effects can be disturbing. Typical examples of mutant plant life are listed below:

- A tree that has lost all foliage and now looks like a black, withered claw.
- A tree whose bark is now deformed and resembles a screaming human face.
- A tree plastered with strange fungus that glows in the dark.
- A tree plastered with strange fungus that shivers when demons are near.
- Plants whose leaves/branches seem to reach for and caress passerby.
- Flowers that sing an eerie, unintelligible lullaby when living creatures pass nearby.

21. CRICKET MATCH

You are drawn to a small clearing by the sounds of demented laughter and periodic high-pitched giggles. Entering the shadowy glade you see what appears to be a cricket field, where a number of idiotic inmates are playing stupidly with bats and balls. With them are several diminutive creatures which can only be described as protoplasmic “balls” bristling with many eyes and mouths. These creatures giggle, whistle, “whoop-whoop”, and chortle senselessly as the inmates continue their nonsensical game; some even wear handmade party hats and blow on kazoos made for them by the inmates. The patients themselves seem entirely undisturbed by the creatures’ monstrous appearance.

There are seven **mental patients** here, all of them too far gone to reason with. Unless disturbed, they will continue with their nonsensical game.

With the patients are three **scuttling impossibilities** (their “little friends”) which appear to be “enjoying” the inmates’ attempts at play. The **scuttling impossibilities** will trumpet and blow raspberries at the party when they appear, or chatter nonsensically. Some sample verses the demons might babble or spout while they mewl coyly, flirt, or attack (for their behavior is often as random as their thoughts) are included below, just to bring out the idiotic senselessness of the **scuttling impossibility**:

*And today the Great Yertle, the Marvelous he
Is King of the Mud, that is all he can see!*

*Far and few, far and few,
Are the lands where the Jumblies live;
Their heads are green, and their hands are blue
And they went to sea in a sieve!*

*Hey diddle, diddle,
The cat and the fiddle.*

OUTSIDERS VS. PATIENTS

Player characters are likely to stand out among the inmates of the sanitarium because of their weapons, clothing, and general attitude. Some inmates of the sanitarium will not respond well to “outsiders”, requiring the PCs to disguise themselves if they wish to avoid trouble. There are locations where the characters can find patient clothing to affect their disguise (such as **area 10**, or taking from dead inmates found throughout the sanitarium), though some acting may also be required to convince other inmates they are, in fact, insane!

*The cow jumped over the moon.
The little dog laughed to see such fun,
And the dish ran away with the spoon!*

The demons will flee if outmatched, dispersing into the heavy underbrush of the alien forest. The **mental patients** will shriek and scream idiotically if the **impossibilities** are threatened, attacking the PCs if necessary to make good their “little friends” escape.

Note that when the PCs encounter the **scuttling impossibilities**, do not forget to check for *Despair* and *Insanity*.

22. VILLAGE

The thick forest opens ahead to reveal what appears to be a small medieval village overlooked by a rickety junk-metal tower. The sounds of people and faint music can be heard from within, followed by an uproar of shouting and jeers.

Lying near the center of the sanitarium forest is a “village” that was constructed by escaped psychiatric inmates. The village is modeled in a quasi-medieval fashion, and the villagers, under the leadership of a former sociopath named “Bishop”, have developed into a quasi-medieval society based on fear and the worship of the faceless “boy-king” they now have only sporadic contact with. This “boy-king” is in fact **Daniel**, who maintains the villagers’ zealous loyalty by supplying them with food and medicines found in the *Sanitarium (East)*. He plans on using them in the future as “troops”, but for the time being he permits them to pursue their insane existence unmolested.

In exchange the villagers have constructed a bizarre cult around **Daniel’s** veneration, providing him with regular sacrifices which **Daniel** in turn uses to entertain his additional followers in Sanitarium (East), or to test in the *Fortress of Impossibility* (more on this later). To **Bishop** and his followers these sacrifices are thought to be killed in a spectacle of blood and fire, while in reality they are taken through the “Iron Gates”, never to be seen again.

Bishop is the strongman of the village, and portrays himself as a pious religious figure, not unlike a medieval cleric. On the outside he commands great respect from the villagers, as he not only leads them with a ruthless hand but also provides for their “moral well-being”. He is a zealot, however, and is the brains behind the cult that has risen to depict **Daniel** as a sort of “god”. Most of the villagers tolerate **Bishop** but are not actually bound to him in any way; they simply play along with his megalomaniacal game because they are, like him, *insane!*

Life in the village mostly revolves around the persecution of *outsiders*, whom the villagers have been led to believe are *witches*. In addition, every now and then random villagers (usually female inmates, but not always) are accused of “witchcraft” and similarly taken to the “Wicker Man” to be burned (see **area 27**).

When the characters first arrive, the village is consumed by a new witch-hunt. A recent string of vanishings (of villagers out gathering mushrooms in the sanitarium gardens) has left the villagers worried there is a “monster” living nearby. **Bishop** has singled out a local girl, **Angelique**, as the culprit, believing she is a witch who put a curse on one of the village men, who now prowls the forest as a *werewolf*. That she’s not originally from the sanitarium (and is thus an “outsider”) does not help her case. The villagers have decided to play along, and are prepared to kill the girl in an effort to undo her black magic.

When the PCs arrive, **Angelique** is in irons and is being brutalized by the cheering and screaming crowds at the center of the village. **Bishop**, wearing a bishop’s mitre and other pompous regalia made from scraps of cloth and old uniforms, oversees her brutal castigation. What the PCs do when they arrive, and how they handle the situation, is up to them, but if they don’t intervene the girl will be taken to **area 27** to be “burned”.

Even if the characters do try to intercede, they are *outsiders* and are likely to rouse the suspicion of the villagers, who will think their sudden appearance will either be linked to **Angelique’s** “magic“, or to the *werewolf* attacks. Thus, unless they disguise

themselves, or are extremely diplomatic (perhaps playing off the villagers' worship of **Daniel**, who they might deceive the villagers into believing sent them to help in their dilemma), they may make enemies of the entire village!

Bishop (formerly *Convict 3203071*), was actually a priest in a former life, member of an archaic religion that was banned by the New Regime under its policy of homogenizing all human culture. 3200211 refused to abandon his faith, however, and was labeled a dissident and sentenced to forced lobotomy. Already in his seventies, **Bishop** lost what was left of his mind during the operation, becoming a raving lunatic, necessitating him being sent off on the *Gehenna*. After Perdition **Bishop** witnessed **Daniel's** powers and began to believe he was a godlike figure of veneration. **Bishop** has managed to gather other inmates around him (many of whom think it's just a grand game, and don't understand the consequences of their brutal actions), though he is a wild and unpredictable leader at best.

BISHOP (DISSIDENT/DAMNATION)

PROWESS	2	SOCIAL	3	GUILT	3
REFLEXES	1	INTIMIDATION	6	DESPAIR	2
WITS	4	PSY POTENTIAL	5	INSANITY	6
WILLPOWER	4	PSY STRENGTH	1	HEALTH	10

TRAITS	GEAR
Born Leader	Clerical Robes
Found The Lord	
Insane (Mod/Lunacy)	
Psychobaric - Lvl 1	
Public Menace	

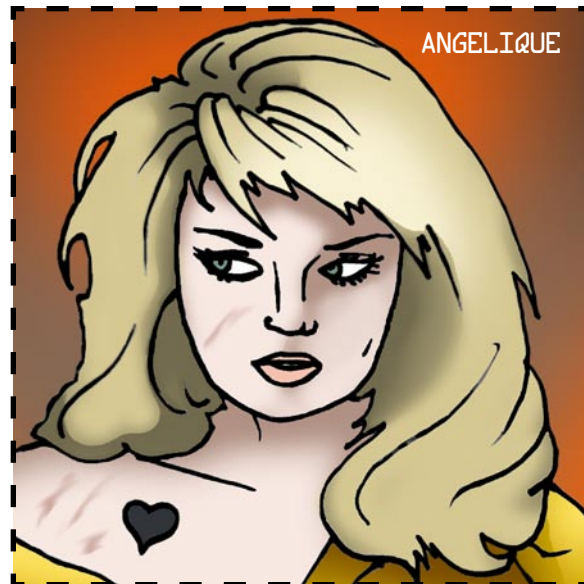


Angelique (formerly *Convict 9136432*) is a young waif who, up until recently, got by among the patients by pretending to be just as idiotic as they are. A foul-mouthed tramp, she was sentenced to *Gehenna* for repeated thefts and "irreconcilable lack of rehabilitative potential", causing her to be labeled a kleptomaniac. **Angelique** came here, thinking it would be safer here than in the tunnels outside. She followed **Bishop** (and the other villagers) only because she wanted out of the cell blocks, and does not believe **Daniel** is a god ("they say he's just a kid, for Christ's sake!" she will snort defiantly). What got her in her current mess occurred just days ago, when, wandering alone in the forest to escape some grubby men who wanted to "enjoy her company for free", she escaped to the *Iron Doors* (see **area 28**) where she saw the custodians depositing food and medicine there. She returned to the village and described these automatons publicly, an act which got her in trouble with the "Ecclesiarchy" (**Bishop's** council of lunatic "advisors"), for the *Iron Doors* are all but forbidden. They now plan on using her as a scapegoat for their recent troubles.

ANGELIQUE (ANARCHIST/SURVIVAL)

PROWESS	2	SOCIAL	6	GUILT	1
REFLEXES	4	INTIMIDATION	4	DESPAIR	7
WITS	6	PSY POTENTIAL	0	INSANITY	2
WILLPOWER	2	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
Public Menace	Convict Basic Gear
Scheister	
Tortured	



Warden's Note: *Angelique*, if saved, could be convinced to join the characters (after all, she knows she can't survive on her own), though she is not much of a fighter.

23. MUSHROOM PATCH

Unnaturally large mushrooms appear to thrive in this dark part of the forest, growing in odd shapes and wan, sickly colors. A few even seem to have dim phosphorescence to them, which fades when you get close.

The villagers at **area 22** have recently begun coming here to pick mushrooms, as these fungi are in some cases edible - and food (other than human flesh) is getting scarce after *Perdition*. Others have an unusual effect on humans if consumed: causing mild hallucinations which the villagers think is "fun".

Characters with the *Candy-Man* trait will recognize some of these mushrooms as being useful in creating drugs such as **Kaleidoscope** and **Redline**, and if collected could be used to manufacture 2D4 doses of each (though the character in question must still spend the required BPs).

24. WOLFSBANE PATCH

You see working by the light of a single torch, an old woman and a young man digging in the fungus-rich soil here. As you come near the woman looks up fearfully, revealing a face so corrupted by mold that it is grossly misshaped and deformed.

The old woman and the young man are inhabitants of the village at **area 22**, but the recent murders have them both worried for their lives. Believing **Bishop's** claim that a "werewolf" was responsible, the old woman tried to convince others to join her in searching for the only weapon known to slay such creatures - *wolfsbane*. Having encountered strange plants and fungus in a dark part of the forest, she believed she had in fact found the wolfsbane she sought (she's never actually seen the real thing, however).

Weird fungus and molds have begun to appear all over the ship since *Perdition*, but this unique specimen only grows here, in this particular spot. If not handled properly, it changes the living into mold-ridden, soft-boned, rubbery monsters with little or no semblance of their former selves. But if handled with caution, the mold can be rendered into a milk-like substance that creates homicidal mania in the drinker.

Unfortunately, the old woman and her sole companion did not take precautions, and have already begun to succumb; they will attack the party on sight. *Because their bodies have begun to turn into a soft, spongy fungus, they take only half damage from melee weapons and firearms.*

2x MOLD VICTIMS (MURDERER/SURVIVAL)

PROWESS	2	SOCIAL	1	GUILT	0
REFLEXES	2	INTIMIDATION	6	DESPAIR	0
WITS	1	PSY POTENTIAL	0	INSANITY	10
WILLPOWER	1	PSY STRENGTH	0	HEALTH	10

TRAITS	GEAR
None	Rags
	Improvised Weapon (1D6)

25. MURDERER S DEN

The telltale stench of rotting flesh gives away this otherwise well-hidden hideout. Bones, moldering meat, scattered teeth, and clumps of hair lie strewn all about in the shadow of a huge, moss-covered log.

Sentenced to *Gehenna* for having an incurable case of homicidal mania, *convict 7990012* managed to break free during *Perdition* and, after murdering several other inmates, eventually came here to hide. Completely nude, and covered in blood and gore, the escaped killer had been recovering from his wounds and thus went unnoticed when the "village" sprung up nearby. He has recently begun "hunting" again, preying on villagers from **area 22** and giving rise to the villagers' suspicion that a "werewolf" exists in the forest; the savagery of his attacks could easily be seen as the work of something less than human.

The escaped killer is now little more than a feral beast, and resides here most of the time, gnawing on the remnants of his last meal. He will eagerly move to attack if and when he is discovered.

"WEREWOLF" (MURDERER/DAMNATION)

PROWESS	7	SOCIAL	1	GUILT	0
REFLEXES	10	INTIMIDATION	9	DESPAIR	6
WITS	7	PSY POTENTIAL	10	INSANITY	6
WILLPOWER	3	PSY STRENGTH	2	HEALTH	20

TRAITS	GEAR
Brawler	None
Extra Health	
Insane (Mod/Rage)	
Isolation	
Psychobaric - Lvl 1	
Psychopath	



Loot: Among the corpses, bones, and gore the killer has amassed a **first aid pack**, two unopened **ration packs**, and an old antique *fob watch* which still runs.

26. GAME OF CATCH THE LADDIE

You see through the forest the glow of numerous torches and light rods, and hear numerous excited voices coming your way.

A large group of former mental patients are moving through the forest in this area, searching for a suitable victim to *sacrifice*. Terrified of the “werewolf” that has been preying on the village (see **area 22**), these mental patients are armed with torches, **light rods**, and clubs and intend on playing a game of “catch the laddie” with the first person they come across.

“Catch the laddie” is an ancient game in which a mob chases after an individual whom they plan to use as a sacrifice to dispel a hex or appease an angry spirit. Believing they’ve been plagued by a *werewolf*, the mob is looking for someone suitable to take to the *Glade of Sacrifices*, whom they plan on burning alive in the *wicker man* erected there.

There is no reasoning with the mob of villagers, who consist of six **mental patients**. They will give chase if the characters run, even leaving the forest to pursue them. They are only looking for one sacrifice, however, so if they manage to subdue just one PC they will be content, taking him/her back through the forest to **area 27** for the ritual.

27. GLADE OF SACRIFICES

As you enter this clearing you are stunned by what you see - the inmates living in the sanitarium garden have apparently constructed an enormous pyre here from fallen logs, but what unsettles you most is the colossus of scrap metal and wicker that rises over it, a gargantuan human-shaped form that dwarfs the people working in its shadow. Its purpose is unclear, but something about it strikes you as ominous.

The enormous human-shaped form is a “wicker man”, an ancient pagan construction historically made from wood and wicker (in this case, scrap and plant matter from the forest) in which, traditionally, a live human sacrifice was placed before being burned alive. **Bishop** first educated the inmates of this practice when he established the village; the villagers, fearing they are plagued by a *werewolf*, plan on making a sacrifice to appease the evil and drive it away.

The PCs may stumble upon this site, or they may be brought here (as a sacrifice) if relations turned sour with **Bishop**, or if they were discovered and captured by the mob at **area 26**. If this is the case, they will have been brought here in restraints, and unless they manage to break free, will be herded into the wicker vessel and locked inside. Within the hour the villagers will return *en masse* (i.e. virtually everyone from **area 22** will be present) with torches and will set the pyre ablaze while singing silly, nonsensical songs.

Warden’s Note: Being locked up in the wicker man when it is set on fire requires all trapped within to make a *Despair* check or accumulate +2 *Despair*.

Though they may believe themselves to be in dire peril, this ritual is in fact one of the few ways to bypass the *Iron Gates* (**area 28**) and enter the *Sanitarium (East)*. Once the fire is set, a few minutes later **Bishop** leads the villagers from the glade and back to **area 22**, singing songs of praise. As soon as they are out of sight, however, the gates at **area 28** open and two **monitor custodians** emerge to extinguish the fire and extract the “sacrifices”.

S O M E W H E R E I N B E T W E E N

Those inside the wicker man will have been subject to suffocating smoke and fumes and though they will be alive, they must succeed at a Prowess check (made with a +2 penalty); those that fail are considered to be incapacitated (and will awaken at **area 29** - or possible elsewhere; see later for details). Those that succeed escape unscathed.

Anyone found inside the “Wicker Man” will be removed by the two **monitor custodians** and taken through the Iron Gates (see *Chapter Two* for the fates of these individuals). Any who resist will be subdued and taken against their will.

28. IRON GATES

You come across a clearing edged in on all sides by thick, unnatural growth. On the far side of the glade is a pair of large iron doors, currently closed. Partly obscured by ivy is a sign that reads:

W893

SANITARIUM - EAST

HIGH RISK PSYCHOTICS & SCHIZOPHRENICS
 ARMED ESCORT AT ALL TIMES!

These doors lead to another part of the sanitarium. **Daniel** keeps these doors locked at all times, only opening them to send his **monitor custodians** out to deposit food and medicine for the “villagers” who “worship him” (see **area 22**) - and then only after a sacrifice has been left for him here.

Warden’s Note: **Angelique** came here despite the warnings of **Bishop**, driven by curiosity. She witnessed the “Iron Gates” open and saw the appearance of two **custodians**, which (on **Daniel’s** orders) deposited drugs for the villagers. When she returned to tell the others she was accused of disobedience and captured.

The doors will only open at the command of the **custodians** at **area 30**. They may be broken down, but the doors can take a total of 100 points of damage before they go down.

CHAPTER TWO: SANITARIUM (EAST)

The eastern reaches of the sanitarium appear somewhat different than the chambers in the western half, for here the sanitarium has become irreversibly *tainted* by the presence of the **Reality Cancer**, gradually becoming twisted and deformed the deeper one goes, as if reality itself has been poisoned. Chambers assume dark and irregular characteristics, becoming altered or deranged versions of what they were before Perdition. Corridors twist and turn and turn back on themselves seemingly at random, in a fashion clearly not intended by the ship’s designers.

Ostensibly the characters will find themselves in the eastern half of the sanitarium only after being taken to **area 27** to be sacrificed by the villagers. There’s a good chance that some (if not all) of the PCs will have fallen unconscious from the smoke and fumes of the sacrificial fire, in which case the characters will have been brought here, unconscious, by the **custodians**. In fact, there’s a good chance the characters will not even realize what happened!

Where the characters wake up is determined by the number of characters in the party, as detailed below:

# IN PARTY	WHERE THEY WAKE UP
1-2 characters	Area 29 (Holding Area)
3 characters	Two characters in area 29 , one in area 47 (Phrenological Laboratory)
4 characters	Two characters in area 29 , one in area 47 (Phrenological Laboratory) , one in area 40 (Immersion Therapy)
5 characters	Two characters in area 29 , one in area 47 (Phrenological Laboratory) , one in area 40 (Immersion Therapy) , one in area 41 (Circulation Therapy)
6 characters	Three characters in area 29 , one in area 47 (Phrenological Laboratory) , one in area 40 (Immersion Therapy) , one in area 41 (Circulation Therapy)

DEALING WITH A SPLIT PARTY

It can sometimes be a hassle to run a game in which the party is split. Invariably one or more players must sit out the game while the others perform their actions, waiting their turn. Thankfully this adventure doesn’t necessarily require you to divide the characters, though it may be a lot more enjoyable if you do. Either way, it’s up to you.

29. HOLDING AREA

A few bright lights flicker on as you enter this area. The room looks like a holding cell of some sort, with broken tiles and puddles of water on the otherwise bare floor.

Hastily written on one wall is an ominous message left by a previous occupant of the holding cell, which reads:

*If you're reading this, don't despair.
This isn't the end, only the beginning.
They still have a use for you under the knife!*

The message refers to the fact that while things may seem bad, sacrifices taken here are not killed (not immediately, at least), but are instead taken to the *Surgical Theatre* (see **area 38**) or worse, to the *Fortress of Impossibility* (**area 53**).

The door here has no lock.

30. ANNEX - EAST

It is suffocating and dark here, while every sound echoes eerily down the length of this enormous hall.

Two **monitor custodians** prowl this area, guarding against intrusion from outside of the sanitarium (i.e. from the direction of the indoor forest). These two **monitors** are the last surviving **custodians** assigned to the sanitarium; during *Perdition* most of the others were destroyed by the hordes of mental patients escaping their cells. These two confronted **Daniel** in his cell when the **Reality Cancer** first manifested, and were irrevocably altered, being bound to **Daniel's** will.

Daniel uses these two custodians to protect the entrance to his domain and patrol the halls. He also sends them through the *Iron Gates* whenever the insane villagers at **area 22** make sacrifices; the **monitors** have orders to put out the fires, subdue anyone found in the glade, and bring them to **area 29**. All such sacrifices eventually find their way to either the *Surgical Theatre* (in which case they serve as fresh "subjects"), or deeper to the lair of **Daniel** himself.

The **custodians** will attempt to herd anyone found outside of **area 29** back there, using force if necessary. The only way to avoid this is to try and sneak past them, requiring an opposed Wits check with each robotic sentry.

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.

31. DAY ROOM - EAST

This appears to have once been a day room for the use of the sanitarium's patients, but it is now empty, littered not only with overturned tables and chairs, but with scattered shards of mirrored glass as well. The walls must have once been mirrored, and the patients - for one reason or another - smashed every last pane...

No one occupies this room.

Loot: Characters could make any number of improvised weapons from the shards of glass here.

32. GLASS CASES

You are shocked by the scene ahead. Lining the walls are dusty, cracked display cases from floor to ceiling, illuminated by weak blue floor lights. But inside, instead of a gallery of pleasing watercolors or psychedelic images from the imagination of some drugged-up mental patient, are a collection of human corpses, propped up by metal rods, sitting in chairs, or hung by wire. These corpses have, one and all, been stripped of their flesh, revealing well-preserved musculature and bone.

These cases were originally set aside to display art and sculpture done by patients, to give them a sense of accomplishment. The original works are strangely absent, replaced by these gruesome "sculptures" made from humans snatched from the tunnels surrounding the sanitarium. It is unclear if the patients did this, **Daniel** himself, or the forces behind *Perdition*.

Seeing this gallery of cadavers requires those present to succeed at a *Despair* check or accumulate +1 *Despair*.

33. RECORDS ROOM

This room seems to be strictly functional in design, with rows of cabinets and shelves for storing data both in disk form as well as hard copies. A bank of five computers lines one wall, over which can be

S O M E W H E R E I N B E T W E E N

seen air conditioning vents for maintaining a cool, dry climate for both the machines and the paper files. The room is pitch black when you enter.

The records room previously contained information on the patients being treated at the sanitarium, and much of these records are still preserved here. Most of this information will likely be useless to the PCs, but characters taking their time may learn a little of the backgrounds of notable personalities such as **Bishop** and the **Surgeon**.

Warden's Note: The computers still function, and oddly, a dossier on one of the more significant patients, "Daniel" is sitting on the table by one of these consoles. If inserted into the computer and accessed, the file reads as follows:

Subject 9842186, "Daniel", manifested acute psychotic rage and schizophrenia. According to his father he began exhibiting signs of mental illness after a near-death experience in which the boy, then aged six, almost drowned in a pond behind the family home in rural Dorset.

His condition worsened after his mother (with whom he was close) sickened and died from encephalitis when he was eight. Daniel was then taken care of by his father, who by all accounts may have been abusive, or at the very least neglectful (considering the special care his son obviously required).

At age 11 Daniel's sister vanished under mysterious circumstances. At the time of her disappearance Daniel's father was seen as the primary suspect. When all other avenues of investigation were exhausted and the authorities came to take him in, Daniel's father likewise seemed to have disappeared. Found by himself in the family home, the boy was taken to Child Protective Services, until three months later, during a session of psychiatric therapy, he confessed to having murdered both his sister and father (though he was unable to lead authorities to their remains). The details of the ensuing police investigation were ordered sealed and the boy was transferred to the PTM Department of Criminal Evaluation and Incarceration in 2652.

A note at the bottom of the dossier simply reads:

ProLordFlies: Special Observation Subject. Extreme Caution.

What this brief addendum means can only be speculated at.

34. HOSPITAL PHARMACY

This compartment is locked, requiring *Access 2* or a *Hacking* check (made with a +1 penalty) to access.

*This large room has a pungent medicinal smell to it that is a bit disconcerting. The walls are lined from floor to ceiling with cupboards and shelves on which bottles and cardboard boxes were once neatly arranged, but are now in chaotic disarray. The floor is likewise littered with smashed glass, rolls of bandages, dozens of tongue depressors, and hundreds of tiny white pills that may have been scattered when the ship shook during *Perdition*.*

It is quiet, except for the methodic tapping of a leaky faucet somewhere in the room, and the distant groan of aging metal from somewhere far above.

There is currently no one here, though the **custodians** at **area 30** come here every now and then to fetch drugs to "reward" the villagers at **area 22**.

Loot: The cupboards and shelves contain hundreds of bottles and packages of pills for treating a variety of ailments both physical and psychological. These include anti-depressants, anti-anxiety meds, anti-psychotics, topical antiseptics, etc. Medicines of a more immediate value include seventeen doses of **cardiolax**, and ten doses of **tranq**. Oddly, seven of the bottles, sealed back on Terra, are labeled "cardiolax" but actually contain the drug **frenzy**, though there is no apparent explanation why. A tiny three-letter code appears on the inside of each cap; the code is "P:LF".

In addition to these drugs, there are abundant samples of *iodine triarylmethane* (the source of the medicinal smell), a greenish antiseptic widely used in the sanitarium to disinfect before surgery.

35. SUICIDAL PATIENT

Coming into this back room, you are surprised to find a sickly-looking, malnourished man in a blood-stained hospital gown. He looks to have been awake for days, with deep rings around his bloodshot eyes. In one hand he grasps a large shard of glass from a mirror, and before you can act puts it to his wrist.

"They're men I tell you!" he screams. "With long syringes and white coats! Nothing is as it seems

here - Nothing! Stay away from the mirrors - that's how they see us. Through the mirrors!"

The man, a former patient of the sanitarium, was "sacrificed" by the villagers and taken by the custodians to **area 29**. He snuck away, hoping to find a way out, but has since given up - though he has developed an acute case of *paranoia*.

Unless the characters manage to subdue him, the man (treat as a **mental patient** with *trustee* status up to level 2) immediately slices his own wrist. If the characters are able to administer medical attention immediately he can be saved; otherwise he will die in 1D3 minutes. Witnessing this gruesome and hopeless act requires all present to succeed at a *Despair* check or accumulate +1 *Despair*.

If he is saved, the man can only relate a little about what he has seen, including groups of malicious prisoners at **areas 36** and **38**, as well as his unshakable belief that there are "people living behind the walls, watching and waiting for all of the ship's inhabitants to die - either from the marauding demons, or by their own hands." He has no proof of their existence, however, having picked up the rumor from others at the sanitarium.

36. STUDIO

You enter this place to see several men and scraggly-haired women sitting in front of canvases. They look like a group of artists, but with them sit several small monsters who chitter and whisper in their ears. The art being painted is quite striking, depicting strangely compelling scenes.

Sanitarium inmates were long encouraged to express their thoughts through artwork, as the creative outlet was considered good for mental health. These artists remain here, shunning food, water, and the company of others - except for the handful of **Scuttling Impossibilities** who whisper encouragement and criticism into their ears - for the sake of their "work".

The images the inmates paint are inspired by their dreams, depicting various scenes of the interior of the ship, as if viewed remotely. These include:

- Groups of convicts building a fortified wall in the vain hopes of keeping demons out.
- A lab filled with white-clad scientists, watching with inhuman detachment as *Perdition* unfolds through TV monitors.
- Nude prisoners being tortured as individuals - three men and a woman - look on with leering grins.

- A man made entirely of green, writhing worms.

The patients will ignore the characters, even if attacked, and thus present no threat. The **Impossibilities** will only attack if the artists are disturbed; otherwise they simply watch the player characters, muttering quietly and snickering as the party goes past.

37. SURGERY PREP

The sole light in this cold, damp room flickers overhead, illuminating a trio of women dressed as nurses, each plastered with far too much makeup and wearing blood-soaked aprons. The women are loading their metal trays with an assortment of rusted and blood-caked implements - scalpels, forceps, and bone saws.

The three women are **psycho nurses** armed with **shivs**. If they notice the characters (which requires them to make an opposed *Wits* check, since they are busy and have their backs turned to the door), they will immediately move to attack, hoping to subdue the characters and hold them until the **Surgeon** can use them (see **area 38**).

3x PSYCHO NURSES (MURDERER/DAMNATION)

PROWESS	4	SOCIAL	3	GUILT	2
REFLEXES	7	INTIMIDATION	9	DESPAIR	2
WITS	2	PSY POTENTIAL	5	INSANITY	6
WILLPOWER	2	PSY STRENGTH	1	HEALTH	10



TRAITS	GEAR
Insane (Mod/Lunacy)	Handmade Uniform
Orderly	Shiv
Psychopath	
Quickness	
Self-Mutilation	

Loot: Even though many of the implements kept here are rusted or covered in gore, there are enough tools, apparatus, stitching thread, wound sealant, bandages, and miscellaneous medicines here that, if the characters take the time, they might be able to assemble three **first aid packs** from the stuff. In addition, the remaining surgical knives/scalpels could be employed as **shivs**; there are four total.

The room also features a wheeled laundry cart from which emanates a terrible smell. Any character lifting the lid to look inside finds it to be half-filled with rotting human limbs and shaved skullcaps taken in the Surgeon’s “operations”. Seeing this requires the searcher to succeed at a *Despair* check or accumulate +1 *Despair*.

38. SURGICAL THEATRE

Coming into this room you are startled by what you see. What was once a sterile operating theatre has become a charnel house. A few lights flicker weakly from banks on the ceiling, giving light to the gruesome proceedings; a man lays strapped to a gurney in the center of the chamber, his head and skull open though he is still conscious.

Over him stand several inmates haphazardly dressed in blood-soaked smocks and surgical attire, holding rusted and bloody scalpels, standing on a tiled floor splattered with bits of gore. Two huge phrenological charts loom over them as they “work”. Above, watching from the observation gallery like a gang of noisome moviegoers, are some two dozen mental patients, who leer, cheer, and giggle maniacally at this horrific “entertainment”.

Daniel developed an unusual fascination with the quack science once known as “phrenology” (the “science” that claims specific emotions or characteristics of the psyche are physically represented by separate parts of the brain) when he was first institutionalized, as a former psychiatrist of his collected artifacts, charts, and other curios of the art to decorate his office. The images of split-open human heads, brains reduced to segmented

models and charts, and the idea of controlling emotion/thought/conscience through selective organ removal fascinated the boy to no end. The practice as a whole was considered “debunked” by the medical establishment with the advent of modern neuroscience, but **Daniel** has clung to his belief in it. He now hopes to perform a series of gruesome experiments to prove *phrenology* can reliably chart the human mind.

Moreover, **Daniel’s** impetus to explore phrenology is motivated by his current situation; his own subconscious mind, somehow aware of the monster he has become, is trying to destroy him (see *The Fortress of Impossibility* for more details on how **Daniel’s** subconscious works to aid the PCs against himself). **Daniel** cannot let that happen, even if he has to cut out a part of his own brain!

To this end **Daniel** has recruited a former neurosurgeon (known to the patients only as “the Surgeon”), whom he has “convinced” of the virtues of phrenology - as the scars on his bare forehead will reveal. The **Surgeon**, now programmed to obey **Daniel’s** will, carries out experiments for the boy on subjects abducted by asylum inhabitants sent out into the tunnels surrounding the sanitarium. One of these subjects now lays entirely restrained, on the gurney in the center of the surgical theatre.

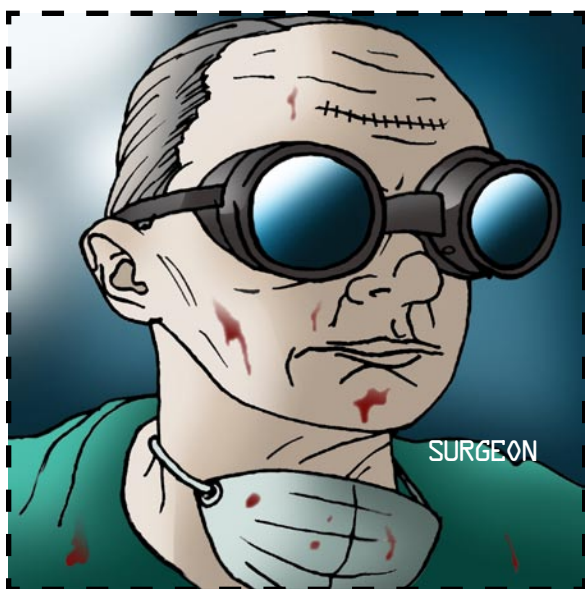
The patient, an otherwise sane convict who was simply in the wrong place at the wrong time (and was kidnapped by patients of the sanitarium when he got lost in the passages nearby), is in a horrifying state. Restrained by iron bands and thick leather belts to a gurney, the patient also has his head securely fastened to a strange metallic “brace“. Here all semblance of a normal medical operation ends, however, for the patient - alive and very conscious - has had his hair shaved, scalp peeled back, and skull opened, revealing his exposed *brain!*

The **Surgeon**, formerly *convict 5259270*, was a successful brain surgeon on Terra before he was selected to travel to a distant colony to serve as its head of surgery. Finding life in the colonies boring, and gradually succumbing to deep-space psychosis, *5259270* went insane and began chopping up the colonists he was sent to care for. He was only brought to justice months later, when a re-supply ship to the colony landed and its crew found he’d killed all 130 colonists through surgically removing their brains. He did not resist capture, claiming that “the voices told him to do it”.

SURGEON (MURDERER/DAMNATION)

PROWESS	4	SOCIAL	3	GUILT	5
REFLEXES	3	INTIMIDATION	8	DESPAIR	5
WITS	6	PSY POTENTIAL	0	INSANITY	7
WILLPOWER	3	PSY STRENGTH	0	HEALTH	20

TRAITS	GEAR
Extra Health	Handmade Uniform
Insane (Mod/Lunacy)	Goggles
Lobotomy	Surgical Mask
Medical Knowledge	Scalpel (treat as <i>shiv</i>)
Psychopath	
Seen Beyond The Veil	



Warden’s Note: The **Surgeon** hopes to help **Daniel** find a way to “cut out” the boy’s subconscious. The Surgeon is not sure exactly *why* the boy wants to do this, but he’s too slavish and loyal to question a direct order. He has continued dissecting captives taken by the custodians from the *Sanitarium - West* to further their study of phrenology, and believes he has made some progress. When the characters appear he will grin with brownish teeth and motion for his “assistants” to attack.

The **Surgeon** is joined by three **mental patients** (armed with *scalpels*; treat these as *shivs*). Any sound of combat here will attract the **psycho nurses** from **area 37** in two turns. Note that none of the spectators in the observation gallery will get involved, though they will cheer both sides during the fight!

The captive “patient”, if rescued, will die from his dissected condition unless a character with the *Medical Knowledge* trait, using a **first aid pack**, succeeds at a Wits check. If successful, the patient can be brought back to health (treat as a **Joe Average**).

39. MORGUE

This compartment is locked, requiring *Access 1* or a *Hacking* check to access.

Beyond this large door you find a dark, refrigerated room. A chemical smell lingers here, only barely masking the stench of rotting corpses. Your light source reveals rows of gurneys, atop of which lie the very same bodies, many of them surprisingly well-preserved.

The bodies of patients who died in the asylum as the result of failed lobotomies or other treatments were brought here until they could be transported out and disposed of in the normal prison fashion. These bodies are entirely mundane, but could serve as an abundant source for **Devourers** to rise if a *Despair* manifestation occurs in the vicinity of the sanitarium.

40. IMMERSION THERAPY

You come into a large L-shaped chamber that echoes with the screech of shoes on wet tile. The ceiling is vaulted, and across its cracked surface can be seen wriggling slivers of light reflected off of the enormous pitch-black pools that dominate the room.

These water pools were used for “immersion therapy” on specific schizoid patients, the idea being sudden immersion in frigid, dark water could “shock” the patient into mental health. More than a few patients drowned here as well, or succumbed to hypothermia from this forced dunking. The room is now empty.

Awakening Here: Characters who were taken from the *Wicker Man* by the **custodians** may wake up in various spots in the *sanitarium (east)*, one of which is here. If this is the case, read the following:

You awaken suddenly as you plunge into deep, icy cold water. It is pitch black, but feeling around you realize you have a bag over your head. A weight of some kind, secured by a chain to your leg, is keeping you under. You’ve got to free yourself or you’ll drown!

The character in question is in big trouble unless she acts quickly. A Despair check must be made immediately (failure indicates an increase of +1D2 Despair). Unmasking herself requires a Prowess check, though this is not necessary to escape. To escape, the character must undo the weight around her leg, which requires an opposed Prowess check (the chain is considered to have a Prowess of 12).

A character has enough air to survive underwater for one turn per point of Prowess. Once she runs out of air she falls unconscious; if she is still submerged one turn later she *dies*.

41. CIRCULATION THERAPY

This room is mostly dark, except for a small light at the apex of its domed ceiling. This light gives shape to the sole feature of the otherwise bare, circular chamber: a centrifuge-like contraption to which is attached a complex chair bristling with metal restraints.

A single **mental patient** dwells here, an idiot who cannot talk and can only drool. He tends to hover near the impressive bank of dusty dials and switches that lie on the other side of a shaded glass partition, separate from the room proper. The idiot will not attack, but will giggle and cringe in the nearest corner.

The “centrifuge” is in fact a *circulating swing*, a primitive form of treatment for suicidal depression and other dangerous mood disorders. The swing operates by confining the patient to the restraining chair, which then begins to spin around the room at increasing speed, creating multiple G’s of force.

Awakening Here: Characters who were taken from the *Wicker Man* by the **custodians** may wake up in various spots in the *sanitarium (east)*, one of which is here. If this is the case, read the following:

You awaken to find yourself strapped securely by the arms, legs, and head to a chair, which is itself attached to an enormous steel “arm”. The room you are in is circular in shape though the weak light from above barely illuminates it.

As soon as the character awakens, the centrifuge begins to move. The arm begins to rotate, spinning the chair (and the character) in several revolutions per minute, though this quickly begins to speed up. If the character does not manage to escape soon, she will pass out and if the centrifuge is not shut down, die soon after.

A Despair check must be made immediately (failure indicates an increase of +1D2 Despair). The restraints seem secure, but individual restraints may be broken at a rate of one per turn (there are three restraints: **arms, legs, and head**), but each requires an opposed Prowess check (the restraints are considered to have a Prowess of 10 apiece).

Alternative means of escape may be possible, one of which would be to try and convince the **mental patient** skulking in the room to help. This requires a three successful Sociability checks; the first will get the patient to snap out of his catatonia, the second will convince him to go to the control panel and try to shut off the centrifuge, and the third will get him to undo the character’s restraints so she can escape from the swing.

While she tries to find a way out the character will be spinning. For the first three rounds there is no game effect. On each round thereafter, however she must succeed at a Prowess check or pass out. This check is made with a +1 penalty to the roll for each round after the third. Once the character passes out, unless the chair is switched off within three minutes she will *die*.

42. PSYCHOBARIC CHAMBERS

It is dark here, but a periodic pulse-and-glow emanates from a series of small “portholes” along each wall of this corridor, creating an unnerving strobe effect. Save for the distant, muffled sound of machinery, it is quiet here.

Originally used in extreme aversion therapy, *psychobaric chambers* were a revolutionary development in the New Regime’s efforts at “re-education”. Each is basically a cylindrical chamber, at the center of which is a secure chair with restraints (resembling a dentist’s chair to some degree). The patient to be “treated” would be secured to the chair, and the door to the chamber closed, using pressure seals and layered glass to deaden all sound from outside. For more on how these chambers were supposed to function, see the nearby sidebar.

There are still patients from before Perdition inside these psychobaric chambers, though all are now irreversibly insane from their prolonged exposure to the effects of the psychobaric treatment. Each patient has been bombarded for days with violent images, horrifying sounds, white noise, mutterings, whispers, screams, flashing lights, and subliminal messages that have eroded the captive patient’s mind, plunging her further into mind-shattering insanity.

Looking inside the chambers through the sole porthole, characters will be able to get a glimpse at the bound, secured, and straight-jacketed patients. Though there are men and women here, they are all much the same - catatonic, staring at the images on the walls, and possibly frothing or choking on his/her own vomit.

The situation here is highly alarming, because until the patients in the chambers actually *die*, they will continue to accumulate Insanity over and over again the longer they are here (in game terms, for every four hours spent here the patients accumulate +1 Insanity). This will inevitably result in one patient or another reaching Insanity 10 and triggering a *manifestation* (this is actually the source of the abundant numbers of **scuttling impossibilities** now infesting the sanitarium; they were all manifested here as a result of the chambers' occupants).

The characters are certain to witness at least one such *manifestation* when they come here; as they navigate the corridor, a high-pitched whine fills the air as the strobing lights from the sealed chambers speed up, until this whine turns into the sound of groaning metal under great strain. At the same time an awful stench fills the corridor, and a greenish-black puddle of slime begins to take shape on the ceiling. Moments later, as this ooze drips to the floor, it coalesces into the shape of a **scuttling impossibility**. The little demon observes the characters for a moment, smiles/giggles/chortles/hoots, and then scampers away to cause mayhem elsewhere.

Warden's Note: There does not seem to be an immediate way of shutting down this tremendous

hazard; the chambers are securely locked, the doors are massive, and there is no clear way of shutting down the machinery. The patients inside are as good as dead, but players with a strong moral ethic may feel frustrated that there's nothing they can do. In reality there *is* something they can do - defeat **Daniel** and the **Reality Cancer**, as doing so will effectively put an end to what's been happening here.

43. CELL BLOCKS - EAST

In this part of the complex, things seem to take a turn for the worse. Weak lights pulse on and off from malfunctioning ceiling lights. Exposed water and steam pipes run the length of the corridors, dripping water and afflicting every metal surface with fast-spreading rust. The mirror-like reflection of those puddles created by the abundant moisture seems distorted, and at moments you seem to notice something reflected in them - but with a closer look it seems nothing is there after all. Weird noises, which sometimes sound like laughter from afar, at other times like sobbing, now don't sound human at all... and instead more like alien howling in the distance. Even the checkerboard pattern of the floor itself seems to be "changed", because now the squares seem to have shifted into a dizzying optical illusion swirling nauseatingly underfoot.

The cubical cells in these areas are mostly empty, though the characters may find rotting corpses and other horrors if they search the cells lying just off the passage. Roll to determine what (if anything) they find:

PSYCHOBARIC CHAMBERS

Psychobaric chambers are found throughout the handful of sanitariums on *Gehenna*. Used as treatment for the criminally insane, these chambers were supposed to "cure" an inmate of his psychosis so that he could be trusted to join the general population.

Each psychobaric chamber is roughly cylindrical in shape with a secure chair in the center. Once the patient was encapsulated inside, the psychobaric chamber would be activated. With the powering up of unseen motors and hidden electrical equipment the air would become charged and the outer wall would begin to spin; the solid white surface, which served as a screen onto which images could be projected, would flash a high-speed parade of images. These images served to at first disorient, and then unsettle the patient, before bombarding him with subliminal programming.

Most patients subjected to psychobaric treatment were psychopaths, schizophrenics, or sufferers of a wide range of acute manias. The idea was to bombard the patient with a combination of images, sounds, smells, and other sensations to implant an association between a certain act (usually an extreme act such as murder, rape, but also something as simple as fist-fighting or losing one's temper) and something nauseating, sickening, or debilitating, so that when the opportunity to commit that act came up, the patient would be unable to due to the creation of a psychological aversion. In effect, psychobaric chambers would brainwash their patients so that they were unable to commit criminal acts - at the cost of their free will.

D12 ENCOUNTER

- 1-2 Empty cell.
- 3-4 Dead/rotting corpses.*
- 5 Hospital gurney with wet, bloody sheets and broken restraints.
- 6 A single **psycho nurse** wandering the halls looking for intruders; she is armed with a **syringe** loaded with a dose of **tranq**.
- 7 An insane inmate preparing to perform a *self-lobotomy* with a ballpoint pen, hoping to erase the horrors he has seen since Perdition.
- 8 A trio of **mental patients** performing surgery on a fourth against his will, claiming he has a “chip” imbedded in his skull. The PCs will likely try to stop the brutal operation, but if they do not, remarkably the patients do in fact find a small metal *wafer* under a layer of skin on his head whose function/presence defies explanation. Small stenciled lettering on the wafer reads “P:LF”.
- 9 A man shambling about seemingly without aim. He was a victim of the **Surgeon**, and now is missing the part of his brain that governs higher intelligence. Unable to speak and ruled by his basest instincts, the poor monster will scream and attack anyone he comes upon (treat him as a **mental patient** with no weaponry).
- 10 A pair of **psycho nurses** who, when encountered, appear to be walking *backwards* down the corridor. In fact time runs in *reverse* for these patients, so they appear to be retracing their steps, items dropped “levitate” back into their hands, etc. If the characters come within 10 ft. of the **nurses** this time reversal suddenly ceases, and the **nurses** attack.*
- 11 The characters stumble upon a ghostly apparition that appears to be reliving the violent moments of Perdition. For a few tense seconds the passage is filled with eerie blue lights, loud knocking on the bulkheads, and the groan of metal. Moments later ghostly figures appear, resembling inmates escaping during the chaos. Once they’re gone, a ghostly man in a lab coat appears, screaming and stumbling about, pounding on a mirrored wall while shouting (in an eerily-distorted voice) “Let me in you bastards! You’ve locked me out! Don’t leave me to die!” He then fades a few seconds later. *If the PCs met the patient at area 15 (“the Lost”), they may recognize the man in the apparition as one and the same.**

- 12 The characters pass an empty cell, its door still open. Inside the cell they find a small table on which are scattered pieces of construction paper, crayons, and pencils. On one wall is a well-executed image of an Escher-esque castle, its towers soaring over a maze-like background rendered as an optical illusion (see nearby image). This castle exactly matches the *Fortress of Impossibility* (see **area 53**).

* *Encounters marked with an asterisk may incur Despair gain (+1 Despair).*

Warden’s Note: This level of the hospital is subject to the reality-altering paradox effects of the **Reality Cancer** that now dwells at the center of it (see the *Fortress of Impossibility*). These effects are subtly felt at first, but become more startling and impossible the further the PCs go. A few random effects are described below:

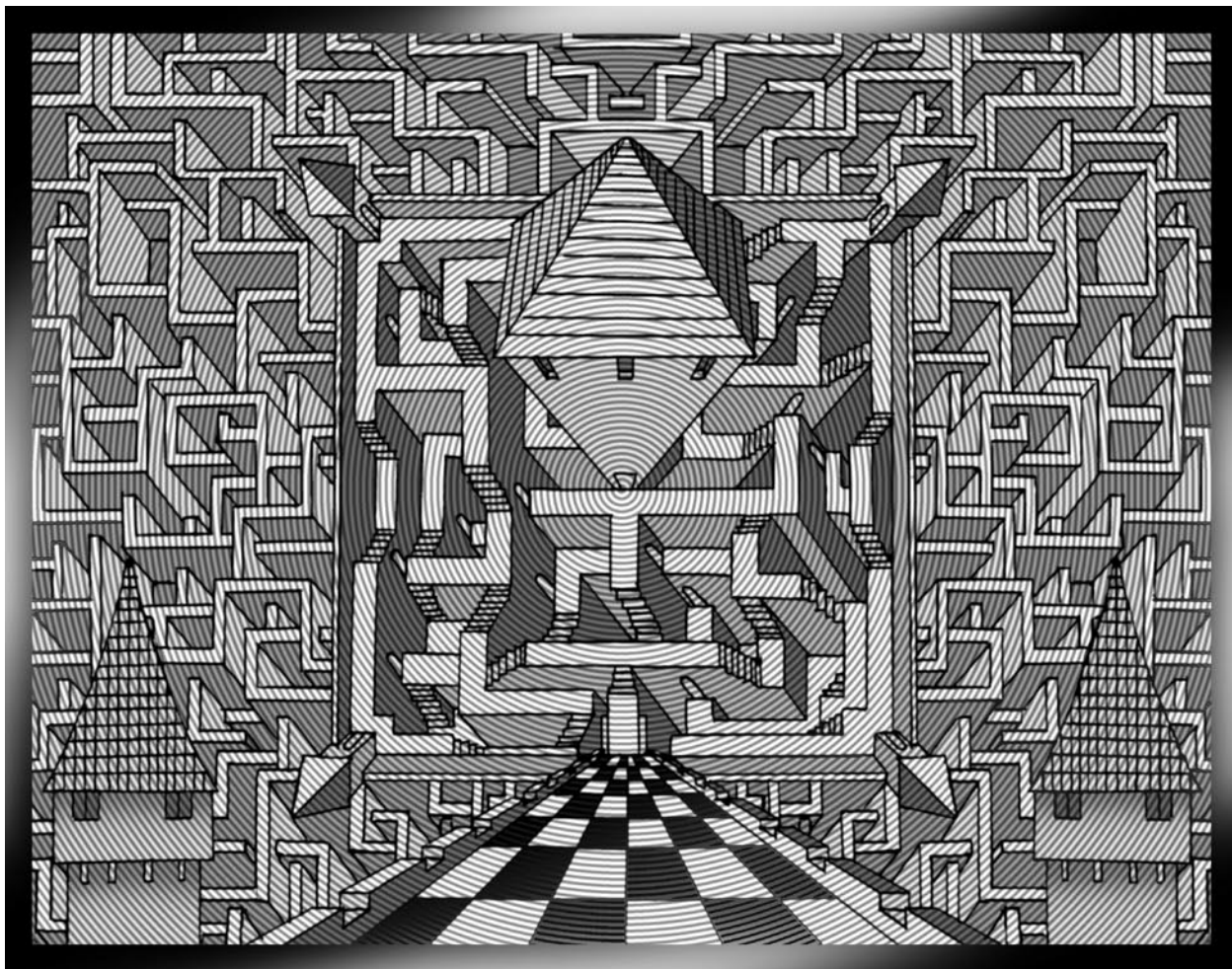
- The characters pass a leaking pipe and puddle. But the water from the puddle is dripping *upwards*, against gravity, and the puddle is slowly disappearing.
- As the characters turn a bend in the passage, one of them notices that the hands on her wristwatch begin spinning *backwards*.
- Improbable smells can be picked out momentarily before fading; the smell of a fresh-baked apple pie, burnt rubber, pungent flowers, etc.

44. PARADOX

At any point marked as **area 44**, while the party assumes they are traveling normally, they are mysteriously “transported” to a another area also marked **44** on the map (Warden’s choice). To the characters this sudden transportation goes entirely unnoticed (though a character with the *Sixth Sense* trait may make a Wits check to sense something is “amiss”); to them, they simply proceed as normal, only to discover they’ve backtracked or gone the wrong way.

Unless the characters are smart and realize they’ve been moved around, they’ll likely end up with a sense of confusion and disorientation. This is, of course, the effect of the paradoxical energy of the **Reality Cancer**, which causes bizarre, meaningless phenomenon such as this.

Once the characters figure out what’s going on, those areas marked **44** no longer function.



45. DEJA VU

At the point marked **area 45** the party finds itself reliving an encounter they just experienced moments/minutes before.

Warden's Note: If the characters stumbled upon one or more of the random encounters listed under **area 43**, select one and have it "re-play itself" now (for instance, if they encountered the pair of nurses operating in *reverse time*, they will see the same nurses again, once more patrolling the halls backwards). If that encounter required Despair checks, do not check again, but if the encounter involved combat, play out an entirely new combat, as the event does, in fact, occur twice.

Characters that experience this event must succeed at an Insanity check or gain +1 Insanity.

46. EYES AND EARS

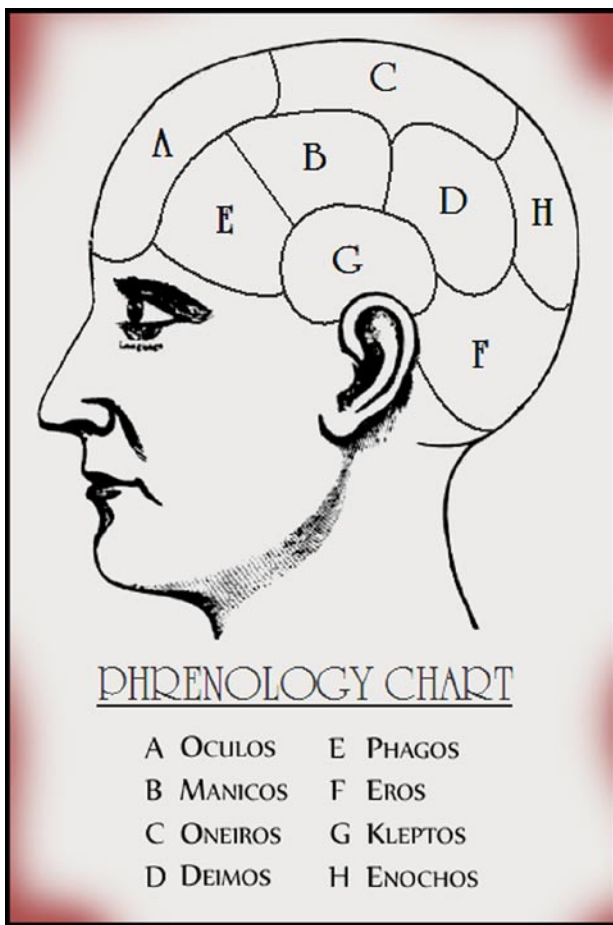
The sound of tiny feet scrambling over steel echoes throughout the corridors. From nearby drainpipes and vents low on the wall come a swarm of diminutive beings!

Investigation brings the characters into the presence of a swarm of **Seers** (see the appendix, *New Demon*, for information on this creature) wandering the hallways. These minor demons serve as the "eyes" and "ears" of the **Reality Cancer** in the *Cubic Maze*, and will stare at the player characters as long as they can to give the **Cancer** as much information as possible before being killed or driven off.

Warden's Note: It's possible the players might mistake these demons for the "Observers" the inmates of the sanitarium have been whispering about. By all means, do not dissuade them from thinking as such. If and when they discover the secret rooms later on (**areas 50-52**), it will only add to the mystery!

47. PHRENOLOGICAL LABORATORY

This room appears to be an exact duplicate of **area 38**, except it is mostly empty, and there are no bystanders watching the place.



Entering this room you are amazed at how sterile it seems, with white walls, ceiling, and floor. It is mostly empty save for a wheeled gurney in the exact center of the chamber; on which rests a man covered by a green surgical screen, leaving only his comatose face and shaved head visible. His skull has been opened; his brain is exposed. Next to the gurney is a cart, atop which are neatly-arrayed surgical implements, gleaming in the light.

A child's voice, somewhat monotone and expressionless, speaks over the intercom:

"The man lying before you was a criminal in life, among the worst the human race has ever known. He lacked imagination. He was a perverse sort who killed and ate children, but he was uninspired and left a clumsy trail so obvious the police found him before he got his fourth victim.

"I could kill him now, but I will give you the chance to save him.

"Don't bother with his restraints. The only way this man can be saved from the sentence I have passed is to make sure he never cannibalizes

another child again. As I mentioned before, he lacked the ability to imagine. This is obvious by his diminished Oneiron organ, the organ which governs dreams and imagination, which I've appropriately titled "Oneiros" on the chart on the wall, labeled C. That much I'll give you."

The boy's voice changes to one of quiet reflection.

"Have you ever wanted to be a brain surgeon? Well. Now's your chance."

The voice on the intercom is **Daniel**, the new "master" of the sanitarium, who has watched the characters struggle to reach this point and is now eager to "play" with them - and test their mettle. His reasons for holding this particularly gruesome "test" also serves another purpose, however: haunted by his own subconscious (which **Daniel** believes is secretly plotting against him), the boy hopes to find a viable way of removing entire organs of the brain without killing the patient; i.e., he wants to cut out his subconscious so that he is free of it completely. Though the test is important, he is still insane, and the chance to mislead the PCs is too fun to resist!

This encounter requires the characters to play the role of brain surgeons. Whether or not the PCs actually possess medical knowledge will be irrelevant, for one look at the patient's brain will show that somehow (with the power of the **Reality Cancer** working for him), **Daniel** has willed the man's brain to conform to the antiquated phrenology chart on the wall.

Give the characters a copy of the nearby illustration, which duplicates this phrenology chart. The chart lists eight "organs" of the brain, one of which the characters must remove to "make sure he never cannibalizes another child again" - and prove that *phrenology*, at least in **Daniel's** world, is a viable science!

Daniel has given the characters a clue to help start the process of elimination, intimating that organ C, "Oneiros", is keyed to imagination. The other organs are also all keyed to other functions. The organ the characters are looking for is E, "Phagos", which governs hungers and desires. The players will either have to figure this out themselves (the organs are named after Greek words and the right one may possibly be discerned through the process of elimination), or they can simply roll up their sleeves and get to work carving him up.

Each turn the characters can attempt to remove one organ. Doing this requires a successful Reflexes check (made with a -1 bonus if the character has the *Medical*

AREA 47 - ALTERNATIVE

Area 47 presents the opportunity to get the characters to participate in something they likely wouldn't normally do: *brain surgery*. A patient is already provided for them, but you might consider an interesting alternative. With the knowledge of each player convict's crimes and background in mind, select one of *them* to instead replace the NPC patient on the table (that is, assuming at least one of them succumbed to the **custodians** earlier on and became a captive). Next, tailor **Daniel's** monologue in the text provided to better suit that character's crimes instead. Then select an appropriate organ for the characters to remove, and run the encounter as normal.

For a more generic option, use a PC who is running the risk of manifesting due to a high level in one of the Gauges. If the character is suffering from high levels of Guilt, for example, **Daniel** might require they remove the associated organ (**H**, *Enochos*) to remove the risk of him attracting a Demon of Guilt. Or a character who is flirting with disaster by having high Despair, **Daniel** might require organ **D** be removed. In the end, it's up to you how you want to run the encounter, however.

Knowledge trait); failure incurs 1D6 damage to the patient (the patient has 10 Health currently, and will die when he reaches 0). *If the characters refuse, each turn the comatose patient's body is wracked by electrical shocks, which inflict a flat 2 points of damage. These shocks will continue until either the party agrees to "operate", or the patient dies.*

The organs are as follows:

- **A) Oculos:** *Senses*. If the characters wrongly remove this organ the patient will live, but will waken to find he has been permanently *blinded*.
- **B) Manicos:** *Insanity*. If the characters wrongly remove this organ the patient will live, but will be cured of 1D4+1 Insanity - at the cost of -1 Wits (permanent).
- **C) Oneiros:** *Imagination, dreams*. If the characters wrongly remove this organ the patient will live, but will accumulate +1D3 Insanity.
- **D) Deimos:** *Fear, dread*. If the characters wrongly remove this organ the patient will live, but she will be unable to accumulate Despair anymore, and will slowly lose Sociability at a rate of 1 point per day until she reaches 1.
- **E) Phagos:** *Hungers, desires*. If the characters wrongly remove this organ the patient will live, but will develop the Madness, *Detachment*, at *Mild* level.
- **F) Eros:** *Love, compassion, the ability to empathize*. If the characters wrongly remove this organ the patient gains the *Cold-Blooded* trait. If she already has this, she instead gains +1 Insanity.
- **G) Kleptos:** *Ownership, possessiveness*. If the characters wrongly remove this organ the patient will develop the Madness, *Detachment*, at *Mild* level.
- **H) Enochos:** *Guilt*. If the characters remove this organ the patient will live, and will be cured of 1D4+1 Guilt - at the cost of -1 Wits (permanent).

If the characters remove the wrong organ, **Daniel** will require them to "try again" until they get the right one!

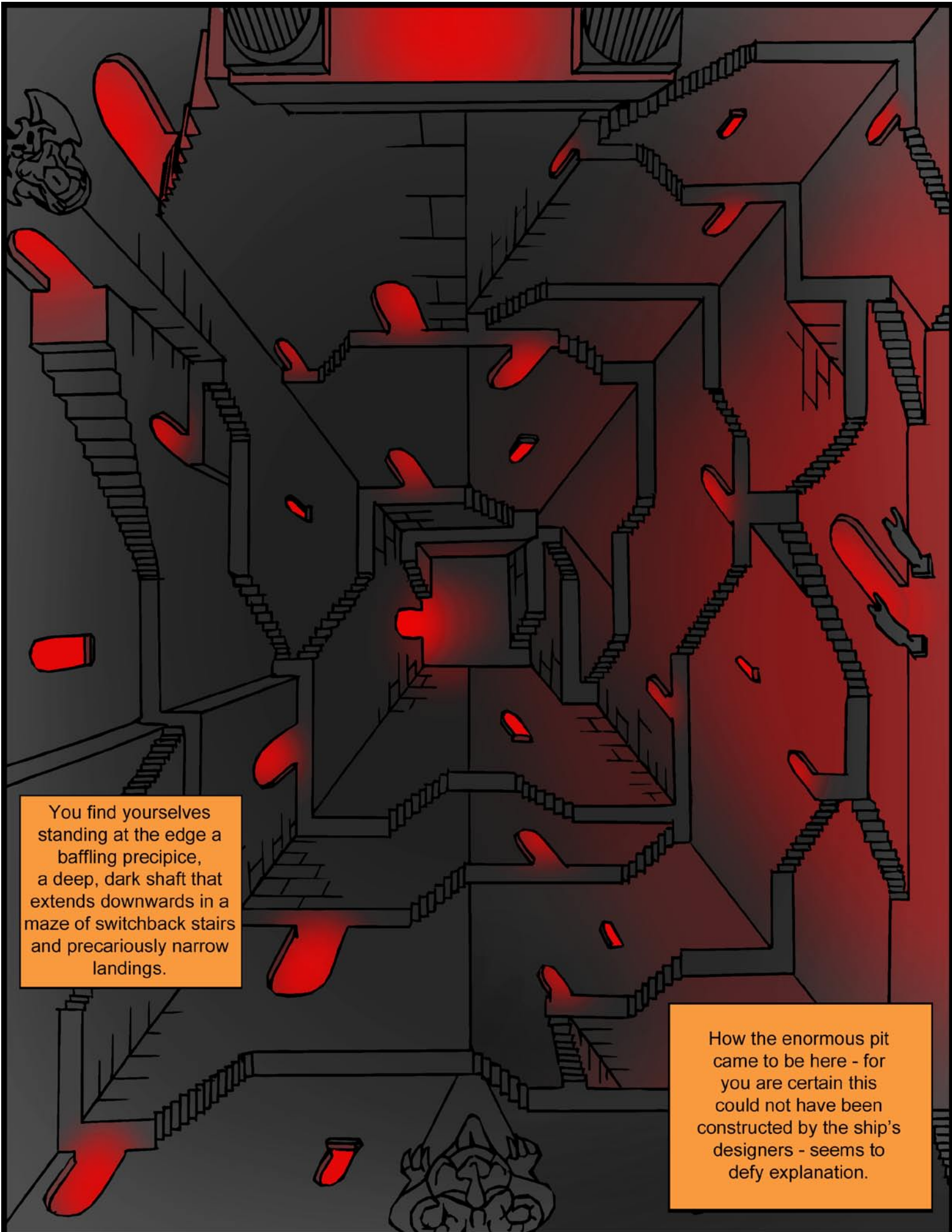
Warden's Note: Defeating this challenge will require the characters to eventually remove the correct organ. Hopefully the patient will live long enough. If the characters kill the patient, or horribly cripple him from bad guessing, you may require all present to make *Guilt* checks to avoid accumulating +1D2 Guilt.

48. PIT OF PARADOX

You turn a bend only to stop suddenly in your tracks - and just in time. You find yourselves standing at the edge of a baffling precipice, a deep, dark shaft that extends downwards in a maze of switchback staircases and precariously narrow landings. Moreover, Gothic gargoyles and flourishes decorate the pit as it plunges into the shadowy depths, making it seem all the more fantastic, while the odd, irregular angles and deceptive distortion of distance make it unsettling to behold. How the enormous pit came to be here - for you are certain this could not have been constructed by the ship's designers - seems to defy explanation.

The **Reality Cancer** influencing **Daniel** is slowly deforming the fabric of reality itself through its *Reality Tumor* property. This has resulted not only in the *paradoxes* and *déjà vu* phenomenon experienced throughout the sanitarium, but also the rearrangement, twisting, and physical distortion of the corridors, chambers, and passages themselves. This, the creation of the "Pit of Paradox", is just a more serious side-effect of the *Reality Tumor*, and presents a potential obstacle to passage.

To continue any further the characters will have to descend the *Pit of Paradox*, but it is a risky undertaking. Distortion of angles, perspective, and



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distance all combine to make it a dizzying climb. Like a surrealist painting, surfaces, corners, and edges prove to be deceptive, creating optical illusions that simply cannot be real - but *are*. Gravity operates at random, and landings that look solid and sure can be slippery, sloped, or otherwise uncertain.

Characters descending the *Pit of Paradox* must succeed at a Reflexes check each turn to descend in 10 ft. increments, or else roll on the table below for potential consequences. It takes ten full turns to descend from the top of the Pit (100 ft. above) to the bottom (and the passage leading to **area 49**).

1D10 CONSEQUENCES

- 1 Character slips and falls, but moments later begins floating in mid-air, as if there was no gravity. She finds she can “swim” up or down at a rate of 5 ft. per turn, and no longer risks falling.

- 2-3 Character falls off the landing/stairs she is on, plummeting 1D2 x 10 ft. to another level. If she survives the fall (which does 1D6 damage per 10 ft. fallen), she may continue descending.

- 4-5 Exploring one of the many doorways on the way down, the character comes out at a random level (roll 1D10 x 10 ft. to determine how far from the bottom she now is). Going back through the doorway does not take the character back to where she was, however.

- 6-7 Character does not fall, but when she eventually does reach the bottom, she finds she has somehow actually reached the *top* - and must do it over again!

- 8 Character slips and falls to the bottom of the Pit, taking 1D6 points of damage per 10 ft. of the fall (up to 10D6).

- 9 Character almost falls, but the noise she makes attracts something from one of the doorways up and down the shaft. An enormous undulating *tentacle* slips out of one of the glowing doorways and tries to grasp her (Prowess 4 for Attack Roll). If it succeeds in hitting, the tentacle does no damage but pulls the character through the doorway at the start of its next turn unless it is destroyed first (it has Reflexes 2 and can take 5 points of damage). A character drawn away by the tentacle in this fashion is never heard from again (assume he/she is killed, or else re-appears in another adventure in the future).

- 10 Character slips and falls to the bottom of the Pit, but instead of taking damage she vanishes in a momentary flash of fire and light, not to be seen again (she may either be dead, or simply passes through the floor and emerges on another level of the ship, or may even be teleported away to a distant part of the prison, at the Warden’s discretion).

49. EMPTY ROOM?

You’ve entered a large, mostly lightless chamber that echoes with every footstep. What you see with your own lights are rows of dusty, wheeled hospital beds, none of which are occupied. The ceiling lights are all out and man-sized mirrors run the length of the north wall; distorting the true dimensions of the room and making it look far larger. On the far side of the room you see a large door; the edges of which seem to glow.

Allow all characters present to attempt a Wits check at a +1 penalty to the roll. To those that succeed, read the following:

Turning away from the mirrors, you spot something out of the corner of your eye and take a second look. You notice that when your lights are not directed towards the mirrors themselves (but rather pointed away), a dim light can be seen shining through one of the panes, as if it was in fact a two-way mirror!

The mirrors can be smashed by doing more than 10 points of damage to a single surface. Two of the mirrors connect to a *secret passage* leading behind the wall:

As you smash the mirror, the reflective surface is destroyed and glass explodes everywhere. When the tinkling of shards diminishes, you notice a passage on the other side leading out of sight!

Warden’s Note: It is entirely possible that the player characters will not discover the secret of the mirrors (and the secret passages behind them); in fact, no one alive in the sanitarium actually knows they are here, not even **Daniel** (though several inmates suspect secret corridors might exist, and also believe in the strange “men in white coats” who haunt them, a.k.a. the “Observers”). The description of **areas 50** through **52** are included here just in case the party manages to stumble upon this secret and choose to explore. The contents of these areas have no bearing on the overall adventure.

50. TUNNELS

The existence of these tunnels was only speculated at by some of the more unbalanced inmates of the sanitarium, but apparently they are, in fact, real! Characters exploring these tight corridors find them to be lit every twenty feet by weak emergency lights. They meander behind the walls, leading to other two-way mirrors at **area 15** and **area 42**. Through these the observer can watch the goings on in the room on the other side without being discovered (namely, the activities of the inmates in the *Day Room*, and the behavior of the inmates in the *Psychobaric Chambers*).

51. SECRET ROOM 1

You enter a secret room lit by a weak, flickering light. The tiny room is furnished with computers, electronic equipment, and chairs. From a rack on one wall hang a number of white lab coats, several pairs of goggles, and protective earphones.

If the players specifically mention touching it, alert them to the fact that the chair is still *warm!*

Searching this room or the computer will reveal complex video and audio recording equipment (the disks show hours and hours of observations through the two-way mirrors at **areas 15** and **42**); some samples scenes are detailed here:

- A film that records the manifestation of **scuttling impossibilities** every few hours in the hall outside the *psychobaric chambers*.
- A recording of the daily activities of the inmates in the *day rooms*.
- A recording from around Perdition, showing inmates escaping their cells *en masse* and overwhelming the **custodians**.
- A recording showing masses of inmates taking over the sanitarium; leading them is a small boy with curly hair, though he only appears on screen for one second before the film goes blank.

Nothing remains to identify who used this room and for what greater purpose other than clandestine observation of the sanitarium's occupants...

Loot: Characters scrounging here will find four lab coats (stenciled with the letters "P:LF"), four sets of polarized goggles, an empty clipboard, and various recording equipment which could be salvaged for Conductor (1), Electromagnetic (1), and Rigid (2).

52. SECRET ROOM 2

You see another room ahead, but you are alerted to a crackling noise as you approach the doorway,

which appears to be shielded by some sort of "energy screen".

This secret room (and the elevator room beyond, which are not detailed here) is protected by a special *force field* of a kind none of the PCs will have ever seen before (though a character with the *Educated* trait may make a Wits check; if successful, she recalls that experimental *force screen* technology was being researched around the time *Gehenna* left Terra).

To the casual observer it seems as if this screen presents a physical barrier to further passage. Anyone touching it, running into it, or trying to move through it (including throwing something through it) will immediately bounce off of the force field and take 1D6 points of electrical damage. The barrier, for all intents and purposes, cannot be bypassed.

Oddly, this force field also has the effect of keeping out demons, and in fact this is what the field was originally designed for (though the characters have no way of knowing this). Thus, the room beyond - and whatever complex of rooms and labs the elevator in the next room leads to - are free of demons, shielded from the effects of the Nether and the protected from the infestation that otherwise affects the ship. What these rooms are doing here, what purpose the observations serve, and where the secretive occupants are (whoever they are) is open to speculation...

53. FORTRESS OF IMPOSSIBILITY

Somehow, the maze of corridors and passages in the sanitarium seem to eventually lead here, converging at this very peculiar door. When the PCs arrive, read the following:

Before you stands a large doorway, cold and immobile. But from the darkness you see a light around the edges of said doorway, and what can only be described as the howl of wind.

*When one of you steps forward, there is a deafening shudder as the door is torn open with tremendous force. Yet what lies beyond is not a chamber, but rather a sight that staggers you with the sheer impossibility of its presence here, in the belly of the starship *Gehenna*.*

Beyond the doors is open sky, streaked with brilliant pink and orange hues, cluttered with vast cloud formations. A wind, like the kind one might expect tens of thousands of feet in the air, roars in your ears and tears at your clothing. Several hundred feet below you can be seen a "castle"

bristling with towers, soaring high over an endless landscape that appears to be one infinite maze.

A causeway with a black and white checkerboard pattern suddenly takes shape before you, reaching from the foot of the door towards the fortress below, whose towers seem to be beckoning you forward...

All character present must immediately make an Insanity check or gain +1 point of Insanity. In addition, to go any further all characters currently suffering the *Shakes* (or any greater side effect of Despair) must succeed at a Despair check; those that fail are too afraid of falling to continue on, and must be left at the door. Those who succeed may continue on.

At this point show the players the image of the Fortress, and describe it as a wind-swept plane of dizzying heights and infinite corridors. A causeway connects the door to **area 49** with the entrance to the castle and the first of the Fortress' towers, **area 54**.

From **area 54** the characters are not required to progress in a linear fashion. Once they locate the exit and leave, they may progress to any tower, as the causeways all connect (albeit in a maze-like fashion), allowing the visitor to find her way to any tower eventually.

Warden's Note: The "Fortress of Impossibility" is nothing short of a *pocket dimension* created by the insane mind of **Daniel**, made physical (i.e. "real") by the paradoxical influence of the **Reality Cancer**. The dimension itself only exists through the demon's *Reality Tumor* trait; without the creature, this miniature "plane" would collapse back into the imagination of **Daniel's** insane mind... and possibly tear a hole in the side of the ship.

The rules of the pocket dimension seem rational. For all intents and purposes it is a real place, a space-within-a-space. Characters are able to touch and manipulate things, even take things from inside of it out of it. All senses work here; the air has a smell to it, the wind creates sound, etc... Solid objects are really solid, and injuries sustained are all very real. Gravity is also as expected, and a character that falls off a causeway, or from a tower, will face injury or even death.

The fortress itself is merely a subconscious creation of **Daniel's**, based on a favorite picture of his (see **area 43, #12**). The fortress consists of five separate "rooms", each being its own mini-plane (like the Fortress itself) in which a moment in **Daniel's** life is recreated - and can be experienced. Through these chambers (each represented by one of the castle's five "towers") the characters can learn how **Daniel** came to be here, and eventually earn the right to face him and try to defeat him.

If they *survive*, that is.

54. TOWER A - THE GLADE

(This location is not on the map)

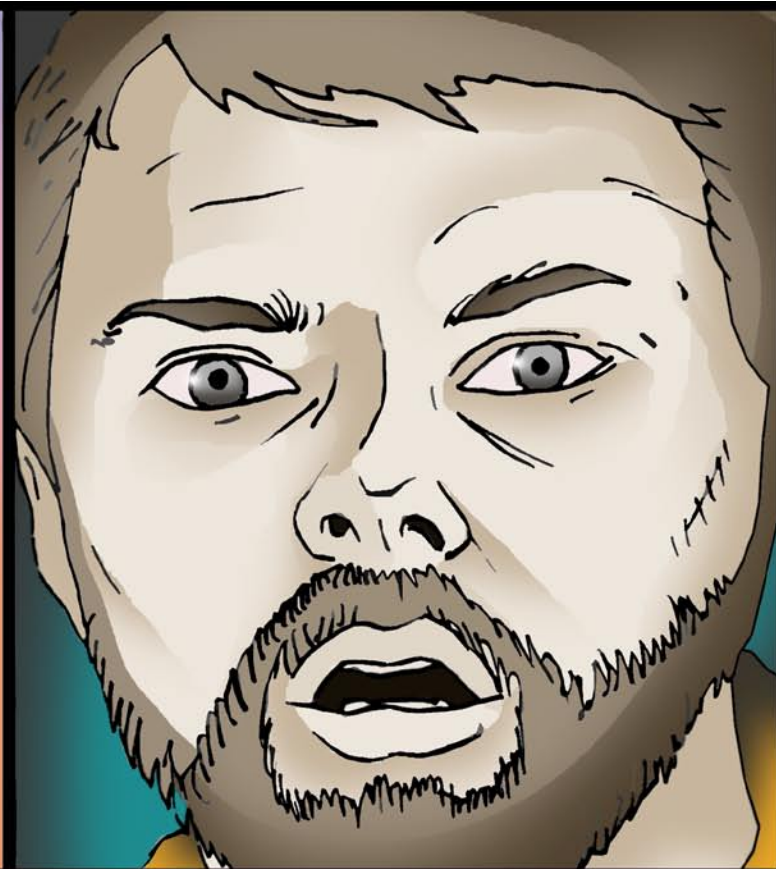
Read the following when the PCs enter this tower:

As you enter this place, for a moment you are disoriented when the howling wind ceases completely and the air grows warm and damp. You emerge from the darkness in a gloomy, misty forest, identical to the kind of pine forest you might expect to find on Earth. You are certainly not in a tower anymore, because looking up you see foliage and a foggy sky. Up ahead you see a glade carpeted in clover, where a small boy, perhaps six years old, plays alone with a scattering of toys. Most of these resemble plastic knights, wizards, or miniature peasants, and it appears he has even built a medieval fort for them from Lincoln Logs.

KEYS

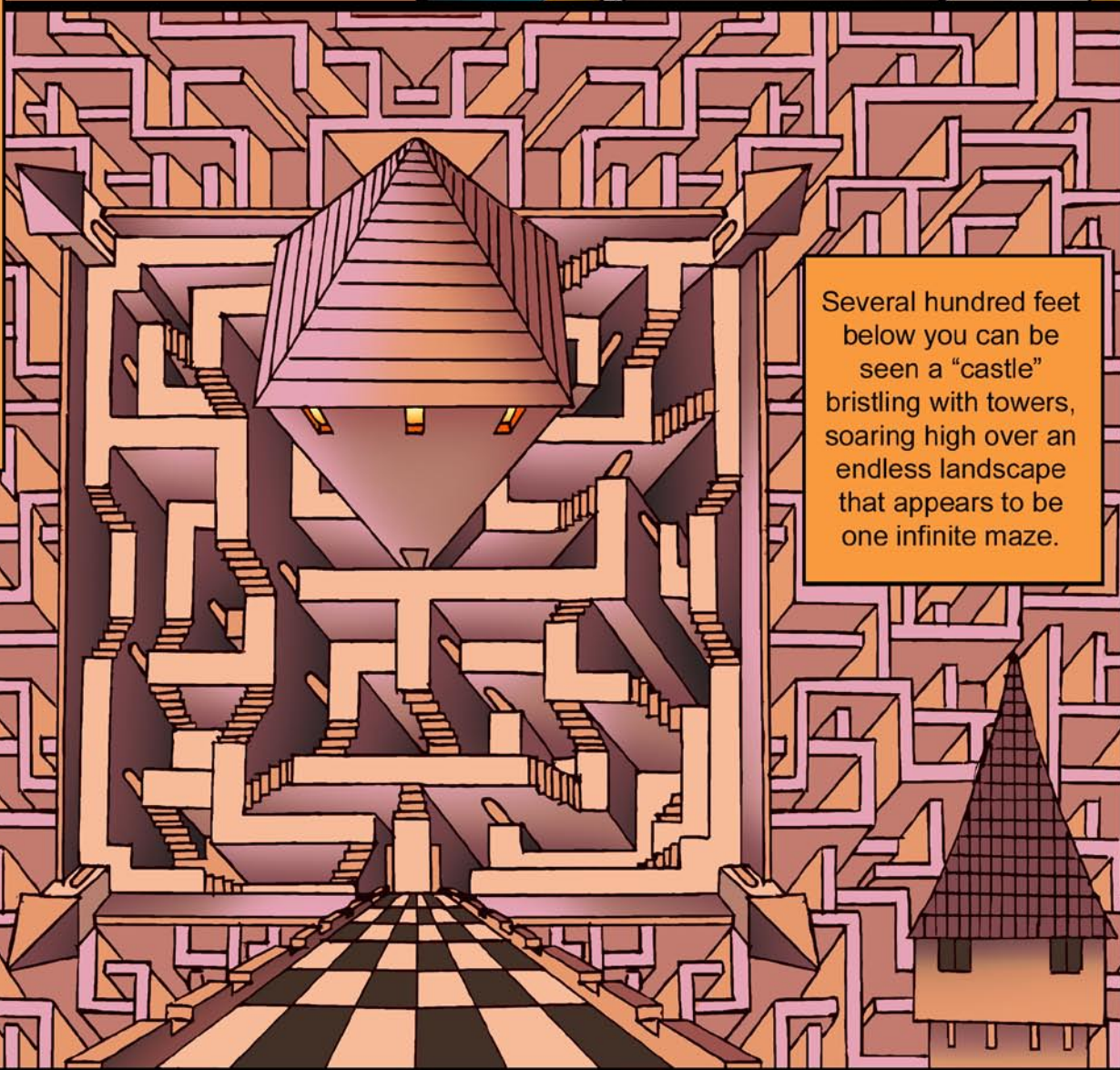
Throughout their experiences in the towers of the *Fortress*, **Daniel's** own brain attempts to assist the PCs in defeating him. Deep down his subconscious knows he has become a twisted aberration, and will deliver into their hands the keys to penetrating **Daniel's** "mental fortress". These keys are quite literal, appearing as ornate **keys** of different colors and shapes, which they will need to use on the gate to the **Cubic Maze** to gain entry to the otherwise "impenetrable" retreat **Daniel** has created for himself.

The idea that **Daniel's** own subconscious is working against him may not be immediately obvious to the characters, since it does not act overtly, but rather subtly. You can either let the players figure it out (if at all), or let their characters make Wits checks to come up with this realization after they've received one or two of the **keys**. Either way, realizing that they have help (even in so bizarre a form as their enemy's own brain) may warrant a reduction of Despair, as there is thus some hope of defeating **Daniel**.



There is a deafening shudder as the door is torn open with tremendous force.

Yet what lies beyond is not a chamber, but rather a sight that staggers you with the sheer impossibility of its presence here, in the belly of the starship *Gehenna*.



Several hundred feet below you can be seen a "castle" bristling with towers, soaring high over an endless landscape that appears to be one infinite maze.

One moment the boy is playing, the next he is gone. Looking around you wonder where he could have disappeared to, but then your attention is drawn away by the sound of a splash nearby.

A close look by any PC reveals that the toy fort looks remarkably like the *Village* at **area 22**, down to minute details such as a clerical figure leading a crowd of angry villagers with torches, and a “witch” placed on a heap of twigs that resembles the *Wicker Man*’s bonfire (see **area 27**).

Assuming the characters rush after the sounds of splashing, continue with the following:

You press on through the glade and come upon a neglected pond deeper in the woods, its waters dark and eerie. Ripples on the surface are the only signs that someone was here.

Looking closer, you see the same boy underwater, descending into the inky blackness, arms reaching vainly for the surface as bubbles trail from his mouth.

Allow the PCs to attempt to save the boy (a younger version of **Daniel**), but try as they might they cannot reach him. Moments later the water itself seems to turn to glass, preventing any further attempts to reach him or even swim after him. Yet he appears to be drowning.

The characters have three turns to act. Each blow against the pond’s glassy surface that does three or more points of damage causes it to crack, but at the same time the attacker takes one point of damage from some sort of “psychic backlash” from the attempt. If they persist, however, when the glass cracks three times it shatters altogether. Though the boy still vanishes out of reach, from his mouth slips a small **silver key** that rises up to the surface. This key is one of the **keys** needed to reach the *Cubic Maze* (see later for details).

If the characters do nothing, or are unable to “save” him in time, the boy vanishes in the darkness of the water as above, but moments after he disappears each character present feels a wave of guilt and pain course through him/her, requiring all present to succeed at a Guilt check (with a -1 bonus to the check) or accumulate +1 Guilt. Whether or not the check is successful, a key is found nearby, in the muck, but instead of a shiny silver key it is black and tarnished, pitted and fouled with mud (it will still work on the door to the *Cubic Maze*, however).

Whatever form the key takes, when it is grasped allow each character present to make a Wits check. If a

character succeeds, she gets a strange sense that the key is important, in fact vital to surviving the *Fortress*, and was put here on *purpose*. Not by **Daniel**, but possibly by an “ally” of some sort (**Daniel**’s own brain, though they might not figure this out without a second Wits check). This revelation reduces Despair by -1, as the idea is enough to give the party renewed hope.

Warden’s Note: This event occurred when **Daniel** was quite young, and the near-death experience of almost having drowned gave rise to his psychic potential. This was a formative, traumatic event in the boy’s life, a moment that shaped him and started him on the path to becoming what he is now: a *monster*.

55. TOWER B - DANIEL S ROOM

(This location is not on the map)

This tower’s sole source of illumination comes from a single lamp whose shade - covered in cartoon characters - does much to dim the light. Instead of a medieval tower, though, it looks like you’re inside a child’s bedroom; there are toy trucks, animals, and figurines all around, and even a meticulously hand-made maze sized for mice. A strong chemical smell of disinfectant pervades the air, and seems to be coming from the room down the hall. From that direction you hear the sound of a man sobbing, the whir of a life support machine, and the dull tone of a heart monitor flat lining.

If the characters attempt to investigate beyond the door, they find it will not open, no matter how much force is applied to it. They can peek through the crack, however, and if they do, read the following:

Looking out the crack in the door and down the hall you see a man kneeling beside a bed, atop which lays a woman, shrunken and lifeless, hooked up to various machines. The man is weeping, but he turns when he sees you and seems enraged.

“This is your fault, you useless little bastard! You let her die! Why? She’s the only one that cared about you. And how do you repay her? You let her die. You could have saved her - so why didn’t you? Why didn’t you use those ‘freak’ powers of yours, huh? Answer me, boy! Answer me, or I swear you won’t live to see your ninth birthday!”

The man will not respond if called to, and appears to merely be an illusion - the recreation of a past memory.

Warden’s Note: There are various coloring books and crayons on the desk, bed, and floor, as well as pieces

of construction paper on the walls or taped to the back of the bedroom door. These drawings mostly depict weird creatures and demons, but on one of these is a strange message that for some reason, here in this room, with the sounds of his mother passing away in the background, strikes the reader as sounding defeated, lost, impotent. It reads: "Your mind can only hurt, it cannot help."

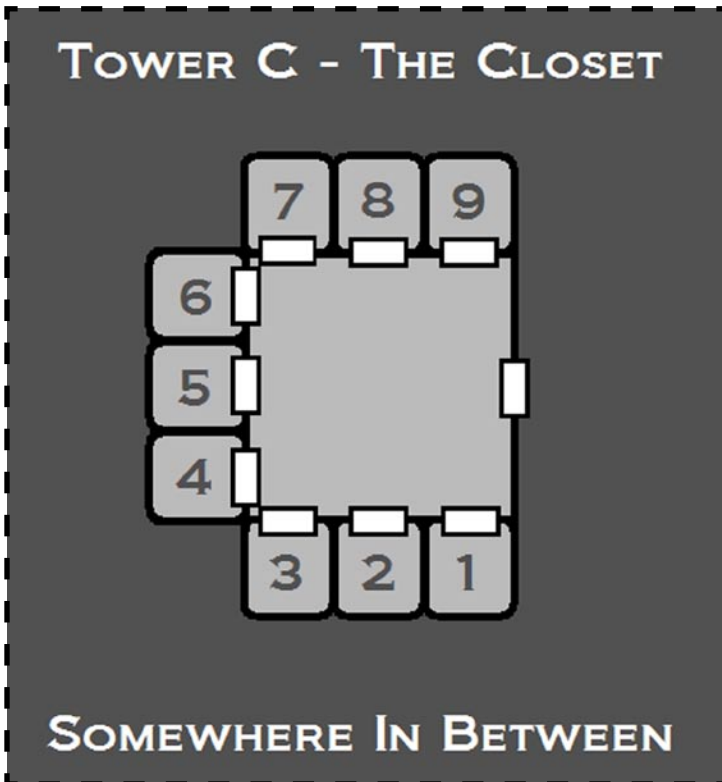
Peeking out from underneath the page is a large, ornate **brass key**. As soon as a character touches it, the now-familiar voice of **Daniel** seems to notice and assails the characters' minds: "*You're not welcome here anymore! Get out - stay out of my mind!*"

If they haven't succeeded already, when the key is grasped allow each character present to make a Wits check. If a character succeeds, she gets a strange sense that the key is important, in fact vital to surviving the *Fortress*, and was put here on purpose. This revelation reduces Despair by -1, as it gives the party hope.

56. TOWER C - THE CLOSET

(This location is not on the map, but is instead represented by a separate map, shown nearby)

The interior of this close, suffocating space is entirely unlit except for a thin slip of orange light that, on closer inspection, proves to be the crack of a door leading out.



Investigation (by feeling around) proves that the interior of this tower replicates a *closet* of some sort, though the exterior door will not open even with the full weight of the characters against it (or even if attacked). Oddly, there are a number of other doors in the closet, though unlike the main door (which is open a crack), these are all firmly *closed*.

The characters are effectively trapped here, at least until they begin to explore. They can hear the sound of a ticking clock outside, and a movie playing on the television set somewhere down the hall. Every few minutes, with a Wits check, they pick out a man's drunken voice down the hall muttering "...freak... little bastard..." The owner of the voice never appears, and does not respond to the characters at all. *The television, if listened to, is playing an old horror movie. A character with the Lost Knowledge trait will recognize this movie as "The Wicker Man"*.

Derided as a "freak" by his father, **Daniel** spent many hours locked in the hall closet against his will, forced to endure the pitch darkness. The sound of a grandfather clock chiming the hours over and over tortured him through this awful captivity,, - this is the root of his fear of *timepieces* of all kinds.

Warden's Note: The Closet is its own pocket dimension inside **Daniel's Fortress of Impossibility**.

Here **Daniel** locks away all those who came to his domain seeking either to destroy him - or simply to escape - and failed. The bodies of those who weren't outright burned or disintegrated by his *Daniel's Wish* ability are put here, along with their belongings, weapons, equipment, and any other accoutrements that were not destroyed, swept away by his mind into one neat little storage space.

Eventually the characters will try to escape, and since the main door will not open under any circumstances, the characters will be forced to try the other, smaller, identical doors in the closet. One of these does contain the *exit*, but the others also contain potential dangers - as well as tools. The doors are numbered on the nearby map and correspond to the following:

- 1) Contains a **devourer*** which will lunge from the darkness and attack as soon as the door is opened. This **devourer** was once a female inmate of the sanitarium who fled a gang of rapists, desperate to get away. Instead she found her way here and perished

in the *Fortress*.

2) When this door opens a flood of gold teeth, pacemakers, artificial limbs, and gristle-covered human remains come pouring out - the only remnants of some two dozen of **Daniel's** past victims that hasn't rotted away. Seeing this requires anyone present to succeed at a Despair check or accumulate +1 Despair. Hidden in all of this gore is a rusted **iron key**, attached to which is a small tag that reads: "Happy 10th Birthday!". This is one of the **keys** needed to reach the *Cubic Maze* (see later for details).

3) Contains a **devourer*** which will immediately attack. This **devourer** was an outsider sacrificed by the idiot villagers at **area 22**; he found his way here but met his end at **Daniel's** hands.

4) When this door opens a flood of rag-tag clothing comes spilling out. This is convict attire of various sizes, but all of them are horribly stained with blood, gore and brain matter. There must be thirty or more sets here, evidence of **Daniel's** past victims. Seeing this requires anyone present to succeed at a Despair check or accumulate +1 Despair.

5) When opened, a person comes spilling out of this closet. This could be an NPC of the Warden's creation, or a PC who got lost, disappeared, etc. during the adventure (or a previous adventure). She's alive, but with +1D4 Insanity from the ordeal. She doesn't remember how she got here. *Otherwise this closet is just an empty space.*

6) Contains a **devourer*** which will immediately attack. This **devourer** was a resourceful con who avoided being sacrificed, followed the **monitors** to **area 30**, and learned of **Daniel's** role in what happened at the sanitarium. Arming himself, the con came here hoping to destroy the boy - but did not survive.

7) This door, when opened, reveals a tunnel with a light at the end - this is the **exit** from the tower.

8) When this door opens a flood of personal belongings comes spilling out. This includes three wristwatches, four sets of shoes, a **first aid pack**, a single **work pass**, two **shivs**, a **beat stick**, and a small amount of ammo in the form of three **rubber rounds** for a *scatter gun*, plus seven **rounds** for a *zip gun* or *slug gun*.

9) Contains a **devourer*** which will immediately attack. This **devourer** was a member of a group of inmates who got together to kill **Daniel** when they began to realize he was dangerous. They didn't succeed, obviously.

* If and when the characters discover a **devourer**, one round later all of the **devourers** come pouring out of their respective closet doors, hopefully to surround the party from all sides instead of attacking them piecemeal.

57. TOWER D - MURDER

(This location is not on the map)

As the door of this tower shuts behind you, you seem to be entering an area of heavy woods, and it takes a moment for your vision to adjust. The feeling is disorienting, as if you are in someone else's body and seeing through another person's eyes instead of your own. This is a shared apparition, for all of you are equally unable to control yourselves; you try to fight the sensation, to regain yourselves, but you are apparently meant to be witnesses here, not participants.

You appear to be in a glade about midday, and up ahead you see a girl in a flowery dress kicking over toy soldiers and stomping on figurines of knights as she sings a malicious tune. Nearby, lying on the moss, are three dead mice, which she has apparently killed purely out of malice. The girl turns on seeing you, smirks, and teases, "I haven't seen you for a while, Daniel. Has Daddy been locking you in the closet again?"

A voice suddenly echoes in your heads: "Your mind can only hurt, it cannot help..."

This is the same message written in **Tower C**, **Daniel's** room, but here the phrase sounds liberating, empowering... and *vindictive*. Continue reading:

You hear Daniel's voice close by, and realize you are in fact seeing this moment in time through his eyes. "I wish you didn't exist -" Daniel hisses sharply, but instead of mocking him, the girl - his sister you surmise - suddenly gapes in horror. She obviously sees something that, from your perspective inside Daniel, you fortunately cannot. She tries to recoil from whatever it is, but suddenly she shrieks a terrible, inhuman cry. As you watch, powerless to prevent what occurs, you witness the death of the girl as she literally implodes before your very eyes. Her arms buckle and snap, her chest crumples inward with a grotesque cracking of ribs and organs, and in a moment her head collapses like a deflated balloon, pushing eyes and tongue outwards momentarily before the whole broken mass of her body comes crumpling in on itself. Within seconds she is reduced to a softball-sized, boneless mass that hovers in the air; then simply "winks" out of existence.

Daniel's voice now addresses you, with a taunting, menacing edge. "They never found their bodies, sis and pa. Don't think I won't do the same to you..."

S O M E W H E R E I N B E T W E E N

All characters present must succeed at a Despair check or gain +2 Despair.

After the vision the characters emerge outside of the tower. One of the characters (determine randomly) finds, in one of her pockets, a **golden key** that was not there before. This is one of the **keys** needed to reach the *Cubic Maze* (see later for details).

58. TOWER E - THE HOSPITAL

(This location is not on the map)

This is the largest of the towers, situated at the center of **Daniel's** "Fortress of Impossibility". It is a daunting structure; a hint from **Daniel's** subconscious that this tower contains a memory that shaped **Daniel** irrevocably. When the characters enter, read the following:

This place reminds you of a hospital... or asylum. Entering you find yourself in a dark room, the walls of which are decorated with antique phrenological charts and a life-size model of a human with detachable organs used in 20th century medicine. On the one table in the room, sitting beneath the sole source of light - a cold blue ceiling lamp - is a disassembled plastic model of a human brain in several pieces: frontal lobe, hippocampus, cerebellum, etc. all represented in detail. These trappings seem to be mere adornments put here by whoever once made this place their office, though they do seem ghoulish and in bad taste.

These decorations seem secondary to what lies in the center of the table, however. The table surface is glass, and projected onto it is an image of six oversized playing cards, face down. You see a shape sitting in the chair facing these cards, a shadowy form that resembles a boy, maybe twelve years in age, secured to the chair itself by restraints with electrodes attached to his forehead.

The boy is staring intently at the glowing screen; moments later he fades from view, leaving the room as it is now: unoccupied. Oddly, you see no way out.

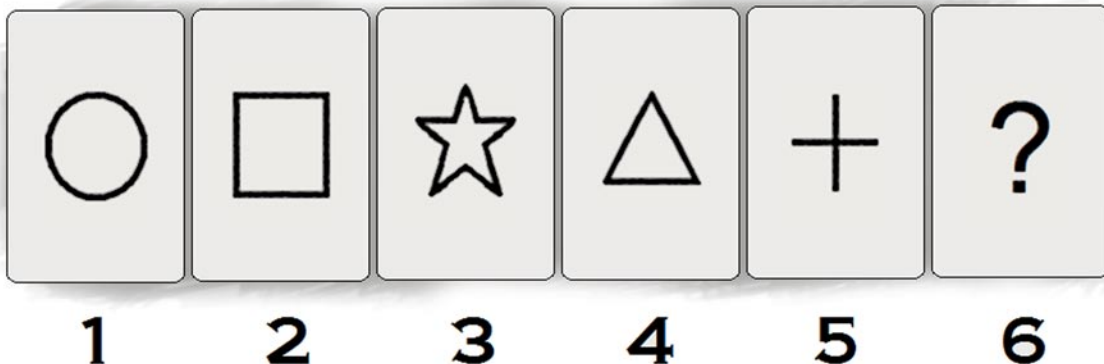
Clearly the characters have witnessed another scene from **Daniel's** life, though where exactly this took place is unclear. It's obvious that the boy in the chair (**Daniel**) was not being treated well by his mysterious captors; but was being *tested* in some inexplicable sort of psychic exam - and, as intruders in his domain, **Daniel** wants the characters to know the awful pain he endured!

Psychic Test: To escape this room, the characters will have to indulge **Daniel** and try their hands at the *Psychic Test* put before them. Similar to Cold War-era psychic tests, the computer randomly selects a card with one of six images on it. The character sitting at the seat must guess the correct image on the card, using luck - or psychic intuition. If she fails, she is subject to a considerable electrical charge.

One player must volunteer to sit in the electrified seat. Once the players agree and select their "guinea pig", roll D6 to see which image/shape the computer selects. Do not reveal this to the players.

Next, allow the "guinea pigs" player to pick a shape from the six shapes shown in the nearby illustration (**circle, square, star, triangle, cross, or question mark**).

Now inform the players of the actual shape. Once the shape is revealed, a player whose character has any amount of Psy Potential may modify her original choice by +/- 1 step per 2 points of Psy Strength (round up), simulating her ability to "sense" the correct shape beforehand. A character without Psy Potential cannot modify her original choice.



If the player picks the exact shape, she may pass to the second of three rounds. If the player chooses incorrectly, the character in question is shocked for 1D6 electrical damage. The character must get it right three times in a row to succeed and pass the “test”.

Special: If a player, by some freak chance, picks *three* shapes in a row successfully, her character develops +5% Psy Potential (and +1 Psy Strength) for *free*, if she doesn't have Psy Potential already; otherwise there is no bonus.

Warden's Note: The exit from this tower will only appear once the characters have either succeeded at the Psychic Test, or have lost one of their number due to repeated *electrocution*. Only then will a shadowy doorway appear (the **exit**). As the characters prepare to leave, one of them (determine randomly) stumbles over a **marble key** lying innocuously on the floor. This is one of the **keys** needed to reach the *Cubic Maze* (see later for details).

COMPLETING THE TOWERS

Once the PCs have explored all five towers (in whichever order), as they leave the fifth tower read the following:

As you exit the tower you are confronted not by the reality-bending sight of the Fortress, but a looming promontory of stone over the clouds that lead to a gateway that was not there before. This enormous metal portal has a single keyhole marring its otherwise bare surface. This keyhole appears to accommodate numerous keys. As you approach, the wind grows deafening.

Daniel has protected his final redoubt, the “Cubic Maze”, by a formidable *door* that is warded almost perfectly: it cannot be opened without his permission. Fortunately for the characters, **Daniel's** own subconscious, working against him, has given this “permission” in the form of the **keys** the characters will have discovered throughout the Fortress.

The door is a simple matter of inserting the colored **keys** into the lock in the correct order. Each time the characters get the order wrong, a gust of wind roars and casts down part of the promontory the party is standing on. They have *three* tries before the promontory is destroyed and the party is *dispersed* (if such a failure occurs, consider the PCs to be split up and “teleported” randomly throughout the ship. Where they ultimately appear and what happens to them there is up to you).

To succeed at this challenge, the characters must recall where they got each **key** and what age **Daniel** was in that scene. They must insert the **keys** in chronological order, as shown below:

Once the gate opens, the characters are instantly *teleported* to the *Cubic Maze*.

CUBIC MAZE

(This location is not on the map, but is instead represented by a separate map, shown nearby)

The *Cubic Maze* is a special sanctuary of **Daniel's** own imagining, constructed by the power of his Nether-infused will. With the aid of the **Reality Cancer**, **Daniel** has created a safe place from which to reign over the lunatics of the asylum, letting would-be vanquishers come to him on his own terms - not unlike a spider sitting patiently at the center of its web.

When the characters are teleported here, read or paraphrase the following:

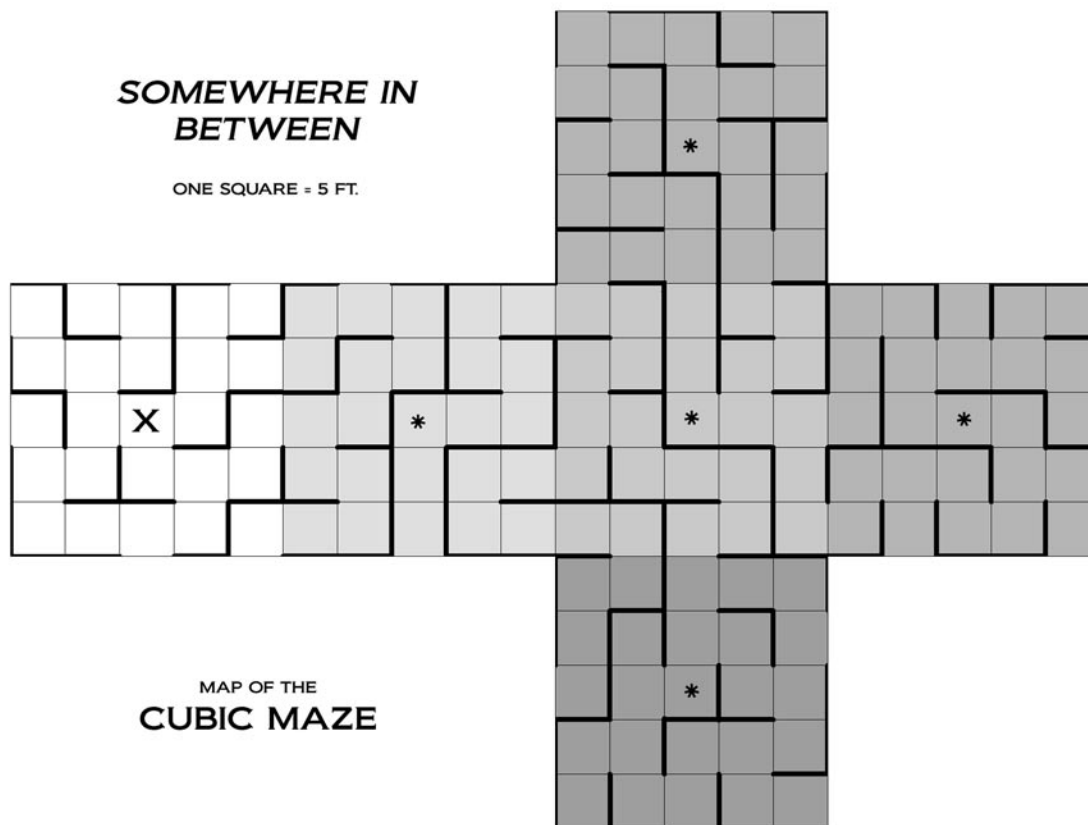
You appear in a brilliant white place, the brightness of which hurts your eyes. Looking around, you find you are each alone, in what appears to be a maze - not unlike a mouse maze, only you are the would-be mice here. Passages twist and turn out of sight, yet somehow you sense your comrades are somewhere nearby.

The boy's voice speaks to you each directly now, once more making contact with your minds.

ORDER	KEY	WHERE FOUND	RELEVANCE
First	Silver	Tower A	A young Daniel almost drowns, scarring him psychologically
Second	Brass	Tower B	Daniel is unable to prevent his mother from passing away despite his abilities
Third	Iron	Tower C	Daniel's father punishes the boy by locking him in the closet for extended periods
Fourth	Gold	Tower D	Daniel commits murder for the first time
Fifth	Marble	Tower E	Now institutionalized, Daniel is subjected to strange psychic experiments that border on torture

SOMEWHERE IN BETWEEN

ONE SQUARE = 5 FT.



“You’ve made it into my maze. Someone’s been working against me all along - and it was me. But here there is only one Daniel. I am the king here! The Dark Ones chose me to lead their armies!”

For a moment the boy’s voice calms down. “Now you know too much. I cannot let you just leave... so let the game begin!”

The *Cubic Maze*, like a few other features of the sanitarium affected by the **Reality Cancer**, defies logic and physics. It is ostensibly a dimension of its own, a cube whose surface is riddled with the twisting passages of a featureless, all-white *maze*. It is here, in this maze that **Daniel** (and the **Reality Cancer**) hopes to destroy the characters.

When the characters arrive they are *teleported* to the *Cubic Maze* at **Daniel’s** whim, and he chooses to put

each PC in a random location, one per side of the cube (possible starting locations are marked with an “*” on the map; the Warden should assign PCs as she sees fit).

FINAL CONFRONTATION

This is the last encounter of the adventure. In essence it is a race to kill **Daniel** before he kills the characters. **Daniel** will hunt the PCs, one-by-one, hoping to catch each member of the party alone before he/she can join up with the others scattered throughout the *Maze*. If and when he catches a character (or characters, if he’s unable to confront them alone), he will prove to be a formidable foe indeed - see his game statistics for details.

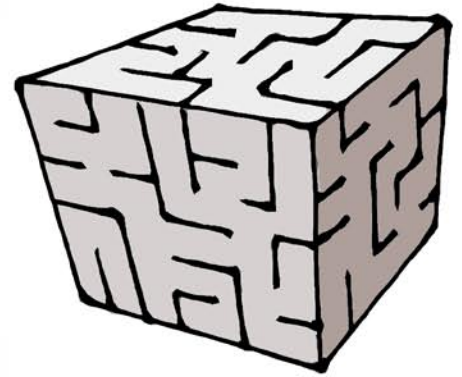
Daniel begins at the location marked with an “X”. Each square of the maze represents a 5 ft. area, but characters are limited to 3 squares of movement (instead of the normal 6) due to the disorienting effect

CUBIC MAZE
 A map of the *Cubic Maze* is provided nearby. It can be cut out and the maze put together with tape, to serve as a model and/or battle map. When completed, it should look like a six-sided cube.
 We suggest printing the map on card so that it is rigid enough to hold its shape once constructed. You can then track the movement of **Daniel** and the PCs with a pencil throughout this last encounter.

You appear in a brilliant white place, the brightness of which hurts your eyes.



You find you are in what appears to be a maze, only you are the would-be mice here.



The Cubic Maze...

"You've made it into my maze. Someone's been working against me all along - and it was me. But here there is only one Daniel..."

"You've seen too much for me to let you just leave... so let the game begin!"



of the maze. Daniel can move at the same speed (3 squares) if he wishes, but he can also *teleport* as his move each turn. When he does this, he can move to any spot up to six squares away from his current location (even through walls). He cannot teleport out of combat if a character he is fighting has a **token** (his powers become limited).

TOKENS

Certain items found in the sanitarium have power over **Daniel**, serving as “talismans” against **Daniel’s** abilities and representing his fears: the odor of *iodine* reminds him of his failure to save his mother from her terminal disease, and the sound of a ticking *clock* reminds him of the time he spent locked in his father’s closet. Items that bring to mind these sensations may come in useful when the characters confront the boy in his *Cubic Maze*.

FEAR/WEAKNESS	TOKEN	WHERE FOUND
Iodine Odor	Iodine Bottle	Hospital Pharmacy (area 34)
Ticking Clock	Fob watch	Werewolf (area 25)

DANIEL (MURDERER/DAMNATION)

PROWESS	3	SOCIAL	3	GUILT	3
REFLEXES	8	INTIMIDATION	8	DESPAIR	6
WITS	3	PSY POTENTIAL	N/A	INSANITY	0
WILLPOWER	10	PSY STRENGTH	3	HEALTH	10

TRAITS	GEAR
Awakened Psychic	Convict Basic Gear
Cold-Blooded	First Aid Pack
<i>Daniel’s Wish</i> (see below)	
Demented Insight	
Extra Health	
Insane (Mod/Detachment)	
Isolation	
Telepathy	
Tortured	

Because he has the *Insane (Moderate/Detachment)* trait, **Daniel** takes one less point of damage from all physical attacks (minimum 0). With *Demented Insight* he can add +1 to any one roll during the confrontation; he will usually save this for a much-needed Defense roll.

DANIEL’S WISH

Being an extremely powerful psychic in his own right, **Daniel** does not need to resort to physical combat to defeat his foes. He is almost *omnipotent* within the confines of the **Reality Cancer’s** sphere of influence, for it makes his will manifest, distorting reality to suit his whims - and do away with his enemies. And, as he proved when he was a child, when **Daniel** is intent on killing someone, he will simply use his abilities to literally “wish” that person dead. *Daniel’s Wish* is a special trait that only **Daniel** can use.

When a character is targeted by **Daniel** during combat, roll on the table below to see what occurs. A character with a **token** is allowed to make an opposed Willpower check with **Daniel** whenever he tries to use his *Daniel’s Wish* ability on her; if the PC is successful, she shrugs off **Daniel’s** psychic assault for that turn. A character that is not protected by a **token** does not get to make an opposed check; she is *automatically* affected.



DB DANIEL’S WISH

- 1-2 “Now you know how it felt!” The character is wracked by extreme electrical shocks, suffering 2D6 electrical damage this turn.
- 3-4 “You can’t hurt me!” Whatever weapon the character is holding bursts into flame, shatters, breaks, or melts instantly (Warden’s choice), and is destroyed. A character without a weapon when this effect targets her takes 1D6 damage from pure agony instead, and must succeed at a Will check to act on her next turn.

5-6 "Burn!" The character spontaneously combusts, suffering 1D6 damage per turn from fire, lasting 1D6 turns. A fire extinguisher, application of a blanket, and dropping and rolling are the only means of putting out the fire. If the character is still on fire and this effect occurs again, roll over instead.

7 "I hope you get what you deserve!" The character suffers a fate linked to her particular crime. The Warden should determine what this is based on the individual character's background, but here are a few examples. A former drug-abuser might sprout numerous needle-holes, bleeding profusely until she is horribly ex-sanguinated; a whore or pimp contracts a fast-spreading pox that bubbles her skin, causes instantaneous lesions, and withers her in seconds. Numerous cuts and slashes might appear all over a murderer's body, causing crippling injuries or even dismemberment; while a dissident might feel crushing hopelessness and will inflict harm on herself (or even attempt to kill herself), etc. These effects should generally have the effect of inflicting 1D6 damage per turn (the type of damage may vary) for 1D6 turns, and increase the victim's Despair by +1. The only way to prevent the damage is to kill **Daniel**, at which point the effect is ended (though Despair remains).

8 "I wish you didn't exist!" The character immediately begins to *implode*, taking 2D6 damage per turn for 1D6 turns. A character reduced to 0 Health is irrevocably destroyed and vanishes into thin air. The only way to prevent this damage is to kill **Daniel**, at which point the effect is ended.

before you can react something begins to slither from the shadows pooling around the boy's fallen body. These shadows quickly coalesce into a monstrous shape, a man-sized "thing" resembling an oily black cloud of darkness from which a many-tentacled head peeks with dimly-glowing eyes.

The "shape" is the **Reality Cancer**, which has been forced to manifest physically now that **Daniel** is dead. The characters must now succeed at both Despair and Insanity checks or accumulate +1D2 of each. Once these rolls are out of the way, continue reading:

This creature, whatever it is, may well have been what drove the boy over the edge of madness, the "puppeteer" behind the atrocities. Whether or not this is true, the horrendous living malignancy regards each of you for a long, cold moment with icy traces of hatred in its alien eyes. But as you prepare for its attack, it instead leaps with surprising grace and speed to a distant wall of the fast-crumbling maze, then to another, as if teleporting on a whim. It looks over its shoulder at you one last time and hisses, raising its tentacles in a show of disgust. The walls of the maze start to unravel, and as they do the creature vanishes completely from sight.

The **Reality Cancer** does not attack the characters, but instead makes good its escape now that it has done all the damage it can do (through liberating the insane inmates of the sanitarium to cause havoc and murder). Its plan - ostensibly to make **Daniel** a "general" of an army of the insane - has been thwarted.

Wounded and haggard from the trials they've faced so far, the characters are likely to be glad to avoid yet another confrontation, but wiser characters may regret having missed the chance to kill the creature that caused so much horror... and will likely live to do it again elsewhere.

With the flight of the **Reality Cancer** the *Cubic Maze* begins to fall apart. As it disintegrates around them, the characters find themselves on a stone bridge leading away from the quickly-crumbling *Fortress of Impossibility* to the door to **area 49**. If they hurry, they can escape before the entire "pocket dimension" collapses in on itself and ceases to exist altogether. Damage to the facility outside is also significant (**areas 50-52** collapse entirely; other locations suffer varying degrees of structural damage), but at least the worst is over.

THE END?

When the characters finally slay the demented boy, **Daniel**, read the following:

Daniel's body collapses to the floor of the maze with a hollow clatter. For a moment the sense of relief of having killed the powerful boy is inexplicably replaced by a sense of sadness for the child that once was - and was lost. But with his death things immediately begin to change; the walls start to warp and bubble, the floor slithers underfoot, and gaps in the walls of reality seem to flourish. You're not sure if you're in danger, but

FINAL REWARDS

For surviving *Somewhere In Between*, 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 getting past the immediate threat of the sanitarium and its insane inhabitants, the characters may each reduce their current Despair by -1D6.

In addition, bonus rewards are 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 attempting to rescue **Angelique** from the angry villagers at **area 22**, despite tremendous personal risk: +25 Build Points.
- For attempting to save a young **Daniel** from *drowning* (at **area 54**): +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.

POWER

- For convincing the **orderly** at **area 8** to join the party: +25 Build Points.
- For convincing **Angelique** to join the party: +25 Build Points.
- For personally succeeding at the *Psychic Test* (**area 58**): +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 finding the small stash of ammunition in the *Closet* (**area 56**): +50 Build Points.
- For ending the adventure with at least one **first aid pack** left: +25 Build Points.
- For finding and looting the *Hospital Pharmacy* (**area 34**): +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

- For discovering the secret rooms at **areas 51** and **52** (and thus learning of the possibility of *scientists* aboard the ship): +50 Build Points.
- For acquiring the *work pass* at **area 56** (which will give the character access to new areas, at the Warden's discretion): +25 Build Points.
- 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: +50 Build Points (award up to two times).
- 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, *Seers*. Game information for this creature is presented here.

SEERS

Seers are among the smallest life forms of the Nether dimension, and appear only when other demons are nearby, in a manner similar to ticks or fleas around terrestrial animals. *Seers* resemble tiny humanoids, a mere hand-span in height, but instead of heads and faces they possess a single unblinking eye, and ear-like cavities on the inside of their palms. *Seers* move about in scampering packs, hiding in shadows and slipping unseen through water pipes, ventilation ducts, etc. Their purpose seems to be to ferret out prey for larger demons, for whatever they see, other demons in the area also see.

Typical Manifestation: These diminutive creatures writhe and wriggle their way into existence like dozens of worms eager to escape a bloated, over-infested apple. Once they come into being they immediately leap into action, scurrying for the shadows to spread out over a large area.



PROWESS	1	SOCIAL	1
REFLEXES	5	INTIMIDATION	7
WITS	5	PSY POTENTIAL	4
WILLPOWER	1	PSY STRENGTH	10

SEERS SPERICAL ABILITIES

Small Size: This creature is small. Two creatures of its kind can occupy the same square on a standard battle grid.

Frightening: Characters beholding seers must make a Despair check or accumulate +1D2 Despair.
Colony: Seers are not a single creature, but a colony of creatures. Any successful hit from most weapons only inflicts a single point of damage. The exception is a *scorcher*, which does regular damage to the colony.

Disturbing: Beholding a seer requires a character to succeed at an Insanity check or gain +1D2 Insanity.

Collective Paradox: A group of three or more colonies of seers, if concentrated in a single area (such as a room, corridor, etc.), can generate a Paradox once per encounter.

Eyes and Ears: If so much as a single seer remains in the colony (I.e. it has at least 1 Health left), it can communicate what it sees/hears as a sort of “distress call” to a range of 500 ft. which all demons in the area may respond to.

Mob: Seers are rarely bold enough to attack but when they do they swarm an opponent. This requires a normal attack roll, and a successful hit does 1D3 damage.



You find yourselves standing at the edge a baffling precipice, a deep, dark shaft that extends downwards in a maze of switchback stairs and precariously narrow landings.

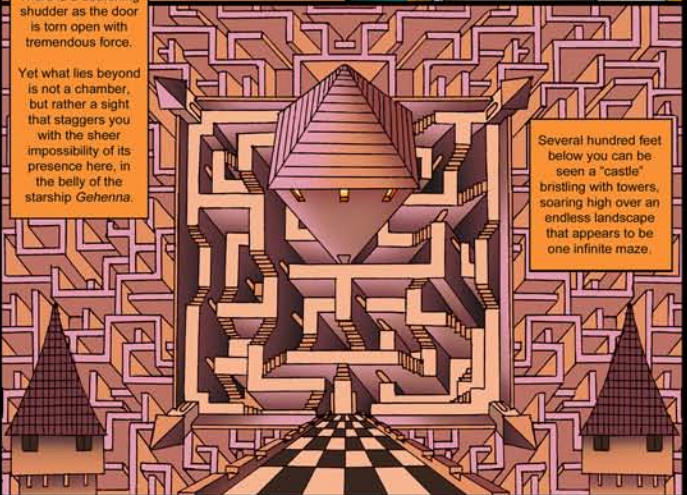
How the enormous pit came to be here - for you are certain this could not have been constructed by the ship's designers - seems to defy explanation.



There is a deafening shudder as the door is torn open with tremendous force.

Yet what lies beyond is not a chamber, but rather a sight that staggers you with the sheer impossibility of its presence here, in the belly of the starship Gehenna.

Several hundred feet below you can see a "castle" bristling with towers, soaring high over an endless landscape that appears to be one infinite maze.



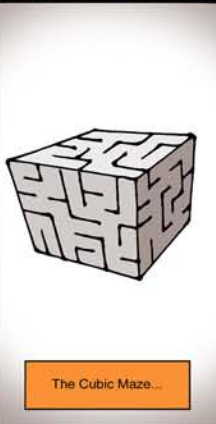
IN SOMEWHERE IN BETWEEN THE CHARACTERS EXPLORE A PART OF GEHENNA THAT WAS ORIGINALLY SET ASIDE FOR THE CRIMINALLY INSANE. BUT IT APPEARS THAT THE "SANITARIUM" HAS BEEN TURNED ON ITS HEAD SINCE PERDITION. DURING THE COURSE OF THEIR EXPLORATION THE CHARACTERS MUST MAKE THEIR WAY THROUGH A COMPLEX INHABITED BY DANGEROUS LUNATICS TO LEARN WHAT EXACTLY HAPPENED HERE TO LEAVE THE HOSPITAL IN SUCH DISARRAY. IT SOON BECOMES CLEAR THAT THERE IS MORE GOING ON THAN JUST LOOSE MANIACS WREAKING HAVOC, HOWEVER, AND THAT SOME MYSTERIOUS PERSON IS BEHIND THE FATE OF THE HOSPITAL AND ITS INMATES. WHOEVER IT IS, HE SEEMS KEENLY INTERESTED IN THE PARTY'S ATTEMPTS TO LEARN ABOUT HIM, AND THE MORE THEY PROBE, THE MORE BIZARRE THE CHALLENGES HE PUTS BEFORE THEM. WHAT S WORSE, THE ASYLUM ITSELF SEEMS TO TWIST AND CHANGE AT THE WHIMS OF THIS MYSTERIOUS NEMESIS, SO THAT BEFORE LONG THE CHARACTERS CAN T BE SURE IF THEY ARE SOMEWHERE REAL OR IMAGINARY OR SOMEWHERE IN BETWEEN.



You appear in a brilliant white place, the brightness of which hurts your eyes.



You find you are in what appears to be a maze, only you are the would-be mice here.



The Cubic Maze...



"You've made it into my maze. Someone's been working against me all along - and it was me. But here there is only one Daniel..."
"You've seen too much for me to let you just leave... so let the game begin!"



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