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# Day of Dissonance

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Short Gamebook Fiction**

## Rules

You start with two attributes, Physique and Will. Physique represents your general state of health and fitness, whilst Will represents your mental fortitude and strength of will.

You automatically start with both these scores at a minimum of 4. To determine the final score, roll 1d6 and distribute the result between your Physique and Will scores as you please. For example if you roll a 2, you could have a Physique score of 6, or a Will score of 6, or both Physique and Will scores of 5.

Note the final total for both Physique and Will on a blank sheet of paper. This will be referred to as your adventure sheet, and you may be asked to record items and key words on this during your adventure.

### If Physique or Will reach zero

If your Physique score ever reaches zero or less during your adventure, you should turn immediately to paragraph 88 (note this on your adventure sheet).

Similarly, if your Will score ever reaches zero or less, you should turn immediately to paragraph 99 (also note this on your adventure sheet).

### Your adventure is over

It is possible that you will end up in a horrible and final situation, rather than simply being reduced to zero Physique or Will points. If you are ever specifically instructed at the end of a paragraph that 'Your adventure is over', you will have to restart the book again from the beginning and reroll your Physique and Will scores.

### Equipment

You start this adventure with no items, but can carry up to two items (one in each hand). If you are already carrying two items, you can simply drop an item to carry another (you should remove the dropped item from your adventure sheet).

You will discover any other rules you need as you progress – these will generally be indicated by <> brackets at the start and end of the rules.

Good luck!

### Background

At the start of the 21<sup>st</sup> century the cities of the world were bursting with people who lived unsustainable disposable lifestyles – just at the point that the economy slid to hell and freak extremes of weather severely disrupted food production. The final breaking point was the great drought across northern Africa, forcing millions of people to migrate into an already overpopulated and impoverished Europe.

The world had never been so interconnected or so vulnerable.

Social unrest followed on an unprecedented scale. Shops and supermarkets were looted, neighbour turned on neighbour just to get enough for their family to eat, and diseases unheard of in the modern era returned as basic sanitation systems failed.

The developed countries were the worst affected as they could not produce enough food to feed their populations and the developing countries refused to sell them food following the international currency rate collapse. The developed countries had the best armies though and they used them to great effect.

There had already been two world wars, but the third one was not about land or power – it was about simple survival in a world of increasingly scarce resources.

No one really won the war, but some survived it. They lived in small enclaves, as far as possible from the areas affected by nuclear warfare, and society began anew as they reclaimed the ruined buildings bombed or abandoned during the war. These new societies began to flourish under wise leaders who governed in the interests of the people, but these enclaves remained fragile to the horrors of the past.

This is the age you have grown up in. Your name is John Watkins, and you think the world stinks.  
Turn to 1

## 1

'Wake up!'

You open your eyes, and blink away the blurriness. You draw a breath to yawn, but it tastes of smoke and you are racked with coughing.

◁ Smoke is filling this room. You must hold your breath from this point onward until you are told you can breathe normally again. For every breath (after you start holding your breath) you take in real life until you escape the room, you must lose 1 Physique point. If you lose 2 Physique points this way, you must turn to 12 immediately to escape from the smoke. ▷

'You've got to get out of here!' says a voice, punctuated by coughing – a voice that is thin and high-pitched, that of a child.

Dazed, you look around to see where you are. You are lying on a hospital bed in a room, attached by wires and tubes to a whirring machine. Shaking you awake is a boy of no more than eight, dressed in a green tracksuit and trainers. The smoke is coming from a small fire started from sparking wires on the machine.

You sit up, kicking off your blanket and see that you are wearing a blue hospital backless gown. You yank out the wires that connect you to the machine and stand, dwarfing the boy who is coughing as he makes his way out the white door on the far side. The only other possible exit from the room is a nearby window.

Do you:

Follow the boy out through the door? Turn to 12

Look for a way to escape out the window? Turn to 33

Try to put out the fire? Turn to 44

## 2

You pick up the woman's head by her hair and start to pummel her body with it, as her hand grips you tightly on the leg.

It is not enough to release you, and you become frantic as the mouth of the head starts to laugh at you, eyes swivelling in your direction. Her other arm grabs your other leg, and soon it is joined by a dozen other arms from grasping bodies.

Their cold hands cover your mouth and nose, smothering you, and you feel them starting to pull your head from your neck. It takes three agonising tugs before the darkness overwhelms you. You fall into a dreamless sleep from which you never awaken.

Your adventure is over.

## 3

You walk over to the glass cases, and see that they each seem to contain different bodily organs that pulsate of their own accord. There is still the occasional rummaging sound coming from a small metal bin over by the sink.

'Let's get out of here,' the boy urges from where he stands at the door.

Do you:

(If you haven't already) Open the refrigerator? Turn to 30

(If you haven't already) Investigate the noise coming from the bin? Turn to 46

(If you haven't already) Go to the brightly lit room along the corridor? Turn to 65

Leave and continue along the corridor? Turn to 67

## 4

You call out that you see a monster. Suddenly the shape on the wall seems to come alive, moving out the wall in the leering shape of a monster's giant face. The boy desperately clings to your leg, closing his eyes, and you simply stare open-mouthed.

◁ Roll one d6 against your Will score, deducting 2 from the roll if you have Disassociation from reality or deducting 1 if you have Superpowers written on your adventure sheet. ▷

If it is less than your Will score, turn to 23.

If it is equal to or more than your Will score, turn to 86.

## 5

You open the door and enter a medical room with spotless white tiles along the floor and glass panelling around the walls containing glass cylinders of what looks like blood. Everything is quiet except for a low electronic hum emanating from behind the glass cylinders.

'This looks like some sort of blood bank,' says the boy. 'We are in a hospital, aren't we?'

'Do you see any doctors,' you respond, 'or for that matter any other patients?'

Do you:

Leave by the wooden door in the far wall? Turn to 50

Investigate the blood in the cylinders? Turn to 81

## 6

Do you have the word Superpowers written on your adventure sheet? If not, you must roll one d6 – if the result is equal to or higher than your Physique, turn to 11.

If the result is less than your Physique, or you have the word Superpowers written on your adventure sheet, then read on. You crawl forward to secretly grab a yellow test tube from a workbench and you hurl it to smash on the floor in the far corner of the room. You use this distraction to sneak past the scientists to the door on the far wall, with the boy following closely behind.

As you pass one of the PCs you dare to look at a monitor to see what kind of research they have been collating, and you are surprised to see that the screen says:

'Oranges and lemons,' say the Bells of St. Clement's

'You owe me five farthings,' say the Bells of St. Martin's

'When will you pay me?' say the Bells of Old Bailey

'When I grow rich,' say the Bells of Shoreditch

'When will that be?' say the Bells of Stepney

'I do not know,' say the Great Bells of Bow

Here comes a Candle to light you to Bed

Here comes a Chopper to Chop off your Head

Bemused by this, and with the nursery tune playing in your head, you slip through the door and into the passageway beyond.

Turn to 64.

## 7

The statue is so tall you have to lift the boy up on your shoulders so that he can reach the helmet. The boy gingerly removes the steel helmet, struggling to hold the sudden weight of it, and revealing complex circuitry on the top of the statue's head.

You both watch the statue anxiously, but it remains still.

If you have Superpowers written on your adventure sheet, then you use the sharp edge of the crescent moon on top of the helmet to pick the lock and leave the room. Turn to 35.

If you do not have Superpowers written, then you have only two more things you can try, do you:

Try to remove the katana from the statue's right hand? Turn to 13

Try to remove the wakisashi from the statue's left hand? Turn to 18

## 8

'What lies down those stairs?' you ask.

The old man fixes you with a sly gaze. 'The knowledge of what is to come will not help you when the time arrives. What is down there? Only the genetic history of all of creation, down there in the dark and quiet places, where mankind can no longer forget his past. Of course, I will be down there too, but you will have to sing my song if you want me to help you there.'

Turn to 77.

## 9

The door opens into a circular room and the boy hesitates behind you in the doorway. Suddenly the metal door slams shut to separate you with a loud clang.

The floor, walls, the ceiling and even the inside of the door of the room are covered in a grey padded material. You try to bang on the door, but it is so well padded you make no noise, nor can you hear any response. You turn to inspect the room, looking for anything that might help you escape, but find nothing.

This is how you will stay, in this place in the part of your mind that fears the absence of any sort of stimulation. You find it tolerable at first, but as time goes on you start to get incredibly lonely and bored.

If you have a surgical saw, a wakisashi or a letter opener, you may take your own life before insanity takes hold, and turn to 100.

If not, your adventure is over.

## 10

You go left along the corridor, your way lit by moody red lighting underfoot, and the boy tentatively follows you. The blood-stained footprints below you appear to be fresh as they smear whenever you step on them.

The footprints end outside a frosted glass door, whilst the corridor continues right leading to an open door into a brightly lit room before going on into the distant gloom.

Do you:

Enter the brightly lit room? Turn to 65

Continue on along the corridor? Turn to 67

Open the door where the footprints end? Turn to 78

## 11

One of the scientists spots you and points at you with a cry of alarm. Her colleagues all turn to observe you, their expressions horrified.

Do you:

Want to try and grab one of them as a hostage? Turn to 41

Try to talk your way out? Turn to 85

## 12

You follow the boy through the door and out into a side room, closing the door behind you to take a deep breath of air. Smoke is gradually seeping under the door, but you grab a towel from the counter beside you and toss it down to block it. You have bought yourself some time.

◇ You can now breathe normally again – you lose no more Physique points from inhaling smoke.  
◇

The room has benches and lockers lining the walls, and has a frosted glass door on the far wall. Try as you might, you have no recollection of where you are or what has happened to you.

The boy stands opposite you, looking up wide-eyed, coughing the last of the smoke from his lungs.

Finding your breath, you ask the boy who he is, and why he was in your room.

'I awoke in another room down the corridor,' he says, 'but I don't remember anything, not even my own name! I put on some clothes in my room, and then went looking for someone to help me.'

'Did you find anyone?'

He shakes his head. 'I hadn't gone far before I smelled smoke, I... I thought someone may need help. Are you a patient here?'

'I have no idea,' you say, before looking down at your blue hospital gown. 'I guess so...'

Do you:

Search the lockers? Turn to 19

Leave by the far door? Turn to 27

Give the boy a hard time to see if he was the one who sabotaged the machine? Turn to 62

## 13

You take a grip of the hilt of the katana and, after a cautious look at the emotionless eyes of the statue, yank it out of the metal hand.

You watch the statue, expecting it to spring to life, but nothing happens. Then suddenly the eyes glow blue as the statue sparks into life and grabs for your throat with its now weapon-less right hand.

◇ Roll 1d6. If you roll less than your Physique score you dodge the attack. If you have Superpowers written on your adventure sheet, you can quickly pick the lock to escape, turn to 35. ◇

If you pass the roll but do not have Superpowers written, turn to 84.

If you fail the roll, turn to 80.

## 14

'Light you to your bed,' you call out.

The goose looks at you sadly, as it is trampled by creatures all trying to get to you.

A horde of the world's deadliest creatures rush in on you, biting and clawing and stinging. You are torn to pieces in seconds.

Turn to 100.

## 15

You quickly pull on the suit, the black shoes, and the white doctor's coat. To your surprise you find that it is a reasonable fit.

'So, were you some kind of doctor?' the boy asks.

You shake your head. 'I doubt I'd be hooked up to a machine and dressed like a patient if I was.'

Do you:

Leave by the far door? Turn to 27

If you haven't already, give the boy a hard time to see if he was the one who sabotaged the machine? Turn to 62

## 16

You stop and close your eyes, trying to focus on the whispers to make out what is being said. The whispers start to grow louder, forming into a female voice.

'His readings are fluctuating,' she says. 'I'm going to increase the dosage by 0.2 milligrams to put him in deeper.'

◇ Write down the phrase 'Disassociation from reality' on your adventure sheet. You start to suspect that you are in some sort of false reality, and this knowledge may aid you in your trials ahead. From now on, whenever asked to test against or reduce your Physique score, you can choose to use your Will score instead, or vice versa.

◇

The voice is gone as quickly as it started, to be replaced with silence.

'Are you okay?' the boy asks you.

You nod. With a new sense of determination, you continue along the corridor. Turn to 70.

## 17

'Where am I?' you ask the old man.

He shakes his head sorrowfully. 'What a waste of a question. You are at the top of the stairs, or you are nowhere.'

◇ Lose 1 Will point in disillusionment. ◇

Turn to 77.

## 18

You take a grip of the wakisashi and, after a last cautious look at the emotionless eyes of the statue, yank it out of the metal hand.

You watch the statue, expecting it to spring to life, but nothing happens. You breathe a sigh of relief.

◇ You may add the wakisashi to your adventure sheet if you wish, but remember you can only carry up to two items at a time. ◇

If you have Superpowers written on your adventure sheet, then you use the edge of the wakisashi to pick the lock and leave the room. Turn to 35.

If you do not have Superpowers written, do you:

Try to remove the helmet from the statue? Turn to 7

Try to remove the katana from the statue's right hand? Turn to 13

## 19

Your quick search through the lockers only reveals three unlocked ones. The first is empty, in the second you find a suit and a white doctor's coat, and in the third you find an all-black black costume that reminds you of what a ninja would wear.

Do you:

Put on the doctor's suit and coat? Turn to 15

Put on neither, and leave via the door opposite? Turn to 27

Put on the ninja costume? Turn to 74

## 20

You call out that you see a mask. Nothing changes, except that the mouth of the mask shape on the wall seems to twitch a little, as if in a smile. You blink, and it seems back as it was before.

Behind you the pounding on the door grows louder, and the boy urges you to guess again.

◊ Lose 1 Will point from stress. ◊

Turn to 64 to make another choice.

## 21

You are filled with the power of the ninja as you race forward and vault up onto the back of the Woolly Mammoth. You grab the boy as he follows, hauling him up beside you.

You have no time, you have to direct this massive beast to get moving.

Do you have a cattle prod? If so, turn to 61.

Alternatively, do you have a wakisashi? If so, turn to 91

If you have neither, turn to 25.

## 22

You ease past the first couple of dressing screens, to find several more laid out like a maze. You make your way past the dressing screens whilst the boy waits by the door.

You find yourself at the end of the room which is empty, save for a long mirror on the wall. As you stand before the mirror, you realise that something is missing... it reflects everything in the room except you!

◊ Lose 2 Will points from shock. ◊

'Did you find anything?' the boy calls out from behind the dressers.

Do you:

Leave as quickly as possible? Turn to 60

Call out to the boy to come and stand in front of the mirror? Turn to 63

## 23

You do not believe what your eyes are seeing, and as you blink the image snaps back to what it was before – just a stain on the wall.

The wall splits in half in the middle of the image, and opens like a door into the next room. The thudding behind you grows louder and more violent, the sound of several people trying to break down the wooden door. You and the boy hurry on into the next room.

Turn to 31.

## 24

'Who am I?' you ask. 'Why am I here?'

'That is two questions,' the old man says, 'and as I said I would only answer one question, I must answer the first. Who are you? You are no one, you do not exist.'

◊ Lose 1 Will point in disillusionment. ◊

Turn to 77

## 25

A horde of the world's deadliest creatures rush in on you, biting and clawing and stinging. You are torn to pieces in seconds.

Turn to 100.

## 26

With a growing sense of trepidation, you loom over the red box, your finger over the yellow button. 'Are you sure you want to mess about with that,' the boy says, 'whatever it is?'

You brace yourself for anything as you press the yellow button. Suddenly something launches itself out of the box, springing up into the air.

You fall back in alarm, until you see that it is simply a jack-in-a-box, with a cheerful puppet of a man dressed in red bobbing to and fro with a manic grin. Something is hanging loose around the puppet's neck though, and as you peer closer you see it is a dark purple blindfold made of silk.

◁ You may take the blindfold if you like. If you do, note it on your adventure sheet, and remember you cannot carry more than two items at any one time. ▷

Do you:

Continue on along the corridor? Turn to 67

(If you haven't already) Go back outside and open the door where the footprints ended? Turn to 78

## 27

The door opens out into a T junction corridor and the only light source is from long, snake-like lights in the floor that cast an eerie red luminescence. The wall nearest you is made of stone, as is the arched ceiling, whilst the far wall of the corridor is made from sort of dark glass, revealing murky water outside. You peer out into it, but see no sign of marine life.

The corridor disappears off into the darkness both to your left and right, and the boy points out that he sees some marks on the stone floor. On closer inspection you see that, from right to left along the corridor before you, is a single trail of bloody footprints made by a man-sized person with bare feet.

'You see, this place is freaky, isn't it?' the boy says. 'I'm definitely sticking with you.'

'Where is the room you came from?' you ask.

'Along the corridor to the right. There were no footprints when I came this way a few minutes ago. I mean, I didn't notice them anyway.'

Do you:

Go left along the corridor, following the footprints? Turn to 10

Tell the boy he must find his own way, since you want to journey on alone? Turn to 39

Go right along the corridor towards the boy's room? Turn to 55

## 28

You edge close to the statue, inspecting it. It seems to be made of stainless steel, and is intricate in its detail of armour. The face of the statue is obscured by a masked helmet with the protruding metal symbol of a crescent moon on it.

'Are you sure you want to go near it?' the boy asks. 'Those swords look very sharp.'

'Any other bright ideas, genius?'

The boy shakes his head, and nervously bites at his lower lip.

You try to move the statue with the help of the boy, thinking perhaps to use it as a battering ram,

but it is far too heavy. You must do something to try and find a way to open the door and escape the room.

Do you:

Try to take the statue's helmet? Turn to 7

Try to take the statue's katana long sword from its right hand? Turn to 13

Try to take the statue's wakisashi short sword from its left hand? Turn to 18

## 29

'How do I escape this place?' you ask.

The old man clicks his tongue in his mouth. 'Sadly, there is little escape for you from here, except to walk the path to its end, or to die, but what I will say is that in some deaths you have the chance of life, and in others you will know only more death.'

Turn to 77.

## 30

You go over to the refrigerator door. It is even taller than you, and you wonder what it could possibly contain that requires so much space. You grab the handle and open the door in one quick motion, determined to see what is inside.

The naked, motionless figure of a man is stood there in the shelf-less interior. There is a cavity in his chest where his organs should be, and simply a gouged hole in his face where his features should be.

◇ Roll 1d6. If you roll 3 or less, lose 2 Will points from shock, if you roll 4 or more then lose 1 Will point from shock. ◇

Lying at the bottom of the fridge is a small surgical saw and a pair of surgical gloves. If you want to try to grab either of these, turn to 94.

If not, you quickly slam the fridge door shut, and decide to get as much distance between you and whatever happened here as quickly as possible. You head out of the room into the corridor, the horrified boy trailing in your wake.

Do you:

(If you haven't already) Enter the brightly lit room along the corridor? Turn to 65

Continue along the corridor? Turn to 67

## 31

You enter a passageway that is lit by overhead white neon lights. There are three wooden doors in the wall ahead, and the doorknob of each has a distinguishing symbol on it.

Do you:

Open the wooden door with the doorknob in the shape of a drop of liquid? Turn to 5

Open the door with the doorknob in the shape of clasped hands? Turn to 59

Open the metal door with the doorknob in the shape of a sheathed sword? Turn to 72

## 32

This is a false reality, you know it is, but somehow staring into dozens of eyes of the most deadly creatures known to man you begin to doubt yourself.

◇ Roll 1d6, deduct 1 if you have ear plugs you can wear, and deduct 1 if you have a blindfold. ◇

If you roll equal to or more than your Will score, turn to 40.

If the total is less than your Will score, turn to 54.

## 33

You hurry over to the window, but there seems to be no obvious mechanism to open it. As you look outside you see it is night time and raining, and you look down a dozen or so floors to the soaked street far below.

The pavement is crowded with people, so many that they almost spill out onto the road where cars crawl past. It looks like the description of the old streets, before the third world war, you don't understand it.

If you want to go this way, you see no option but to break the glass. You grab a nearby chair and smack it against the glass, causing a long crack along the pane. The smoke is getting denser in the room by the second.

Do you:

Follow the boy out through the door? Turn to 12

Try to put out the fire? Turn to 44

Keep trying to break the glass and escape out the window? Turn to 48

## 34

'Please give me some advice that will help me,' you say.

'That is not a question,' the old man responds. 'You must ask a question, and only one, which I will answer.'

You think for a moment. 'What advice can you offer that may help me?'

'Do not enter that room next to the stairs,' he says, 'but then again I have already given you that advice for free. Well then, I can only advise that you do as I next ask of you.'

You roll your eyes at this unhelpful suggestion. Turn to 77.

## 35

You enter a passageway that ends in two potential exits – a metal door with a no entry sign on it, and a set of stone stairs going down into darkness.

You hear the sound of a woman singing:

'Goosey Goosey Gander where shall I wander,

Upstairs, downstairs and in my lady's chamber.'

You look over to the boy, who is glancing around for the source of the music.

A figure in grey robes starts to materialise between the door and the stairs, and with each passing second is getting more solid.

Do you:

Hurry through the door before the song finishes? Turn to 9

Hurry down the stairs before the song finishes? Turn to 38

Wait and hear the rest of the song? Turn to 51

## 36

You open the metal door to enter a brightly lit white room with a stone floor that has numerous plain white dressing screens laid out to obscure the far end of the room.

Suddenly you hear the sound of footsteps from the other side of the room, which abruptly stop. The boy hangs back in the doorway, looking apprehensive.

Do you:

Leave the room at once and continue along the corridor? Turn to 60

Make your way past the dressing screens to see who else is in the room? Turn to 22

## 37

You call out that you see two dancers. The room begins to spin, and you find yourself slumping to the floor in dizziness alongside the boy.

◁ Roll against your Will score. If you fail, lose 1 from your Will score. Keep rolling this test, until you pass. If your Will reaches zero then turn to 99. ▷

If you pass, the wall splits in half in the middle of the image, and opens like a door into the next room. The thudding behind you grows louder and more violent, the sound of several people trying to break down the wooden door. You and the boy hurry on into the next room.

Turn to 31.

## 38

You descend the stairs into the darkness, feeling like you are entering the underworld itself. You can hear the boy's shallow, anxious breathing as he stays close to you.

After a dozen or so faltering steps down, you step into cold, ankle deep water in which small creatures move and splash. Far ahead you see the distant glimmer of a soft yellow light.

As you progress in the gloom with the boy it becomes dry underfoot on the stone floor.

As you creep into the faint light, the source of which seems to be moss growing on the ground, you see you are in a very long chamber the end of which is lost in darkness. Before you is the start of two wide rows of countless animals standing on wooden pedestals, all lifeless as if stuffed by taxidermy. Nearest you are a lion and a bear.

'Are they all dead?' the boy asks in the smallest whisper.

'I certainly hope so,' you say, having no option but to continue on.

Turn to 76

## 39

'You need to find another babysitter,' you tell the boy. 'I'm going on alone.'

▷ Write down the word Antisocial on your adventure sheet. ◁

'I can't believe you'd just abandon me here,' the boy replies. 'I need help just as much as you do!'

'Well, you can find it on your own.'

'But I just saved your life back there in the smoke! If you won't take me with you, then I will simply follow you,' the boy raises his chin defiantly.

You realise that the only way to stop him would be trap or incapacitate him somehow, and you don't have anything to do either of those options at the moment. For now, you resign yourself to the fact that he will follow you.

Do you:

Go left along the corridor, following the footprints? Turn to 10

Go right along the corridor towards the boy's room? Turn to 55

## 40

A horde of the world's deadliest creatures rush in on you, biting and clawing and stinging. You are torn to pieces in seconds.

Turn to 100.

## 41

You rush forward and grab the nearest scientist – a woman. You break a yellow test tube on a nearby bench and hold the jagged edge to her neck, shouting for the other scientists to get back.

◊ *Note the word 'Aggression' on your adventure sheet.* ◊

The woman jerks her head and it suddenly falls off her neck to the floor. You are so startled you release her decapitated body. Her headless body then starts to twitch and move, getting up on all fours and trying to grab your leg.

◊ *Roll 1d6 and you lose half that number (rounding up) of Will points in shock.* ◊

The heads of all the other scientists fall from their shoulders with an ear-piercing squeal, and their bodies start hunch and grope their way towards you.

The boy gives a cry and jumps up onto the lab workbenches, and leaps from desk to desk over the grasping hands of the scientists to the door on the far side, shouting at you to come on and join him.

Unfortunately the body of your former hostage has grabbed your left leg, and the other shambling bodies have nearly surrounded you. You realise you need to climb up to the work benches to escape the clawing hands of your opponents, and jump to the door in the far wall as the boy did – if only you can free yourself...

Do you:

Pick up the dropped head and pummel the woman's body with it? Turn to 2

Stab the hand holding you with the broken test tube? Turn to 45

Perform martial arts (only if you have the word Superpowers on your adventure sheet)? Turn to 79

Strike the woman's body with a bronze bell (only if you have one)? Turn to 87

Hack off the arm holding you (only if you have a surgical hacksaw)? Turn to 90

## 42

Grimacing, you tentatively dip a finger into the blood. It feels warm, but otherwise appears harmless.

'You're going to put your hand in there?' the boy asks, looking disgusted.

'You got any other bright ideas?'

He shakes his head.

Gritting your teeth, you plunge your arm in to get the key, feeling your hand closing around the metal.

Without warning your arm prickles in pain. As you glance in horror at the cylinder you see lots of faces forming in the blood to gnaw at your arm.

◊ *Roll 1d6 and you lose half that number (rounding up) of Physique points.* ◊

You try to tug your arm loose, but find it firmly held in place by some force. The boy climbs up on a cylinder alongside to help, and with some considerable effort you both pull your arm free, still keeping a grip of the key.

You collapse to the floor, staring silently at each other for a moment, trying to comprehend the horror of what just happened. It is the boy who strikes up a conversation in the end.

'I saw something else taped to the back of the other cylinder when I climbed up,' he says, pointing.

Sure enough, when you peer over, you see a metal rod with a fork on the end, and a button on the shaft. You press the button and a bright blue spark of electricity momentarily dances on the end of the fork.

◊ *You may take this if you want. If you do, note down on your adventure sheet that you have a cattle prod.* ◊

You try the key in the lock of the door, and you can continue on into the next location, wiping your blood-covered hand on your clothes. Turn to 35.

## 43

'Hither and yonder,' you call out.

The goose looks at you sadly, as it is trampled by creatures all trying to get to you.

A horde of the world's deadliest creatures rush in on you, biting and clawing and stinging. You are torn to pieces in seconds.

Turn to 100.

## 44

You look around for a fire extinguisher, but see none in the room. Instead you grab a white blanket from your hospital bed and toss it over the fire, hoping to smother the flames. Even so, the smoke hangs thickly in the air now, and your eyes are streaming water.

You glance at the blanket over the flames – it seems to be catching fire itself as the machine continues to spark.

You have no option but to leave the room by hurrying out the door. Turn to 12.

## 45

You stab the jagged glass of the test tube into the body's hand gripping your leg. It releases you as it silently spasms in pain.

◁ Roll 1d6 – if the result is less than your Physique score you escape, turn to 64. If your result is equal to or more than your Physique score, read on. ▷

Your momentary success is lost as you are grabbed by the body's other hand. You have lost your only weapon and other bodies come grasping in to get you.

The cold hands cover your mouth and nose, smothering you, and you feel them starting to pull your head from your neck. It takes three agonising tugs before the darkness overwhelms you. You fall into a dreamless sleep from which you never awaken.

Your adventure is over.

## 46

You step on the pedal at the base of the metal bin, arms raised protectively as you peer inside to see what is making the noise.

Inside, on a white plastic bag, is a beating heart. Suddenly it launches itself out the bin and up into your face, smacking into you before flopping to the floor inert.

◁ Roll 1d6. If you roll 3 or less, lose 2 Physique points and 2 Will points. If you roll 4 or more, lose 1 Physique and 1 Will point only. ▷

Do you:

(If you haven't already) Investigate the glass cases? Turn to 3

(If you haven't already) Open the refrigerator? Turn to 30

(If you haven't already) Enter the brightly lit room along the corridor? Turn to 65

Leave the room and continue on along the corridor? Turn to 67

## 47

'In my lady's chamber' you blurt out.

The goose nods its head, and turns to face the animals, beating its wings. All the creatures of the ages rush in on the goose, tearing it limb from limb in an orgy of violence, seemingly forgetting about

you.

You grab the boy by the arm and edge into the darkness away from the moss light, and then you run on past the empty plinths abandoned by the creatures that now jostle and bite each other over the goose's remains.

You keep running, looking over your shoulder constantly for any sign of pursuit, and you begin to hear the footfalls and grunts of the animals as they start to pursue you. You realise that you seem to have lost the boy somewhere, but you cannot afford the slightest hesitation as you see a menagerie of silhouettes of your animal pursuers at the edge of your vision in the gloom.

You flee until the ground turns to snow and then into icy water. You have no idea where you are swimming to, only knowing you have to escape from the horrors chasing you.

The iciness numbs your body, but you know it is not real, it can't be.

◊ *You may remove any one word from your adventure sheet if you wish, for having lasted the ordeal until the end.* ◊

Turn to page 100.

#### 48

You crack the chair against the window again, and the glass shatters. You clamber out, your lungs burning for breath, and in your haste you cut yourself on the broken window pane.

◊ Lose 1 Physique point from the cut. You can now breathe normally again – you lose no more Physique points from inhaling smoke. ◊

You edge your way outside on a narrow ledge, sweating profusely as the wind buffets you and you look down to a twelve storey drop. You edge along to the next window, which is fortunately open, and leads to a metal shaft just large enough for you to crawl through.

You follow the shaft until you drop down from the ceiling to land on the stone floor of a corridor. The only light source is from long, snake-like lights in the floor that cast an eerie red luminescence. The wall on the nearest side is made of stone, whilst the arched ceiling and far wall of the corridor are made from sort of dark glass, revealing murky water outside. You peer out into it, but see no sign of marine life.

You hear a noise and turn, but see it is only the boy who has escaped the fire who has made his way along the corridor.

The boy stands opposite you, looking up wide-eyed. You ask the boy who he is, and why he was in your room. He says he was in another room down the hall and awoke without remembering anything, not even his own name. He put on some spare clothes by his room, and as he wandered along the corridor he entered your room because he smelled smoke.

The corridor disappears off into the darkness in both directions, but on closer inspection you see something on the rocky floor. From right to left along the corridor before you, is a single trail of bloody footprints made by a man-sized person with bare feet.

The boy makes it clear he will stick with you until he finds help. He says the room he came from was further along the corridor on the right, the opposite way from the blood-stained footprints which he says were not there when he came that way.

Do you:

Go left along the corridor? Turn to 10

Tell the boy he must find his own way, since you want to journey on alone? Turn to 39

Go right along the corridor? Turn to 83

#### 49

You hum yourself a tune to focus on something other than the whispers in your head, and in a few moments they are gone.

You continue along the corridor with the boy, turn to 70.

## 50

You try to open the door but it is locked.

◁ If you want to try and break it down, roll 1d6 (with a -2 bonus if you want to use a bronze bell to help batter through the wood). If the result is less than your Physique score, then you batter down enough of the door to get through, turn to 35.

If not you do not succeed in breaking down the door, then you simply are not strong enough and lose 1 Physique point from bruising. ▷

Do you:

Return to the passageway to choose a different door? Turn to 31

Investigate the cylinders of blood? Turn to 81

## 51

The song continues from a female voice although you cannot discern where it is coming from.

'There I met an old man who wouldn't say his prayers,

I took him by the left leg and threw him down the stairs.'

The figure in grey robes fully materialises in front of you in the form of an old man with a white crown of hair and a wrinkled, almost withered face.

'Hello,' he says, 'I am here to help you. Think of me as the older, wise voice in your head that warns you of danger. I come to caution you, not to enter the door with the no entry sign. A terrible fate awaits you if you do. Now, I can answer one of your questions, but only one. What will it be?'

'I just want to know how he can appear out of nowhere,' the boy says quietly beside you.

Will you ask the old man:

What is down the stairs? Turn to 8

Where you are? Turn to 17

Who you are? Turn to 24

How to escape this place? Turn to 29

What should you do to improve your chances of survival? Turn to 34

## 52

With the boy trotting alongside, you muster your most officious look in your white doctor's coat and try to seem like you belong.

▷ Roll one d6. If the result is equal to or more than your Will score, then you can tell from their dubious looks that you have fooled no one. Turn to 11.

If the result is less than your Will score, then the scientists do not seem to notice you beyond the most casual of glances, and you can read on. ▷

As you pass one of the PCs you dare to look at a monitor to see what kind of research they have been collating, and you are surprised to see that the screen says:

'Oranges and lemons,' say the Bells of St. Clement's

'You owe me five farthings,' say the Bells of St. Martin's

'When will you pay me?' say the Bells of Old Bailey

'When I grow rich,' say the Bells of Shoreditch

'When will that be?' say the Bells of Stepney

'I do not know,' say the Great Bells of Bow

Here comes a Candle to light you to Bed

Here comes a Chopper to Chop off your Head

Bemused by this, and with the nursery tune playing in your head, you make your way across the room to the door on the far, feeling the back of your neck burning with the thought of the others scrutinising you from behind. Turn to 64.

## 53

You take the old man's left foot and heave, and he spins away into the darkness of the steps. You hear a few muffled thuds, a splash and then silence.

The woman's voice sings on.

'The stairs went crack,

He nearly broke his back.

And all the little ducks went,

'Quack, quack, quack'

◊ Write down the word *Gander* on your adventure sheet. You may recover 1d6 Will points, but this should not take you above your initial Will score. ◊

The old man's voice comes back in a whisper 'look for me again in times of peril.' Then there is only silence.

Do you:

Enter the room with the no entry sign? Turn to 9

Descend the stairs? Turn to 38

## 54

You tell yourself that this cannot be real, and force yourself to think back on all the clues you have seen so far that lead you to this inescapable truth.

The snarls and grunts of the creatures fade away to nothing, as does the scene around you.

◊ You may remove any one word from your adventure sheet if you wish, for having lasted the ordeal until the end. ◊

Turn to page 100.

## 55

You turn right and head along the corridor, the opposite way from the trail of bloody footprints, passing by an open door on your right to a room like the one you awoke in except this one has no window.

'That's where I awoke,' the boy said, pointing.

The bloody footprints seem to have begun from further along the corridor ahead.

Do you:

Enter this room? Turn to 75

Continue along the corridor? Turn to 83

## 56

You stand frozen in horror as all the creatures of world history start to close in on you.

A sabre tooth tiger crouches, ready to leap in at you, when the Tyrannosaurus Rex snaps his jaws around it and hurls its mangled carcass away. A woolly mammoth smashes into the Tyrannosaurus Rex in its haste to get to you, its white tusks bloody with the impact.

If you have the word *Superpowers* written, you can try to vault up onto the mammoth's back? 21

If you have the phrase *Disassociation from reality*, you can try to disbelieve in the existence of the aggressive host of creatures before you? Turn to 32

If you have neither word written, turn to 40.

## 57

You hum yourself a tune to focus on something other than the whispers in your head, and in a few moments they are gone.

You continue along the corridor with the boy, turn to 70.

## 58

You strap yourself into the machine, and take a deep, steadying breath, bracing yourself for anything. Then, when you are ready, you tell the boy to go ahead and switch it on.

'Are you sure?' he asks.

You nod before you change your mind. 'If I look in pain, just quickly switch it off again, will you?'

With a last hesitant look up at you, the boy flicks the switch on the machine which whirs into life. The sensation is numbing and you feel drowsy as you see the display screen light up with multi-coloured numbers and indecipherable diagnostics.

◇ You feel a gentle numbing sensation - restore 1 Physique point (if your Physique score is at its initial level, you gain nothing). ◇

Then the sensation abruptly ends, and you find yourself wide awake again.

'I'm sorry to switch it off,' the boy says, 'but you looked like you were falling asleep.'

You assure him that he did the right thing, and unhook yourself from the machine and get down from the bed. You see nothing else of interest in the room, and so you leave and continue along the corridor, turn to 83.

## 59

You and the boy find yourself in a large windowless room with brick walls and a high tower-like ceiling on which hangs an enormous bronze bell. The bell moves ever so slightly to and fro without making any sound, and when you peek inside it you find it has no clapper to make any noise.

In the centre of the room is a wooden rostrum, a cluttered desk and a chair, and on the right hand wall is a wooden door.

Do you:

Avoid walking under the bell by walking around the edge of the room to the door in the right hand wall? Turn to 35

Step under the giant bell to search for items on the desk? Turn to 93

## 60

The corridor continues, with a rocky wall along your right and a glass wall on your left through which appears to be only water. Your way continues to be illuminated by soft, red snaky lights below your feet.

As you continue, you think you can hear faint whispers echoing around you, but cannot find their source. You turn to the boy a step behind you and ask if he can make out what they are saying, but he says he cannot hear anything and looks at you in concern. Do you:

Try to focus on listening to what the whispers are saying? Turn to 16

Try to blot them out? Turn to 49

## 61

You jab the cattle prod through the thick fur at the rump of the woolly mammoth and press the button to activate it. The mammoth screeches and thunders forward, causing creatures to spill out of the way.

You cling on to the matted fur of the beast for dear life. Behind you, you can hear other animals giving chase. You turn but the boy is no longer there with you – he must have fallen off.

You could not stop even if you wanted to, as the beast you are riding ploughs on along the ground that changes to snow and then into icy water.

The beast stops suddenly in the water, sending you hurtling forward to splash down. The iciness numbs your body, but you know it is not real, it can't be.

◊ *You may remove any one word from your adventure sheet if you wish, for having lasted the ordeal until the end.* ◊

Turn to page 100.

## 62

You grab the boy by the arms and shake him, demanding that he tells you the truth about what is going on. He bursts into tears, and just repeats over and over that he remembers nothing and does not know what is going on.

You accuse him of sabotaging the machine you were hooked into, but he denies it, saying he was the one to wake you up and save your life. You threaten to kill him unless he tells you the truth, but he sticks to his story.

You let him go, thinking he seems genuine and knowing you will not get any more out of him. He looks at you reproachfully, trying to control his sobbing as you consider your next move.

◊ *Add the word Paranoia to your adventure sheet.* ◊

Do you:

(If you haven't already) Search the lockers? Turn to 19

Leave via the door on the far side of the locker room? Turn to 27

## 63

You call the boy to come over, telling him it is safe.

'Who else is in the room?' he says.

'No one I could find.'

He pokes his nervous face out from behind one of the dressing screens and you see that he is reflected in the mirror.

'You cast no reflection...' he gasps. 'Are you some sort of vampire?'

'Vampires don't exist,' you assure him. You offer him your hand to prove you are just as flesh and blood as him, but he shrinks back.

You inspect the mirror, which seems otherwise normal, even blowing your warm breath on it to produce condensation.

After poking around a bit more and looking for any sign of the source of the footsteps, you start to leave the room, spotting as you do so a small bronze bell lying by the door. ◊ If you decide to take this with you, then note it on your adventure sheet. ◊

You leave the room with the boy nervously watching you from a step behind.

Turn to 60.

64

With a sigh of relief you close the wooden door behind you, and this side of the door has a slide lock which you use to bar the way in case anyone tries to follow.

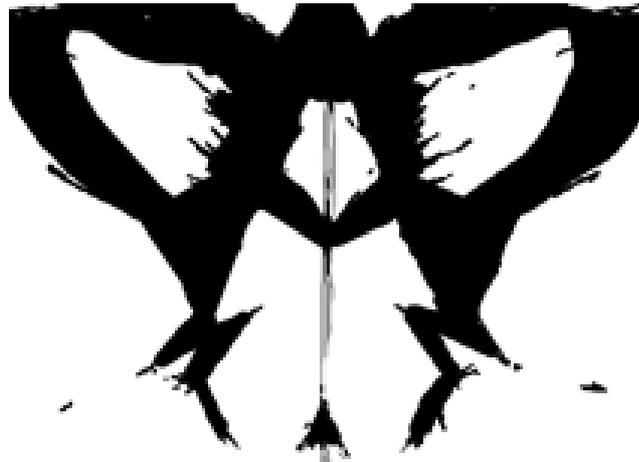
You turn and gasp in surprise as what greets you is a large, empty white room with no obvious exit.

'It's a dead end,' the boy comments despondently.

'I can see that.'

There is the sudden sound of banging from the door behind you, as if someone is trying to break through.

You are about to reply when the white wall opposite starts to stain black in places to form the following image:



'What is this about?' you find yourself saying.

'I'm sure I've seen something like it before,' the boy says with a nervous glance at the thuds from the wooden door behind you, 'it's an ink blot test. You've just got to say what it is you see.'

You have to answer and fast. What do you want to shout out that you see?

A monster? Turn to 4

A mask? Turn to 20

Two dancers? Turn to 37

A butterfly? Turn to 66

Yourself? Turn to 89

65

You look into the brightly lit room, and are surprised to see that it appears to be a crèche. In one side of the room there is a slide, brightly coloured cushions, and a small climbing frame, and on the other side there are numerous toys scattered across a large mat designed to look like a town.

'Well,' you say to the boy, 'it seems that you're not the only kid in this place.'

'I guess so, but if that's true then where is everyone?'

You shrug. 'If I knew that, would we be wandering around here?'

Do you:

Continue on along the corridor? Turn to 67

Search the room for anything useful? Turn to 71

(If you haven't already) Go back outside and open the door where the footprints ended? Turn to 78

## 66

You call out that you see a butterfly. Suddenly the shape on the wall seems to shimmer, and dozens of small black and white butterflies fill the room. The boy looks on in open-mouthed wonder, and you simply stare in disbelief.

One of the butterflies brushes past your cheek, and you find its wings are razor sharp, nicking your skin and drawing blood.

◊ Lose 1 Physique point. ◊

More and more butterflies are materialising into the room from the image on the wall.

◊ Roll one d6 against your Will score, deducting 2 from the roll if you have Disassociation from reality written on your adventure sheet. ◊

If it is less than your Will score, turn to 23.

If it is equal to or more than your Will score, turn to 86.

## 67

The corridor continues, with a rocky wall along your left and a glass wall on the right through which appears to be only murky water. Your way continues to be illuminated by soft, red snaky lights below your feet.

As you continue, you think you can hear faint whispers echoing around you, but cannot find their source. You look to the boy a step behind you and ask if he can make out what they are saying, but he says he cannot hear anything and looks at you in concern.

Do you:

Try to focus on listening to what the whispers are saying? Turn to 82

Try to blot them out? Turn to 57

## 68

You pause a moment to think up some moves you imagine a ninja would be good at. You try to high kick some of the lockers, and bash them with such powerful accuracy that you dent the metal. Next you silently scale a wall of lockers, ascending using the smallest of toe and hand holds, before dropping lightly to the ground.

'You really are a ninja...' the boy says in amazement.

'I suppose so,' you reply.

◊ Add the word *Superpowers* to your adventure sheet. ◊

Leave the locker room by the door opposite? Turn to 27

If you haven't already, give the boy a hard time to see if he was the one who sabotaged the machine? Turn to 62

## 69

You stand frozen in horror as all the creatures of world history start to close in on you.

A sabre tooth tiger crouches ready to spring, and then the Tyrannosaurus Rex snaps his jaws around it and hurls its mangled carcass away. A woolly mammoth smashes into the Tyrannosaurus Rex in its haste to get to you, its white tusks bloody with the impact.

A strange honking noise fills the air accompanied by a lady singing over the noise of the crowd of angry animals.

'Goosey Goosey Gander where shall I wander,

Upstairs, downstairs and...'

Suddenly a goose flies in and lands before you, looking on expectantly.

'The song,' the boy gasps at your side. 'You must finish it to get its help. Quickly!'

You open your mouth to utter the next line, what will it be?

'Light you to your bed?' Turn to 14

'Hither and yonder?' Turn to 43

'In my lady's chamber?' Turn to 47

'Where, I now do ponder?' Turn to 96

## 70

Ahead you see a large, dimly lit chamber coming into view, and you stop in the shadows just before entering. Inside, you can see half-a-dozen white-coated scientists are performing activities such as examining microscopes, placing orange and yellow coloured test tubes in a freezer unit and marking up data on PC terminals.

The only sources of illumination in the room are candles littering the desks that cast a flickering light. You keep to the shadows, and none of them has noticed you yet. On the far wall there is a wooden door which is the only visible exit. The boy looks up at you, waiting for you to decide what to do.

Do you:

Try to sneak past the scientists? Turn to 6

Grab one as a hostage, to force them to let you past? Turn to 41

(If wearing a doctor's coat) Pretend to be a doctor and bluff your way past? Turn to 52

Announce your presence and ask for their help? Turn to 85

## 71

You move a few brightly coloured cushions around in the soft play area, but find nothing of any evident use, and so move over to the toy section.

The boy collects a Tyrannosaurus Rex toy from the floor and stares at it.

'What is it?' you ask.

'I think I remember having one of these once,' he says, shaking his head.

You step amongst the toys to look for something useful, treading carefully over tin soldiers, rubber balls, train sets, plastic dinosaurs and cuddly toys.

◁ You may take any of these if you like – if you do note them down on your adventure sheet. Remember though that you can only carry two items at a time. ▷

Your attention is drawn to a stool nearby on which rests a red box about half the size of a shoebox with the phrase 'see no evil' written on it in black lettering. There is a bright yellow button on the top of the box which presumably opens the lid.

'Let's get going,' the boy says, 'there is nothing here that can help us.'

Do you:

Push the button on the red box? Turn to 26

Continue on along the corridor? Turn to 67

(If you haven't already) Go back outside and open the door where the footprints ended? Turn to 78

## 72

You enter a wooden-floored circular room which is bare apart from a large statue in the middle and a metal door on the left hand side.

'Hey, that's a samurai warrior,' the boy says, scrutinising the menacing looking statue figure who is holding what looks like a razor-sharp drawn katana in its right hand and a shorter wakisashi blade in the other hand.

'Let's just get out of here,' you say, trying the door onwards but it appears to be locked. 'I've seen enough in this place to know that everything is dangerous.'

'This door is locked too,' the boy says, tugging at the door you just entered. 'We're trapped!'

If you have the word Superpowers written down, then you think you may be able to pick the lock given a sharp tool such as the point of a sword.

If you don't have Superpowers written down, your only hope is to check the statue for anything that can help you.

Either way, turn to 28.

## 73

Heedless of his protestations, you grab the boy and try to strap him in to the machine but he kicks and struggles so violently you know you will never be able to strap him in to the wires and operate the machine.

You release him, but not before he has delivered a painful kick to your groin.

◇ Lose 1 Physique point, and write the term Psychopathy on your adventure sheet. ◇

The boy will no longer help you with anything to do with the machine, no matter how much you try to make him. He looks at you reproachfully, and reluctantly follows you as you leave and continue along the corridor. Turn to 83

## 74

You put on the ninja costume along with a pair of light black trainers, and to your surprise you find it a good fit.

The boy looks on at you incredulously. 'Is that what you came here in? Are you a ninja?'

'I have no idea,' you say.

You look down at the ninja costume on you, and you wonder how it came to be here, and why it is such a good fit on you. Could that mean that you came to this place in the ninja costume? Could you actually be a ninja?

Do you:

Leave the locker room? 27

(If you haven't already) Give the boy a hard time to see if he was the one who sabotaged the machine? 62

Try to do a few 'ninja moves' to see if you can? 68

## 75

You enter the room, taking note of the small, discarded hospital gown on the bed. You have a look at the machine beside the bed, which has a view screen that appears inert.

'Was it on when you awoke?' You ask the boy.

'I don't remember – I was just in so much of a rush to get those wires off me and find out what was going on!'

'Will you sit back on the bed again, so I can find out what this machine does?' you ask.

'No way,' he says, 'if you want to use it on someone use it on yourself!'

Do you:

Strap yourself to the machine to see what it does? Turn to 58  
 Despite his protestations, strap the boy into the machine? Turn to 73  
 Leave and continue along the corridor? Turn to 83

## 76

You pass through the centre of the two rows of animals, lit by the soft yellow light of the underfoot moss. On either side of you is a row of animals: a hippo, a moose, a dog, and countless other creatures.

As you progress the animals become less familiar: dodo, a giant tortoise, an enormous Irish Elk, a Woolly Mammoth, a sabre-toothed tiger and other increasingly bizarre creatures many of which you don't recognise.

Then as you look ahead you see you are approaching rows of dinosaurs, and feel as if you are stepping back through time.

Then you stumble to a halt. Did that Tyrannosaurus Rex further ahead just move?

You hear a yell of alarm, and the boy is pointing back the way you came with an outstretched finger as you turn to see the creatures you passed all starting to come to life.

Your sense of horror is only matched by your amazement that the animals ignore each other and all turn to face you, starting to make their way towards you. The one that seems to be approaching most rapidly is a sabre-toothed tiger.

If you have the word Gander on your adventure sheet, turn to 69.

If not, turn to 56.

## 77

'Very well,' wheezes the old man, 'I have helped you as much as I am able. Now, to go on you must go down these stairs into the darkness, but I would ask one favour of you before you do.'

'What favour?' you ask.

He raises his left foot. 'You heard the song. You must take me by my left foot and throw me down the stairs. Then my purpose will be complete.'

Will you:

Say you cannot and enter the door with the no entry sign? Turn to 9

Say you cannot, and descend the stairs? Turn to 38

Do as he asks? Turn to 53

## 78

You open the frosted glass door to enter a long medical room with a polished grey stone floor. The bloody footprints stop outside a refrigerator as large as a door at the far end of the room.

Along either side of the room at even intervals are a series of glass cases on wooden plinths. The only sound in the room, apart from the low hum of the refrigerator, is an occasional noise coming from a small metal bin over by the sink: it sounds like something is moving around inside it.

The boy seems terrified by the noise, and shrinks back to stay by the glass door.

Do you:

Investigate the glass cases? 3

Open the refrigerator? 30

Investigate the noise coming from the bin? 46

(If you haven't already) Enter the brightly lit room along the corridor? 65

Leave the room and continue on along the corridor? 67

## 79

You deliver a devastating kick to the neck of the body holding you and, as it releases you, you kick aside its other grasping hand.

The skill of the ninja is with you as you dodge another attack from a nearby body and spring onto the nearest work bench. As silently as a stalking tiger you leap across the desk tops, unable to resist kicking away any grasping body that gets too close. The boy watches open mouthed from the open door on the far side.

As you pass one of the PCs you dare to look at a monitor to see what kind of research they have been collating, and you are surprised to see that the screen says:

'Oranges and lemons,' say the Bells of St. Clement's

'You owe me five farthings,' say the Bells of St. Martin's

'When will you pay me?' say the Bells of Old Bailey

'When I grow rich,' say the Bells of Shoreditch

'When will that be?' say the Bells of Stepney

'I do not know,' say the Great Bells of Bow

Here comes a Candle to light you to Bed

Here comes a Chopper to Chop off your Head

Bemused by this, and with the nursery tune playing in your head, you slip through the door and into the passageway beyond, turn to 64.

## 80

The samurai statue grasps at you. You brace yourself for its strike, but it does not intend to kill you - instead it engulfs you in a bear hug before going inert again.

You struggle to free yourself, but cannot overcome the unyielding grip or the heavy weight of this tall statue. You will be trapped like this for the rest of your days, held in the inescapable embrace of the stainless steel samurai.

Your adventure is over.

## 81

You peer into the glass cylinders. The blood seems to swirl of its own accord, and you think you can just about make out manic faces forming and reforming in it.

◊ *Lose 2 Will points from shock.* ◊

In amongst the blood closest to the door you can see what appears to be a key at the bottom of the cylinder.

Do you:

Go back the way you came & choose another door from the passageway? Turn to 31

Unscrew the top of the cylinder to put your hand in and grab the key? Turn to 42

Exit from the only other door in the room? Turn to 50

## 82

You stop and close your eyes, trying to focus on the whispers to make out what is being said. The whispers start to grow louder, forming into a female voice.

'His readings are fluctuating,' she says. 'I'm going to increase the dosage by 0.2 milligrams to put him in deeper.'

◊ *Write down the phrase 'Disassociation from reality' on your adventure sheet. You start to suspect that you*

*are in some sort of false reality, and this knowledge may aid you in your trials ahead. From now on, whenever asked to test against or reduce your Physique score, you can choose to test your Will score instead, or vice versa.*

◇

The voice is gone as quickly as it started, to be replaced with silence.

'Are you, like, okay?' the boy asks you.

You nod. With a new sense of determination, you continue along the corridor. Turn to 70.

### 83

Further ahead along the corridor is a closed metal door, and the corridor continues left past it.

The boy calls out and points to the stone floor, where you spot hundreds of small fragments of glass from where the bloody footprints originate.

If you are still wearing the hospital gown you awoke in, you will have to jump the glass shards to continue. <If you do not want to risk this, you can turn back to the other direction by turning to 10. If you want to jump the shards, roll 1d6. If it is less than your Physique score, then you land beyond the shards and can continue on. If you roll equal to or greater than your Physique score then you cut yourself on the glass as you land, losing 2 Physique points. ◇

If you are wearing clothes you found earlier in the locker room, then you have footwear to protect you from the glass shards and can simply walk over them.

Do you:

Open the metal door ahead? Turn to 36

Continue on along the corridor? Turn to 60

### 84

You dodge the robot attack, and it barrels forward, striking the metal door with such force that it leaves a dent and knocks the door partially off its hinges. One more such hit, and you are sure you will have a route of escape.

The samurai robot sparks through its armour with damage from the collision, and shuffles after you as you backtrack along the circular edge of the room, the boy alongside.

You position yourself in front of the door, and prepare yourself again as the samurai robot charges in.

◇ Roll 1d6 (modified by -2 because you are prepared for this attack). If you fail the roll, you lose 2 Physique points as you are caught a glancing blow. You have to reposition yourself again and make another Physique roll until you pass.

If you succeed in rolling lower than your Physique score, then you dodge the samurai robot and it bashes into the door again, knocking it off its hinges. The samurai robot then sparks badly and falls to the floor. ◇

Turn to 35 to escape out the damaged door with the boy.

### 85

'Are you sure this is the best idea...?' the boy whispers from beside you.

'What would you have me do,' you say, 'fight them and loot their corpses? They look like they work here, maybe they can help us.'

You step forward and greet the scientists with a friendly hello, and ask them if they can help you. They stop from their various tasks and turn at you with blank expressions.

'I told you...' the boy mutters.

◊ Do you have the phrase 'Disassociation from reality' written on your adventure sheet? If so, then you try to tell yourself that this place and these people are not real, and thus they cannot affect you. Roll one d6 – if the result is less than your Will score then you simply ignore the scientists and stride to the door opposite, the boy trotting along in your wake. Turn to 64.

If you do not have Disassociation from reality, or rolled equal to or higher than your score, then read on. ◊

The expressions of the scientists grow angry, and they start to step in menacingly. You have no choice but to fight.

The heads of all the scientists fall from their shoulders with an ear-piercing squeal, and their bodies start to grope their way towards you.

◊ Roll 1d6 and you lose half that number (rounding up) of Will points in shock. ◊

The boy gives a cry and jumps up onto the lab workbenches, and leaps from desk to desk over the grasping hands of the scientists to the door on the far side, shouting at you to come on and join him.

Unfortunately one of the bodies of the scientists – a woman – has grabbed your left leg, and the other shambling bodies have you nearly surrounded. You realise you need to climb up to the work benches and jump to the door in the far wall as the boy did – if only you can free yourself.

Do you:

Pick up the dropped head and pummel the woman's body with it? Turn to 2

Perform martial arts on the bodies (only if you have the word Superpowers written on your adventure sheet)? Turn to 79

Strike the woman's body with a bronze bell (only if you have one)? Turn to 87

Hack off the arm holding you (only if you have a surgical hacksaw)? Turn to 90

## 86

You hold up your right arm to blank out the image coming out the wall, and feel a sharp sting on your forearm.

◊ Lose 1 Physique point. ◊

As you peek past your arm you see that the image has returned to its position on the wall again. The wall splits in half in the middle of the image, and opens like a door into the next room.

The thudding behind you grows louder and more violent, the sound of several people trying to break down the wooden door. You and the boy hurry on into the next room.

Turn to 31.

## 87

You swing the bell to strike at the body, causing a clear sound to ring out. At the ringing from the bell all the bodies fall to the floor momentarily lifeless, before twitching back to life again as the noise subsides.

You ring the bell again and the bodies once more fall to the floor inert. You keep ringing as you start to make your way to the far exit.

As you pass one of the PCs you dare to look at a monitor to see what kind of research they have been collating, and you are surprised to see that the screen says:

'Oranges and lemons,' say the Bells of St. Clement's

'You owe me five farthings,' say the Bells of St. Martin's

'When will you pay me?' say the Bells of Old Bailey

'When I grow rich,' say the Bells of Shoreditch

'When will that be?' say the Bells of Stepney

'I do not know,' say the Great Bells of Bow

Here comes a Candle to light you to Bed  
 Here comes a Chopper to Chop off your Head  
 Bemused by this, and with the nursery tune playing in your head, you slip through the door and into the passageway beyond, turn to 64.

88

You collapse to the floor, wounded and exhausted. The scene around you dissolves. Turn to 100.

89

You call out that you see yourself. The wall splits in half in the middle of the image, and opens like a door into the next room.

◊ *Add the word Narcissism to your adventure sheet.* ◊

The thudding behind you grows louder and more violent, the sound of several people trying to break down the wooden door. You and the boy hurry on into the next room.

Turn to 31.

90

With two sharp movements the surgical hacksaw has sawed through the arm holding you. Unfortunately by then the body's other arm has grabbed you.

◊ Roll one d6. If it is less than your Physique score, then you manage to hack through the second arm quickly enough to leap up to the work benches and escape to the door in the far wall. Turn to 64.

If you roll equal to or more than your Physique score, then you fail to saw the second arm in time, and must read on. ◊

More bodies close in with their hands outstretched. Their cold hands cover your mouth and nose, smothering you, and you feel them starting to pull your head from your neck. It takes three agonising tugs, before the darkness overwhelms you. You fall into a dreamless sleep from which you never awaken.

Your adventure is over.

91

You smack the sharp end of the wakisashi into the thick hide of the woolly mammoth. It screeches and thunders forward, spilling animals out of the way.

You cling on to the matted fur of the beast as it charges forward, and you can hear the sound of creatures giving chase. You turn but the boy is no longer there with you – he must have fallen off.

You could not stop even if you wanted to, as the beast you are riding continues on in the cavern and the ground changes to snow and then into icy water. You have no idea where you are going, only knowing you have to escape.

The beast stops suddenly in the water, sending you hurtling forward to splash down. The iciness numbs your body, but you know it is not real, it can't be.

◊ *You may remove any one word from your adventure sheet if you wish, for having lasted the ordeal until the end.* ◊

Turn to page 100.

## 92

'Your test results show you have a balanced personality, John,' the scientist says, and gives you a reassuring smile. She moves your reclining leather chair to an upright position, and gently releases you from the arm and leg clasps. 'You are free to go, free to be a productive member of our society, free to work hard and integrate with your fellow citizens throughout your life.'

You find your jacket on the other side of a dressing screen. Beside it are your favourite toys that are all you have left from your parents: a plastic ninja figurine, a wooden Tyrannosaurus Rex dinosaur, and a white goose cuddly toy.

The scientist goes over to the room door, punches in a four digit code, and the door slides open to reveal the church garden outside and the bomb-damaged houses of the village.

You puff out your chest as you walk out of the room, out into the sunshine. Mum and dad would have been proud.

## 93

You look up at the enormous bronze bell above you with some trepidation, convinced it is moving slightly as you step beneath it.

◇ A quick search reveals the following items: a pair of earplugs, a candle and a silver metal letter opener. You may take any of these if you wish – if so add them to your adventure sheet, but remember you can carry no more than two items at any one time. ◇

You leave the room, turn to 35.

## 94

You look up into the gouged face of the man in trepidation as you reach into the cold floor of the refrigerator to grab the items within.

◇ You may take either the small surgical saw or the pair of surgical gloves (or both) if you wish – if you do, note them down on your adventure sheet. Note you cannot carry any more than two items at any one time. ◇

You close the fridge door quickly, shivering from its cold blast, and decide to leave as quickly as possible, the boy trailing in your wake.

Do you:

(If you haven't already) Enter the brightly lit room along the corridor? Turn to 65

Continue along the corridor? Turn to 67

## 95

'Your test results show you have enough psychological problems to indicate an unbalanced personality,' the scientist says, her eyes looking sadly down at you. 'It is alright, we have a cure to make that better.'

As she goes over to her desk, your eyes stray to behind the nearby dressing screen where your favourite toys, all you have left from your parents, lie: a plastic ninja figurine, a wooden Tyrannosaurus Rex dinosaur, and a white goose cuddly toy.

You watch the scientist, feeling confused and more than a little scared, as she raises a syringe and injects it into your left arm.

Soon, you dream of your parents, and then of nothing.

96

'Where, I now do ponder?' you call out.

The goose looks at you sadly as it is trampled by animals all trying to get to you.

A horde of the world's deadliest creatures rush in on you, biting and clawing and stinging. You are torn to pieces in seconds.

Turn to 100.

97

'Your test results show you are a special, special boy,' the scientist says, her smile proud as she strokes your hair. 'The great leaders of our community have considerable use for someone like you.'

You look up at her in confusion.

'You have a certain personality type that means you are not held back by moral constraints like other people,' she says moving your reclining leather chair to an upright position, and gently releasing you from the arm and leg clasps. 'You will have extensive training and conditioning, and will become someone who can be used against the enemies of our leaders. Congratulations, you have a place in the future.'

You stand, a little dizzy. You find your jacket on the other side of a dressing screen. Beside it are your favourite toys that are all you have left from your parents: a plastic ninja figurine, a wooden Tyrannosaurus Rex dinosaur, and a white goose cuddly toy.

The scientist goes over to the room door, punches in a four digit code, and the door slides open to reveal the church garden outside and the bomb-damaged houses of the village.

'I'm afraid you won't be able to play with the other children anymore,' the scientist says stepping outside, 'not since we found out how special you are, but to make up for it I'll take you to meet our leaders.'

You grab one of the syringes from the nearby desktop, before walking after the scientist. She may have said you were a special boy, but she made you go through that test, and she deserves to be punished for that.

After the syringe has done its job, you will go and play with the other children again.

98

The scientist checks the results on the screen, and shakes her head sadly at you. 'I'm really sorry, but there seems to be a problem with the test, as it has shown up no psychological traits at all, which can't be right. I'm afraid you'll have to go back under.'

She prepares a syringe, and despite you cowering back in your chair and struggling against your restraints, she administers the dose into your left arm.

◇ *Remove everything from your adventure sheet. Reset your Physique and Will scores to their initial levels.*

◇

Turn to 1.

99

You lose all will to go on. The despair about the strange situations you have faced leeches away all your determination and you find yourself sinking down to the floor. The scene around you dissolves. Turn to 100.

You blink. Everything is hazy for a moment.

You look around and see where you are.

You find yourself in an angled leather chair, staring up towards a ceiling so high you cannot see it in the darkness. You expect to find yourself in a medical facility of some sort, especially given the human anatomy chart on the brick wall, but this place appears to be in the bell tower of a bomb-scarred church.

In the room there are several desks cluttered with various papers of Rorschach ink blots, medical notes and blood samples in test tubes.

A middle-aged woman in a white lab coat leans over you and smiles. 'John... your test is over now. Can you hear me, John? You did quite some thrashing about – my colleague had to go and get changed when you kicked a test tube of blood all over him.'

She looks down at the broken glass of the test tube on the floor, spilling its blood and you can see blood-stained footprints on the floor where a man has walked over it.

'I'm glad to see you back,' she continues, 'there are a few test subjects who never reawaken. Now, just try to relax whilst we run the results.'

You have little choice, your arms and legs are restrained by something.

'What happened?' you say. 'And where is the boy?' Your voice sounds unnaturally tight.

'The boy...?' The woman's brow furrows. She grabs and holds up a small hand mirror, and you see that your reflection is that of the boy, dressed in a green tracksuit. Memories start to stir of your life. You are John Watkins, a schoolboy who only just turned eight. Your parents died in the third world war, and you think the world stinks.

'A little identity dissonance is usual after this test,' the scientist says, 'sometimes people imagine they are someone else during it. The pre-test conditioning is designed to make you forget about the Psychosis Test so that you can be assessed fairly, and all your memories will come back soon enough. Don't worry, everyone in our community has undertaken the test once when they were your age.'

'But why...?'

'Well, to weed out anyone who may have undesirable psychological traits from our society. Oh, everyone has something, we would have no one left if we didn't allow anyone with a bad trait, but we need to ensure that no one as crazy as our previous leaders of business and politics ever come into a position of influence. Our species barely survived the insanity of the 20<sup>th</sup> century, and our community leaders won't allow that to happen again.'

A chime sounds from her view screen. 'Ah,' she says, 'the results.'

How many of the following do you have written down? Aggression, Anti-social, Disassociation from reality, Narcissism, Paranoia, Psychopathy, Superpowers.

None? Turn to 98

One? Turn to 92

Between two and six? Turn to 95

All seven? Turn to 97