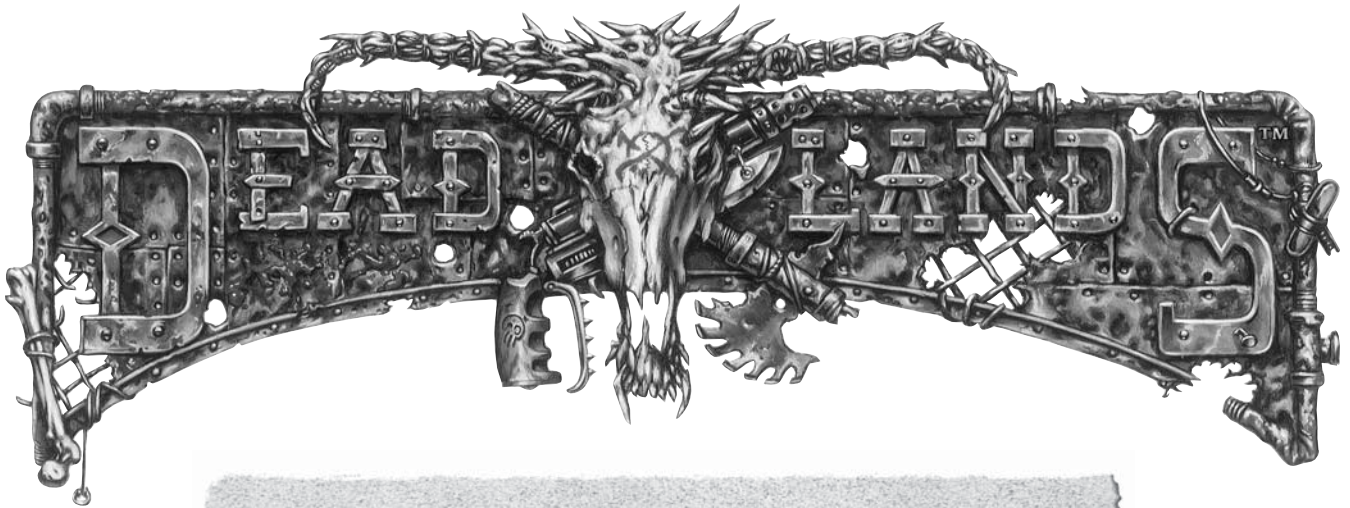


Urban Renewal



HELL ON EARTH
Lucien Soulban



Urban Renewal

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Chapter One: The Haunting

Howdy Marshal, it's time to talk ghost stories. This yarn unfolds in the Iron Oasis, the Junkyard of the Wasted West. Now this city's seen some strange and terrible things in its days, including the little secret I'm about to share.


Remember in the *Iron Oasis* sourcebook when we mentioned Dylan Jaeger and his plan to overthrow Junkyard's boss dawg, Ike Taylor? Well, Dylan's almost ready to launch the coup, but there's a snag in his plans. It's called Salem Apartment Towers, and it's haunted.

We can see you're confused from that look you've screwed into your face. Don't worry, it starts making sense after the fifth tequila. Suffice it to say, Dylan's got problems with a haunted tenement building, and needs the heroes' help. Now, this isn't a standard spook hunt. The heroes can walk in with as much firepower as they please and still not get the job done. This here's a thinking adventure, and the heroes need to pull down that thinking cap real tight if they want to solve this. Oh, don't worry, they'll still waste ammunition fighting the good fight. They have to reach the battle first, and that requires pondering, roleplaying, and more pondering.

The Ghost Story So Far

Let's introduce you to Dylan Jaeger. Dylan works for Ike Taylor's administration as Head of Mining Production for ghost rock. That said, a growing side order of Taint has hampered Dylan. While he isn't at that megalomaniacal stage of "I'm Satan's evil twin Beaufus," he isn't far off. To be precise, he's four pennies short a nickel, and out to rule the Junkyard himself. Seeing as how Ike isn't likely to step down, Dylan has been planning a coup for some years now.

Dylan's used his position to hire miners and foremen loyal to him. In turn, his confederates have squirreled away 10% of the mined ghost rock to a warehouse across the street from Junkyard's main storage facility. It's a wonder nobody's found out, but folks
attribute



the drop in production to thinning reserves in the Wasatch Mountains thanks to Dylan's manipulation of mining records. Meanwhile, Dylan sells the ghost rock piecemeal, earning feed to hire mercenaries for his eventual revolution.

For the last few months, Dylan's private army has been entering the Junkyard in small groups so as not to arouse suspicions. Drawn by the promise of power, glory, or an unlimited supply of spook juice, these mercs are laying low, waiting for Dylan to sound the charge. Unfortunately, Dylan's been slow on the initiative. His problem isn't steel or ambition, but an abandoned building called Salem Apartment Towers.

The Shining New Reclamation Project

The reclamation project is a little arrangement whereby you purchase one of the many abandoned buildings in Junkyard for \$50,000, renovate it, and rent it out to the city's expanding population. If Doc Schwartz and his merry band of city engineers don't think your renovations are up to snuff by the end of two years, however, the city repossesses the property and you're out \$50K plus additional expenses.

Two years ago, Dylan Jaeger purchased Salem Apartment Towers for renovations. Now we know what you're thinking. Why was Jaeger stupid enough to buy a haunted building? Well it wasn't spirit-posessed at that time. It was a decent purchase, and it suited Dylan's needs perfectly. Dylan's warehouse for storage of pilfered ghost rock was a temporary waypoint. He still needed to get the ghost rock out to his buyers without attracting too much attention. The warehouse, however, is linked to an overlooked set of maintenance corridors running between the surface and Sub-level One's filtration system. They

remained free of the cannibalistic Moorlocks living down below. After some exploration, Dylan mapped out the network of corridors and discovered that one exit point accessed the garage of the abandoned Salem Apartment Towers.

With the apartment building and maintenance corridors, Dylan could not only smuggle out ghost rock, but he could move his army into position when the time came to attack. Salem Tower became Dylan's revolutionary base of operations. He hid ghost rock in the abandoned apartments until such a time he could negotiate price with various buyers. That meant the building always had a cache of ghost rock hidden on the premises.

Well, the plan should have worked, but wouldn't you know, Murphy's Law caught up with Dylan. His troubles started 18 months ago when Dylan's men found a Librarian spying on them. Things went downhill from there.

Uncovering the Resident Evil

You might remember Bo Knudsen from his fine reports and observations at the beginning of the *Iron Oasis* sourcebook. While we hinted Bo probably died after uncovering a threat to Ike's administration, we never said how or why. Sure enough, during the course of his tour of the Junkyard, Bo Knudsen identified a sinister plot to overthrow the local government.

Bo was quite the troublemaker during his years with the Disciples of Hell gang, and he recognized some of the faces coming into the Junkyard. While this in itself was not surprising given the city's amnesty zone, he realized members of his old gang were entering the gates in small groups and vanishing into the woodwork like roaches. He never knew his gang to do anything quietly, and decided to follow a couple of them around. That's when he saw Dylan's confederates supply the gang members with weapons in the hills north of Junkyard, and overheard them talking about the inevitable coup.

Unfortunately, Bo's former friends discovered him spying and went after him with both barrels blazing. Bo dodged and ducked his way back into the city, but he knew his number was up. He

handed his palmcorder off to Love Piston, a gang member he'd befriended, and headed off to warn Ike. Bo figured that if he didn't make it, at least the Librarians would still get his palmcorder. Bo figured right. Meanwhile, his pursuers had radioed ahead to warn Dylan's men. They ambushed the Librarian before he reached Town Hall. That's when they took him to Salem Apartment Towers for a little questioning and a lot of torturing.

Dylan wanted to confirm what Bo knew and sent in a syker by the name of Vrai Maltete to conduct the interrogation. Vrai, in turn, was already a screwed-up Earth syker who'd seen and committed far too much murder in his day. He'd escaped death on the battlefield numerous times by bartering portions of his soul for that little extra nugget of power that would pull his ass out of the fire. By the time he went to work for Dylan, Vrai was in deep for some payback, something his employer didn't realize. (After all, who goes around telling prospective clients: *Before you hire me, you should know that the Reckoners own some prime real estate on my ass?*)

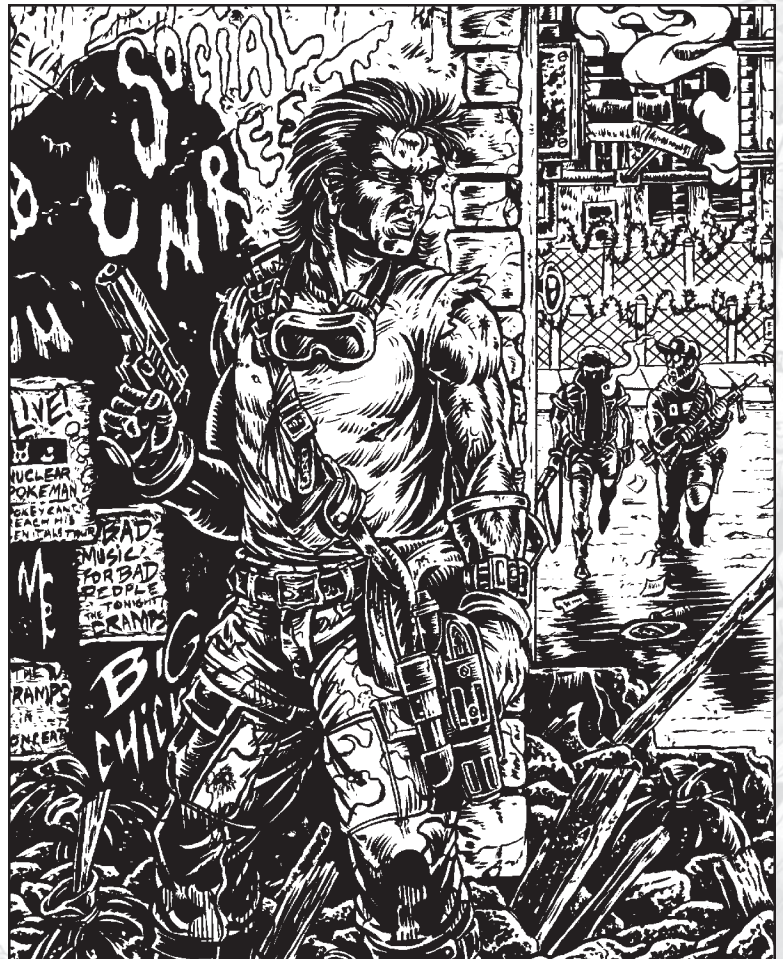
Psychic Poltergeist

Let's set the stage, shall we. The scene is Salem Apartment Towers 18 months ago. In one tower is a sizable cache of ghost rock earmarked for an interested buyer. In the adjoining tower, Vrai is ripping through Bo's mind like a Mojave rattler through sand. Then it happens. Vrai hits a mental snag, trips and brainburns himself into a mile-long skid across Bo's mind. Most snafus only affect the syker. Vrai, however, owes big for sacrificing chunks of his soul, so his failure is equally monumental. His powers *ignite* the nearby cache of ghost rock like a short fuse on a big bomb, turning Vrai into ground zero of a localized psychic Hiroshima.

Vrai, Bo, and six mercenaries watching the interrogation become instant psychic impressions painted on the walls like atomic blast shadows. Sure, their bodies are dead, bio-electrified by their own chemical processes, but their minds are now free-floating personalities that should

have dissipated. Unfortunately, the accident imprinted Vrai's consciousness on the pile of ghost rock, turning him into a raving lunatic and freeing his syker abilities from any physical limitations. He turns into a web of thoughts and mental powers, trapping the other personalities like a spider, and feeds off their agitated emotions.

That was a year-and-a-half ago, but nobody knows the true story of what happened. Dylan believes Bo's death somehow triggered a supernatural event that killed Vrai and his men and created a haunt in the process. Dylan's sent in men and women of all sorts to quietly deal with the troubled building, but none returned save one (and he's likelier to scream and tear at his own flesh than conduct civilized interviews).



Dawn of the Dead

There are two weeks left before the city inspectors examine the Towers, and Dylan can't even get at the ghost rock or remove the bodies of the mercenaries and Bo. If any of this gets out, Dylan knows he'll be hauled before Judge Tolliver and sentenced to death ten ways over. In other words, he's desperate. He's ready to use decoys to occupy the building while his men remove any incriminating evidence. He doesn't care if the building reverts back to the city, because he'll soon control it anyway. Dylan just needs a month's breathing time before his mercs are ready to ride.

That's where the heroes come in.

Conversely, Dylan isn't the only one with plans. Vrai's powers have been growing slowly. Initially he had a hard time fighting both the other personalities and dealing with intruders looking to clear him out. The other psychic shadows want to die. They're pale reflections of their living selves, and they know it. They want to end their low-tone existence. Vrai, on the other hand, has more power than he's ever had, and he is even manifesting new abilities. He loves his condition.

The Salem Apartment Towers is an empty vessel filled with Vrai's consciousness and the warring distractions of the other personalities. To occupy the others, and to feed off them telepathically, Vrai trapped them in a nasty nightmare where they're forced to relive horrible moments of their lives. Because his powers are manifesting within the building, Vrai's concocted nightmares are now visible to the naked eye. Vrai rightly figured the other personalities would rather kill or harm interlopers than allow them to see their shames and disgraces. The gambit's worked. Vrai sacrifices a portion of his power to fuel the nightmares and give the other personalities enough "ammunition" to deal with intruders. It sure beats fighting them for control every moment.

Unfortunately for Vrai, he's losing strength and control. He's currently at his weakest, and he knows Dylan is running out of time. Both men are desperate. Remember we mentioned Vrai's power ignited the ghost rock where his personality's been imprinted? Well he's fueling his abilities through the slow-smoldering rock, but has all but burnt through his reserves.

Vrai's losing sense of self proportional to each spent lump of coal now comprising his brain. Vrai needs fresh ghost rock, and the only reserves he knows of are in the warehouse, through the maintenance corridors. He's now waiting for the right personality to dominate and ride into Dylan's depot. After that he can hide inside the main ghost rock stash and maybe, eventually, take over the veins in the Wasatch Mountains.

The Setup

The main hook into this adventure is a desperate Dylan Jaeger who's willing to hire anyone as long as they get the job done and they're quiet about it. Of course, he won't privilege everyone with the true story. Dylan just tells them what they need to know: The building is haunted; eliminate the spooks responsible. The hook is simple enough, but attracting the posse's interest is another matter.

The Ghoul

For heroes working from loftier principles, their incentive comes from Doc Schwartz, the granddaddy of Junkyard's junkers, and Judge Tolliver, the resident man of justice. Doc is in charge of the reclamation project and knows his business. When observers told him that no work was being completed on the Salem Apartment Towers, he got suspicious. Judge Tolliver, on the other hand, earned a gold-load of gossip from criminals looking to barter for their freedom. He became particularly suspicious when a ganger claimed he heard gunfire coming from inside the building a month back. Once Tolliver and Schwartz got talking, that spelled trouble for Dylan.

According to the law, Doc and Tolliver know they have no legal recourse for another two weeks, when the city engineers examine the building. They need evidence and a sense of what's happening before flying with the accusations. The smart dollar, however, says that Dylan's secret won't be around in two weeks. Both men are eager to get in now, and they're willing to let Dylan provide the invite.

Judge Tolliver knows through a criminal currently on trial that Dylan's looking to hire reputable mercenaries for an unnamed assignment through a woman named Sidney. Given the noises coming from the building, the near-expiration of the two-year contract, and Dylan's search for hired guns, Tolliver and Schwartz surmise Dylan's run afoul of something in the Towers.

Judge Tolliver (for Law Dogs and Templars) or Doc Schwartz (for junkers or taletellers) approach reputable heroes and ask for their help. They haven't told Ike about their suspicions yet because they aren't sure this warrants his attention—or that of the Black Hands, his secret goon squad. The conversation with either man goes something like this:

I appreciate your discretion in meeting with me. Understand I don't approach you as a member of this city's government, but as a concerned citizen. I believe there is some sinister plot afoot that I cannot directly investigate myself without the proper evidence.

That's where you come in. There's a woman by the name of Sidney, and she's looking to hire guns for a job. I want you to volunteer for the assignment on purely mercenary principles, but report what you see to me. What I do know is that it possibly involves the Salem Apartment Towers. In what capacity, I'm unsure.

In addition to keeping whatever Dylan's willing to pay, I can offer you free Junkyard citizenship and a free apartment in the city for a year with all utilities paid.

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The Bats


Judge Tolliver also provides an interesting in for posses with checkered pasts or not-so-noble intentions. Any hero brought before Tolliver on less-than-serious charges (theft, disorderly conduct or, at most, murder in self-defense) could have a chance to redeem himself. Judge Tolliver is a good judge of character and knows whether a person is morally destitute, able-bodied but misguided, or simply in the wrong place at the wrong time.

Judge Tolliver gives heroes a chance to commute their prison sentence in exchange for "community work." The offer is similar to the one mentioned above, except the heroes don't receive the wonderful parting gifts for services rendered. They can keep Dylan's pay and a "Get Out of Jail Free" card for this one occasion.

The Ugly

While Dylan uses Sidney as a proxy to speak on his behalf, he has enough loot to entertain most offers. Not that he will, mind you. Dylan's looking to kill the posse once it gets the job done. That way, he can promise it the moon if it gets him what he wants. Dylan can provide money, ammunition, and even spook juice as rewards for the mercenary-hearted. He doesn't want to seem too eager, though, so reject any completely outrageous demands.

We're assuming the posse's done enough damage against the Reckoning to earn a reputation. If not, you may want to allow the heroes to stretch their trigger fingers in Junkyard. Nothing fancy, but given the woes of the Iron Oasis, there's enough supernatural adventure for a quick night of action and fame. Regardless, Sidney's heard about the posse and thinks it can get the job done (anyone better has already turned her down).



How Sidney finds the heroes depends on their availability. If they're locals with a reputation, she could approach them at their homes or places of business. For visitors, she scouts out the Yard Arms Hotel or Junkyard Hilton. At worst, she approaches them in a bar.

The trickiest part of an adventure is not giving the posse a chance to sabotage it before it starts. Therefore, Sidney knows nothing of the actual events behind Salem Apartment Towers or that Dylan Jaeger is planning on bushwhacking the heroes five ways to perdition. She's been instructed to negotiate for her boss with a maximum salary cap of around \$50,000. If the heroes want more than what's offered, Sidney leaves to confer with Dylan. He promises to pay for most demands, but won't honor them. Sidney doesn't know this, however, and negotiates on good faith.

Sidney's pitch is as follows:

I heard folks say you're good at what you do. I'm hoping your reputations are accurate. I work for a gentleman whose identity is immaterial for now. What's important is he needs a job done and he will pay you handsomely for your efforts. You aren't committing any crimes since this operation takes place on private property owned by my employer.

The only stipulation is that you handle the matter discreetly. That means minimum weapon's fire and no explosive equipment or powers. It's important you keep the building structure and interior relatively undamaged, but we understand the need to protect yourselves. As such, I will accompany you during the mission to catalogue your movements and action. Those are the terms of the contract; they're nonnegotiable.

Once the posse agrees to the contract and payment. Sidney reveals the mission parameters:

My employer purchased a building as part of the Reclamation Project. Unfortunately, the sale was not made in good faith; the building was haunted. My employer believes this situation is an attempt to discredit his reputation. After all, if he can't restore the building, what good is he at managing other affairs of business or government?

My employer tried using his own men to cleanse the building. Unfortunately they were ill-equipped to handle the problem and died. The matter dragged on. My employer, being a proud man, relied on his own resources before realizing it was beyond his control. Now the deadline to repair the building looms and my employer needs the issue settled by professionals. That brings us to you.

Your assignment is to meet me in front of the Salem Apartment Towers tomorrow at 1:00 PM. Here are the directions. I will accompany you to ensure you take every precaution to minimize damage. I suggest you come equipped with flashlights since there is no power to the building and it's quite dark.

Sidney

Most folks would call Sidney colder than frozen marble, but she's simply practical and efficient. Sidney grew up working in the mines for several years but left to work security detail for the Mining Production department. It was less dangerous and better paying. She also sensed some ambition in Dylan—the risky, yet profitable kind.

Over time, Sidney proved her worth and ambition to Dylan—who gave her nastier and more questionable assignments to test her mettle. She passed each with checkered colors, be they accepting bribes, kneecapping Dylan's more public critics, or escorting

questionable packages to individuals of unsavory stock. This current assignment is her test for entry into Dylan's inner circle—his ghost rock smuggling operation.

Profile: Sidney

Corporeal: D:3d6, N:3d8, Q:2d8, S:2d6, V:3d8

Climbin' 2d8, dodge 3d8, fightin' brawlin, club 2d8, shootin': pistol, shotgun 2d6, sneak 2d8, speed load 2d6

Mental: C:2d10, K:2d6, M:2d8, Sm:4d6, Sp:1d8

Area knowledge: Wasatch mines 3d6, bluff 2d6, demolition 1d6, guts 1d8, leadership 1d8, overawe 3d8, persuasion 2d8, scrutinize 2d10, trade: mining 3d6

Pace: 8

Size: 6

Wind: 16

Edges: Friends in high places 3, level-headed, purty

Hindrances: High-falutin', stubborn

Gear: S&W Model 683 .44 Magnum revolver, 12 .44 Magnum bullets, pump action shotgun, 8 shotgun shells, flashlight, and a Kevlar vest.

Description: Sidney's an Asian woman in her early thirties. Although she's still beautiful, her eyes and mouth have a dour, almost cynical mien. A set of shades rests halfway down her nose. Her clothing is conservative with a duster for a jacket and tie-less shirt. Her hair is long and lustrous with the occasional beaded strand. Blackened fingertips speak of her hard days in the mining business.

The Gate of the Mind

Remember we mentioned Vrai Maltete was a psychic entity now possessing the Salem Apartment Towers. It's time we elaborated on that.

Vrai feeds off the nightmares of his compatriots. These dreams manifest visually and even physically for whomever encounters them inside the building. Even more, the various personalities can tap into Vrai's powers to deal with interlopers who disturb their deepest, darkest secrets.


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This means that when the heroes see the nightmares, they experience them in their full sensory glory. Here's the trick, however. Dylan's mercenaries reacted negatively to the manifest nightmares by attacking them. Once they did that, the enraged psychic personalities used Vrai's telekinetic abilities to splatter the interlopers like bugs on a windshield.

If the heroes want to solve this mystery, they must interact with the nightmares. This has a twofold advantage. First, the nightmares act like the modified syker ability *predator*, allowing the heroes to hide from Vrai while still moving through the Towers. Think of it as psychic white noise. Secondly, by circumnavigating the nightmares like ships at sea, the heroes





can reach the personality itself and convince it to help them. This means the posse must be compassionate and understanding of the horrors it sees and not react against them.

There's one final advantage in the heroes' favor. Vrai and the other personalities may be aware and sentient, but they're distracted and unfocused. When the heroes first enter the Towers, the personalities are sleeping and dreaming. They're effectively dormant, though stray images and effects do slip out. The longer the heroes stay, the more attuned the personalities become.

Vrai, on the other hand, is more aware and senses the posse's entrance. Like a malicious child, however, he plays with the heroes. Even more so than before, Vrai wants to draw the posse in deeper before "pulling its wings off." This time, they aren't victims; they're his tickets out of this mess. Vrai's picking the best candidate to "hijack" so that he can reach Dylan's main ghost rock stash. His best option is Sidney, and once he reaches that conclusion, the heroes are in trouble.

Bo's Angel Heart

Now we know you're wondering how to tip the posse off without spoiling the mood. It's simple. The only personality being kept under wraps is Bo Knudsen. The Librarian committed some shameful acts in those first years after the Last War, but he redeemed himself and came to terms with what he'd done. Essentially, there was no shame Vrai could use against him. Ironically, because Bo and Vrai were mentally intertwined when everyone died, Bo's psyche perishes only when Vrai's does.

Vrai's been keeping Bo's personality suppressed, but with the syker's weakening condition, the Librarian's loosened his ropes. He can't manifest fully or speak with the heroes, but he can provide small clues to warn them when they're in danger. He's the posse's ace-in-the-hole.

The Sixth Sense Powers

Here's where we get into Vrai's psychic abilities. We seriously suggest you pick up *Brainburners*. Apart from being comprehensive and insightful, it's got the largest helping of syker powers since the main rulebook.

A word to the wise: Don't leave *Brainburners* or the syker chapter in the rulebook open during the adventure. Players notice these sorts of things and make deductions outside the game.

Most of Vrai's powers are psionic in nature, with a telekinetic ability or two. Any power effect in the towers uses Vrai's Traits for rolls. Vrai employs *bogus* to whisper small-white lies in the hero's ear and tell him things only he can hear like "I'm behind you." Because of *bonerippings*' high Strain cost, Vrai doesn't employ it often. It's strictly a kill power when someone's a nuisance. For *here, doggie!*, Vrai summons roaches instead of animals. He hides swarms in the ducts and pipes of the building and lets them rain down from the ceiling.

Manipulator is more a side effect of immersion in the nightmares along with *mind over matter* (see the new powers below). Any hero scanning the building or images generated by the nightmares reads brainwave activity scattered and diffused through the Towers. Vrai saves *mind transference* for whomever he's going to ride out of the building, while *nightmare* is his bread and butter. It occupies the other personalities in his thrall and it confuses the hell out of anyone who walks into them. With *telekinesis* and *telekinetic storm*, Vrai can bar doors by manipulating debris, pitch objects at the heroes or create debris storms to steer them places.

One last word concerning Vrai's abilities. He doesn't need Strain to fuel his powers because of ghost rock, and those marked *Concentration* under duration or limited by Range don't apply. Freed from the constraints of the human brain, Vrai can multi-task and focus his attention in various places. He's a mental giant as long as he doesn't leave the building or steal a human body. After that, he's limited like any other syker, though with a greater range of powers.

The First Power of Many

Earlier, we mentioned Vrai had access to unprecedented abilities, including a couple of new powers. Well, here they are, but be careful Marshal. They represent untapped mental potential and shouldn't be given to heroes lightly. Vrai's power source is a pile of smoldering ghost rock. Just remember that the candle that burns the brightest also burns the quickest.

Ironwork Hound

Type: Telekinesis

TN: 6

Strain: 2

Speed: 5

Duration: 5 minutes/*blastin'* level

Range: 20 yards/*blastin'* level

The syker creates a minion by pulling together debris and discarded material. In Vrai's case, he fashions a hound from the innards of walls. The wall cracks and snaps, and out from the wound grows a patchwork dog. Wiring wraps around support wood and pipes like muscle and sinew on bone. Nails and screws form the beast's teeth and claws while its outer skin is made of plaster flakes.

When the hound emerges, it looks like a cross between Frankenstein's mutt and a junkyard sculpture. This is not an intelligent critter and only possesses the Mental Traits and Aptitudes of its creator. The creature also emulates its creator's Corporeal Traits, with the exception of *Strength* (derived from the syker's *blastin'*) and *Vigor* (using the syker's *Spirit*).

In order for a syker to control this creation, he must maintain line of sight. It can never leave his control range, or it falls apart like a model glued with spit. One nasty trick with this beast, aside from keeping enemies at bay, is turning it into a *telekinetic storm*.

If another syker uses *telekinesis* to disrupt or dismantle the *ironwork hound*, the two sykers must make an opposed *Spirit* roll to see who wins the pissing match.

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Profile: Ironwork Hound

Pace: (Based on Nimbleness)

Size: 4

Wind: NA

Terror: 7

Special Abilities:

Damage: Claw (STR), bite (STR+1d4)

Telekinetic Storm: The syker can disassemble the *ironwork hound* into a whirlwind of debris as per his level with *telekinetic storm*.

Mind over Matter

Type: Psionic-Biokinesis

TN: Opposed (*Spirit* for attacker vs. *Vigor* for victim)

Strain: 2

Speed: 1

Duration: 1/round

Range: 20 yards/*blastin'* level

This is probably the first ability to bridge the gap between two power classifications. Expanding on *hallucination*, the syker projects an illusion of pain so real that the body reacts as though physically hurt. Although the effects can vary from a gunshot wound to experiencing disease symptoms, the basic result is Wind loss. The target isn't actually burnt or even punctured, but it certainly feels that way. Think of it as a shock to the system.

Mind over matter uses the difference between the syker's *Spirit* roll and his opponent's *Vigor* roll to determine Wind loss. The attack is against one target and has no hallucinatory effect attached to it (unless tied into the nightmares in Chapter Three). The syker simply broadcasts pain, discomfort, or illness at the target. The victim doesn't hear a gunshot for a bullet wound or know why they're suddenly weak from hunger. It simply happens.

The victim can use standard healing techniques including rest, medicine, *band-aid*, *medic!*, and even *lay on hands* to recover Wind. For effects like starvation, simply eating food helps recovery.

Junkyard: Village of the Damned

Welcome to the Junkyard. For an up close and personal tour of the city, you're better off perusing the *Iron Oasis* sourcebook. This quick and dirty overview, however, is enough to get the ball rolling.

City Overview

This here's the Junkyard, known since the late 19th century as the most advanced city on Earth thanks to genius Darius Hellstromme. When the City Busters dropped, Salt Lake City itself vanished in a flash of light and wailing ghost rock hurricanes. The industrial sector survived within its Skydome, protected by Hellstromme's shields that covered his factories and installations. Slowly, as news of the city spread, more and more survivors risked the Mojave Desert and its evils for the sanctuary of Junkyard.

It sounds all peaches, but Junkyard became a model of relative order and efficiency only after food riots and attempted coups. The heroes from those days are now its current rulers, from Doc Schwartz and Judge Tolliver to the head honcho himself, Ike Taylor. Tolliver and Taylor, in particular, help maintain civilization with an iron hand and a pocketful of bullets. The Wasted West doesn't like being tamed, but these two men are doing just that.

On the side of the opposition, Throckmorton in Denver and other elements of unrest covet Junkyard for her spook juice, precious commodity caches, and steady supply of electricity. That means the city is a hotbed of scheming and would-be junta leaders. It doesn't take much to bring out the snakes.

City Layout

Junkyard's nestled in the lap of the Wasatch Mountains. The outer perimeter is a huge wall built from Skydome's plates. It protects the Outer Junkyard, an open stretch of land blessed with a few landmarks and the occasional blast crater. Of note is the Market (a warehouse for traders, sellers and buyers) and the Pit arena where bloodsports can be had every evening. Bivouacked gangs and travelers occupy the remainder of the region.

Junkyard's main wall is the base of the once impressive Skydome. All that remains is a 20' high, reinforced wall with well-armed towers and gates. Beyond it is the Junkyard, Salt Lake City's former industrial sector. Now it's an oversized home for a population growing into its britches.

The Junkyard is a community with a ceiling known as the Steel Sky. This piece of architecture dates back to the late 1800s when Hellstromme created the industrial sector and buried it under a latticework of pipes and girders like some gigantic steam engine. Later people moved in beneath the metal heavens, leaving the occasional building and monolithic smoke stacks to poke through like the poles of a circus tent. The city is divided into two quadrants with Taylor Reservoir in the middle.

West Junkyard is still industrial down to its iron heart and contains the Power Plant, the Refinery, Sludge Creek, KYRD television station, and a maze of warehouses and abandoned factories. The oreways that ferry miners to the mines start and end here. The principle oreway, in fact, deposits its ghost rock cargo at the main ghost rock storage and processing facility, right across the street from Dylan's warehouse.

Number one on the list of dumb things to do would be to tour this section of town blindly. Heavily armed militia guards with zero-tolerance protect half the locations mentioned above including the Power Plant, the Refinery, and the ghost rock storage facility. They've got full sanction to kill anyone who smiles crooked.

It goes without saying that East Junkyard is a touch friendlier than its counterpart. Heroes can find all the

amenities of life in this district including electricity, television, and even local Internet services. Visitors can rest up at the Junkyard Hilton (\$150 a night) or the 'Yard Arms Hotel (\$25). Nightlife includes the Ledge, which is always hopping with yahoos looking to monkey their way across the Steel Sky on a lark; the aptly named Steamer's good for those hidden and smoky rendezvous, while Tech Noir is a Junker's paradise with Junk Mail terminals for cyberheads.

The Law

Although living conditions in the Junkyard are miles above anywhere else in the world, it's still a dictatorship run by Ike Taylor. Now as far as despots go, Ike's a fair man; innocents don't suffer, but the guilty sure as hell do. Of course words don't get you far these days, so Ike relies on his two big guns by the name of Judge Tolliver and General George Douglas.

The book of law and God's Bible hold equal sway in Judge Tolliver's court, so commit whatever crime you want as long as you realize that "an eye for an eye" is more than a proverb here. Minor sentences include working in the mines, while more serious punishments range from cutting off the offending limb to fighting in the arena—unarmed—against some gibbering fiend discovered in a mine shaft.

General George, on the other hand, believes in full-clip justice, and that's reflected in his militia. Between 800-1000 men and women serve in the militia and handle mundane crimes, while an estimated 30 Detective-Sergeants deal with major offenses. At any given time, there are 300 reservists serving the mandatory two-weeks a year required of all able-bodied citizens of Junkyard.

Breaking minor laws like disturbing the peace or relieving yourself outside of a bathroom are punishable through immediate fines payable to the arresting militia patrol. If you can't pay or the crime's more severe, you're off to see Judge Tolliver.

Here's a sample Junkyard Militia member in case the posse's being too liberal with the bullets.

The Haunting

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Profile: Junkyard Militia

Corporeal: D:2d8, N:3d6, Q:3d6, S:2d6, V:2d8

Climbin' 2d6, drivin': car 3d6, fightin': brawlin' 3d6, shootin': machine gun, pistol, rifle 4d6, speed-load 2d8, sneak 3d6

Mental: C:2d6, K:2d6, M:3d6, Sm:2d6, Sp:2d6

Area knowledge: Junkyard 3d6, scrutinize 3d6, search 4d6, streetwise 3d6, trackin' 2d6

Pace: 6

Size: 6

Wind: 14

Edges: Law Dog 1

Gear: D-20 rifle, 4 full magazines, and a large knife. Many wear kevlar vests (AV 2).

Description: Junkyard doesn't really have a standard getup for their militia. Uniforms are a hodgepodge of equipment with a large "JM" patch sewn on their shoulders.

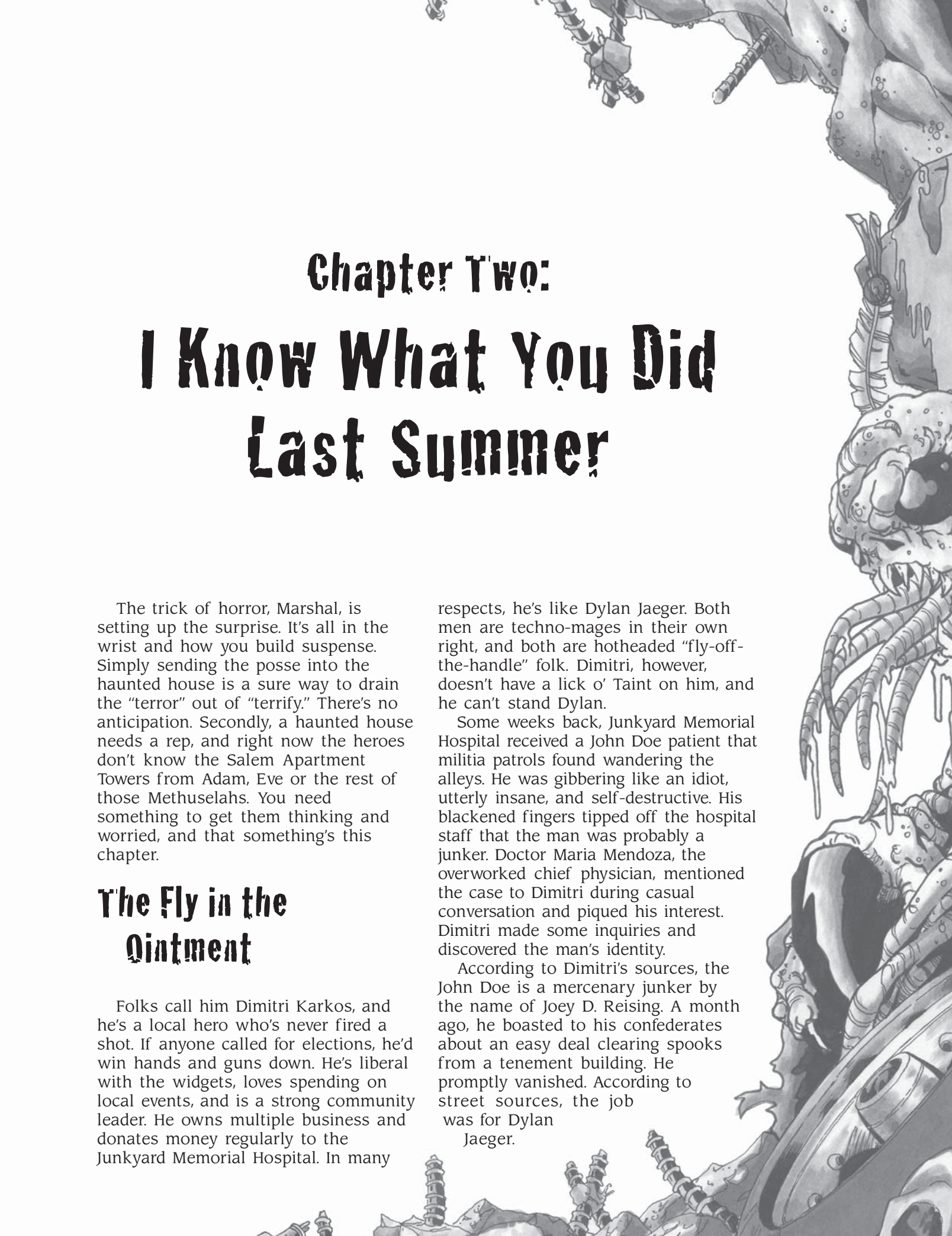
Chapter One Summary

Welcome to Junkyard. If the posse is new to Junkyard give the heroes a little time to learn their way around. If they don't have a rep in the city, give them a chance to thwart some supernatural mayhem.

Dylan's Problem. Sidney recruits the heroes to clear the haunts from the Salem Apartment Towers.

Playing Both Sides. Heroes who are in good with the city leaders are recruited to report on Dylan's problems by Doc Schwartz or Judge Tolliver. Heroes with legal problems may be given the same job as "community service."





Chapter Two: I Know What You Did Last Summer

The trick of horror, Marshal, is setting up the surprise. It's all in the wrist and how you build suspense. Simply sending the posse into the haunted house is a sure way to drain the "terror" out of "terrify." There's no anticipation. Secondly, a haunted house needs a rep, and right now the heroes don't know the Salem Apartment Towers from Adam, Eve or the rest of those Methuselahs. You need something to get them thinking and worried, and that something's this chapter.

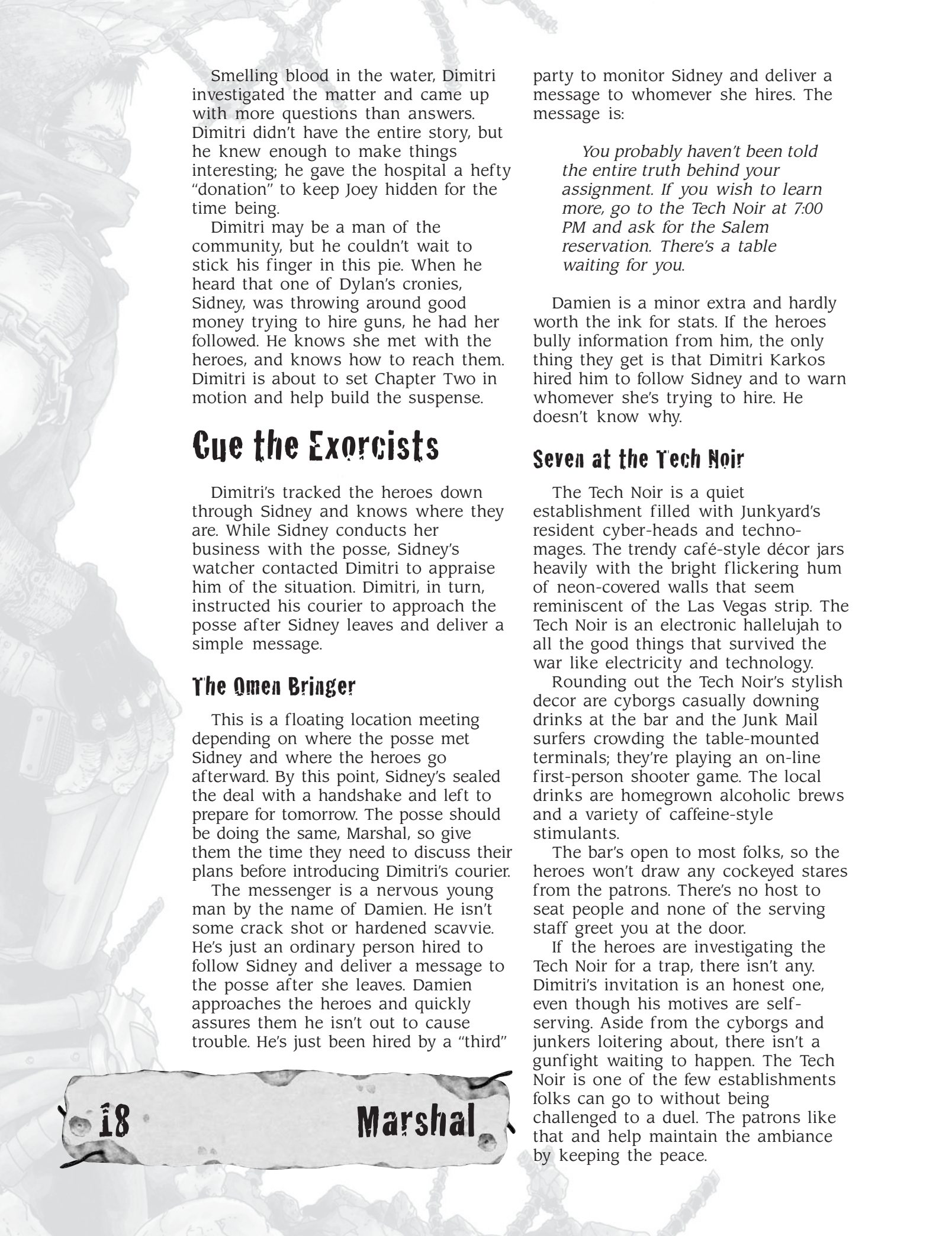
The Fly in the Ointment

Folks call him Dimitri Karkos, and he's a local hero who's never fired a shot. If anyone called for elections, he'd win hands and guns down. He's liberal with the widgets, loves spending on local events, and is a strong community leader. He owns multiple business and donates money regularly to the Junkyard Memorial Hospital. In many

respects, he's like Dylan Jaeger. Both men are techno-mages in their own right, and both are hotheaded "fly-off-the-handle" folk. Dimitri, however, doesn't have a lick o' Taint on him, and he can't stand Dylan.

Some weeks back, Junkyard Memorial Hospital received a John Doe patient that militia patrols found wandering the alleys. He was gibbering like an idiot, utterly insane, and self-destructive. His blackened fingers tipped off the hospital staff that the man was probably a junker. Doctor Maria Mendoza, the overworked chief physician, mentioned the case to Dimitri during casual conversation and piqued his interest. Dimitri made some inquiries and discovered the man's identity.

According to Dimitri's sources, the John Doe is a mercenary junker by the name of Joey D. Reising. A month ago, he boasted to his confederates about an easy deal clearing spooks from a tenement building. He promptly vanished. According to street sources, the job was for Dylan Jaeger.



Smelling blood in the water, Dimitri investigated the matter and came up with more questions than answers. Dimitri didn't have the entire story, but he knew enough to make things interesting; he gave the hospital a hefty "donation" to keep Joey hidden for the time being.

Dimitri may be a man of the community, but he couldn't wait to stick his finger in this pie. When he heard that one of Dylan's cronies, Sidney, was throwing around good money trying to hire guns, he had her followed. He knows she met with the heroes, and knows how to reach them. Dimitri is about to set Chapter Two in motion and help build the suspense.

Cue the Exorcists

Dimitri's tracked the heroes down through Sidney and knows where they are. While Sidney conducts her business with the posse, Sidney's watcher contacted Dimitri to appraise him of the situation. Dimitri, in turn, instructed his courier to approach the posse after Sidney leaves and deliver a simple message.

The Omen Bringer

This is a floating location meeting depending on where the posse met Sidney and where the heroes go afterward. By this point, Sidney's sealed the deal with a handshake and left to prepare for tomorrow. The posse should be doing the same, Marshal, so give them the time they need to discuss their plans before introducing Dimitri's courier.

The messenger is a nervous young man by the name of Damien. He isn't some crack shot or hardened scavvie. He's just an ordinary person hired to follow Sidney and deliver a message to the posse after she leaves. Damien approaches the heroes and quickly assures them he isn't out to cause trouble. He's just been hired by a "third"

party to monitor Sidney and deliver a message to whomever she hires. The message is:

You probably haven't been told the entire truth behind your assignment. If you wish to learn more, go to the Tech Noir at 7:00 PM and ask for the Salem reservation. There's a table waiting for you.

Damien is a minor extra and hardly worth the ink for stats. If the heroes bully information from him, the only thing they get is that Dimitri Karkos hired him to follow Sidney and to warn whomever she's trying to hire. He doesn't know why.

Seven at the Tech Noir

The Tech Noir is a quiet establishment filled with Junkyard's resident cyber-heads and techno-mages. The trendy café-style décor jars heavily with the bright flickering hum of neon-covered walls that seem reminiscent of the Las Vegas strip. The Tech Noir is an electronic hallelujah to all the good things that survived the war like electricity and technology.

Rounding out the Tech Noir's stylish decor are cyborgs casually downing drinks at the bar and the Junk Mail surfers crowding the table-mounted terminals; they're playing an on-line first-person shooter game. The local drinks are homegrown alcoholic brews and a variety of caffeine-style stimulants.

The bar's open to most folks, so the heroes won't draw any cockeyed stares from the patrons. There's no host to seat people and none of the serving staff greet you at the door.

If the heroes are investigating the Tech Noir for a trap, there isn't any. Dimitri's invitation is an honest one, even though his motives are self-serving. Aside from the cyborgs and junkers loitering about, there isn't a gunfight waiting to happen. The Tech Noir is one of the few establishments folks can go to without being challenged to a duel. The patrons like that and help maintain the ambiance by keeping the peace.

After asking for the "Salem reservation" a waitress escorts the heroes to a private table with a reserved plaque on it. The waitress informs them that the Salem reservation comes with \$100 worth of free drinks. If pressed she reveals Dimitri Karkos is their host.


The Junk Mail terminal at the table is active with a small message that reads: "Press <Enter> to Begin."

The Game


The terminal is keyed into an on-line-shooter game. Once the hero hits enter, he's thrust into an electronic arena with other players. Dimitri's playing from his shop in Junker Row and figures why just dump facts in their heroes' laps? Let's have some fun. Once the hero picks a persona and enters the ring, a dialogue box appears, and the shoot-out begins.


The hero can die in the arena unlimited times; it is a video game after all. If the hero really wants to play it out, then we suggest using straight *Deftness* rolls against Dimitri's 6d8 *twitch games* Aptitude (the junker gets a +4 to his rolls because he's playing on a cyber rig jacked directly into his head). If the hero has some sort of skill in video games he can use that as well. Whenever one player beats the other with a raise, he has fragged his opponent. The hero's success or failure doesn't influence Dimitri's information, but it can provide for some friendly banter between the two parties.

The game supports speech communications, but Dimitri advises the heroes to use the shooter's text chat function to communicate; he doesn't want to broadcast the group's business to the entire bar. Dimitri uses the game's chat box to type in the following while playing and trash-talking his targets:

 *What if I told you other folks were already killed in Salem Towers. You aren't the first guns who were hired to clean the building out. At least two teams have gone in before you and they didn't emerge. That's two teams that I know of.*

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 *Buildings don't suddenly become haunted. Before Salem was purchased for renovations, there were no incidents of the paranormal. Suddenly there are? Why? I know a reporter who has more facts than I do. He can tell you what he uncovered.*

 *Well whatever's in that building drove one person plumb loco. There's a survivor from one of the expeditions. I know where you can find him. In exchange, however, I'd like to know what you discover. Call it professional curiosity and a gentleman's agreement.*

If the party agrees:

The reporter's name is Louis Garnt, and he works for KYRD in West Junkyard. You'll also want to speak with Dr. Maria Mendoza at the Junkyard Memorial Hospital. Mention Dimitri sent you to speak with John Doe, and she'll understand what you want.

If they don't agree:

Then I wish you folks the best of luck. I hope you handle whatever's in there better than you play games. Just as a final piece of friendly advice: Don't go in blindly. I suspect you'll find a pile of dead corpses from folks who were just as skilled as you were.

Aside from this information, Dimitri doesn't reveal much more. He's doing the heroes a service by warning them of potential danger. At the very least, he's planted enough doubt in the posse's minds to work against Dylan Jaeger.

Memorial Hospital: In the Mouth of Madness

Once called the most advanced medical center in the world, Memorial Hospital is now rundown and heavily in need of financing. The hospital itself is a nine-story building equipped with 1,500 beds. Because it's understaffed, however, the upper four floors including the mental ward at the top, were closed down.

As a general reference Marshal, just use any hospital you've ever visited as a template and combine that with an inner-city public high school. The conditions are bad, but service is exemplary given the shortage of certain supplies. The stereotypical sterile smell and gleaming white hallways associated with most medical centers are replaced by deteriorating and cracked walls and the constant smell of blood. Many lights are flickering in that half-dead wane or are completely blackened. Fluorescent lamps aren't rare, they're just a trivial commodity against salaries and buying medicines from convoys. The chief physician, Dr. Maria Mendoza, is a stern boss and even stingier accountant.

Paging Dr. Giggles

When the heroes arrive, they can enter the hospital through the busy walk-in clinic. If they simply ask for Dr. Mendoza, they're told that it will be a three hour wait. If they mention that Dimitri sent them, it gets them quicker and friendlier service. The staff knows about Dimitri's donations to the fund-starved hospital and bend over backwards to help him or his allies. An orderly escorts the posse to the staff lunchroom where it can meet Dr. Mendoza in private.

Dr. Maria Mendoza is a Spanish woman in her late forties who's worked at Junkyard Memorial since before the Last War. She's been head physician for the last ten harrowing years. Her hair is peppered more white than black and all her anxieties are framed by wrinkles at the corners of her mouth. Even smiling, her worries never leave her face. There's an air of unfinished work about her.

After Dr. Mendoza introduces herself, she offers the posse a quick tour of the hospital while *en route* to "John Doe." Along the way she tells the heroes what she knows and cooperates as much as possible:

● The John Doe (Joey D. Reising) was found wandering the back alleys near the eastern portion of the Inner Wall a month ago (yes, he was near the Towers). Finding him stripped of identification and completely incoherent, the militia brought him to the hospital. All the information Town Hall could provide was that the man wasn't a citizen of Junkyard.

● Dr. Mendoza's only clue to the man's identity were his blackened fingertips, suggesting he handled ghost rock. She thought he might be a junker and mentioned the fact to Dimitri Karkos. Within a couple of weeks, Dimitri uncovered the man's identity.

● The John Doe is a mercenary junker by the name of Joey D. Reising. He has a few friends in Junkyard, but no family or loved ones. According to Dimitri, the man was on an assignment when something drove him mad. Dimitri believes Joey's life is in danger if his identity gets out and has asked he remain a John Doe until Dimitri resolves the situation.

● The man is a gibbering idiot. They've been unable to get any information from him; he spends his waking moments screaming or rambling incoherently.

Scream

Joey's not there, at least mentally. Physically, he's locked up in a private room, down a corridor with lights that have burned out. At the last intersection, somebody spray-painted graffiti on a corner wall: *The Lost Ward-Here there be madmen*. Along the way, the heroes spy rusted beds and stained mattresses in empty rooms on either side of the dim hallway. There's a sense of sadness in the air, like somebody forgot this part of the world. The wing is abandoned except for Joey's room, and the posse can hear why.


Screaming raggedly like a possessed madman, Joey ripped his voice through constant wailing. He can't be near the other patients because of his banshee-like cries. Joey's room is closed, but a makeshift window of grillwork glass has been built into the heavy door—neither stifles the shrieking.


Unlike most cells for the insane, this one isn't padded. It's an ordinary hospital room converted to handle the likes of Joey. The windows are boarded up and the furniture removed except for a bed. Joey is in a straightjacket and tied down.

Dr. Mendoza explains that Joey proved too violent to himself and the staff to be left unrestrained. He bit into his own flesh, gouging out chunks, and nearly bludgeoned an orderly to death when he got free. Joey has no sense of his current condition and urinates and defecates on himself all the time. He's growing worse.


If the posse wants to enter the room, Dr. Mendoza allows it as long as the heroes don't aggravate Joey's condition. They can question him, for whatever good that does, or simply listen to his screams. They won't get any answers out of him; he's too far-gone to ever acknowledge the real world again. His more coherent screams include:


 *Ahh! They're under my skin. Cut them out! Cut them out!*

 *Oh God! Who stole their eyes!*

 *Don't touch me! Ah, ah... I'm on fire!*

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 *So hungry...just one more bite please... It won't hurt...*

 *Surrender, like water...keep moving...surrender (Marshal, this is a damn important clue that bears repeating during Joey's rambling. See Bo's warnings in Chapter Three for more information.)*

Joey's dancing with madness now and there's nothing the posse can do about it. Attempts to heal his mind with syker—or other—powers simply leaves him catatonic; there's not enough of his shattered mind left to restore.



Any power that allows the hero to experience what Joey sees or hears is in for one hell of a ride. Joey's rambling is a reflection of his current state of mind. It's like trying to drink from a glass in high seas: You get more on you than in you. Use the quick vignettes from the **Nightmare Flashes** sections in Chapter Three to relate what the hero sees.

Two important things to remember, Marshal, is to keep the images disjointed and fast like snapshots. The hero shouldn't get a sense of what he's seeing; nightmares are more terrifying when suggestive. Secondly, never let the syker know that another syker is involved. It's letting the monster out of the bag and it bleeds the tension from the adventure. If the hero asks if it feels like transplanted memories from *memory maker* or other syker effects, you're not lying when you say no. Joey lived these experiences. Simply tell the hero syker that these images, impulses, and sensations are unlike anything they've ever experienced.

Videodrome: KYRD

KYRD sits in Western Junkyard, among the decaying, rusting factories and abandoned warehouses. It probably comprises the only active cable station still producing its own shows outside of Movie Town. Because it has thousands of hours worth of programming entertainment, traders frequent KYRD to buy or sell slugs. New releases from Movie Town go for up to \$700.

Like the hospital, there's little need to get into KYRD's floor plan. Because of the brisk entertainment trade, folks are always welcome into KYRD's large reception lobby, but security stops them from going much further (use the Junkyard Militia template in Chapter One for any problems). Since the heroes wish to speak with Louis Garnt, however, they'll get in with little wait.

Louis Garnt

Louis is a reporter for KYRD. Before the bombs dropped and sent the world screaming into the abyss, he was a journalist for the *Deseret Sun*. Seeing creation get wiped away does things to folks; Louis lost his faith that day. Despite this, he gives people the benefit of the doubt. He isn't a sucker, though. He knows a snake-oil pitch when he hears it and never offers handouts.

Lifting the Fog


Louis meets the posse, but he's leery about divulging his tips or sources. He is amiable to bartering information, at least for an exclusive to the Salem Apartment Towers mystery. Yup, you guessed it: Louis wants to know what the heroes find in the Towers. More so, he wants some proof to corroborate his story.

If the heroes agree to negotiate, Louis takes them to an empty office and haggles with them there. How they get the following information is up to them, whether they agree to Louis' terms or they badger him silly.

Each clue has a Target Number attached to it, describing the degree of difficulty getting the information using a *persuasion* or *overawe* roll. Each bit of information requires a separate roll and 5 minutes of palaverin'. Louis won't spend more than an hour speaking with the heroes. Going bust on a roll gets the posse unceremoniously escorted out of the building.

Agreeing to give Louis the scoop on the Towers grants a +1 to all rolls to get him to give up information. If the group also agrees to take a mini camera (supplied by Louis) into the building, all of these rolls are made at +2.

Louis knows the following:

-  **Fair (5):** The Salem Apartment Towers' owner is Dylan Jaeger, the Mining Production boss. He purchased the building almost two years ago as part of the Reclamation Project. His lease finishes in two weeks, after which he's out \$50,000 if the building isn't up to snuff.

Onerous (7): Dylan Jaeger's been hiring freelance guns through cronies like Sidney for about a year and a half, and sending them into the Towers. Word has it the building's haunted something fierce. At least six mercenaries were sent in and never came out again, including Dylan's right hand man, Jack Dulboi. Word on the street says Dylan can't throw away enough money to get the building cleaned out. Nobody wants to go in.

Onerous (7): Salem Apartment Towers weren't haunted before the purchase. Louis spoke with several parties who toured the building before Dylan snatched it up. They never had any problem with their tours, but by all accounts, it was a massive job that required major funds to renovate. Most prospective buyers were put off by the building's dilapidated condition and believed it should have been razed. Dylan, for some reason, bought it eagerly. He put in some work on the building in the first few months. After half a year, however, he placed his work crews on standby and said they'd be back at work within a week. That was 18 months ago.

Hard (9): A Templar and his posse came into town a month back, and Dylan snatched them up for the job. Yes, Joey was with them. They were the last folk to enter the Towers. They haven't been seen since.

Hard (9): Spencer Vaughn with the JLA (Junkyard Law Association) is Louis' primary source for street information. The JLA has dealt with a dozen Law Dogs who've seen their quarry's ride into Junkyard and vanish. What makes Louis suspicious was that some of the criminals on the database match the mercenaries hired by Dylan to clean out the Towers. If the

posse can get a hold of the JLA files (which Spencer provides for a moderate fee), they can claim the bounties on any criminals found within the Towers.

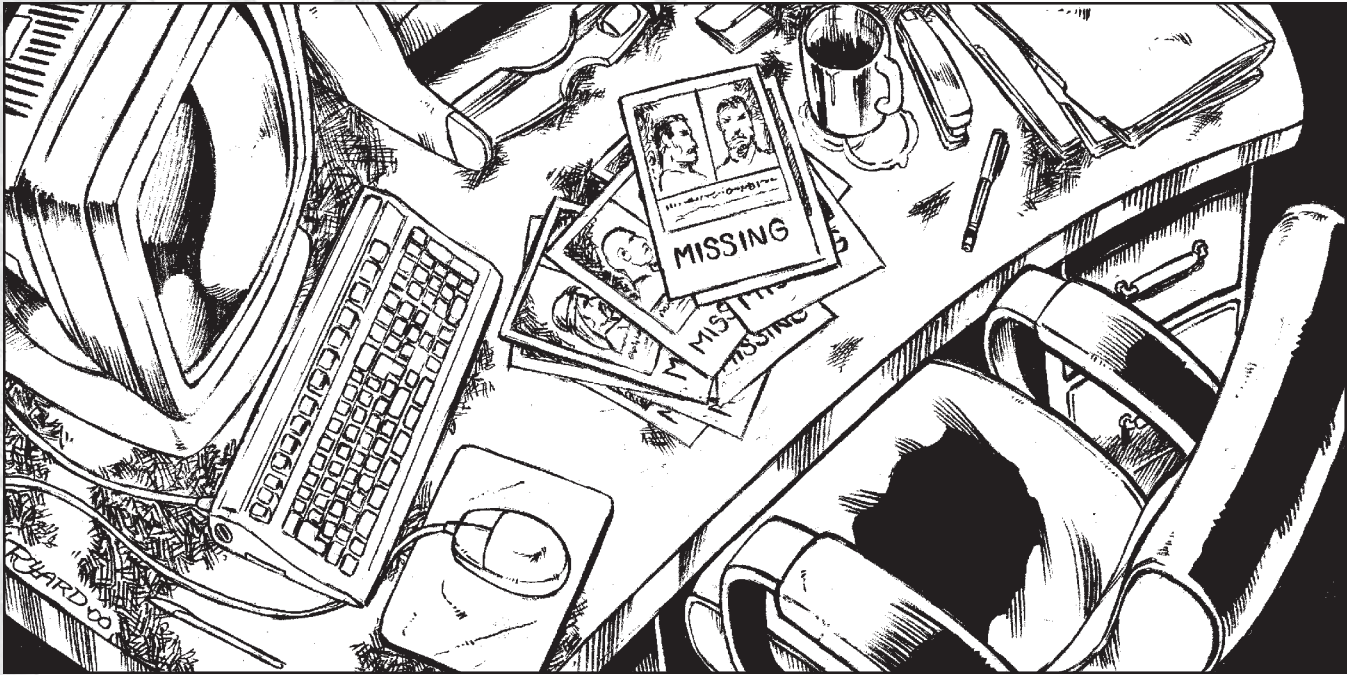
If the posse agrees to carry a hidden camera into the Towers, Louis supplies them with one (Micro-video: \$200, one-hour maximum recording time on micro-slug). Because of the one-hour duration, Louis advises the posse to use it only when they have a shot. The hero can turn it on and off by pressing two tiny buttons along the top and bottom of the buckle. What Louis doesn't tell them is that there's a homing beacon inside the belt. That way KYRD can track down the heroes if they run off with the recording device.

Finding the Hellraisers

The JLA, or Junkyard Law Association, maintains a small office in East Junkyard. It's located in a half-rented building filled with boarded up spaces and small businesses. The JLA office looks like a cheap detective outfit found in those black-and-white movie slugs from the 1950s.

Law Dog Spencer Vaughn started the JLA because Junkyard doesn't have any extradition treaties. The city has an amnesty law protecting felons from harm regardless of what crimes they've committed on the outside. As long as they don't break Junkyard laws, they're free from pursuit. Keeping track of them while they're in the city, however, is another matter.

Despite its feel as a small-time operation, Spencer's got one of the more comprehensive criminal databases this side of the muddy Mississippi. Membership costs \$50 a year, which allows for unlimited access. Nonmembers can research criminals at a rate of \$5 per miscreant. Pertinent



information includes their known crimes, their sphere of operation and, most importantly, the bounty on their heads.

There are four folks who work the JLA offices, including Spencer himself. Now the heroes can speak with whomever they please, but asking for information on the criminals who've vanished in the Towers gets Spencer's immediate attention. He invites the posse into his office where he can speak to the heroes privately.

Spencer Vaughn

Spencer's a righteous fellow without a hint of moral superiority or holier-than-thou attitude. He's as law-abiding as Law Dogs come, with a quick smile despite his grizzled features. Spencer loves what he does and truly wants to help folks through the JLA. He's also a consummate salesman and pitches the organization to independent Law Dogs and even Templars.

Although he's dedicated, Spencer isn't pushy. He knows when folks aren't interested in his spiel and when to

back off. He's a patient man and realizes there's a time and place for everything.

Data of the Dead

Over the last few months, the JLA's seen a rise in visiting Law Dogs. Most of them are on the trail of some scofflaw who vanished in the Junkyard. Spencer's compiled a list of at least seven and maybe as many as 10 men and women with warrants on their heads who were reputedly hired by Dylan Jaeger to clear out the Towers. None of them can be found anywhere inside the city, and no one has seen them leave Junkyard.

As a small pet project, Spencer has catalogued felons with reputed ties to Dylan through the Salem Apartment Towers. He wants to learn more and is willing to share information with the heroes if they can confirm the fates of the criminals who entered the Towers (so he can update his files). As incentive, some of the convicts have "Dead or Alive" bounties on their heads that the posse can collect. Spencer does warn the heroes, however, that they're likely to make rivals out of other Law Dogs who chased these criminals into the city.

Spencer gives the heroes the following spiel:

I have the files on the criminals you're looking for including their bounties and who to collect them from, but we do charge you for access to that information—\$5 per felon. Seeing as there's 10 felons, that comes to \$50, if you're shortsighted. Another option is that one of you Law Dogs or folks of justice register and become a member of the JLA. For the same \$50, you get unlimited access to our databanks for one year. That's 364 more days than this onetime service.

If the heroes agree, Spencer provides a printout of the felons reputedly missing, along with the following tidbit:

A month back, a posse entered Junkyard looking for a bounty by the name of Hopkins. He's one of the missing gentlemen on the list. When they expressed an interest in finding Hopkins, Dylan offered them an opportunity to not only locate the missing criminal, but to rid Salem of its spooks. I spoke with the Templar of the group the night before they entered. He said Dylan claims he didn't know he was hiring criminals to clean the building out, but we both know that's a lie. He's been hiring serious guns to deal with this problem, and they've all failed.

Dusk to Dawn

It's been an eventful day for the heroes, but now they know they're in for some trouble. Even if they didn't visit everyone they could have, they're aware that the Towers contain some dark mystery. That's good. If they go in there thinking all they have to do is rid the place of spooks, then they're likely to miss out on clues and nightmares as boo effects trying to frighten them.

While the posse winds its way back to wherever they're staying, you should remind them of how empty this place

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feels. There were once 200,000 people living in Junkyard. Now there are only 10,000. That means 90% of the city is abandoned and dark. Hundreds of empty windows stare at the posse while the lit buildings only emphasize the cloying shadows. The Steel Sky bottles noises in like the ocean in a conch shell. Every creak and groan of the settling city bounces around like a fading ricochet. It's in those still moments that the heroes hear Joey's screams lingering in their heads.

This is their lullaby for the night.

Bounty

Meeting with each of the four encounters (Dimitri, Dr. Mendoza, Louis Garnt, and Spencer Vaughn): 1 white chip per hero per info source.
Not rolling dice or using violence to gain information: 1 white chip per hero involved.

Chapter Two Summary

Deathmatch. Dimitri Karkos tips the heroes off about the possible danger waiting inside the Salem Towers and points them toward Mendoza and Garnt.

Making the Rounds. The posse has a chance to gain a valuable clue from the madman Joey D. Reising.

The Scoop. Louis Garnt has some interesting background information about the Towers and the posse's employer, Dylan Jaeger.

Wanted: Dead or Alive! The JLA's files contain important information about those who have disappeared in the Towers before the posse enters.





Chapter Three:

I-Met-Evil Horror

Howdy Marshal, welcome to the heart of the adventure. This section's longer than the rest, but the posse's expecting a haunted house, and we aim to deliver. Bear in mind this isn't the "dress up in white sheets and rattle your chains" kind of horror. This darkness comes from the worst part of a person's mind, the secrets and nightmares he wants hidden.

It Begins

It's one o'clock in the afternoon and Sidney's waiting outside the Salem Apartment Towers. Reaching the building is an experience in isolation. The posse has to walk through alleys crushed by abandoned warehouses and across steel-grate walkways. Few people ever find their way this deep into Junkyard's iron belly. Screams would echo a thousand times before they found someone to listen.

Salem's, a silent and dilapidated apartment complex, consists of two five-story towers connected to each other by a one-story annex/lobby.

The Steel Sky shields the building from the sun and blue heavens. All that remains in this metal womb is the dry desert heat beneath a ceiling of pipes, girders, dripping fluids, steam jets, and plates comprising the veins and arteries of the industrial sector.

The back door is boarded and barred with so much junk that it'd take a week to get inside; the front door and garages are both locked but an Onerous (7) *lockpickin'* roll can take care of that. Sidney has the key to the lobby, but wants to start from the garage first. The garage entrances are ramps on opposite sides of each tower.

When the posse arrives, Sidney is eager to enter the building and get the job done. She knows more men and women died in here than Dylan's saying but wants to prove her worth. What she doesn't know is that Dylan has a second team of his finest cutthroats ready to enter the building. Sidney is carrying a planted transmitter that allows the second team to monitor her movement

and hear her conversations. The moment the posse uncovers Vrai's and Bo's corpses, the second team moves in for the kill.

Once the posse arrives and is ready to enter, Sidney leads it around to the ramp for the basement garage. It'll start from the bottom and work its way up.

Should the posse want to start at the top of the building and rappel down, Sidney quickly vetoes the idea. She points out a bloodstained bit of pavement in front of the towers. "The last team that tried that didn't even make it inside," she says.

Salem Tower Apartment Lots

Before diving into the dismemberment—sorry, we meant merriment—you should be aware that the levels are written from bottom to top.

Just remember Vrai can access many effects and can easily bar doors, wipe minds and be a general nuisance all around. To save yourself a lot of headaches, don't worry about looking up a power and rolling every time the syker slams a door. Remember, Vrai doesn't have to worry about Strain. If the effect you're going for is going to give the posse the creeps, just do it. The only time you really need to worry about playing by the rules is when the action is something the heroes are actively trying to resist or which might cause them harm.

Sfear Level in the Towers

Even though the Towers are victims of a psychic rather than spiritual haunting, that doesn't mean the Reckoners have any less influence here. The building starts off at Level 3. Once the posse encounters the first supernatural effects, the Fear Levels go

up to 4. After hitting the nightmares, the heroes must contend with a whopping Level 5. We know it seems nasty, but nobody ever said that Hell on Earth was premium real estate.

Wraith's Garage

The two ramps access garage doors that must be opened manually once Sidney unlocks them. The underground garage itself is one large empty bowel beneath both buildings. Even handheld lights fail to touch the opposite walls. It's miserably dark in this cavern.

This is the largest open space in the Towers. Stone pillars line the garage at regular intervals and create a dozen blind spots. Each step earns a patter of echoes in addition to the dripping of water from exposed pipes and ducts. The walls are all stained with water damage and large fetid puddles collect where the foundation sank. The smell of aged and damp cement hangs in the air like musk.

Throughout the garage are rusted and broken cars some twenty years abandoned. Work tools like jackhammers, ladders, and sandblasters lie quietly on the floor along the walls. These were obviously part of the renovation efforts before the Towers became haunted.

Against the back wall is a door covered with 400 lbs. of renovation debris. The room beyond is the building's now defunct air conditioning unit filled with debris and trash. Hidden under the junk is a manhole cover; that's the secret entrance to the maintenance tunnels. This service shaft bypasses the sewage system, but is in no way conspicuous from an ordinary manhole.

If the heroes try opening the manhole cover, Sidney remarks, "Gentlemen, this isn't what I'm paying you for. The building's haunted, not the sewers!" After that Vrai holds and keeps the lid wedged down through *telekinesis*. Make it look like age and not deliberate effort is keeping it in place, Marshal.

In the garage are two elevators and one stairwell into the lobby. Since there's no electricity, the posse must use the stairs.

Carrie Your Own Weight

After entering the garage, Sidney does a quick inventory of the posse's equipment. She questions any heavy artillery and asks the posse to switch to lighter weapons. She wants to dispense with trigger finger reactions and reminds the heroes to keep collateral damage to a minimum. If her boss wanted to blow up the building, he'd have sat on the plunger himself.

Once the heroes are ready, they can proceed to the stairwell. There's nothing eventful here. Vrai's just sensing the posse's arrival and doesn't want to frighten them too early. Play up the utter darkness, the pillars and cars that obscure line-of-sight, the dripping water, and the foul stench.

The Lobby's a Shocker

If the lobby is indicative of the Towers, then this place was ancient even before millennium's turn. This building was once a grand dame, with beautiful woodworked panels, gilded wallpaper, and rich carpeting. Age destroyed that, leaving behind a withered and skeletal old crone.

The lobby is T-shaped with both arms leading to either Tower. Also situated at the end of the hallways are doors for storage cubicles. This area isn't as dark as the basement given it's partially open to the exterior through the glass face. The entrance is streaked and nearly opaque with filth.

The lobby is a mess and someone ripped out the carpeting to expose the irregular floorboards. They squeak and groan whenever someone moves, and the heroes feel them sag under their feet. The wood's old and needs replacing, but there's nothing in the tiny crawlspace beneath them. Sidney stops any hero from tearing the floorboards up.

The rolled-up carpet sits on the lobby sofa, reeking of mold. A broken down, one-room security office lies to the side, but the desk has long decayed into kindling from abuse and age.

Now the posse must decide whether to take the East or West Tower. It makes no difference which one it tackles first.

I Met Evil

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The Storage Rooms

Both towers have rentable storage bays for the apartments above. Twenty alcoves line a single hallway and are no larger than bathrooms. Over the years, looters, Dylan's mercenaries, and the renovators have gone through them like messy five-year-olds raiding their parents' closet.

The doors are all open, whether kicked in or busted on their hinges. Anything valuable was stolen long ago by thieves who left torn clothing, broken equipment, scattered pictures of happier days, and destroyed toys. Leaking water pipes spilled water onto cardboard boxes and fabrics, creating a foul, overpowering stench of decay.

While the heroes are investigating the different storage alcoves, the Marshal should take someone who's alone aside for the following scene:

The hero's flashlight pans across the storage room and his light falls on a child's doll. She sits atop a heap of fabric (exposed drapes and moth-eaten blankets), her head cocked to the side and her eye-sockets hollow. Dripping water streams down her face and her sockets swallow tiny rivulets. Suddenly, a cockroach scrambles out of the eyes and vanishes in the cloth pile. Another emerges, followed by others. Dozens of cockroaches now scramble and fight their way past the eye sockets.

This is the first image flash from the upcoming nightmares. Should the hero look away to call friends or otherwise take the light off the doll, it's gone when he looks back. Even if the hero maintains eye contact and ventures into the room, force him to use the light to climb over an obstructing box (for example). Essentially, distract his attention long enough for the doll to vanish without him seeing it happen.

Mimic: The First Four Floors

The Salem Apartment Towers are identical in layout; the bottom four floors of each are exactly the same. Rather than describing the Towers story for story, apartment by apartment, we'll give you the quick tour now, and describe the interesting points later.

Marshal, play around with the feel as much as you please. We're going for the completely ramshackle look from both abuse, deterioration, and the renovations which never got past the "strip everything down" stage. This means there are dark holes everywhere, the floorboards are exposed, and the open ceiling is an organic-looking network of wet wires, piping, and air-conditioning ducts. You can even see through the floors. In that case, Vrai uses *telekinesis* to move objects, giving the impression of movement upstairs. Don't worry, along the way we'll describe more things to keep your heroes on their toes.

No People Under the Stairs

The stairwells are wide enough to accommodate two people shoulder to shoulder. The railings were removed, however, and left as debris on various floors. Peering over the edge, a hero could see all the way down to the ground floor if darkness weren't draping everything in shadows.

If the Marshal wants, once the heroes pass the first floor, Vrai uses *telekinesis* to move objects into the stairwell. This disturbs the dust sitting on the steps and sends it falling, warning the heroes that's something's about to happen. After that the object, usually a refrigerator or chair, comes bouncing down the stairs. This does a minimum of $3d6+5$ damage to anyone hit by the runaway debris.

The Hall'o'weens

The main corridor splits the floor in half and has stairwells at either end. At the rear of the second hallway is the exit for an exterior fire escape. The entire structure, however, has long fallen away from both Towers and lies broken in a pile behind the apartment building.

Age and renovations have eroded the hallways into skeletons. The carpeting is either stripped off or worn through to the wood. The once golden and beautiful wallpaper is faded beyond recognition. To add insult to injury, the renovators punched holes in the walls to check the electricity and piping and left empty sockets staring out at the heroes; these dark openings lead to foot-wide dead spaces between the walls.

Vrai occasionally entices heroes to these gaping holes by using *telekinesis* to grab a support beam and push. He's trying to move it enough to unsettle the structure. This way, the metal moans and creaks under the weight (echoing like an iron banshee throughout the dead spaces), and displaces dust that passes the holes on their way down. It's Vrai's way of unsettling the posse and picking his "traveling companion."

If Vrai (or the Marshal for that matter) is feeling particularly nasty, he can use *telekinesis* to grab any hero fool enough to stick his face or hands into the holes. The trick here is that the victim is close enough to the opening and the darkness that he doesn't see what's attacking him. If the hero's using a flashlight then Vrai deprives him of that with a *telekinesis* grab or by throwing a tiny pebble or screw into the lamp itself.

The Relic Apartments

On each floor, the apartments range in size. Like the rest of the building, however, they're in various states of disrepair. Workers dumped stripped plaster, wallpaper, and carpeting from neighboring hallways and stairwells into the different rooms. Like the corridors, wood and piping peek through the walls and floors like

broken ribs. In some cases, the decay and water damage is so bad that it collapsed portions of the weakened ceiling and left behind piles of wet, smelly plaster.

The folks who abandoned the Towers did so during the Last War, and moved out in a hurry. Broken furniture, stripped appliances, molding drapes, beds with moth-eaten sheets, and small knickknacks still litter the various apartments. It's a tableau of life interrupted suddenly and violently. All of the valuable junk is already gone, of course.

Most apartments have water damage in them. The Steel Sky spilled a heavy helping of water into the Towers when the City Busters first rattled the Junkyard. Even after the repairs, humidity from steam pipes provides a constant drip on the roof, which dribbles down through the floors. After twenty years, the slow drip has taken its toll. Water has swelled apartment walls and stains litter the ceiling, while puddles collect to erode their way down to the next floor.

Stepping into the Event Horizon

We've provided you with the basic layout of the Towers and their first four floors. Now we get into the specifics of what the posse uncovers. This is where the haunting begins.

The top floors of both Towers have their own surprises and are therefore described later.

Given the heroes can conceivably hightail it up first and try to work their way down, Sidney argues against this as inefficient, but there's nothing she can really do to stop a stubborn bunch of players. Let the heroes explore the Towers in whatever haphazard manner they please. The nightmares work just as easily when the posse goes back down. Regardless, the fifth floor entries are blocked off with heavy debris thanks to Vrai's *telekinesis*. The only way to bypass this troublesome syker is to free the other personalities from their nightmares.

Sidney in the Dead Zone

Even though Sidney acts like a cold fish, she's still a part of the posse for this adventure. The heroes shouldn't forget she's there and neither should the Marshal. She's a perfect foil for horror. While the posse might be used to invisible entities hurling cockroach swarms at it, Sidney is not. She'll react appropriately, but not like some dim-witted love interest in a 1960s horror flick.

Due to the various nightmares, there's always a chance she'll get separated from the group. It is in these brief moments she's alone that Vrai pounces on her.

Once in control, Vrai hides Sidney in the garage, near the manhole entrance. He's waiting for the last possible second (when he either kills the posse or it comes after him) to flee his ghost rock body and jump into Sidney. That's when all the personalities, except Bo, slip away and evaporate.

If an opportunity doesn't present itself, then Vrai distracts or lures Sidney away from the posse using his mental chicanery. He needs her alone in case the heroes notice her change in attitude and try to stop her.

Finally, if the heroes prevented Sidney from joining them, or left her behind, Dylan's other team finds her. Dylan's given orders that Sidney's to be spared if encountered; she tags along with them.

West Tower Phantoms

Each tower is home to three personalities and their nightmares. These individuals and their fears are described in detail within the appropriate sections. The full nightmares don't emerge until the third and fourth floor, but the image flashes and Bo's warnings begin on floor two.

First & Second Floor

All the teams sent into the Towers made it past the first couple of floors, so there's little evidence of their passage through here. Astute heroes who make a Hard (9) *Cognition* roll notice a bullet hole or burn mark in a couple of the rooms. This is where trigger happy mercenaries fired at an image flash or fright effect; otherwise, these two floors fit the previous descriptions of the Towers.

The following events happen while the heroes move through this level. You can affect anyone who strays off on his own or you can nail the entire posse.

Firestarter Nightmare Flash

The hero hears a subtle echo, a brief cry of pain that dies almost as soon as it starts. It's coming from an apartment just ahead. Regardless whether the hero approaches or not, he sees a flickering glow coming from the doorway, like a fire's raging inside the apartment. The screams and painful cries start up again, but now there's the sporadic pop of distant gunfire.

The Marshal and hero should make an opposed *Vigor* roll for *mind over matter*. If the hero wins, skip this next paragraph and continue with the one after. If the hero fails, however, keep on reading.

The hero feels his skin grow warmer. Suddenly, he heats up like he's being baked and takes appropriate Wind loss (as described in *mind over matter*). If he

retreats, the heat and cries for help vanish; they don't return, even if the hero enters the apartment in question.

Should the hero steal a look into the apartment, the glow, screams, and sensation of heat vanish as soon as he turns the corner. There's nothing there but a cold, empty apartment with nary a scorch mark.

Ravenous Nightmare Flash

Our suggestion, Marshal, is to nail a hero with low *Vigor* to make this *mind over matter* incident truly effective. The hero should be in an apartment when this happens. He hears skittering coming from the rundown kitchen like hundreds of little legs on wood. Just before he arrives, the noises stop. A busted and scavenged refrigerator lies quietly against the wall, and the door is slightly ajar. It's closing slowly under the door's weight.

If the hero opens the refrigerator, it's interior is black with roaches. They crawl over one another and scamper everywhere. That's when the *mind over matter* comes into effect. The hero's suddenly ravenous, a condition marked by acute stomach pains, blurred vision, the inability to concentrate and a severe headache. It feels as though he hasn't eaten in months. The need to consume is overwhelming and immediate.

We're assuming the hero brought provisions, in which case his strongest impulse is to grab the food and shove it in his mouth. Once he reaches for his backpack, or tries to leave, the roaches immediately swarm him. Now Marshal, the roaches won't do any damage except for the gross-out effect. Simply roleplay the scene out and have the hero make a Fair (5) *Nimbleness* roll to avoid slipping and falling on the mess of roaches underfoot. Want to really gross your player out? Scatter chips (Doritos Corn Chips are the best) on the floor and have the player walk on them. That's what the hero's escape sounds like.

If the hero doesn't have any food, the roaches look mighty appealing to a starving man. That's how ravenous he is. Once the hero gets any food in his mouth, six-legged or not, he recovers his lost Wind from starvation.

Pet Semetary Nightmare Flash

While stalking a hallway, the hero hears the patter of bare feet. An open apartment door in his path closes shut with a soft click. Regardless of whether the hero waits for the posse to join him or goes on his own, he hears movement inside the apartment. If he looks through the keyhole or goes in, he sees the bedroom door closing. On the ground are the bloodied prints of a barefooted child.

Again, foot slaps echo lightly inside the bedroom. Rushing through the door or looking through the keyhole catches the closet door just as it closes. More childlike footprints lead up to it.

Whether the hero opens or kicks in the closet door, there's a hint of movement as what appears to be a child scampers into a hole to the side. If the hero says he's grabbing the child, then the hero just stepped into the closet. The door immediately slams shut with the force of Vrai's *telekinesis*, trapping the unfortunate hero in the closet.

We're assuming the hero has a flashlight or torch, in which case he sees that there's no child in the hole. More so, pinned to the closet walls are dead rats, birds, cats and dogs. They've been dissected with their outer skin pulled back and nailed to the wall like a frog in a science class. They're barely a foot away from the hero on all sides. Painted on the wall in blood is "Once upon a..." but the rest is smeared into illegibility. It's time for that Onerous (7) *guts* check Marshal.

Whether the hero busts out or is pulled out, the momentary distraction from salvation/rescue is all the nightmare needs to vanish. There are no animals pig-stuck to the walls and no messages. The bloody footprints are also gone. The closet hole leads to a dead space between the walls and is too small for adults to enter—nor should they want to.

Anyone dense enough to stick her hand or head (or any other body part) in the hole is impaled with a sharp piece of wood that Vrai flings with his *telekinesis*. This does damage equal to Vrai's *Spirit*+*Id6* to the body location placed in the hole.

Bo: Between a Rock and a Dreamscape

Bo's warnings should come after the posse's first set of encounters with the nightmare flashes. This means if it starts investigating the East Tower first, then the warning manifests there. It's important the heroes realize there's still much they don't know.

With the nightmare flashes over and Vrai's attention focused on the intruders (picking the best target), Bo has enough strength to send out warnings. He targets the person with the highest *Spirit*, or even a Templar, and uses some of Vrai's abilities before



getting slapped down. Spread these clues out and save the second one for the Third Floor.

Bo's only strong enough to manifest in reflections of glass and water. He's trying to tell the posse to go with the nightmares rather than fight them. In all the reflections Bo appears the same. He's in his forties, well built, and grizzled from his experiences. He wears his hair long and black, but has a soft-featured face without a shred of facial growth. Goggles hang around his neck.

First Warning

The hero, while investigating an apartment, comes across a bedroom with a stand-alone, full-length dress mirror. Balanced on two vertical-support posts, the mirror frame spins on its own like a water wheel. It alternates between the mirror and the faded wood backboard. If the hero steps into the room, he can see his own reflection.

Suddenly, between the spins, a man (Bo) is standing in the reflection where the hero should be. The mirror flips again and the man points to the wall (let the mirror spin several times if the hero flees from the room or calls the others). A third flip and the hero is back with the strange reflection nowhere to be seen. Where the man pointed, however, is a message on the reflected wall. It reads: *Surrender, like water...keep moving...surrender.* After the hero finishes reading, the mirror stops slowly; the odd reflections are gone.

If the posse encountered Joey D. Reising in the hospital, have the hero make a Fair (5) *Knowledge* roll to remember the insane junker muttering a similar sentence over and over again.

Second Warning

This warning is best used just before the first full-fledged nightmare is about to occur. It serves as a warning to the posse that not everything is as it appears.

The event takes place inside an apartment, where the posse discovers a corpse (in either tower). In that particular room is a large puddle of water. One of the heroes should notice Bo's reflection in the puddle. When the hero steps near, he shakes the floor, creating ripples that wipe the image away. A second later, the reflection shows writing on the ceiling. It says: *It's coming, devouring. Unravel their fears from the inside. Embrace the play. Don't reject them...your only allies.*

As soon as the hero reads the message, a hiss moves through the walls and the puddle ripples violently as though struck by a fist. Then the first nightmare envelops the posse.

Third Floor

This is where violence and the dead live. The first nightmares are waiting, as are the corpses of the posse's predecessors. Before the Marshal springs the trap, however, he should let the heroes uncover the corpses. This is partially why they entered the Towers.

The third floor is no different than the others save there are more bullet holes in the walls and ceiling. Dylan's men fought the nightmares tooth, nail and bullets, and mistook everything for their enemies. They didn't last, though a couple of folks hightailed it to the fourth floor before dying.

While the posse investigates this level, they uncover the following corpses throughout the different apartments. They don't add much to the puzzle, but they allow the heroes to locate some of the missing men and women with a bounty on their heads. (Note that not all of the missing bad guys are found. Some bodies have been eaten by roaches, jammed inside walls, etc.) The discovery of the last body starts the first nightmare sequence.

Body One: One fellow with a \$500 reward on his carcass was rammed butt first into a hole and squeezed in violently using *telekinesis*. He died from internal bleeding and having his limbs broken so they'd fit better. Cockroaches made a feast of him, and maggots still fester in his wounds. He's carrying a large knife and a drained Geiger counter.

Body Two: Some woman got too involved with one nightmare and blew her face off with her shotgun. Identification is near impossible, as is collecting the \$700 on her cratered head. Her open skull's a roach motel. She's got a death grip on her shotgun, a box of 15 shells, and a kevlar vest.

Body Three: This is Hopkins, a junker who got turned into a pincushion with his own junk. The Templar's posse was after him. Sharp objects impale him at every conceivable angle. He can't even lie down right; the junk keeps him propped up and helped bleed him dry. A large pool of blood surrounds his corpse. The posse needed him alive to collect his reward. He's armed with a broken junkgun sticking out of his gut.

After uncovering the junker's body, Bo's final warning comes if the heroes investigated the West Tower first.

The Sleepwalkers

A word of warning before we kick off the nightmares. Each of them has common elements necessary for the posse's survival. Discovering them is a matter of trial and error, but fortunately, the heroes don't have to succeed in each one. Here are the rules of the game:

Rule #1: The heroes are involved in the scene as a character in it. If they fight the scene, or otherwise "break the mood," the dreaming personality attacks them using *telekinesis*, *mind over matter*, or *manipulator*. The heroes can interact with the personality, but they must tread carefully.

Rule #2: The personalities within the nightmares have no stats, so it's impossible to kill them. Shooting at them, in some cases, disrupts the nightmare. In turn, the heroes can only be affected by the methods mentioned above. They have no enemies to fight or shoot at except in one situation (**Child's Play**).

Rule #3: Like all dreams, these nightmares have fluid realities. It doesn't matter that the hero's presence makes no sense, just as long as he doesn't betray himself as an outsider.

Rule #4: Once the hero enters a nightmare, he's invisible from Vrai. Once the hero leaves the nightmare, he's exposed and a potential target. If

the posse frees a personality, this entity goes a long way in distracting Vrai and hiding the group from him.

Rule #5: The nightmares use the physicality of the apartments and hallways. These dreams don't alter reality; they "sugarcoat" it. Therefore, in reality, a room wall may stand between the heroes, but in the nightmare, it could be a long magazine store rack, a barbed wire hedge or an 18-wheeler trailer. The "playing" space is restricted to that floor, however.

Heroes can realize the true nature of their physical reality by making a Hard (9) *Smarts* roll. We suggest, however, that you don't allow them to make the rolls immediately. Give them clues like "there's something familiar about this place." Another hint is when a hero steps into water in the real location, but sees no puddle in the nightmare. The Marshal can set his brain working with "for some odd reason, you're feet are suddenly soaked." Quick players will figure it out once they see the real walls materialize where the obstacles were.

One last thing, Marshal. When the heroes emerge from the nightmare, keep track of where they are. They may be split from one another when the ordeal ends, which is a perfect time for Vrai to play with them.

Rule #6: The only ways to escape a dream are by finding the "doorway," or convincing the personality to help. The doorway is the stairwell where the hero exits the nightmare. Afterwards, they can reenter the floor, but not the dream itself.

Additionally, even if the escaping hero finds his friends still stuck in the nightmares and wandering the hallways, their friends can't see or hear them. Jostling an entranced hero might lead him to believe an invisible force is attacking him—not a good idea.

The second escape route involves negotiating with the personality, rescuing her from her nightmares, and convincing her to help. We detailed both escape routes in each nightmare.



Firestarter: Forgiveness

When the City-Busters dropped and sent civilization to hell, Marcus Hicks was in Bremerton, Washington—close enough to watch Seattle glow, but not enough to share her fate. At that point, the entire region was suffering eruptions that painted the landscape gray with a thick ash. The local plants and animals died of suffocation and sunless skies. Food was getting scarce fast.

In the first weeks after the Last War, Hicks, a member of the National Guard, tried establishing order with his army buddies. Order turned into martial law, however, and martial law became a dictatorship. Because of food shortages, the so-called National Guard decided that they deserved to eat more than the locals did. So, they herded one hundred survivors into the S-Mart at gunpoint, torched the building, and shot anyone who tried escaping.

Hicks was responsible for setting the explosives. Since then he's been in gangs and done his share of killing. His part in that brutal murder of children, the elderly, and entire families still haunts him to this day, however.

The Setting

The setting is a large, one-story department store in the S-Mart chain. The doors leading to the docks and the side exits are chained shut and barricaded on the other side by heavy debris and junked vehicles. They can't be opened because they're actually walls in the real world. This also applies to the front windows and doors, as well as the large display cases.

The entire store has been picked clean, leaving bare mannequins, empty racks and smashed counters. The display cases are actually walls, even though the heroes can see "over" them. There are also over one hundred survivors (and recent ones by the looks of things) huddled at the center of the store. A dozen National Guardsmen surround the crowd and keep them cowed with big machine-guns.

The Setup

The nightmare begins in an apartment, on the heels of Bo's warning. A wash of fire erupts from thin air and sweeps across the ceiling in pulsing waves. It's suddenly everywhere, filling the room with black smoke.

The posse now feels the effects of *mind over matter*. If the heroes fail in an opposed *Vigor* roll against *Vrai's Spirit*, burning heat washes over them. Regardless, the fire spreads and should set the posse running. Rooms to the left and right show burning mannequins and the heroes hear screaming. Just as they turn a corner in the central corridor, a waiting line of armed men open fire. The bright muzzle flashes and smoke envelops them.

Conversely, if a hero doesn't run, the smoke still swallows him along with cries of pain and gunfire. This is the transition into the nightmare. The heroes find themselves in the S-Mart in the role of National Guardsmen even though they haven't changed outfits or weapons. They're surrounding one hundred civilians huddled in the center of the store, their guns at the ready.

The Drama

The heroes are free to move around and talk to each other, as long as they don't confront the other guards or go to the aid of the crowd. At this point, Hicks is still setting the explosives to the rear of the store behind the counters where nobody can see him.

Hicks doesn't remember the faces of the people he burned. As a result the crowd is nearly featureless like the burning mannequins in the rooms. They also recognize the National Guardsmen as the folks who opened fire on them in the hallway. There's something terrifying in their features, an almost expressionless countenance.

This nightmare progresses from when the heroes arrived to approximately 15 minutes later when the guards leave and detonate the explosives. While people are burning and screaming, the armed men and women outside kill any escapees.

The heroes have 15 minutes to find out what's happening. They break the nightmare's illusion if they attack the

other guards, help the featureless crowd escape, try physically stopping Hicks from planting the explosives, or even persistently ask him about the Towers.

The Key Extra

Hicks is reliving a shameful moment in his life. He's a young man in his late teens cast from the ideal all-American boy mold. He could easily have been a promising university student, but the recent turmoil robbed him of that. He goes about his business sobbing because he's stuck in a year-and-a-half long nightmare that repeats the same 15 minutes of his life over and over again. He doesn't want to be here, but he can't change anything. No matter what he does, it all starts over again. These people will die because of him. Hicks has resigned himself to that fate.

The heroes can distinguish Hicks from everybody else because he's the only soldier showing any emotion. He's crying, but tries to hide it if someone approaches him.

If questioned or spoken to, Hicks engages in conversation. Like the other personalities, he doesn't remember he's really dead. This is his existence, all 15 minutes of it. Fortunately, Hicks wants out and listens to the heroes. He doesn't believe he can escape his lot, however, and argues that he can't stop this. Nobody can. If confronted with what's happening, he cries that the deed's been done. These people are dead because of him. No matter what he does, he can't bring them back to life.

Hicks essentially needs closure. He's tired of this burden and wants forgiveness. This one action set him on a destructive path of murder and looting. He believes he's a monster and despises himself for it. Ironically, rather than trying to improve himself, he plays to his own fears by proving his monstrosity through callousness. He must realize he isn't a monster; he was wrong, but that doesn't make him a beast.

Understandably, some posse's might need to roll the dice in these situations rather than rely on strict roleplaying. In that case, *overawe* and *persuasion* rolls must beat a TN of Hard (9). We recommend you use this as a last resort.

The Exits

The first stairwell is a set of changing rooms surrounded by a curtain. Once the hero steps inside, it returns to normal. The other doorway appears as a small display case. Pushing against it swings it open and reveals the stairs.

The other escape route is to bring Hicks to terms with what he's done, and enable him to accept his actions. Once that happens, the nightmare no longer holds sway and the images fade. Hicks uses his ability to distract Vrai and hide the heroes. Vrai is now at -1 on all attacks against the posse.

Before fading, Hicks has enough time to yell out: *Free the others, you can't fight him alone.* He also leaves the heroes with this nightmare-generated image. It is his older self, waiting in the shadows of an alley with a couple of other men. A few blocks away is Junkyard Town Hall. Suddenly, the man from the reflections (Bo) appears on the street. He walks quickly and constantly looks over his shoulder. He appears panicked. Hicks and the others jump him, knock him out, and drag him into the alley. The nightmare ends.

Fourth Floor

Like the third floor, the heroes find more evidence of fighting and mayhem. This time there are huge holes between several apartments, though it's the Marshal's prerogative to decide where. On this level are two bodies from Dylan's band of miscreants in the same room. They didn't die pretty, but that should set the heroes up for what to expect. The next two nightmares are difficult.

Another interesting site for fourth floor tourists is a collapsed room where the upper floor broke through the ceiling due to extensive water damage. A pile of rubble offers a makeshift slope for anyone who can make an Onerous (7) *climbin'* roll. This is the only way up to the fifth floor since the stairwell doors are blocked with debris.

Body One: One man is partially decomposed and covered in hungry roaches. Whoever this sod was, there's no way to identify him. The few glimpses of flesh, however, reveal a gaping shotgun blast opened his chest. Somebody also took meaty bites from his arms and legs, and tore away bits of clothing. He's got a NA officer's sidearm, a clip of 12 bullets and a hand-axe.

Body Two: Hmm! This poor gal's not only dead from a close-range gunshot wound, but she's also got fabric scraps from the other corpse in her teeth. She cannibalized her partner from extreme starvation (*mind over matter*), but he shot her in defense. A Fair (5) *Smarts* roll can figure that out easily. All her equipment is missing, but she's got a \$300 dollar reward on her head.

Ravenous: Mercy

Dominique Vasquez was in Lida, Nevada during the End Days. That's when the world went loco and nearby Death Valley lived up to its name. Vasquez barely survived, and, even then, he did it because he was willing to go that extra mile to survive.

With food stocks gone and his hunger overwhelming, Vasquez hid in the sewers and stalked the other survivors. He hunted, killed, and cannibalized them with the gusto of a soccer team in the Andes. When Vasquez ran out of human flesh, he supplemented his diet with the thousands of roaches living in the sewers.

Vasquez was not a nice man, but he's embarrassed at the near-bestial levels he sank to before a caravan finally rescued him. Murder and deception were always a part of his nature, but those were months of pure hell where Vasquez nearly lost his soul to hunger.

The Setting

Vasquez's ordeal took place in the sewers of the town he called home. Like most sewers, these are filled with waste product and a foul smell that could burn the hairs from your nostrils. There's little illumination save for needles of light streaming through the manhole covers way up high. The rungs leading up are missing, preventing folks from climbing up.

Brick and mold-covered concrete constitute the sewer walls. There's a thick collection of roaches following the posse around, just in case the heroes get hungry. Small pathways line either side of the sewage stream that runs through the corridors (following the layout of the floor). The apartments appear as collection chambers and even larger tunnels that end at thick metal gates. Interconnecting apartments have open sluices.

Although the tunnels seemingly continue past the closed gates, that's part of the illusion. These obstacles are actually walls and dead ends, and unless the hero blasts a hole in the wall through to the next room, there's no way past them.

The Setup

After discovering the next two bodies, the heroes hear skittering in the walls. From the various nooks and dark corners of the room, the roaches gather. These are real, by the way, even when they're in the dreams. Vrai's been cultivating the little varmints just for such occasions.

As we mentioned previously, the roach swarms don't bite yet, but you try acting calm with them crawling down your shirt, running up your pants and flying into your face! Did we say fly? That's right Marshal, as soon as the posse realizes they've got the entire population of roach city staring them down, the little buggers take flight.

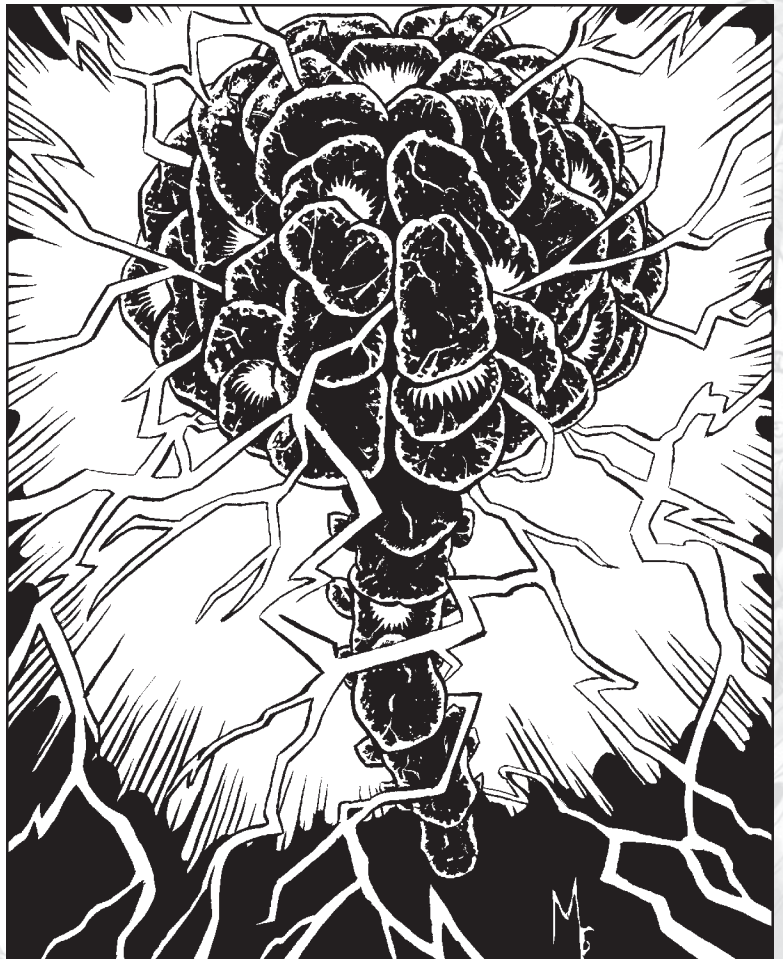
Ask for an Onerous (7) *guts* check from the heroes, or they start running around like Michael Jackson in a soda commercial. The roaches swarm the posse, trying to get into their nostrils and mouth, and running across their bare skin with their tiny, brittle legs. We


suggest you roll 1d4 to see which direction each hero scatters if they do run. The swarm's so thick the heroes can't tell which direction their friends went.

After a few seconds of batting the insects down, the roaches fly and skitter off, leaving the heroes all alone in their newest habitat: The sewers.

The Drama

Once in the sewers, the heroes should roll against Vrai's *mind over matter*. Those who succeed feel fine while anyone who fails is suddenly ravenous beyond words. Their lost Wind translates to emaciation and lost energy from famine.





This time, eating food is a temporary salve against the inevitable. Every five minutes, the heroes must roll against *mind over matter* or lose more Wind (this includes anyone who succeeded the first round). One serving of food restores 5 Wind, while one milrats (military rations) meal restores 10. The same applies for one handful of roaches.

That's right, Marshal, the heroes are experiencing an advanced state of Vasquez's torment. It's a perpetual hunger and the only way he survived was by downing handfuls of the creepy-crawlers. We hear they're high in protein.

If the heroes run out of food, you can always point out the nutritional content of roaches to them. It might be the only way they can pull through this ordeal. Meanwhile, they also have Vasquez to worry about. His survival instincts are high, and seeing how well the heroes are armed, Vasquez has chosen discretion over valor. He avoids the posse like the plague and uses the tunnels to his advantage. That means he uses apartments connected to one another to elude capture. The heroes have a game of hide-and-go seek on their hands.

The Key Extra

Vasquez is like a trapped animal in this state. He can speak and understands folks perfectly, but he's been surviving for so long that hunger and flight are his only two realities. If cornered, he's more frightened than aggressive.

In this state, Vasquez speaks with short phrases and grunts. He's completely disheveled and looks the wild man of Borneo. His hair is unkempt and matted with filth, and his fingernails are long and black. Dirt cakes his skin like cracked mud. He isn't a pretty sight and smells a touch worse than the sewers.

Vasquez understands only one thing, and that's survival. The problem with this kind of survival is that it is a selfish act, one lacking in compassion. That's what Vasquez is missing. Everybody was fighting over food like wild mongrels and nobody ever placed his well-being above theirs.

The heroes must show compassion for Vasquez. The quickest and best way to do that is to offer him food, something nobody did until the caravan rescued him. Showing kindness through speech and action also works, though it requires more effort. Vasquez isn't the trusting sort, and initially believes compassion is a trick. He takes some work.

If rolling the bones, the heroes can convince Vasquez of their intentions through an Onerous (7) roll using *persuasion*. *Overawe* doesn't work because he expects folks to throw their weight around. This merely confirms his fears and shuts him up till he can escape.

The Exits

Once the heroes succeed in reaching Vasquez, the nightmare dissipates. Vasquez remembers the compassion that once saved him, and where he is. Like the personalities before him, he goes to distract Vrai and weaken his hold over the Towers (Vrai's now at -2 on his actions). With little time to lose, Vasquez vanishes with this warning and a glance upstairs: *Beware*. *She needs a father* (referring to the next nightmare).

Vasquez leaves the image of an apartment room somewhere in this building. Four men (including Vasquez and Hicks) and two women stand around a man (Bo) tied to a chair. He's been beaten and tortured. Suddenly, someone enters the room and sends a chill through it with his sinister presence. The man (Vrai) is a syker. The image fades.

Aside from convincing Vasquez of their intentions, the heroes can escape through the stairwells. In this case, the doors are disguised as barred gates leading further into the sewers. These doors open, however, bringing the hero out of the nightmare.

Fifth Floor

The fifth floor entrances are sealed shut by a ton of debris behind the doors. There's no way through them without clearing the obstructions first. The only entries into the fifth floor are through the makeshift slope of debris on the fourth floor and the elevator shaft.

The fifth floor houses luxurious, but fewer apartments. These were once expensive suites, with more space and richer surroundings. Like everything else, however, this floor has fallen to the same disrepair plaguing the Towers. There are even giant holes in the apartment walls like downstairs.

All the doors on this floor are unlocked save for Bo's interrogation room. Vrai has wedged the door shut. If the heroes haven't freed any personalities yet, they must contend with Vrai's telekinetic $4d12+4$ *Strength* equivalent hold on the door. For every personality they've rescued thus far, Vrai's *Strength* drops by 1 die type.

Since we don't want the posse getting into this room until it receives the next clue, we suggest the Marshal spring this third nightmare on it when it climbs up to the fifth floor.

Pet Semetary: Compassion

Victoria Apone was doomed from the moment her mama gave birth to her. Her father wanted a boy and constantly reminded Victoria of his disappointment. He burned, pounded, and switched his anger into his daughter with cigarette butts, fists, and a leather belt.

Victoria eventually picked up on her daddy's tricks and focused her rage on small animals. She initially inflicted pain the way her father abused her. While he hurt for the sake of hurting, she tortured with growing finesse. She turned animals into grotesque experiments. She knew how to hurt and prolong an animal's suffering.

It was only a matter of time before Victoria turned her experiments on people. Fortunately, the Apocalypse had already come along and made the world into a darker place. Victoria discovered dozens of petty tyrants who appreciated her touch with the knife.

I Met Evil

4i

Even though Victoria despised her father, her young mind equated his inhumane treatment as her fault. He wanted a boy; therefore, she acted like a boy. That wasn't enough, however. Somewhere, in the back of her mind, she believed she deserved this treatment. Her nightmare revolves around this period of her life, when she still abuses animals and her dad abuses her. Unfortunately, anyone in her dreams looks like her father, the only adult she really knew.

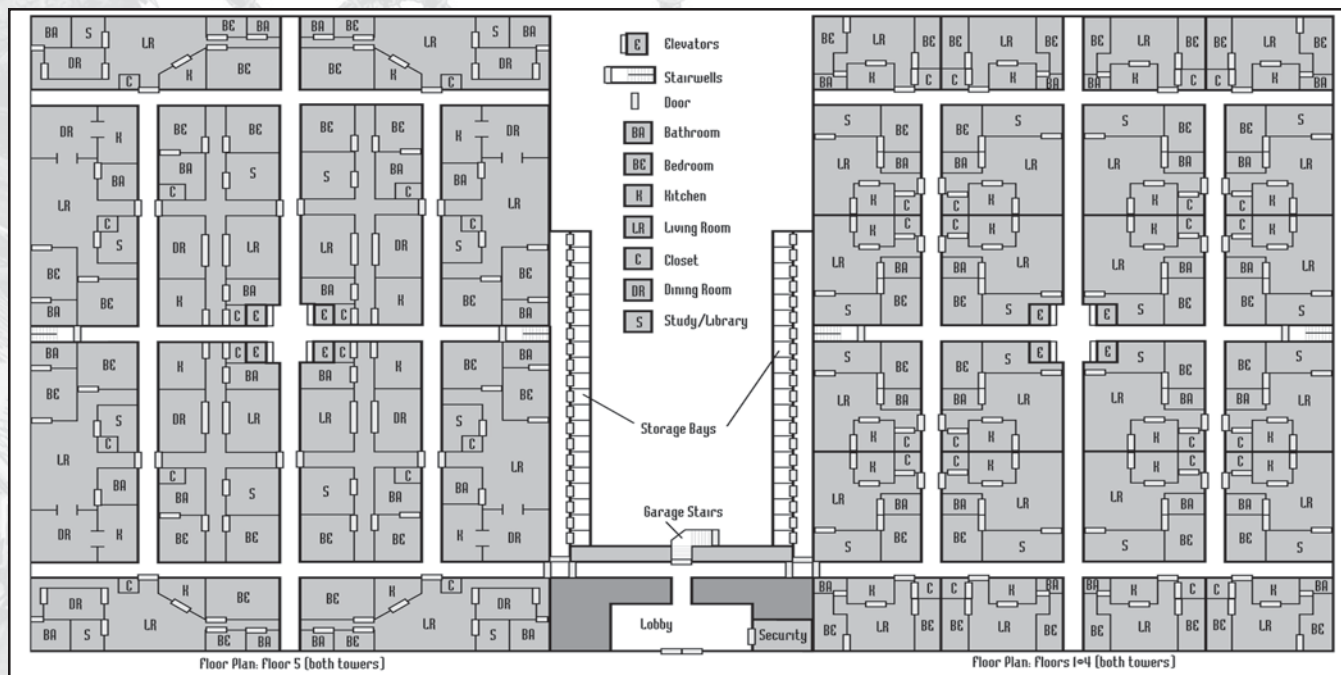
The Setting

Victoria's secret retreat was an abandoned building next to her house. The City Busters had done their job while folks left for greener pastures. Unlike the Towers, this building is in better condition. Recently abandoned, most of the windows and doors are boarded up. Sofas and other furniture litter the hallways from the rush exodus where people realized they couldn't take everything.

The hallways and apartments are better lit if only because Victoria grew up in Springfield, Oregon. Her town wasn't covered by the Steel Sky.

The knocked down walls connecting the different apartments in the physical world don't appear here. They look like solid walls, even though the heroes can move through them. This gives the posse an advantage in upcoming events, if they remember where the holes are. The same applies to the collapsed floor that brought the heroes up here. Anyone sauntering into that apartment won't see anything but nice solid ground. If a hero drops through, he takes $1d6+5$ damage.

Ironically, because Victoria grew up in the age of roving gangs and scavvies, she's seen her share of hostile men bearing arms and having shootouts in buildings. That means the heroes can open fire in here and not disturb the nightmare's reality. That's good, because the heroes aren't alone.



The Setup

Unlike the previous transitions, this one is relatively “painless.” While moving through the hallways, a hero encounters a message written on the wall in blood. It says: *Once upon a time, I...*

The remainder of the message is smeared away, but the hero now sees bloody footprints leading down the corridor into an apartment. He also hears the patter of naked feet on wood. Regardless of whether the heroes give chase or not, the apartments and hallways brighten up. Suddenly there’s sunlight streaming through the *boarded windows* (which weren’t covered a few seconds ago).

If the hero chases the bloody footprints into the apartment when the nightmare starts, the tracks vanish. Instead the hero comes face to face with a wall of eviscerated animals. Like the closet, this menagerie includes rats, birds, cats and dogs; they’re all pinned to the wall with nails and opened up like morning flowers. Written on the wall in blood is: *Once upon a time, I was a good boy.*

The Drama

It’s double jeopardy for the heroes who must deal with two problems in this nightmare. The first is Victoria herself, who’s running around, trying to avoid her “daddies” (the heroes). The second is Dylan’s team who has decided to make its move.

First problems first: Victoria. Like the sewers, the heroes must find Victoria, who’s hiding instead of running. Every once in a while, she changes locations and bolts from one place to another. She’s good at this game. To find her while hiding requires an Onerous (7) roll on *search*. When she moves, the heroes must make a Fair (5) *Cognition* check to hear the patter of her naked feet.

Catching and holding Victoria is easy and not entirely dangerous. She believes the heroes are her fathers (after all, what’s a nightmare without multiple bogeymen who’re everywhere at once) and fully expects to get punished. It’s happened in every nightmare so far. The problem with this situation is any hero who confronts Victoria must make an opposed *Spirit* roll against *Vrai’s manipulator* effect. If the hero fails, he feels rage building towards Victoria for “playing these stupid games” and the “slaughter of defenseless animals.” In short, the heroes have to fight assuming the abusive role of her father.

Now comes the second problem: Dylan's goons. They've been keeping tabs on the posse and know the West Tower holds Bo's corpse. Having monitored the situation through Sidney's bug, these thugs heard about the nightmares and believe the heroes have dealt with the ghosts.

If Dylan's men haven't been privileged with the posse's observations, then just the mere fact the posse made it up to the fifth floor is proof the heroes eliminated the problems. Call it overconfidence or just plain stupidity, but Dylan's men think they can handle it from here.

Dylan's team consists of six grunts who come up through the hole in the floor. When they first appear, the nightmare has already started. They do a room by room sweep of the floor. Of course these boys aren't the quiet sort. The heroes only need to make a Fair (5) *Cognition* roll to hear the heavy-footed mercenaries before they appear.

Profile: Dylan's Team

Corporeal: D:2d8, N:2d6, Q:3d8, S:3d6, V:3d6

Climbin 2d8, fightin': brawlin' 3d6, knife 3d6, shootin': pistol, rifle 2d8

Mental: C:3d6, K:2d6, M:3d8, Sm:3d4, Sp:2d6

Guts 3d8, overawe 2d8, search 3d6

Gear: Boiled leather pants, kevlar vest, bowie knife, NA assault rifle, 40 rounds of 5.56 ammo, headset radio (team leader only), and binoculars.

More Bugs

If the heroes dispatch the second team and find the headset radio, they get an earful of feedback if Sidney is nearby. The radio is keyed to her bug, which she doesn't know about. It's hidden in the key ring trinket for this building. If Sidney isn't there, the heroes hear any conversation that happens within earshot of her.

Sidney has no explanation for the bug. She's honest when she says she didn't know about it. If confronted by Dylan's double-dealings, Sidney asks the one question the heroes thought about but probably didn't voice around her: *What is Dylan protecting?*

Should the heroes capture a goon, he isn't talking unless someone uses *persuasion* or *overawe*. In any case, Dylan told the team: *Eliminate the posse once it clears out the spooks*. Dylan wasn't specific except for removing all the dead bodies and securing East Tower's fifth floor. The team was to contact him afterwards. Dylan would then send reinforcements.

The Key Extra

Victoria is a frightened child looking for her father's love. She apologizes for hurting the animals and begs not to be beaten. Unfortunately, the only attention she knows is the abusive kind. At this age, Victoria wants to be punished for disappointing dad. It's not until she's older that her need for his love turns into blind hatred.

Victoria believes the heroes are her father and gives them proper respect (fear, actually). If they try convincing her they aren't her father, she reacts violently. They're shattering the illusion of her reality, and she won't stand for that. Give the heroes a chance to back down. Mention how the objects and surrounding walls are vibrating and shifting (from *telekinesis*).

The best way to reach Victoria is by posing as her father and showing her mercy and love. Although adult Victoria grew up to be a monster and torturer, this version is her confused self. The heroes can offer the young girl the one thing her father never did, compassion. It still takes some convincing to persuade her this isn't another of her father's cruel psychological torments, but persistence is the key.

Another trick to reaching Victoria is saving or protecting her during the gunfight with Dylan's men. This goes a long way in healing her soul. Of course the heroes can simply rely on an Onerous (7) *persuasion* roll to convince Victoria. *Overawe*, however, simply affirms her father's cruelty.

The Exits

While the nightmare evaporates, Victoria tells the heroes: *Check the sealed room on this floor. Some of your answers lie there.* Victoria leaves a new image for the heroes to piece together (Vrai now suffers an additional -1 penalty on all actions).

The heroes see the tied man, the syker, and the six others again. An older Victoria, holding bloodied torture implements, stands by. The syker (Vrai) locks eyes with the victim (Bo) and probes his thoughts. Suddenly, both men scream in pain. A white flash disrupts the image.

This floor's only exit is through the hole and debris slope. It would take too long to clear the obstruction from either stairwell door.

Stir of Echoes

Here is where Vrai, Bo and everyone died 18 months ago. The room hasn't been opened since that time, and reeks of stale air and decay. Beyond the door is the living room where eight skeletal corpses, wait for their first visitors in over a year. Their hair is wispy and frail like brittle cobwebs, and their sockets are empty. Their clothing is frayed and tattered while their jaws hang limp in an eternal scream. One corpse is tied to a chair; his skull betrays impact fractures. Six others lie on the floor.

The seventh corpse, however, is black and badly burnt. His forehead is missing a chunk of skull, and bone fragments are imbedded in the walls like shrapnel. The floor around him betrays a dark blast mark; he was ground zero for an explosion.

The faint shadows of the corpses stain the walls. Anyone who's heard of Hiroshima knows they're looking at some sort of blast shadow of the victims. They're cold to the touch and leave the hero with a faint headache.

The last piece of evidence is a living room window that looks to the East Tower across the way. From a distance, the heroes might notice an odd pattern on the glass if they make a Fair (5) *Cognition* roll. Upon closer inspection, the hero realizes it's a tableau of whatever happened in this room. The blast caked the filth on the glass like a photograph. All the heroes can see is a vague form of Vrai, his head in a nimbus of energy. Overlaying that image is a face, like something was up close and personal when the flash went off. It's also Vrai's face in the moment his consciousness littered the building. It looks awfully angry.

While the heroes are studying the face, there's a deep reverberation that shifts through the room, vibrating the chandelier and displacing dust. The window with Vrai's face cracks and explodes outward one round later. Any hero stupid enough to stay there takes 2d6 worth of damage from flying glass. Damage is inflicted to the hero's upper body. Roll 1d4. On an even roll the damage is to the upper guts. An odd roll means the damage is to the noggin.

If the heroes scavenge the corpses, they find a pump-action shotgun with eight shells, one Ruger Redhawk .357 revolver with six bullets, two S&W 44 Magnum automatics with 15 bullets between them, and one SA assault rifle with 18 shots left. The heroes can also find three large knives, two brass knuckles, torture equipment, three milrat packets, binoculars, a bottle of new whiskey, and a variety of clothing.

Phantasm

Once the glass shatters, one of two things happens. If the heroes already helped the personalities in the East Tower, they hear: *Go back to the East Tower. We can't hold him much longer, but watch out for Elijah. He doesn't want to be helped.* As explained in the East Tower portion of the adventure, the heroes can't get to the fifth floor unless they helped the souls here.

If the heroes haven't visited the East Tower yet, they hear a disembodied voice say: *Help those in the East Tower, we need their strength. We'll hide you for as long as possible.*

East Tower

To save on space and give your players more gameplay per page, we'll keep the descriptions short. The East Tower is an exact duplicate of the West Tower except the stains are in different locations. Use the **Mimic: The First Four Floors** section to parlay the mood for the heroes. We simply provide the differences below—like where the corpses are and the fun nightmares are to be had.

First & Second Floor

Like their West Tower counterparts, these two levels are preludes to the nightmares. Eager heroes may want to skip to the upper floors; let them. They'll just miss out on the advance warning of what to expect. Here are the two corpses to find.

Body One: A wanted man lies dead in an empty apartment. The reward on his head doesn't state a preference for his condition and promises \$400. He wears a bullet hole in the center of his forehead, courtesy of a friend who overreacted to an image flash. Reising's posse cleaned the corpse of valuables.

Body Two: One of Joey D. Reising's buddies died in a second floor hallway. He stupidly looked into a hole in the wall after Vrai rustled a few pipes, and got half-guillotined by a falling electrical plate. He's wedged in the hole, the plate halfway through his neck. He can't be removed unless someone cuts his head off. His buddies couldn't do the deed, but they did take his equipment.

After the heroes uncover the first body, the East Tower nightmare flashes begin. If you like, the remaining ones can play out on the second floor.

Evil Dead Nightmare Flash

Start this vignette after the heroes examine the corpse with a bullet in his brainpan. When they're about to leave, inform the posse that they hear a creak behind them, from where the body was.

When the heroes turn around to look at the corpse, they're in a funeral parlor surrounding an open casket. The

man (or woman) in the coffin is the hero, clothed in typical business attire (or beautiful dress), with his arms by his side. The corpse's eyes are wide open, however, and almost saucer-like in terror. He's alive, but can't scream because his mouth is sewn shut.

That's when the coffin lid slams shut, forcing the heroes to blink. In that split second, the image is gone and the heroes are staring at the body on the floor.

Dr. Spunkmeyer & Mr. Hyde Flash

Use this flash when at least two heroes are walking around together. At one point, when they enter a bedroom, they find a hospital-style bed complete with railings, torn mosquito net, empty IV bag on a rusting stand, and a blood-soaked pillow case. The bed is empty and sits by a window. It doesn't fit in this room.

If the hero enters, you should roll a couple of dice and consult a character sheet. This is all for show. Afterwards, take the player aside and whisper the following in his ear so that his partner doesn't hear this. In the reflection of the window, the hero sees his partner raise his gun head level. The hero now has one action before getting shot, and should whisper his intent to the Marshal.

Once they return to the table, the Marshal informs the other hero what he sees his friend doing and allows both to react accordingly. Remember the gent on the floor below with a bullet hole in his forehead? This is how he died.

Child's Play Nightmare Flash

While moving through the hallway, the posse comes to a closed apartment door and hears whispering inside. The murmurs stop as soon as the heroes do. A second later, a pair of glass blue doll's eyes rolls out from beneath the



door and comes to a stop at the posse's feet. Both irises are staring up. These are real, courtesy of Elijah Frost. You'll learn more about this sick soul during the **Child's Play** nightmare further on.

As soon as the heroes look down at the eyes, the whispers start up again. This time they're mixed with the stifled cries of children. If the heroes open the door, they come face to face with a little girl. She's eight years old, black-haired, and pale white. Her hands are outstretched, almost pleading, and her eyes are missing. She cries: *Please, give me back my eyes!*

At that moment, the door slams shut in the hero's face with the force of Vrai's *telekinesis*, cracking the door down the center. The heroes can reopen the door, but they won't find anything. All they have are a pair of doll's eyes.

Third Floor

This is where the East Tower nightmares begin. Just as a reminder Marshal, if the heroes started up here first, then this is where Bo issues his warnings. You can flip any of these flashes and nightmares around to suit your needs, but don't forget to change the cause-and-effects of any alterations.

There are two bodies on this floor, one with a bounty on his head and one of Dylan's men.

Body One: This is Jack Dulboi's body, Dylan's right hand man. There's no reward for him and his body was looted of equipment. He looks badly mauled and bitten; if the heroes examine the wounds, he's got small nails and slivers of wood wedged in them. Jack fell victim to an *ironwork hound*.

Body Two: A member of Joey D. Reising's posse, this older fella died of a fear-induced heart attack with nobody around to save him. When the groups Templar finally found him, it was too late. They took his equipment and planned to remove his body on their way out.

Evil Dead: Benediction

Eliza Gorman was still a child before the Last War, but she grew up hearing tales of the undead. Her parents told her how corpses came back and wandered the Earth till Judgment Day. They were preparing her for the inevitable; Eliza's parents were survivalists who were sure that the Apocalypse was coming. They both died before they saw that day, however, driving home from an evening on the town.

Well, growing up on stories of the walking dead, Eliza was scared silly that her parents would rise from their graves. The prospect frightened her so much she torched both their coffins at their open casket memorial.

Even with the Last War, Eliza's most traumatic moment of her childhood was destroying her parent's bodies. They had trained her for Armageddon, so when it finally came, she was well stocked, armed and better prepared than most. She wasn't ready to see her parents return to life, however.

That's the truth of the situation, but the nightmare is another matter. In her dreams, Eliza is at the graveyard where they eventually buried her torched parents. In this maze of mausoleums, she hides from mom and dad who want to take her to the grave with them.

The Setting

The setting is a graveyard filled with tall hedges and mausoleums. The night sky is overcast with a thick scab of clouds and darker than the pit of your stomach. The mausoleum walls all seem a touch too high and they tip inward, looming over anyone beneath them.

The graveyard itself is horribly neglected, with hedge gates and mausoleum doors hanging off hinges. Leaves fill the pathways and the bereavement bouquets at gravesites have molded. A caul of moss grows over the statues and creeping vines climb the walls.

Like the previous nightmares, the graveyard mirrors the Towers' floor plan. The walls are a combination of tall hedges, metal fences, and mausoleums; living rooms are small niche cemetery

plots with a handful of tombstones. All the graves are open pits with empty coffins resting at the bottom. There are no corpses in them. The kitchens and bedrooms are the mausoleums themselves.

The Setup

This nightmare doesn't offer much warning. While the heroes are walking the hallways, they feel a light breeze sweep past them. It's crisp, like the clean night air. The ill-placed wind throws a wash of autumn leaves across the posse's feet. The floor looks like a cobblestone path.

By the time the heroes raise their heads to look around, they're standing in a cemetery lane, surrounded by hedges, fences, and mausoleums. The ceiling is also gone, replaced by overcast skies and a faint glow where the moon hides behind the clouds. All around them, the heroes can hear shuffling and soft moaning like the chorus of the dead, but there's nobody in sight.

The Drama

The heroes can explore their surroundings, but they won't find the source of the noises. The moaning and gait-like shuffling are always right around the corner, but there's nothing there. From behind mausoleum doors, the heroes can hear scratching and muffled sounds, but upon entering, the crypts are empty (as are the coffins).

Even though the open grave plots don't actually exist in the physical world, the nightmare gives the illusion that the heroes can jump in if they please. There are no corpses anywhere. Pardon the expression, but it's worse than a ghost town.

While the heroes explore, they eventually come across an out of the way mausoleum (use a corner apartment) with sealed doors, but no noise coming from within. This is the only place where silence is king. If the heroes open the doors, they find two caskets resting on ledges and badly damaged from fire. Inside are two blackened corpses burnt down to the bone. Any hint of their identity went up

in a puff of smoke, though bright gold wedding bands adorn their ring fingers. The rings remain untouched by the fire that ravaged their bodies.

As soon as the heroes examine the corpses, they hear a young Eliza behind them scream: *No!* Terror fills her voice and she bolts out the cemetery gate. The heroes can chase after her, but she seems one step ahead of them. Additionally, the two corpses are suddenly missing. The hero notices flakes of burnt flesh floating to the floor; they lead past the heroes and out the mausoleum.

Meanwhile, if anyone gave chase to Eliza, they catch glimpses of her while she rounds a corner or runs past a gate. After a few seconds of this, they see her through a fence, running into an adjoining cemetery. If the hero distracts her by calling out to her, then that's perfect. Regardless she stumbles and falls into an open grave pit. The hero can't climb the fence (the bars are too slippery and too thin) because it's actually a wall. He must run around the corner where the wall becomes a hedge and momentarily blocks his sight.

In the few seconds it takes the hero to reach the gate and go through it, the open grave has been filled with dirt. There's a faint muffled thumping coming from beneath the earth. Eliza is buried alive, and it's up to the heroes to dig her out.

Now, we warned you that there is no real hole in the floor, so the hero's digging at thin air. Still, the coffin is about six feet down, while the hero can dig at a rate of a foot and a half every round. For each round, however, the Marshal should also roll 1d6 to determine how much damage the hero takes scrapping and bloodying his hands on the wood floor in the physical world.

Once the hero reaches the casket and opens it, Eliza is there, trapped between the two burnt corpses and screaming in bloody terror.



The Key Extra

There's nothing about the corpses to suggest they're alive, but Eliza is terrified of them. Eliza believes her parents have come to take her to the grave. She admits to burning them, but that only seemed to make them angrier. She wants some way to put them at rest, but she doesn't know how.

Like the other personalities, Eliza needs more than words to calm her fears. She needs resolution to end her nightmare, something, that as a child, she didn't have. The best course of action is if the heroes bury her parents and say a prayer for their souls. Part of Eliza's nightmare comes from the fact she wasn't allowed to attend the second funeral of her parents. She was being kept for observation at a local hospital; she didn't make final peace with their souls or see the priest bless their bodies.

This fact should come out during the conversation with the heroes. Eliza mentions how she was kept away from the funeral, and how that must have

angered her parents. That's why they're after her. Hopefully the heroes, especially Templars, can provide the closure Eliza needs. If the posse doesn't have a Templar, anyone with *faith* or even *academia: occult* can provide a suitable eulogy for the dead with a Fair (5) difficulty roll.

The Exits

With the funeral, Eliza offers her parents a simple: *I'm sorry*. As the nightmare dissipates, Eliza says: *You're being used to wash Dylan's black hands clean. His sins are hidden upstairs*.

With those final words, Eliza goes to help distract Vrai (tack on an additional -1 to his actions). She leaves this parting image with the posse. It shows Dylan (he wears a nametag) in the main storage facility for ghost rock. He and a foreman are examining crates filled with ghost rock when Dylan looks around quickly and gives his confederate a nod. The foreman closes one box, drops it into a laundry cart and covers it with rags. An older Eliza walks over, then pushes the cart away while Dylan and the foreman walk off. The image fades.

The stairwell exits are two gates leading out of the cemetery and into an adjoining parking lot. Of course once the heroes step through the gate, the nightmare vanishes.

Fourth Floor

You remember how the other floors look? Well the only differences here, as usual, are the dead bodies from Dylan's mercenaries and Joey D. Reising's posse. All in all, the heroes can find two corpses strewn throughout the different apartments and rooms.

Body One: A gal up for a \$400 reward lies face first in a bathtub of fetid and stagnant water. Elijah Frost used *telekinesis* against this one, upending her in the tub until she drowned. Unfortunately, because she's been underwater for months, her face bloated up like a punching bag and turned her decaying flesh into moist, smelly strips of flesh. She's barely recognizable and she stinks something fierce.

Body Two: This Reising posse member went through Victoria's ordeal in the **Pet Semetary** nightmare. He died when she slammed a refrigerator into his face. He carries a NA assault rifle with a clip of 18 bullets, a scope, a Law Dog badge, a kevlar vest, and a S&W Model revolver 683 with 3 bullets left.

Dr. Spunkmeyer

Dr. Mark Spunkmeyer, MD, was in Flagstaff, Arizona when the end came. His hospital was spared the bomb, but he caught the tidal wave of refugees streaming out of California. On their tail rode the Horseman Famine.

Most of the refugee caravans that fled East robbed the hospital blind of supplies, and also had the audacity to leave their critically wounded behind.

Dr. Spunkmeyer was one of the few physicians who stayed. It was a losing battle, though. Without electricity, food, and supplies to help the seriously injured, patients were dying by the bucket load. Finally, one of the last refugee caravans brought word that the priests in Los Angeles called down the wrath of God on Famine and only managed to pimp slap her horse. Famine was now heading this way with an army of faminites by her side.

Losing a patient is a bitter pill to swallow, but losing an entire hospital can break a man. Dr. Spunkmeyer knew

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that he couldn't transport the patients out, and they were dying anyway. Still, he didn't want them consigned to Famine's army, so he did the only thing he could. He dismissed the remainder of his staff and went around injecting his patients with overdoses of lidocaine, codeine, and a variety of sleeping pill cocktails. When he ran out of drugs, he resorted to a handgun and box of bullets. In one short day, he killed over two hundred patients. By nightfall, he left with the last caravan.

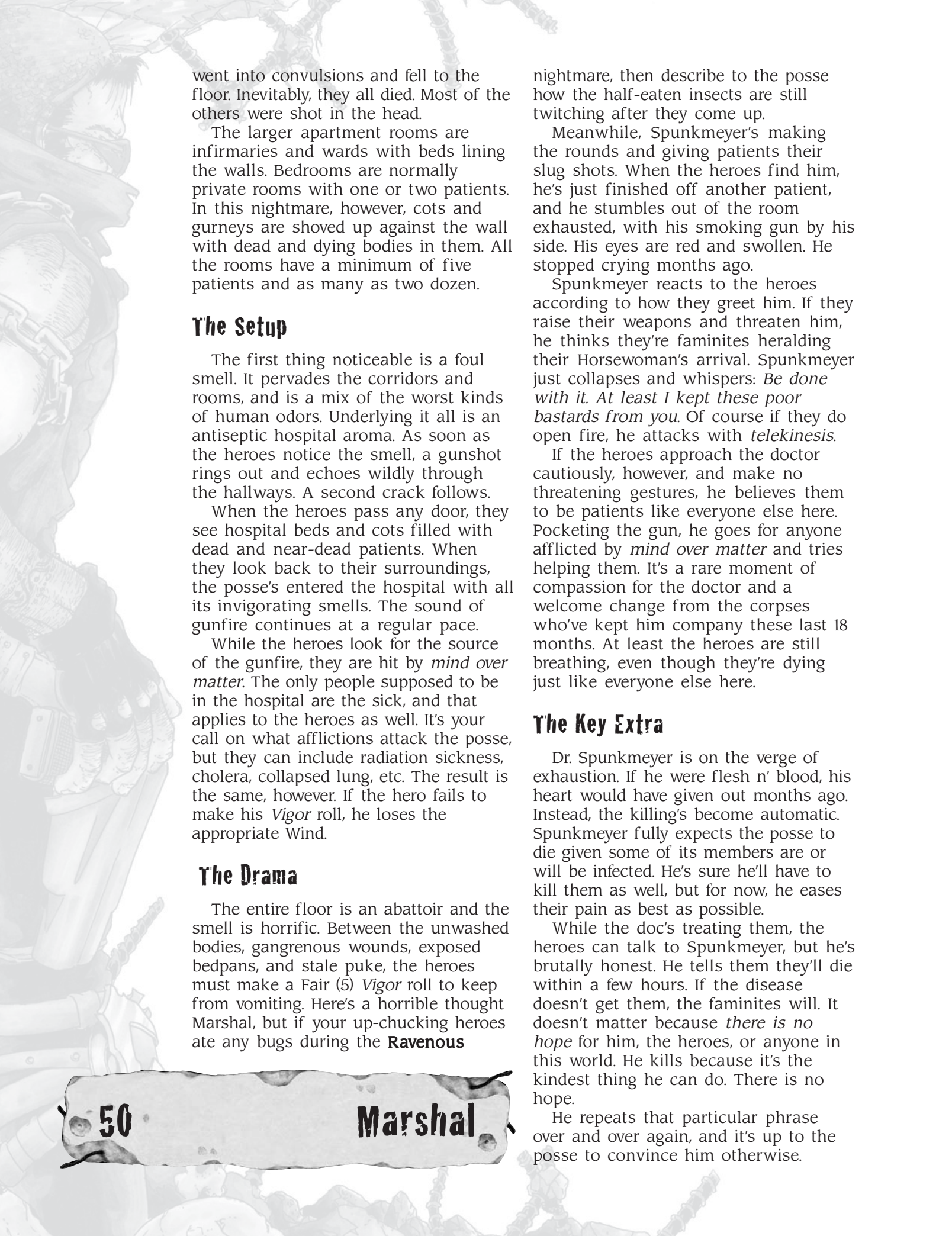
Since the Flagstaff incident, Spunkmeyer's turned his back on being a doctor. He didn't want to heal folks any longer, not after seeing how the survivors treated the ill. As far as he was concerned, humanity got what it deserved. The former doctor lost his hope, and a doctor without hope is a compassionate torturer.

The Setting

That's right, you guessed it. The setting for Spunkmeyer's nightmare is his former hospital. More than that, it's when he shoots his patients—only in the doctor's nightmares, the faminites are approaching, he's got an infinite number of bullets, and a never-ending supply of the infirm. In the last eighteen months, the doctor's killed a country's worth of people.

The hospital is a smaller affair than what most folks are used to. It's a medium-sized center that can normally bed 200 patients, but it's saddled with more. Gurneys, stretchers, and even chairs line the halls. Some folks are dead, others are in comas or mewling for help. Their injuries range from radiation poisoning to internal bleeding, malnutrition to cholera. Anyone around during the Last War recognizes these symptoms. The end of the world brought out every conceivable ill.

Because Spunkmeyer injected some patients with lethal doses of poisons, they threw up, soiled themselves, or



went into convulsions and fell to the floor. Inevitably, they all died. Most of the others were shot in the head.

The larger apartment rooms are infirmaries and wards with beds lining the walls. Bedrooms are normally private rooms with one or two patients. In this nightmare, however, cots and gurneys are shoved up against the wall with dead and dying bodies in them. All the rooms have a minimum of five patients and as many as two dozen.

The Setup

The first thing noticeable is a foul smell. It pervades the corridors and rooms, and is a mix of the worst kinds of human odors. Underlying it all is an antiseptic hospital aroma. As soon as the heroes notice the smell, a gunshot rings out and echoes wildly through the hallways. A second crack follows.

When the heroes pass any door, they see hospital beds and cots filled with dead and near-dead patients. When they look back to their surroundings, the posse's entered the hospital with all its invigorating smells. The sound of gunfire continues at a regular pace.

While the heroes look for the source of the gunfire, they are hit by *mind over matter*. The only people supposed to be in the hospital are the sick, and that applies to the heroes as well. It's your call on what afflictions attack the posse, but they can include radiation sickness, cholera, collapsed lung, etc. The result is the same, however. If the hero fails to make his *Vigor* roll, he loses the appropriate Wind.

The Drama

The entire floor is an abattoir and the smell is horrific. Between the unwashed bodies, gangrenous wounds, exposed bedpans, and stale puke, the heroes must make a Fair (5) *Vigor* roll to keep from vomiting. Here's a horrible thought Marshal, but if your up-chucking heroes ate any bugs during the **Ravenous**

nightmare, then describe to the posse how the half-eaten insects are still twitching after they come up.

Meanwhile, Spunkmeyer's making the rounds and giving patients their slug shots. When the heroes find him, he's just finished off another patient, and he stumbles out of the room exhausted, with his smoking gun by his side. His eyes are red and swollen. He stopped crying months ago.

Spunkmeyer reacts to the heroes according to how they greet him. If they raise their weapons and threaten him, he thinks they're faminites heralding their Horsewoman's arrival. Spunkmeyer just collapses and whispers: *Be done with it. At least I kept these poor bastards from you.* Of course if they do open fire, he attacks with *telekinesis*.

If the heroes approach the doctor cautiously, however, and make no threatening gestures, he believes them to be patients like everyone else here. Pocketing the gun, he goes for anyone afflicted by *mind over matter* and tries helping them. It's a rare moment of compassion for the doctor and a welcome change from the corpses who've kept him company these last 18 months. At least the heroes are still breathing, even though they're dying just like everyone else here.

The Key Extra

Dr. Spunkmeyer is on the verge of exhaustion. If he were flesh n' blood, his heart would have given out months ago. Instead, the killing's become automatic. Spunkmeyer fully expects the posse to die given some of its members are or will be infected. He's sure he'll have to kill them as well, but for now, he eases their pain as best as possible.

While the doc's treating them, the heroes can talk to Spunkmeyer, but he's brutally honest. He tells them they'll die within a few hours. If the disease doesn't get them, the faminites will. It doesn't matter because *there is no hope* for him, the heroes, or anyone in this world. He kills because it's the kindest thing he can do. There is no hope.

He repeats that particular phrase over and over again, and it's up to the posse to convince him otherwise.

Reaching Spunkmeyer is going to take work. The heroes must prove that hope is not only possible; it is necessary. Aside from arguing and citing precedence like lawyers, the best way to influence Spunkmeyer is if the posse helps the sick.

Templars with *lay on hands* and heroes with *medicine* can tend to the injured as best they can. Initially, curatives don't take and the patients relapse, at which point the doc states: *I told you so. Might as well conserve your strength and give up.* Hopefully this is the incentive the heroes need to continue healing regardless. Hope isn't in the doing; hope is in the trying.

If the heroes keep at it, the patients eventually get better. That's not because they're actually healing anybody, but because they're trying, and that's affecting Spunkmeyer's nightmare. Remember, the doc didn't lose faith in himself, he lost hope in everybody else. The posse's charity shows that there are good people still alive. That is what breaks Spunkmeyer from his nightmare.

The Exits

With Vrai's hold over Spunkmeyer broken, the nightmare evaporates. Spunkmeyer leaves the heroes with one of two warnings depending on where they've gone. If the heroes haven't touched the West Tower, Spunkmeyer says: *Don't go up yet, we're not strong enough to fight him. Free the others from the West Tower first.*

If the posse finished the West Tower, Spunkmeyer tells them: *Get that bastard syker before he escapes, but watch out, you've got one last nightmare to get through and Frost wants you dead. We'll remove the debris from the doors. Hurry!*

With that, Spunkmeyer leaves the posse with the following image. It's of Dylan addressing a group of twenty armed men and women, some of whom the heroes recognize from the nightmares. The meeting's in a tower apartment. Dylan, with a map of Junkyard behind him, says:

When the time comes, we'll signal the various teams to move into their positions. After that, you'll each hit your targets hard and fast. If we do this

right, the city will be ours in under an hour. The image fades after that. Vrai now accumulates an additional -1 penalty to his actions.

The exits in this hospital are two stairwell doors at either end of the hallway.

Bounty

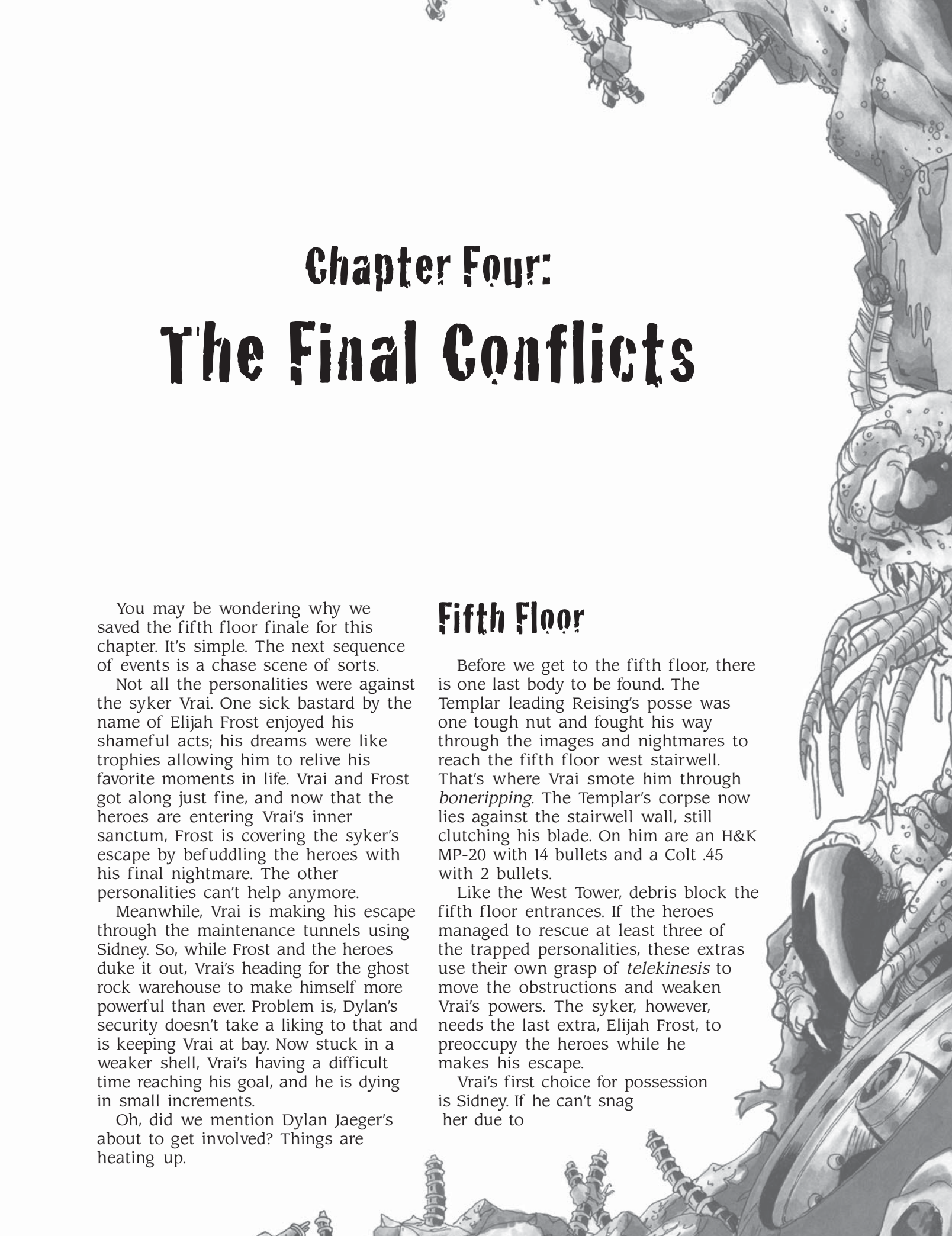
Defeating Dylan's second team: 1 white chip per hero involved.

Each rescued personality where the final outcome was determined by dice: 1 white chip per hero involved.

Each rescued personality where the final outcome was determined by roleplaying: 1 red chip per hero(es) doing the talking.







Chapter Four:

The Final Conflicts

You may be wondering why we saved the fifth floor finale for this chapter. It's simple. The next sequence of events is a chase scene of sorts.

Not all the personalities were against the syker Vrai. One sick bastard by the name of Elijah Frost enjoyed his shameful acts; his dreams were like trophies allowing him to relive his favorite moments in life. Vrai and Frost got along just fine, and now that the heroes are entering Vrai's inner sanctum, Frost is covering the syker's escape by befuddling the heroes with his final nightmare. The other personalities can't help anymore.

Meanwhile, Vrai is making his escape through the maintenance tunnels using Sidney. So, while Frost and the heroes duke it out, Vrai's heading for the ghost rock warehouse to make himself more powerful than ever. Problem is, Dylan's security doesn't take a liking to that and is keeping Vrai at bay. Now stuck in a weaker shell, Vrai's having a difficult time reaching his goal, and he is dying in small increments.

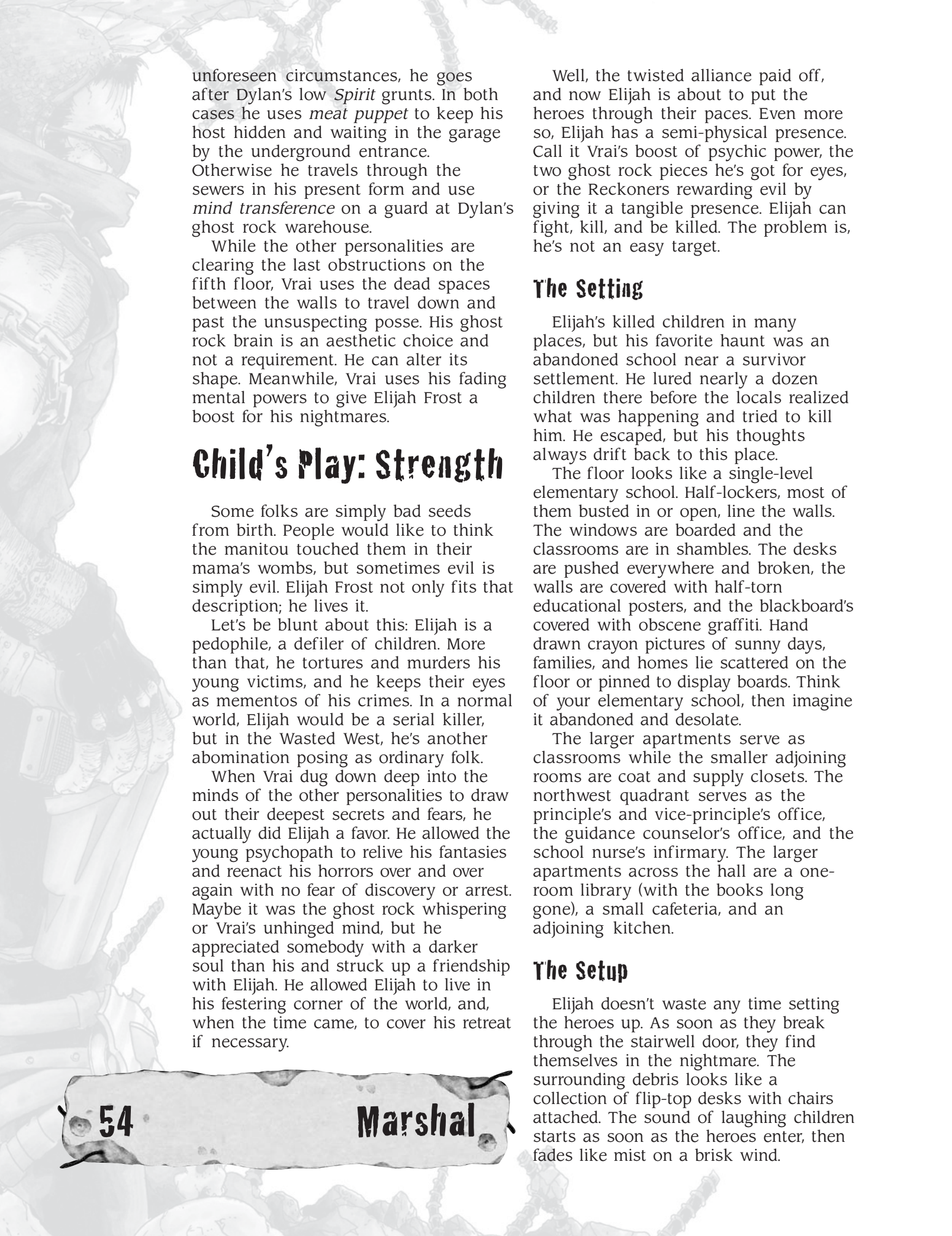
Oh, did we mention Dylan Jaeger's about to get involved? Things are heating up.

Fifth Floor

Before we get to the fifth floor, there is one last body to be found. The Templar leading Reising's posse was one tough nut and fought his way through the images and nightmares to reach the fifth floor west stairwell. That's where Vrai smote him through *boneripping*. The Templar's corpse now lies against the stairwell wall, still clutching his blade. On him are an H&K MP-20 with 14 bullets and a Colt .45 with 2 bullets.

Like the West Tower, debris block the fifth floor entrances. If the heroes managed to rescue at least three of the trapped personalities, these extras use their own grasp of *telekinesis* to move the obstructions and weaken Vrai's powers. The syker, however, needs the last extra, Elijah Frost, to preoccupy the heroes while he makes his escape.

Vrai's first choice for possession is Sidney. If he can't snag her due to



unforeseen circumstances, he goes after Dylan's low *Spirit* grunts. In both cases he uses *meat puppet* to keep his host hidden and waiting in the garage by the underground entrance. Otherwise he travels through the sewers in his present form and use *mind transference* on a guard at Dylan's ghost rock warehouse.

While the other personalities are clearing the last obstructions on the fifth floor, Vrai uses the dead spaces between the walls to travel down and past the unsuspecting posse. His ghost rock brain is an aesthetic choice and not a requirement. He can alter its shape. Meanwhile, Vrai uses his fading mental powers to give Elijah Frost a boost for his nightmares.

Child's Play: Strength

Some folks are simply bad seeds from birth. People would like to think the manitou touched them in their mama's wombs, but sometimes evil is simply evil. Elijah Frost not only fits that description; he lives it.

Let's be blunt about this: Elijah is a pedophile, a defiler of children. More than that, he tortures and murders his young victims, and he keeps their eyes as mementos of his crimes. In a normal world, Elijah would be a serial killer, but in the Wasted West, he's another abomination posing as ordinary folk.

When Vrai dug down deep into the minds of the other personalities to draw out their deepest secrets and fears, he actually did Elijah a favor. He allowed the young psychopath to relive his fantasies and reenact his horrors over and over again with no fear of discovery or arrest. Maybe it was the ghost rock whispering or Vrai's unhinged mind, but he appreciated somebody with a darker soul than his and struck up a friendship with Elijah. He allowed Elijah to live in his festering corner of the world, and, when the time came, to cover his retreat if necessary.

Well, the twisted alliance paid off, and now Elijah is about to put the heroes through their paces. Even more so, Elijah has a semi-physical presence. Call it Vrai's boost of psychic power, the two ghost rock pieces he's got for eyes, or the Reckoners rewarding evil by giving it a tangible presence. Elijah can fight, kill, and be killed. The problem is, he's not an easy target.

The Setting

Elijah's killed children in many places, but his favorite haunt was an abandoned school near a survivor settlement. He lured nearly a dozen children there before the locals realized what was happening and tried to kill him. He escaped, but his thoughts always drift back to this place.

The floor looks like a single-level elementary school. Half-lockers, most of them busted in or open, line the walls. The windows are boarded and the classrooms are in shambles. The desks are pushed everywhere and broken, the walls are covered with half-torn educational posters, and the blackboard's covered with obscene graffiti. Hand drawn crayon pictures of sunny days, families, and homes lie scattered on the floor or pinned to display boards. Think of your elementary school, then imagine it abandoned and desolate.

The larger apartments serve as classrooms while the smaller adjoining rooms are coat and supply closets. The northwest quadrant serves as the principle's and vice-principle's office, the guidance counselor's office, and the school nurse's infirmary. The larger apartments across the hall are a one-room library (with the books long gone), a small cafeteria, and an adjoining kitchen.

The Setup

Elijah doesn't waste any time setting the heroes up. As soon as they break through the stairwell door, they find themselves in the nightmare. The surrounding debris looks like a collection of flip-top desks with chairs attached. The sound of laughing children starts as soon as the heroes enter, then fades like mist on a brisk wind.

The Drama

Elijah is a wolf, and, as such, stalks his sheep. Like most pedophiles, he controls his victims by becoming their fears. Elijah's new abilities are going to his head, however, and making him cocky. He wants to torture and frighten the heroes as best he can and prove he's better than they are.

Now, there's a limit to portraying violence, and actually showing the mutilated bodies of small children is in poor taste. The dreams are more suggestive than descriptive: Dolls instead of children, glass eyes instead of real ones, and a display of torture instruments rather than the crimes themselves. Chalk it up to Elijah's sense of control over the scene.

When the heroes first enter the nightmare, they come under the effects of *manipulator* if they fail their opposed *Spirit* roll against Elijah. Those unaffected must roll again in five minutes, while anyone who fails becomes scared. More than that, the emotion is one of helplessness. The heroes haven't felt this way since they were children; it's like those nightmares where the monsters stalk them.

Elijah gets off on the hunt, so he's going to let the heroes explore the level to their hearts' content. Fortunately for them, because Elijah is partially real, normal range and proximity limitations are applicable (except for *nightmare* and *manipulator*, which he doesn't control). To protect himself, he creates an *ironwork hound* for distraction. We suggest the heroes uncover the following before encountering Elijah.

Upon entering a classroom, the hero hears the muffled crying of children coming from the adjoining coat closet. Inside, on the opposite wall where children placed their winter boots and lunches on shelves, are hundreds of dolls lined side by side. The whimpering doesn't stop, but the dolls themselves are silent. Most are badly abused with stuffing torn out and limbs missing. All their eyes have been removed. Knife cuts gouge the plastic and porcelain sockets.

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The heroes find the missing eyes in the science classroom. They're in a large jar on the teacher's desk, and they face outwards like a macabre lighthouse of eyes. Any hero who comes near the jar hears the disembodied whispering of children.

While in one classroom, the hero hears a dripping noise coming from a lift-top desk. If she examines it, she notices a pool of blood collecting under the desk because of a steady crimson dribble. Should she lift the desktop, she finds the inside cavity filled with blood and a half-submerged doll's face. The eyes are missing.

After lifting the top, all the desks start dripping. If the hero cares to examine them all, they all contain the same thing.

Last but not least. Just before the heroes are about to encounter Elijah, they find his torture implements laid out on the teacher's desk of one classroom. Think of a street surgeon's chop shop and you've got the idea. The dozens of instruments themselves run the gamut from bone saws to muscle clamps, and from scalpels to bone-cracking mallets. All are encrusted red.

At this point, the instruments vibrate and shake. Elijah, who's standing in a classroom directly across the hall, is using *telekinetic storm* on them. These are, by the way, the real instruments. Elijah always carried them with him. As a favor, Vrai later retrieved them from his corpse and brought them here. They are part of Elijah's trophy collection, and they inflict 2d6+4 per round (you whip scalpels into a tornado and see if they don't cause some major problems).



This combat now proceeds according to the heroes' reactions. If the heroes don't notice him, Elijah sneaks off and prepares another ambush. Otherwise, he sends in an *ironwork hound* to block the classroom door.

Profile: Elijah Frost

Corporeal: D:3d6, N:2d8, Q:2d10, S:3d8, V:2d8

Climbin' 1d8, dodge 2d8, fightin': brawlin' 4d8, sneak 3d8

Mental: C:2d10, K:3d6, M:2d6, Sm:3d6, Sp:2d12

Blastin' 3d6, overawe 5d6, search 3d10

Pace: 8

Size: 6

Strain: 18 (ghost rock gift, see below)

Wind: 18

Terror: 7

Special Abilities:

Weapon Immunity: Frost is equivalent to a ghost, though *spirit trap* doesn't work against him. *Spirit weapon* does, however. Normal weapons cannot harm him, but magical powers and items are effective.

Powers: (Telekinesis) Boneripping, ironwork hound, nightmare (with manipulator attached), telekinesis, telekinetic storm.

Ghost rock Strain: Elijah receives his Strain from the two ghost rocks that Vrai gave him as eyes. Trying to pluck those pieces of coal with a bullet requires a +1 raise above the required noggin shot. Each ghost rock provides for 9 Strain, so taking one out removes half Elijah's power. Nailing both neuters him and turns him into the prey. He's bullet bait after that, so to speak.

Description: Elijah's appearance is partly a result of his nightmare. He looks drawn and haggard with an unhealthy, pasty complexion. He's a walking skeleton with a touch of flesh added for modesty, and wears a light, black jacket over a button-up white shirt. His shoes, pants, and Amish-style hat are also black, but they do betray stains of darker hue.

The Exits

The only way out is to kill Elijah or flee through the stairwells disguised as the entrance and rear-playground exit for the school. Leaving and returning doesn't work because the nightmare remains until Elijah is dealt with.

Once Elijah is gone, the final nightmare is over.

End of Days

If the heroes got here, they've done well. With Elijah Frost gone, Vrai has no more reason to hold the personalities, so he releases them. They begin fading away, but before they go, they have one final gift for the heroes.

The extras reveal what happened to them through images. Because they're effectively dying, they only have enough power to show it through reflections. All the windows in the room come to life. The heroes see a sequence of events based on **The Ghost Story So Far**.

Ghost Story

First the heroes see the events already revealed by the personalities. This includes Dylan's meeting to take over the city. Bo's ambush while he makes his way to Town Hall. Bo being tortured in the West Tower and the syker's attempt to read his mind.

Then there is a new scene, Vrai's head explodes in a white flash, but the heroes see his psychic projection shoot through the window (the one with the image burnt into it). Vrai flies screaming into the East Tower, and into a pile of ghost rock. Suddenly, he ignites the rock with bioelectrical sparks. The ghost rock becomes the center of a *telekinetic storm* and reforms into a floating brain and spinal cord.

Back in the West Tower, the heroes see the blast shadows of the other victims seep along the walls, trying to escape. Instead they melt into the building and vanish.

The final image shows the ghost rock brain, now spent and looking less dynamic, emit a bioelectrical flare. The same effect surrounds Sidney (or Vrai's other choice for possession) at the time she vanished. Her eyes go blank and she walks off.

The scene changes to show her in the underground garage, waiting near the door that was covered by debris, with the same blank expression. The ghost rock construct appears, but it's decaying badly. It pushes the debris away using *telekinesis*. There's a final flare from the brain and the heroes see Vrai leap into Sidney. The construct

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collapses into a pile of soot. Sidney scoops up some intact ghost rock, pockets it, then levitates into the air with that "I'm possessed" look about her. She floats inside the room, removes the heavy debris covering the manhole with one telekinetic shove. The rubble floats back across the outside door, closing it shut. Sidney then descends through the opening.

Just before the reflection fades completely, the image flies down the open manhole cover, through the maintenance corridors and up into Dylan's warehouse through a service shaft. The last image focuses on a huge, fresh pile of stolen ghost rock. The window then fogs up. Written on the surface is: *Sidney is dead. Stop him before it starts all over again.*

The personalities finally die. Depending on whom the posse helped, some are heavenward bound. The others (especially Elijah Frost) are heading to warmer climates.

There's nothing more to be found here. The only other clue the heroes might find is a dusting of soot covering the entire fifth floor. Vrai was shedding for months.

Invasion of the Body Snatcher

Before we kick off the scene, there's something you should know. When Dylan Jaeger lost control of the Towers, he rigged a sensor in the maintenance tunnel just beneath the service shaft. It's tied into the city's main power supply and warns Dylan if someone lifts the manhole cover in the Towers. That means trouble is heading his way.

When Vrai took over Sidney and entered the maintenance shaft, he sent off warning bells at Dylan's home. The junker jumped out of bed, contacted his most capable mercenaries, and rushed



down to the warehouse. Security was also tied into the early warning system and sent guards into the tunnels to intercept whatever was heading their way.

This means Vrai's been fighting Dylan's men through the tunnels and into the warehouse. Dylan is now there with his forces, stopping Vrai from getting close to the ghost rock. The heroes are about to walk into an ugly skirmish between a mad junker protecting his stash and a syker of almost unlimited potential fighting to save his butt. It won't be long before the militia stumbles into this sorry scheme of affairs. Grab some popcorn, it should be fun.

We are sorry to report that Sidney or whoever else served as Vrai's host is dead. Vrai's presence and the Strain coursing through her body fried her synaptic pathways like sweat on Pestilence's fevered brow. The mad syker's power is still derived from a handful of ghost rock in Sidney's pocket, but he's expending it in his battle against Dylan.

Underworld

After returning to the garage, the heroes arrive at the air-unit room. Just as the image showed, a pile of ghost rock soot lies next to the door, along with a junk barricade. It takes the posse 15 minutes divided by the number of heroes to clear the rubble.

Fortunately, Vrai didn't bother covering the manhole again because he thought he had enough time to reach his new home. The heroes can descend down the ladder.

The Tunnels: Invitation to Hell

Unlike normal sewer ladders, this one is well preserved and free of the rust associated with the "fertile" air in sewage systems. It takes a good minute to hit bottom. By rough estimates, the heroes are deeper than the sewer lines and water treatment pipes by a good dozen feet. In fact, they're 20 feet above Sub-level One. Not to worry, the Moorlocks haven't found this place yet, but the heroes don't know that. The Marshal can play on that fact and have the posse skittering at every sound.

Hellstromme built the maintenance tunnels at the same time he constructed Sub-level One. These tight, claustrophobic corridors are barely fit for broad shouldered folk, and are

The Stand at the Warehouse

The heroes must climb up the long ladder to reach the warehouse. Above them, they can hear gunfire and the screams from men and women who've just had their ribcages torn out. At the posse's feet are three guards who encountered Vrai first. They look like somebody gave them a telekinetic Melvin using their pelvic bones. They didn't die pretty.

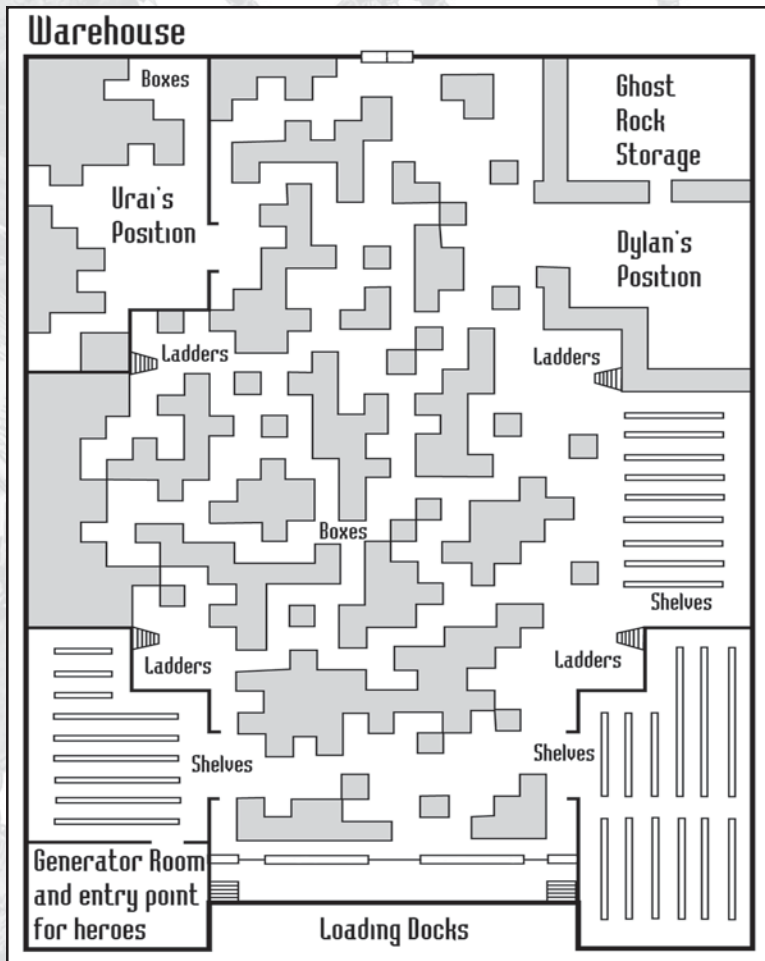
Vrai is currently locked in battle with Dylan and his men. Both sides have secured their positions, and neither group is giving ground. We'll discuss their strategies in a moment. Right now, the heroes need to get up there.

Don't Go in the (Ware)House

Dylan rented a partitioned warehouse, which is fortunate for everyone. Instead of only hiding ghost rock here, he stores defective heavy-mining equipment that needs repairing, as well supplies and tools for production. He even has the audacity to charge Town Hall for storage fees. All the extra crates and boxes are a cover for the ghost rock, however, making it difficult for inspectors to snoop around.

As you can see from the map, the warehouse has four small bays surrounding the main floor. Three bays are temporary storage for materials in transit, including the northeast one containing the ghost rock. Dylan chose this bay because it's also a blast-proof room for hazardous materials. He controls the northeast and southeast bays.

Vrai is currently in the northwest bay directly across from Dylan. Fortunately, the main floor is a maze of boxes that prevents Vrai from having direct line of sight. The fourth bay, the one in the southwest corner, is the emergency generator and air filtration unit for the warehouse. This is where the heroes come in. Vrai can't see into their position and vice-versa, but the heroes can see the guards holed up in the southeast corner.



Profile: Roach Swarm

Corporeal: D:1d4, N:2d8, Q:2d8, S:3d6, V:4d12

Climbin' 2d8, dodge 2d8, fightin' brawlin' 2d8, sneak 2d8

Mental: C:2d8, K:1d4, M:2d8, Sm:1d4, Sp:2d6

Pace: 8

Size: 10

Terror: 5

Special Abilities:

Damage: The target must make *Vigor* rolls against the 3d6 *Strength* swarm per round, and take Wind equal to the difference.

Immunity (Non-Area): Only area effect weapons like explosives or flame can damage the swarm.

The bay ceilings are half the height of the warehouse and accessible through rung ladders. Nobody's willing to climb up, however, because that makes them a target.

The main floor is a killing field for any fool willing to risk his hide. There's a maze of variable boxes and shelving in this open area. The maze varies in height and provides cover ranging from gizzards to upper guts and lower. Whenever someone moves two or more Paces in the maze, roll a d20 on the Hit Location chart. Values above that result are unprotected for anyone standing up. Smart heroes will learn to crawl pretty quickly.

We also have a suggestion to make this fun for the heroes and easier for you. Clear a space on your table and make a quick mock-up of the battlefield using the Cardboard Cowboys included with this book. Then build the maze from dice. Use the face values to indicate the armor rating of each box or what part of the body the box covers (1 for legs, 2 for lower guts, 3 for gizzards, etc.). By using dice, you can shift the boxes around like Vrai is doing through *telekinesis* without confusing yourself or the heroes. For distances, try keeping it at one inch per Pace for simplicity's sake.

The Craft of War

This battle can go either way and it all depends on the posse's actions. Here's what both men are planning, allowing you to adapt to the heroes' plans.

Vrai can't simply charge Dylan's position without taking fire from both bays. Instead, he's clearing away firing lanes and using *telekinesis* to hurl boxes or the occasional mercenary at his adversaries. He's careful not to give his opponents a clear line of sight, though. Vrai's setting himself up to move into the maze, but he's currently stuck shuffling boxes until he's sure he's well covered.

The following are Vrai's aces in the holes or little tricks he can pull to make life really difficult. The Marshal should play it according to the situation. Vrai has four ghost rock chunks left to expend (see his profile on page 61).

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When Vrai is ready to make his move, he sends a box skyward to knock out the ceiling lights. He has the advantage in darkness if only through *mind scan*. He does this in about four to six rounds.

When in the maze, Vrai creates an *ironwork hound* from materials inside the surrounding boxes. It's a decoy to scout ahead for Vrai and identify the hot spots.

If Vrai gets his hands on a mercenary, he either uses *meat puppet* to turn him against Dylan, or he expends a ghost rock to increase the Speed for *mind transference* and switch bodies again. Because his eyes glow during possession thanks to the ghost rock, Vrai has only one chance to take advantage of the situation.

This Hail Mary maneuver is if Vrai gets into trouble when in the maze or he's near death. He burns a ghost rock chunk to create a double strength *telekinetic storm* and whips the maze into a whirlwind.

Dylan, on the other hand, doesn't have Vrai's finesse or patience. The gunfire and power effects are sure to draw the militia. It's only a matter of time before they arrive, and Dylan needs some way to sneak the ghost rock out. His best option is the maintenance tunnels, so he's using runners to smuggle boxes to the southeast bay. After that his men are to head for the southwest bay (where the heroes are hiding) and deposit the boxes down the manhole. Dylan doesn't know the heroes are here, and his men certainly don't know who they are. Once someone sees the posse and opens fire, the fight turns into a three-way battle.

Meanwhile, Dylan is in communication with four men on the outside. They're currently climbing to the roof where two will swing over the edge while the other two hold their legs. They'll be sniping through the upper windows on the east wall, which gives them a perfect view inside Vrai's bay. Dylan doesn't know that Vrai's about to knock out the lights between twenty to thirty seconds from now. The snipers will be in position in eight rounds, after which they fire on any target sporting a light.

American Psychos

The main objective is eliminating Vrai, though Dylan and his men aren't going down without a fight. Dylan currently has seven men helping him out (use the team profile from Chapter Three), but you can adjust that number depending on how the heroes are doing.

If Vrai's too strong, soften him up with Dylan's mercs. If Vrai's too weak, he can expend ghost rock and hide in different people while whittling the mercenaries down. Don't allow Dylan or Vrai to beat each other. That honor goes to the posse.

Dylan Jaeger

Dylan Jaeger's been Junkyard's Head for Mining Production for the last twelve years, and he is none too popular with folks. Miners who don't play ball with his smuggling operation die in mysterious accidents, which is why people in the know keep their mouths shut. Dylan hasn't earned loyalty; he's purchased it.

For eight years, Dylan's been sinking into Taint. He was never a friendly gent to begin with, so there was nobody to notice the changes. As he got worse, he also got craftier at hiding his condition. He relies on well-paid foremen and right-hand-men/women to deal with common problems. He also works late nights instead of the day.

Dylan thinks he can do a better job running the city, and he plans to prove that with a revolution. That's the problem with being tainted by gun spirits; everything including opening a bottle of beer, can be solved with firearms. As a result, Dylan's lost touch with his other junker powers and has come to rely on weapons solely. It's great for arming his troops, but horrible as a government-bureaucracy skill.

Profile: Dylan Jaeger

Corporeal: D:2d8, N:2d6, Q:2d6, S:3d6, V:3d6

Dodge 2d6, drivin': car 3d6, fightin': brawlin 2d6, shootin': pistol, rifle, SMG 3d8, speed load 2d8

Mental: C:2d8, K:2d12, M:2d8, Sm:3d10, Sp:2d6

Academia: occult 2d12, area knowledge: Junkyard 3d12, artillery: grenade launchers 2b8, demolition 1d12, guts 1d6, leadership 2d8, overawe 1d8, science: occult engineering 4d12, scroungin' 3d10, tinkerin' 4d10

Pace: 5

Size: 7

Wind: 20

Edges: Arcane background: Junker, dinero 5, gun browser 4, mechanically inclined, tough as nails 4

Hindrances: Big 'un 1, bloodthirsty, mean as a rattler, Taint -4, vengeful

Powers: Ammo, Flash Gordon, gunsmith, targeting

Tool Tricks: Destabilize, drain, X-ray

Gear: Juicegun (Custom weapon: Acid projector, see below), kevlar vest, SA Commando SMG with/ 20 .50 bullets, flashlight, and a headset radio.

Description: Dylan's a heavy-set junker in his forties with a full beard and mustache. He's grown soft from his desk job, but carries an angry gleam in his eyes. He wears miner's overalls with a nametag.

Device Profile: Juicegun

Frame: 3

Gunsmith: 3d10 damage, projector (Burst Radius: 1 yard acid), 15 round detachable magazine

Drain: None

Extras: None

Available Slots: 0.7

Weapon	Speed	ROF
Juicegun	2	1
Damage	Range	
3d10	15	

Vrai Maltete

Vrai's not sure he knows who he is anymore. There's a laughing fire burning through his brain that gobbles up memories in exchange for power. Vrai remembers fighting in the Last War and nearly dying on several occasions. That's when he began sacrificing bits of himself to live for just another day. This feels no different.

Nearly exhausted of ghost rock, Vrai moves on one thought alone: Survival. It's a focus he understands. Everything else seems trivial compared to survival and swimming in the cool whispers of ghost rock. Once he returns to that dark ocean, his memories will come back—the voices say so.

Profile: Vrai Maltete

Corporeal: D:3d6, N:3d8, Q:2d8, S:2d6, V:3d8

Climbin' 2d8, dodge 3d8, fightin' brawlin, club 4d8, shootin': pistol, shotgun 5d6, sneak 3d8, speed load 4d6

Mental: C:2d6, K:4d10, M:3d10, Sm:2d8, Sp:4d12+4

Academia: occult 5d8, area knowledge: Junkyard 3d8, blazin' 6d10, bluff 3d6, guts 2d12, overawe 3d10, persuasion 2d10, scrutinize 3d6

Pace: 8

Size: 6

Strain: Special

Wind: 20

Edges: Additional powers, arcane background: syker, nerves o' steel, overkill

Hindrances: Big britches 3, hankerin' 3 (ghost rock), mean as a rattler 2

Specialty: Psionics

Powers: Bogus!, boneripping, here doggie!, ironwork hound, manipulator, meat puppet, mind over matter, mind reader, mind scan, mind transference, mind wipe, nightmare, telekinetic storm, telekinesis

Gear: S&W Model 683 .44 Magnum revolver with 12 bullets, pump action shotgun with eight shells, Kevlar vest

Special Abilities:

Ghost Rock Charge: Vrai has four ghost rock chunks that provide him 10 Strain apiece. Otherwise he can burn an entire rock and double the effects of a power.

Brain Form: Vrai must have a minimum of 20 lbs. of ghost rock to possess it. Once he does, he can ignore the Duration requirements of his powers. Within Salem Towers, he can also ignore Range limitations.

Description: Vrai looks like Sidney, but in his new form, he's a giant free-floating brain and partial spinal cord all comprised of ghost rock chunks. Parts of his brain are alight with energy from the burning coal and crackle with bioelectricity.



Fade to Black

The heroes are in an ugly situation depending on their loyalties. If they remain loyal to Dylan (who knows why) and help him against Vrai, the Marshal should make the syker more powerful or a better challenge. If the heroes are out to bring both men to hangman's justice, then they've got one hell of a fight.

The immediate concern should be Vrai, but the mercenaries aren't above taking potshots at the heroes when the opportunity arises. Hell, they even think the heroes are in cahoots with Vrai until Dylan tells them otherwise. Since Dylan can't see them, however, that might slow him down from making those vital introductions.

Stopping Vrai from reaching the ghost rock is critical. Problem is, he's the closest to death he's ever been and he's willing to pull some desperate stunts to survive. If Vrai feels like he isn't going to make it, he'll take out as many folks as he can. He's saving one last lump of coal for the big finale if it comes to that.

Dylan, on the other hand, deserves to survive if only to face Judge Tolliver and Ike Taylor. During the battle, he helps bring down Vrai, but lets the heroes do the dirty work to soften them up.

While the heroes are dealing with the syker, Dylan's likely to move his men into position to ambush the posse. After all, he owes the heroes money and they have uncovered his operations. Anyone who makes an Onerous (7) *Cognition* roll can see Dylan's men taking advantage of the situation and drawing beads on the heroes.

He doesn't have them open fire, though, unless the heroes are openly hostile. If the group is willing to talk, he tries to bribe them with positions of power in his new government. Only when this fails does he order an all-out assault.

Farewell to the Flesh

Hopefully, the heroes deal with Vrai before he takes refuge inside the ghost rock. In that case, the killing blow sends him spinning into the air and discharging bioelectric flares like a July 4th sparkler. The light show is accompanied by a series of mental flashes, where Bo approaches and speaks with the posse. Because this happens in the heroes' minds at the speed of thought, the mercenaries won't have time to take advantage of the distraction.

Bo looks nothing like the beaten and tortured man in the Towers. If the posse helped folks along the way, then Bo gives it explanations as to what actually happened. He begins by offering his regrets over Sidney, then tells the posse about the ghost rock smuggling outfit and Dylan's plans to take over Junkyard. Bo continues with his eventual capture and torture, answering questions as best he can.

Along the way, the heroes notice that Bo's becoming misty like a distant storm cloud bleeds rain. With Vrai dying, he's close to gone as well.

Before vanishing completely, Bo kneels in front of a Templar, the posse leader, or whomever said grace at the funeral of Eliza's parents during the **Evil Dead** nightmare. He asks the following:

I've done some things in my days that I'm not proud of. I turned my back on them in my last years in life, but I was wondering...would you pray for me? I mean, I heard what you said for Eliza's parents, and if God's listening, I'm sure your words touched Him as they did me. I don't want to die with nothing to show for in my life. I'd like to think that somebody down here thought well enough of me to offer me their prayers.

If a hero is kind enough to pray for Bo, he smiles and finally vanishes like wind-driven smoke. If the heroes refuse he simply perishes with a heavy heart. In either case, the image ends and heroes are back in the warehouse,

watching Vrai tumble from the air and hit the boxes with a crack. Now its time to deal with Dylan if he's still around.

The Unthinkable: Ghost Rock Virus

In this scenario, the unthinkable happens and Vrai inhabits the ghost rock. The unearthly coal ignites and flares with bioelectrical discharges. The boxes open and the ghost rock animates to form Vrai's new body. Fortunately, this sudden rush of power is a shock to the system and Vrai is preoccupied for three rounds coping with the effects. The heroes have fifteen seconds to handle Vrai before he awakens as a psychic juggernaut.

The best way to deal with Vrai is to ignite the ghost rock with a flame-thrower or other incendiary, and run like hell. The fire must spread to be effective owing to the amount of ghost rock present, and there's nothing the syker can do to stop it. During this painful death scene, Vrai's power kicks on full, turning the interior of the warehouse into a whirling dervish of debris and flaming ghost rock. It's the mother-of-all *telekinetic storms*, and easily triples Vrai's power levels during his last seconds of life. Anyone stuck inside is going to be picked up and thrown around like a cow in a twister.

The other option, for Marshals who want to continue the adventure, is Vrai breaks away from the burning ghost rock with just enough to survive; he vanishes into the maintenance tunnels during the chaos. This sets up great cat and mouse games for the posse who must hunt Vrai down in his new domain. Who knows what fun he can have with the Moorlocks.

Uncovering Dylan's Hideaway

Dylan was right to fear the militia. When there's gunfire in Junkyard's vital industrial center, and it's right across the street from the ghost rock processing station, you can be damn sure an entire army will appear.

The militia isn't big on subtlety; they crash through the warehouse's front doors with an APC while the foot soldiers take cover behind boxes and other debris. Now the Marshal can

bring these folks in at any time, especially if the posse is in trouble. Just remember that thanks to Dylan's lookouts, he has a four round early warning system before the militia arrives. That's when he and his men make a concerted effort to grab the ghost rock and bolt for the tunnels.

It would be best if the heroes dealt with Vrai before the militia intervenes, otherwise the posse might feel cheated, and rightly so. Once the soldiers arrive, however, the heroes had best decide their course of action. If they stay, they are arrested (assuming they don't challenge the militia). Anyone working for Judge Tolliver or Doc Schwartz is quickly released. Dimitri Karkos can swing the heroes out of trouble if they share their story with him.



Life After the Little Shop of Horrors

Hopefully the heroes were on the right side of the law from the beginning. Judge Tolliver doesn't tolerate folks who shoot up Junkyard property. Still, if the posse stopped Dylan, revealed his ghost rock smuggling operation, and his secret army, then the heroes are...well, heroes. If they weren't working for Judge Tolliver, then they receive what he was willing to pay out for hiring a posse. If they were on his payroll, they get what they were promised.

Not everybody's happy with the situation. A good number of Dylan's mercenaries are suddenly out of their promised pay. The next few weeks sees increased militia activity with Junkyard forces rooting out the terrorist cells. The posse can get in on this action if they want. Still, many mercs leave the city quietly before they're caught. That doesn't account for everyone, however. A few hardcore Dylan supporters are now gunning for the heroes. It's even worse if Dylan survived and escaped capture, because now he's organizing a vendetta hunt. Dylan's got enough cash squirreled away to put a profitable bounty on the posse's head.

If the posse captured Dylan for the authorities, it is asked to testify at his trial. That alone should be a circus. Regardless, the battle at the warehouse caught Dylan with his pants down. His revolution is over before it began.

Any hero who falls to the wrong side of the law for whatever reason (shot at the militia in the end scene, supported Dylan's revolution, already wanted on crimes), has just become Junkyard Public Enemy #1. The city is after him, and so are Dylan's men who blame the heroes for leading Vrai to the warehouse. The posse had best leave town, because it's got enough enemies to last it a lifetime.

If the heroes proved their usefulness to the city, then they probably get hired for more assignments. Top on the list of priorities is helping the militia track down Dylan's cohorts, protecting the city engineers mapping out the extensive maintenance tunnels, and finding more of Dylan's ghost rock safehouses. Who knows what the heroes might uncover down there?

If the posse has obligations to fulfill with Dimitri or Louis Garnt, both men contact the heroes. Louis doesn't have the necessary backing to twist the heroes' arms, but Dimitri does. If the posse made him any promises, it better honor them or Dimitri will run the heroes out of town using his considerable influence.

Finally, there's the matter of the dead bodies in Salem Apartment Towers and their bounties. If the heroes did right by the law and helped the city, then they're given "salvage rights" for the corpses. That means they can take them to the communities who posted the rewards and collect the bounties. This sets up the potential for more adventure. Heroes may encounter communities who, after learning their criminal is already dead, refuse to pay the reward. Also, some hard-nosed Law Dogs and bounty hunters might not take kindly to the heroes "stealing" bounties they took so long to track down. The heroes could run into ambushes or find their corpses stolen by unscrupulous Law Dogs.

Bounty

Destroying Elijah Frost: 1 red chip per hero involved.

Managing to save Sidney despite our efforts to kill her: 1 red chip to the crafty hero.

Killing Dylan Jaeger: 1 red chip per hero involved.

Capturing Dylan Jaeger for the authorities: 1 blue chip per hero involved.

Nailing Vrai: 1 blue chip per hero involved and 1 Legend Chip for any lucky sykers.

Capturing the stash of ghost rock intact for the city: 1 blue chip to each hero involved.

