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Psycho Killer

By

David Lowrie

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Black Dog Gamebooks

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Psycho Killer

Words by David Lowrie

Pictures by David Lowrie

Playing a gamebook

The chances are that if you have bought this book, then you will probably know what a game book is. If so, then please feel free to move on straight away to the next section.

If by some chance you haven't played a game book before, then it's interactive fiction. Most books are sequential. You start at page 1 and read page 2, 3 etc. until you get to the final page and the end and each time you read it, the book is the same and the story is the same.

In a game book, however, you make choices, which indicate which way the story goes. The book is divided up into numbered sections. You start at section 1. You read the text, and you are given the option of turning left, or turning right. If you turn left you will be told to turn to a new section, let's say 142. If you decide to turn right, then you are told to go to section 347. Therefore, the choices you make determine which route you take through the book. I would say that you are the hero in your own story, but let's see, shall we?

As well as that, you also create a character, with different attributes. In this book, there are things like fighting skill, endurance and agility. Your fighting skill helps you when you meet beings you may have to fight. Your endurance is how healthy or close to death you are, as you can easily die in this book - probably many times in many different but equally gruesome ways. If your endurance drops to zero, then unless told otherwise, you are dead and your adventure will end. This means you will have to start the book again - and maybe try a different route, or just be luckier.

Things like fights and tests are determined by rolling various dice and adding them to different attributes. For this book you will need two six-sided dice (called d6, or 2d6 for both). If you

don't have these, don't worry. They are cheap on the internet or via board game shops, or there are loads of free apps you can download instead. So if you are told to roll 2d6 - you roll two six sided dice and add the numbers together.

As well as dice, you will also need a pencil (not a pen!), a rubber and paper. Probably lots of paper. To keep track of your attributes, which will change over time, there is an adventure sheet at the back of this book, which you can write on, or ideally photocopy so you can use them repeatedly.

I would also recommend using blank paper to draw a map, or a route through the book, as there may be times when the path is not clear and mapping where you have already been will help you immensely.

Of course, this being your game book now (as hopefully you have bought it from me) then you can ignore the dice rolling etc., and just read it and try to find your way through without worrying about dying. It's entirely up to you.

So, whichever way you choose, then I hope you enjoy your time playing this book. This is my second game book, and so if you do find errors or mistakes, then please let me know via my Facebook page or via email:

Facebook: The Hellscape Gamebook Series

Or via:

Twitter: **Black_dog_gamesbooks @ BGamebooks**

Instagram: **blackdoggamebooks**

Email: **blackdoggamebooks@gmail.com**

Your characters' statistics

Throughout your ordeal you have a series of stats that will determine how lucky you are, how long you can keep going for and how quick you are. Each of these need to be generated by rolling dice and recording them on the Adventure sheet at the back of the book. These attributes will change over time - normally for the worst!

Strength:

Roll 1d6 and add 6. **STRENGTH** is important in combat, as it helps you hurt your opponents. However, it is also useful at other times. Your **STRENGTH** can never exceed your initial value unless you are told otherwise.

Agility:

Roll 1d6 and add 6. **AGILITY** is useful in lots of ways. In combat, it helps your defence against attacks. In pursuits, or other times, then it can help you escape from enemies. It can also help you dodge traps due to your speed of movement. It can never exceed its original value.

Endurance:

This is the ability of your human form to carry on and take wounds. To find out your **ENDURANCE**, roll 2d6 and add 12. If your **ENDURANCE** drops to 0 during a game, you are dead, and you have failed. There may be times

when this does not apply but you will be told in the text.

Intelligence:

This is the ability to think and reason. The higher your **INTELLIGENCE**, the more likely, that you may be able to escape traps, outwit enemies and work out the logical puzzles. Roll 1d6 and add 6.

Fortune:

This is the most random of characteristics. Sometimes pure chance will decide your fate. There will be times when a roll of a dice will be all that's between you and eternal damnation. Some items you find may help (or hinder) your **FORTUNE** so be careful when deciding what you want to take with you.

Each time you check your **FORTUNE**, your fortune score will drop by one - regardless if you are successful or fail. Luck is a limited resource. Roll 1d6 and add 6.

Charisma:

Roll 1d6 and add 6. This is your ability to persuade people to do what you want, often against their own wishes. It is also how able you are to lead people

If you are told to **TEST YOUR CHARISMA**, and pass, that's great. If you fail, however, this knocks your confidence and so you must permanently reduce your **CHARISMA** by 1. This will make it harder to talk people round further on in the game.

Sanity:

This is a very important score. As your ordeal continues, then things you see and do will affect your belief in good and your mental strength to fight the evil around you.

At times in your adventure, you will be told to **TEST YOUR SANITY**. If you fail, you will lose **SANITY** points. There will be decisions you have to make, and making the right (or wrong) decision can also increase or decrease your **SANITY** score.

For every person you fail to save, then you automatically lose 1 **SANITY** point.

Your **SANITY** starts at 12. If you ever get to 0, turn straight away to reference **101**.

SURVIVOR number

For reasons that will become clear, you start with a **SURVIVOR** number of 7. This will alter over time. Make sure you change it when told in the text.

Fighting

If I can give you one piece of advice about playing this game, it's **TRY NOT TO GET INTO A FIGHT**. However, there may be times when you have no option. The combat is very simple

Roll 2d6 and add this to your **STRENGTH**. Now roll 2d6 and add this to your opponents **STRENGTH**. Subtract the two numbers. If the number is positive, that's how much damage you do to your opponent. If the number is negative, that's how much damage your

opponent does to you. If the number is 0, then neither of you have been hurt.

Making TEST YOUR rolls

There will be (possibly) many times when you are told to test an attribute. Unless told otherwise, the normal thing to do is roll 2d6 and compare this to the attribute you are testing.

If you roll less than or equal to your current score in that attribute, you pass. If you roll higher, you fail and have to face the consequences. The act of rolling 2d6 may be the difference between life and death!

Optional DICE rules

If you have the limited edition set of 2d6 that was available on release, then you can use an optional rule for TEST YOUR rolls.

If you are asked to conduct a TEST YOUR Roll, and you roll a 6 on the RED die, you automatically fail that role.

If you roll a 6 on the GREEN die, then you automatically pass that roll.

If you happen to roll a double 6, then they cancel each other out and the roll result is just as it normally would be.

If you don't have the limited edition dice, then you can still do this, but it helps to have 2 different coloured d6. Nominate one as your "Good colour" that wins if you roll a 6, and one as your "Bad colour" where you lose.

Character Sheet:

On the next page is your character sheet.

Use this to record your initial stats for each attribute, and keep track of changes. The majority of stats will not change much, if at all. However, some such as **ENDURANCE** and **SANITY** will change.

There is also a section for notes as you may want to write things down, although unlike some gamebooks, this is NOT a scavenger hunt.

Please feel free to photocopy the character sheet if you don't want to write in the book. If you do write in the book, then use pencil. If you use pen, then surely your **FORTUNE** will fail!

The start of the book

At the start of the book you are not initially playing your character. You will be told when to start using your character and their attributes.

And finally

GOOD LUCK

You may need it

Psycho Killer

Endurance	2d6 + 6	If ENDURANCE gets to 0, START AGAIN!
Strength	1d6 + 6	
Agility	1d6 + 6	
Intelligence	1d6 + 6	
Charisma	1d6 + 6	
Fortune	1d6 + 6	
Survivor number	7	

SANITY	12	If SANITY gets to 0, Turn to 101 <u>IMMEDIATELY</u>
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Notes

Notes

Notes



December 17th, 10:22 am

Incident number EXY99-121246706/2C

Police were called to a suburban house at 10:22am on Friday 17th December after neighbours reported a possible disturbance at the house.

Units arrived at 10:28 and there was no answer at the door. Background checks indicated that the house was the residence of Mr and Mrs Bone and their 3 children, Thomas (16), and twins Isaac and Isobel (aged 10). Two cars were on the drive, and the sound of a television could be heard.

After several attempts, there was still no answer at the door. The officers, concerned about the safety of the occupants, decided to act.

Officers Shaw and Walker, both veterans of the department, forced entry to the house. The front door gave easily, and the first thing that they noticed was a metallic odour. They entered under caution.

This is what they found.....

Turn to 1

1

The door gave easily, and Walker heads in before you, her right hand on her holstered side arm. You follow and find you are in a long straight hallway with two doors on the left hand side, one on the right, and a door straight ahead. Walker gestures that you stay together and clear the rooms one by one. You nod in agreement.

Which door will you suggest Walker tries first? If it's the first door on the left, turn to **329**; for the second left door, turn to **314**; for the right hand door, and turn to **203**. To go straight ahead to the door at the end of the corridor, turn to **269**

2

You are in the lead and are just about to enter the stairwell, just as the fireball climbs up the enclosed space. Rosie, behind you, pulls you back, almost in time but the intense heat still singes you. Lose 2

ENDURANCE points. Your sleeve catches fire from the flames and you start to burn. Rosie, acting quickly, sees a fire extinguisher by the doorway and grabs it. She turns it on you and one blast puts out the fire. But then she screams.

The large figure has through the door and is almost on you. Without thinking, Rosie sprays the extinguisher, which is rewarded by a scream of frustration. Then Rosie swings the heavy metal canister at the blonde head, and it connects, and is thrown to the floor.

If you want to tell Rosie to strike again, then turn to **372**. If you would rather run and hide, turn to **35**

3

Desperately you try to force the door closed but it's too late. A long arm follows the hand through the gap and gets the leverage to push the door open. With seemingly supernatural strength, the figure pushes, forcing both the table and all three of you backwards. Then the door is flung open and a tall menacing figure fills the frame. Your green eyes stare into almost identical green eyes, half hidden by the long, nearly white, blonde hair. There is madness in those eyes.

"Hi, little sis" you say to her. Lose 1 **SANITY** point.

Then your twin sister, Isobel slowly smiles and moves towards you. You need to slow her down.

If you want to try to attack her with a pool cue from the table, then turn to **154**. Or if you want to pick up some pool balls from the table and throw them at her, then turn to **276**

4

Isobel has made it a half of the way towards you. She lurches from desk to desk, often half-collapsing. But all the time, her eyes are looking at just one thing. You.

Roll 2d6 again. Take this number from the time you have left to wait for the lift. If is it 0 or less, turn to **166**. If it's between

1 and 10, turn to **131**. If the number is still 11 or more, turn to **114**

5

You heave with all your might and the panel springs open with a snap. The sharp edge door catches you as it flies open and cuts a long gash in your arm. Lose **2 ENDURANCE** points. You look at the panel inside.

Turn to **191**

6

All three of you stand there panting, leaning against the pool table getting your breath back. But then the table starts to move. You all panic and run towards the north stairs. You reach the stairs. At the same time, a fleeing male in the north stairs reaches the 4th floor. They trip over a wire, pulling a pin from one of the large canisters. The large canisters of butane gas left as a trap explodes as it meets the flame of a blowtorch left burning next to it. The fireball blows him backward and shards of the metal canisters pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds.

Reduce your **SURVIVOR** number by 1.

The fireball continues up the narrow stairwell, reaching the 10th floor in a matter of seconds.

Turn to **193**

7

The both of you stand there, hands around each other's throats. You squeeze for all you're worth and against all odds, Isobel starts to weaken. You double your effort and then Isobel goes limp and drops to the floor, unmoving. You rush over to the door and try to wrench it open. Rosie is still banging on the other side.

You cough, as the gas starts to get to you from your exertions. You feel dizzy and drop to your knees. The gas is even thicker at ground level, it makes you cough even more, and your vision swims. You start to pass into unconsciousness.

On the other side of the door, Rosie returns to the foyer, grabs one of the metal columns used to hold the queue tape at reception, and runs back down the stairs. She starts swinging the heavy metal column at the lock on the door.

TEST ROSIE'S STRENGTH. She has a **STRENGTH** of 8. If she passes, turn to **100**. If she fails, turn to **113**

8

Panic takes over, and you realise that you maybe shouldn't have used this tactic, but at least it's getting them moving. They all grab their bags and run for the north stairwell. All except for Eric, who knows the truth. He looks at you and says

"But that's the main stairs from reception, with the electrics out, isn't that the only way up from the foyer?"

You nod sadly, and hope that they manage to avoid a terrible fate. Turn to **241**

9

Desperately you try to force the door closed but it's too late. A long arm follows the hand through the gap and has the leverage to push the door open. With seemingly supernatural strength, the arm pushes, forcing both the table and all both of you backwards. Then the door is flung open and a tall menacing figure fills the frame. Your green eyes stare into green eyes, half hidden by the long, nearly white, blonde hair. There is madness in those eyes. Then figure slowly smiles and moves towards you.

Do you want to try to attack with a pool cue from the table, then turn to **130**. Or do you want to pick up some pool balls from the table and throw them, then turn to **11**

10

You watch from the ground as the system takes over. Forensics arrive and mark up the scene outside the tower. The armed police have searched the building looking for Isobel but find no sign. But a lot of bodies - five so far. The building is clear but everything needs to be photographed. The first forensic officer, Stephens, all in white, enters the foyer through the smashed doors. Only his blue eyes are visible through his suit. He is

so busy taking photos that he doesn't notice the dark figure in the corner. Minutes later, Officer Williams is out front when he sees Stephens leaving the building and shouts **"Hey Stephens, you can't be all done yet"**.

Stephens looks up at Williams, and stares at him with green eyes. Then turns and walks from the scene, into some bushes. Williams shakes his head.

"Bloody CSI's - they are a weird bunch" he thinks.

From the bushes, the figure in white waits, watching, as first responders see you, and then put into an ambulance. Sirens flash as you are taken to the nearest hospital, which is only a mile away down the hill. The figure in white watches the ambulance makes its way through the quite evening streets to St James A&E. Then the figure starts to trudge downhill towards the bright blue lights.

11

After a moment of shock as you stare into the face of your twin, you are the first to react. You grab a ball from the pool table, and hurl it. It strikes the blonde head in the cheek, shattering it. There's a moan. Rosie and you grab the remaining pool balls and throw them. They strike and drive the blonde figure back.

Rosie shouts **"Quick, the main stairs"**.

You both run to the north stairwell. At the same time, the pin is pulled from the butane tanks on the 4th floor. Turn to **277**

12

The door swings open and a figure lumbers in. Through the shelves of the kitchen, you can see it. Blood, now congealed, covers half of the face from where the extinguisher hit drew blood. It look even more terrifying in the gloom. The figure looks around and walks to the right of the door. You both look at the door. It's just a few short feet away. You decide to run for it.

Lose 1 **SANITY** point.

TEST YOUR AGILITY AND FORTUNE. Add both together and roll 4d6. Do the same for Rosie. She has **AGILITY** 11 and **FORTUNE** 10.

If both your scores are higher, turn to **271**. If they are both lower, turn to **232**. If Rosie's is higher, turn to **53**. If yours is higher, turn to **116**

13

The sharp heavy blade strikes. It bites into a wrist, but at the top where there is bone, not veins and arteries. It does not cleave the wrist. The blade sticks in the arm.

There's a grunt of pain and then another hand grabs your wrist and pulls the cleaver from you with a wrench.

You back up, scared and look into the face of your twin for the first time in years

"Hi, little sis" you say

Your sister Isobel smiles and replies
"Brother dearest"

And then with one backhanded blow, she sends you sprawling. You land on top of the oven. Then Isobel rears over you. She raises the cleaver. She brings it down once, twice, uncounted times. Blood flows.

14

Henry has taken the roll of leader, and so is the first to enter the 15th floor. A figure merges from behind the door, holding a large knife. The knife rises and falls, striking Henry in the neck. The force of the blow buries the blade all the way into the shaft and drives Henry to his knees. He tried to scream, but can only gurgle as blood fills his throat.

The large figure tried to pull the knife free, but it is lodged in Henry's vertebrae. Charles and Anna stop in the doorway, terrified.

The figure approaches and with two great backhand blows, knocks first Charles then Anna to the floor, stunned.

The figure returns to Henry and managed to wrench the knife free. Blood fountains from the wound.

Reduce your **SURVIVOR** number by 1.

Turn to **29**

15

The pin pulls from the trip wire, and the canisters of butane gas rigged below explodes as it meets the flame of a blowtorch left

burning next to it. The fireball blows the poor soul who tripped the trap backward and shards of the metal canisters pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in moments, as is Elle who has just reached the 4th floor. The fireball continues up the narrow stairwell, reaching the 10th floor in a matter of moments.

It engulfs you and Isobel, and soon you are burning like torches. The oxygen is sucked out of the room and your lungs, and you all collapse to the floor, burning. You have failed to save your friends and yourself. But at least you have stopped Isobel.

Turn to **26**

16

You can hear no sign of pursuit. You may have lost her. Then the carriage descends to the 1st floor and you go to leap out. But as you do a dark shape pushes you both back in and jumps into the carriage. Your ploy didn't fool her; she has just waited for you in the foyer. In the cramped compartment, you both fight for your life as the carriage continues to descend. In the near darkness beneath the building, as the carriage moves to the ascending side, you battle. But when the carriage starts to rise up back to the first floor, two bloody bodies fall onto the floor.

TEST YOUR FORTUNE. If you are **FORTUNATE**, turn to **85**. If you are not, turn to **286**

17

You and Rosie split up and search for a key to the panel. You try a small desk area to the back of the maintenance room.

Roll 1d6. If the score is 1-3, turn to **398**.
If its 4-6, turn to **151**

18

The bullets fly towards you and Rosie.

TEST BOTH YOUR FORTUNES. Rosie has a **FORTUNE** of 10. If you are both fortunate, turn to **365**. If neither of you are, turn to **149**. If only Rosie is lucky, turn to **385**. If only you are lucky, turn to **202**

19

Anna hides in the back of the cupboard. At head height, there are small horizontal vents in the door. She can hear the others go through the door, and the door bangs shut. She then hears the tramp of footsteps down the stairs. A giant figure shambles through, cutting out the little light into the cupboard. Anna tries not to move, tries not to breath. The shadow remains for a long moment, and then moves on. Anna lets out her breath in relief. Then the door is pulled open, and a large figure fills the doorway. Anne tried to scream as the figure enters the cupboard and its large hands reach out to seize her throat. Anna tries to fight back, but it's all in vain.

Reduce your **SURVIVOR** number by 1

Turn to 27

20

As you run down the east stair, on the 15th floor, Eric takes refuge in his office. He hides in the foot well of his large oak desk. He lies there, peeking through the two-inch gap at the base of the desk and the floor. He sees the door open and a pair of large feet walk through the door. The feet are wearing white plimsolls, wet with blood. The figure enters the office and looks around and stands for a moment seemingly mesmerised by the sight of the city all bright and lit up, from the high rise window. Then it turns and leaves. Eric, hiding under the desk, in the same way a young blonde girl did 20 years ago, tries to remain still and quiet, and tries not to cry. He hears the sound of another door opening and decides it safe to come out.

Turn to 288

21

The figure in white watches and sees that as soon as your wound is dressed, you are put into a police car. The figure watches as the car drives down the hill, moving through traffic, weaving its way towards the central police station. Then the figure starts to trudge downhill, following the blue lights.

22

Seeing nothing else of interest in the kitchen, you can either return back to the corridor or try another door. Alternatively, there is a door to the right from the kitchen into another room.

If you decide to take this door, turn to **269**. Otherwise you can return to the corridor and try another door, turn to **1**

23

Eric works himself out from the space under his desk, and crawls to the door of his office. He peers around it, and sees the large hulking shape disappear through the door to the east stairwell. He knows this is the way you went, and for a moment stops and considers trying to warn you. But then he realises that the north stars are free, and he should be able to get to safety. He runs towards the north stairs' door, feeling guilty, but fear overcomes his guilt.

Turn to **139**

24

Try as you might, the three of you try to move the table. But you can only move it agonisingly slowly. Then you hear footsteps on the other side of the door. The footsteps stop, and then the door handle starts to turn. Then it is flung open and a tall menacing figure fills the frame. Your green eyes stare into identical green eyes, half

hidden by the long, nearly white, blonde hair. There is madness in those eyes.

"Hi, little sis" you say nervously

Then your twin sister Isobel slowly smiles and moves towards you. You need to slow her down.

If you want to try to attack her with a pool cue from the table, then turn to **154**. Or if you want to pick up some pool balls from the table and throw them at her, then turn to **276**

25

Outside the police have arrived. Armed police force entry and make a thorough sweep of the basement and ground floor, and move upwards. They recover a lot of bodies - 7 so far. Once the first couple of floors are secure, everything needs to be photographed. The first forensic officer, Stephens, all in white, enters the foyer through the smashed doors. Only his blue eyes are visible through his suit. He is so busy taking photos that he doesn't notice the dark figure in the corner. Minutes later, Officer Williams is out front when he sees Stephens leaving the building and shouts **"Hey Stephens, you can't be all done yet"**.

Stephens looks up at Williams, and stares at him with green eyes. Then turns and walks from the scene, into some bushes. Williams shakes his head.

"Bloody CSI's - they are a weird bunch" he thinks.

The figure in white makes its way through the undergrowth and out to the back of the tower, looking over the city. Then it starts to trudge down towards the bright lights. It's going to be one hell of a night.

26

The whole building is still in a flickering darkness when the emergency services arrive. The flames have burnt out, the emergency lighting flickers on and off. The fire brigade enters via the foyer, and check the north stairs. They pick their way up, finding charred bodies on the 4th and 8th floor. Then two of them arrive at the 10th floor landing. Three bodies lie on the landing. Two of them are charred beyond recognition. The other is covered in debris. One firefighter kneels down to check for life signs.

A hand shoots out and grabs him by the throat, snapping his neck despite his thick mask. The firefighter drops to the ground limp. The other firefighter watches in horror as the figure rises from the debris. It is wearing charred fatigues and its face is burnt and scarred. Matted hair hangs from half of its scalp. The other half is blistered where the hair has melted.

The figure lurches forward towards the firefighter.

27

You, Rosie and Elle go through the door and look around. You are in the student union

bar, but it's now all closed and in darkness for the holidays.

If you want to try to barricade the door, turn to **317**. If you just want to run for the north stairs, turn to **265**

28

Henry gets sick of waiting and carries on down towards the figure. Anna decided to stay where she is. Henry gets to the next landing and waits, as the figure mounts the steps from the previous floor. He shouts again ***"hey mate, are you ignoring me? There's supposed to be a fire. We all need to leave"***.

He stays there waiting, and then the figure puts their first foot on the landing step. Henry walks forward, as confident and as cocksure as ever, and goes to put his hand on the shoulder of the figure.

With lightning fast reflexes, the figure's arm shoots up and grabs Henry's wrist and twists. A loud cracking noise reverberates around the stairwell. Henry screams and looks down to see his wrist is broken. No, more than broken, it's been snapped clean, and his right hand just hangs there limply. The figure's left hand grabs Henry by the throat and lifts, seemingly effortlessly. Henry is past 6 foot and a keen rugby player, but the figure hoists him up like a rag doll, and smashes him against the wall.

Henry cries out again, but the cry is a muted gurgle. The figure then turns, Henry still held over its head, and walks towards the bannister. Henry shrieks and kicks in panic, but to no avail. The figure hurls Henry over



the bannister and into the centre of the stairwell. Henry screams as he falls, until there is a loud thud and the screaming stops. The figure turns and continues to climb the stairs. Anna, eyes wide in horror, runs, back up the stairs.

Reduce your **SURVIVOR** number by 1.

Turn to **80**

29

Charles picks himself up off the floor. He looks around. He looks down and sees that Anna is stirring. She is on her front on the floor moaning. Charles goes to help her, but then there's a thud in his back. He looks down and is surprised to see a large knife. It's sticking out of the front of his chest. He gasps as the pain catches up with the shock. The knife is pulled out and he drops to the floor. He doesn't move again. Anna looks up to see Charles drop. She tries to crawl away. But a shape emerges from the darkness. Hair covers its face but the shape is holding a bloody knife. As she crawls the shape leans down and grabs her foot. It pulls her back with terrible strength. Anna scrambles on the floor, but she's still pulled backwards until she's in range of the knife. Then the knife rises and falls.

Reduce your **SURVIVOR** points by 2.

Turn to **169**



30

Quick as you can, you jump off on the 2nd floor and then back on the paternoster at the other side, going up. You jump off again, and return back to the down side. You can hear no sign of pursuit. You may have lost her. Then the carriage descends to the 1st floor and you go to leap out. But as you do a dark shape pushes you both back in and jumps into the carriage.

Your ploy didn't fool her; she has just waited for you in the foyer.

In the cramped compartment, you both fight for your life as the carriage continues to descend. In the near darkness beneath the building, as the carriage moves to the ascending side, you battle. But when the carriage starts to rise up back to the first floor, two bloody bodies fall onto the floor.

TEST YOUR FORTUNE. If you are **FORTUNATE**, turn to **85**. If you are not, turn to **286**

31

Eric works himself out from the space under his desk, and crawls to the door of his office. He peers around it, and sees the large hulking shape disappear through the door to the east stairwell. He knows this is the way you went, and for a moment stops and considers trying to warn you. But then he realises that the north stairway is free, and he should be able to get to safety. He runs towards the north stairs' door, feeling guilty, but fear overcomes his guilt.

Eric runs down the staircase as if the devil is on his tail, He reaches the 8th floor, turning the right angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something on the floor, and lands with a thud onto something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with a dark liquid. He looks down and sees the body of Henry. Eric screams, and screams again.

Then Henrys head turns towards him. His eyes stare at Eric and Henrys mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what he's seen, and the horror that he's left Henry still alive. He knows that without help, Henry will die in a few minutes. He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4. Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height.

He hears a clicking sound.

Turn to **362**

32

You manage a glancing blow on Isobel's back, causing her to drop her knife. Rosie tries to punch her in the face, but Isobel swats her fist aside and grabs Rosie by the throat. She squeezes and lifts. You can hear the bones cracking in Rosie's throat as she's lifted off the ground. She flails around, trying to hit Isobel, but her strength is leaving her. You try to pull Isobel's arm down but it's no use. Then Rosie goes limp, and Isobel tosses her aside like a rag doll. You bellow in rage and lunge at Isobel.

You must fight her to the end. Isobel has **STRENGTH 14** and **ENDURANCE 20**. Your rage gives you an extra 2 points in **STRENGTH** for the first 3 rounds.

If you reduce her **ENDURANCE** to 0, turn to **108**. If your **ENDURANCE** gets to 0, turn to **192**

33

The system takes over. Forensics arrive and mark up the scene outside the tower. Rosie is taken away, hysterical, to be interviewed by the police. Your body is photographed from dozens of positions, until you are finally unceremoniously dumped onto stretchers and taken to the coroner's van. You end up in the city morgue in a stainless steel refrigerated bed for the night.

Back at the tower, the first forensic officer, Stephens, all in white, enters through the smashed doors. Only his blue eyes are visible through his suit. He is so busy

taking photos that he doesn't notice the dark figure in the corner.

Minutes later, Officer Williams is out front when he sees Stephens leaving the building and shouts

"Hey Stephens, you can't be all done yet".

Stephens looks up at Williams, and stares at him with green eyes. Then turns and walks from the scene, into some bushes. Williams shakes his head.

"Bloody CSI's - they are a weird bunch" he thinks.

The figure in white watches your body get wheeled into the wagon and then focuses upon Rosie. She is put into a police car and driven to the nearest station. The figure in white watches the cop car makes its way through the quiet evening streets to the central police station. Then the figure starts to trudge downhill towards the bright blue lights.

34

Eric sees the door open and a pair of large feet walk through the door. The feet are wearing white plimsolls, wet with blood. The figure enters the office and looks around. The figure stands for a moment seemingly mesmerised by the sight of the city, all bright and lit up, from the high rise window. Then it turns and leaves.

Eric, hiding under the desk, in the same way a blonde girl did 20 years ago, tries to remain still and quiet, and tries not to cry.

He hears the sound of another door opening and decides it safe to come out.

Turn to **31**

35

You and Rosie run to the bar. When you get there, you see there is a bar hatch in the floor of the back bar area into the cellar, or a door into the kitchen behind the bar.

If you want to try the kitchen turn to **120**.

If you want to try the cellar, turn to **197**

36

In unison, you both push on the table, which is not on wheels. It groans as you manage to push it across the lino floor towards the door. Five feet to go. Now four feet. Then three. Sweat beads on your brows. Then you hear footsteps thudding down the stairs behind the door. You push harder. Two feet. Then one. The handle on the door starts to turn. Then the door starts to open. It bashes against the table, now only a few inches from the door. You hear a grunt of frustration. A hand reaches through. A large, bloodstained hand with yellowing cracked fingernails. It reaches through, trying to get leverage in the doorway.



Do you want to pick up a pool cue and hit the hand, then turn to **272**. If you want to carry on pushing and try to force the door closed, turn to **9**

37

Both of you rain down blows on the blonde head with the rubber mallets, provoking bellows of frustration. A large arm swings. The knife, long and sharp, slashes. It strikes Rosie in her side. She screams and drops her mallet and drops to the floor. The figure swings the other arm. Roundhouse. A large fist takes you full in the face. You fly backwards, stunned. Lose **4 ENDURANCE** points. The mallet drops from your hand. Rosie tries to drag herself along the floor towards you, but she is grabbed by the foot, and dragged backwards. Rosie scrambles but is too weak. Your eyes open, just as the knife comes down. You stare into Rosie's eyes.

She mouths the words *"I love you, run"*.

Then her eyes go wide. And then dark. You scramble up off the floor and run, heading for the kitchen.

Turn to **266**

38

You manage a glancing blow on Isobel's back, causing her to drop her knife. Rosie tries to punch her in the face, but Isobel swats her fist aside and grabs Rosie by the throat and lifts her like a child, and throws her against the wall. Rosie slumps to the floor,

dazed. You bellow in rage and lunge at Isobel.

You must fight her to the end. Isobel has **STRENGTH 14** and **ENDURANCE 20**. Your rage gives you an extra 2 points in **STRENGTH** for the first 3 rounds.

If you reduce her **ENDURANCE** to 0, turn to **108**. If your **ENDURANCE** gets to 0, turn to **192**

39

The tension is unbearable as the figure in white walks down the steps. Then it's there, filling the doorway into the cellar. The light flickers, and lights up a blood stained face, and glints of a long, sharp knife, which you can only assume was from the kitchen.

You can either attack the figure as it enters the cellar, turn to **324**; or you can see if there is another way out, turn to **392**

40

As you fall, the knife in Isobel's hand buries itself in flesh with a thud, but you feel no pain. Then the blade is wrenched free and you sense it striking flesh again, but not your own. You end up in a heap on the next landing. You look over at Rosie. The knife wound deep in her side. Her eyes stare past you. Isobel rises, the same knife buried in her abdomen. She pulls it free and brings it up over her head. In desperation you kick out at her.

TEST YOUR STRENGTH. If you pass, turn to **66**.
If you fail, turn to **282**

41

Delighted that the power is back on, you both run to the door of the stairwell and pull it open. *"If we go down to floor 15, we can get the main lift from there"* you say. Rosie agrees. You take the stairs down two at a time and then just as you round the corner towards the 15th floor landing, you see a figure trudging up onto that landing. You both stop and stare. The long blonde hair is now matted with red, and the same red covers the face.

The figure hears you and looks up and smiles slowly, a terrible, bloody smile.

"Hi, little sis" you shout across the room, hoping to distract her. It doesn't work.

"Brother, dearest" your twin sister Isobel replies, almost lovingly.

The figure is only a few steps away from you when you turn and run.

TEST YOUR AGILITY AND FORTUNE. Add both together and roll 4d6. Do the same for Rosie. She has **AGILITY 11** and **FORTUNE 10**. If you both pass, turn to **316**. If you both fail, turn to **198**. If you fail, turn to **161**. If Rosie fails, turn to **221**

42

With the impact of the columns, the glass starts to crack. First in a small circle

about a few inches across. But every further blow widens the circle and stress fractures start to spread like a spider's web. One final hit and the panel smashes into thousands of pieces. You and Rosie both duck through, getting several cuts from the shards still in the steel frames. You run out into the open air, still clutching the metal columns you used to bash open the door.

You are both a sight - bedraggled and covered in blood. You put your head back and scream at the dark sky in relief. You are both so exhausted that you don't take in the figures in black moving towards you, arms in front of them, shouting. Blue lights flash behind them. Instead you carry on walking, still holding the metal columns. The shouts get louder but you cannot hear words, just noise.

Then you hear several loud **"pops"**.

Turn to **365**

43

Despite your best efforts, the panel door will not budge. Add 1 to the floor number. If it is now 17, turn to **294**.

If not, keep **TESTING YOUR STRENGTH** as you try to open the panel, but each time your **STRENGTH** temporarily reduces by 1 point as you get tired. Each time you fail, add 1 to the floor number.

Turn to **294** if you get to floor 17. If you pass, turn to **5**

44

Charles runs up the stairs, but only just around the corner to the start of the 16th floor. He crouches down and hides, thinking that the killer will follow the main group. Then he can run back into the 15th floor, head across to the north stairs, and run down them to freedom. He feels a pang of guilt for abandoning his colleagues.

But he says to himself *"Colleagues, not friends. Anyway, survival of the fittest, and there's 4 of them. They'll be fine. Yeah, yeah, yeah. Course they will"*.

He waits. Then he hears the door open from the 15th floor. He stays still and holds his breath. Death is just around the corner from him. Then he hears the heavy tread of footsteps going down the stairs. He feels jubilant and feels like shouting out. His ruse has worked. He just needs to wait a bit longer to make sure. He waits for what seems to be a lifetime. All is silent, and so he creeps down.

Turn to 147

45

Rosie nods in agreement and grabs Elle, who is about to run for the north stairs' door, but Elle looks at you both and shakes her head. She mouths the word **"Sorry"** and runs for the north stairwell. You and Rosie run back to the pool table and you get around the side of the table and push as hard as you can.

TEST YOUR STRENGTHS. Rosie has a **STRENGTH** of 8. Add this to your strength. Now roll 5d6. If you roll more than your combined **STRENGTH** turn to **36**. If you roll less or equal to your combined **STRENGTH**, turn to **236**

46

You whisper an idea to Rosie. She agrees. You jump out of the lift and run across to the paternoster. You run around and leap onto the carriage going up on the other side. Roll 1d6 and add 3. This is the floor you will get out and try to run back to the down paternoster, hopefully shaking Isobel off your tail.

Now roll 1d6 again and add 3. If the two numbers are the same, turn to **223**. If they are different, turn to **285**

47

You, along with Rosie and Elle, are heading down the east stairs and reach the 12th floor landing, when you hear a noise from above. You look up, hoping Anna has changed her mind. Instead you see Anna's body go flying past you, down the centre of the stairwell. She doesn't even scream as she falls and so you assume that she's probably already dead when she hits the 10th floor landing.

You look up and see a large hulking form, long hair in her face, staring down at you. You realise that due to a bizarre anomaly of architecture, the east stairs only go down to the 10th floor and so you will have to exit there and head to the north stairs. You reach the door to the 10th floor, and kneel briefly

to check Anna. There is so much blood and her neck is bent at an unnatural angle. You stand and sigh, and try to shield Rosie and Elle from the body.

You open the door and hold it open for Rosie and Elle to run through. You head through it yourself. You are in the student union bar, but it's now all closed and in darkness for the holidays.

Reduce your **SURVIVOR** number by 1

If you want to try to barricade the door, turn to **317**. If you just want to run for the north stairs, turn to **265**

48

Rosie grabs you and says ***"Look I think this is it, we just need to access the panel and then see how to prime the backup generator"***

You check it out and nod in agreement, even though it looks the same as all the other panels. The access panel is locked and so you need to look around, either for the key, or for a way to force it.

Turn to **330**

49

You reach the 10th floor and open the door.

Anna, scared beyond belief, says ***"I can't do this, I can't run"***.

She sees a cleaning cupboard and walks inside, hiding. You go to talk to her, but

you can hear a noise above. You push Rosie and Elle through the door.

Turn to **19**

50

You lead the others into the east stairwell. You take a moment to discuss.

"We need to go down to the 10th floor, and then get across to the north stairs. These stairs stop at the 10th floor" you suggest.

Everyone agrees except for Henry

"If it's all the same with you, I'm staying here. It's only one person. I'm not scared."

"You will be" you think

"I'll hide and wait and as soon as anyone comes through that door..." continues Henry, and heads up the east staircase. You don't have time to argue, but just shake your head in disappointment. You lead the others down the stairs, as Henry disappears up them to find an ambush point.

Turn to **386**

51

The key clearly is not the right fit and so you try another key. Add 1 to the floor number you previously wrote down, and turn back to **68** and choose again.

As the tension gets to you, lose 1 **SANITY** point.

If you get to floor 17 before unlocking the access panel, turn to **283** straight away.

52

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 2nd floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, causing **2 ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **326**. If you want to run to the opposite side of the room and try to the paternoster, turn to **328**



53

Rosie nods at you and you both run for the door. A figure comes out of nowhere, hands grasping. One hand grabs hold of Rosie's jacket and pulls her back. You escape and are at the door. You look back and see as the figure pulls Rosie into reach and stands there, facing you, Rosie's head in two large hands.

Rosie is facing you. She just mouths **"I love you, but run"**.

The figure twists once. Rosie slumps to the floor, her neck snapped. You scream, but you turn and run. Hating yourself for running. You hope you can run down into the cellar.

Turn to 306

54

Rosie manages to catch Isobel a fierce blow across to her temple, causing her to drop her to drop to the floor.

"Quick" Rosie shouts, **"Let's get out why she's down"**.

You nod in agreement and Rosie runs past the stricken form and up the stairs to freedom. You follow, but Isobel reaches out and grabs your ankle. You trip full length. Lose 2 **ENDURANCE**. Rosie hasn't realised that you haven't escaped and before you can get up, Isobel is up and slams the door shut and bolts it. As you haul yourself back to your feet, you can hear Rosie is now frantically hammering on the door.

But it's just you and Isobel.

You must fight her to the end. Isobel has **STRENGTH 14** and **ENDURANCE 20**. Your rage gives you an extra 2 points in **STRENGTH** for the first round.

If you reduce her **ENDURANCE** to 0, turn to **7**.
If your **ENDURANCE** gets to 0, turn to **192**

55

Eric relents and agrees to come with you. You both walk out into the main room. Standing together chatting are the remaining postgrads still in the building. You know them all and quickly assess them. In the room are:

Anna Sellers, first year masters' student, 23, smart and practical;

Charles Bond, second year masters', mature student, 46, pig headed and arrogant;

Elle Newcombe, final year PHD student, 32, very bright, but very quiet;

Henry Waldron, 1st year PHD, 28, confident, clever, clever-mouthed; and finally

Rosie Twentymen; like you a final year masters' student, 25, funny, clever, lively, lovely.

You realise that all their lives are in danger because of you. You shout out, and they all stop talking and turn and stare. You realise you only have a few minutes. What will you say to them? If you want to say:

"Come with me if you want to live" turn to **311**;

"I need to you listen very carefully. This is probably the most important thing anyone has ever said to you" then turn to **254**;

"Follow me - we need to leave", turn to **162**

56

Anna hides in the back of the cupboard. At head height, there are small horizontal vents in the door. She sees the door opens from the 15th floor onto the east stairwell. A giant figure shambles through, cutting out the little light into the cupboard. Anna tries not to move, tries not to breath. The shadow remains for a long moment, and then moves on. Anna lets out her breath in relief. Then the door is pulled open, and a large hand seizes her and drags her from the cupboard. Anna screams once.

Turn to **47**

57

Not thinking that you can beat Isobel even in her dazed state, you run. You head towards the bar.

Once there, you see you can either go into the kitchen, looking for a weapon, turn to **266**; or down the cellar, which you can access from a hatch in the floor behind the bar, turn to **306**

58

Meanwhile, Henry leads Charles and Anna up to the 16th floor and they wait. Henry peaks over the top of the bannister and sees a large shape walk down the stairs. Henry signals silence and peers around the corner. The shape moves around the corner of the stairs, out of sight.

"Right, looks like we are clear and that lunatic is below us, chasing the others. If we are quick, we may be able to get down the main stairs to reception. But the others will head that way, and so that maniac twin will follow, so we need to move quickly"

Anna and Charles agree, and they sneak down the stairs. They reach the door to the 15th floor and open it.

Rolls 1d6. If you roll 1-3, turn to **14**. If you roll 4-6, turn to **258**

59

The key won't fit into the lock at all. It's clearly the wrong key. Add 1 to the floor number you previously wrote down, and turn back to **68** and choose again.

You scream silently in frustration. Lose 1 **SANITY** point.

If you get to floor 17 before unlocking the access panel, turn to **283** straight away.

60

Your grief for your friends, but mainly Rosie, gives you the strength to bring the extinguisher down on the head again. The green eyes roll back in their sockets. You stare down and see your twin is still breathing. You raise the extinguisher above your head, knowing one final strike will finish it. But then it drops from your fingers and falls to the ground behind you.

You sob uncontrollably. Despite all that has happened, this is still a person. Still your twin. You cannot kill your own family. You stand up, shaking all over with adrenaline and head towards the back bar area of the union. You hope you can find some rope. But then the figure starts to rise again. Having lost your chance, you decide to run.

Turn to **249**

61

The green eyes open and a hand shoots out and catches the heavy extinguisher, twisting it from Rosie's grasp. Then with one quick swing, the extinguisher strikes Rosie in the head. There's a sickening "**thunk**" as the thick metal hits Rosie's skull. Bones crack and blood flows. Rosie falls to the floor, eyes staring ahead. But her eyes see nothing. You scream. A mixture of anger, hatred and loss. You manage to wrestle the extinguisher away and you bring it down.

Reduce your **SURVIVOR** number by 1.

Turn to **388**

62

Fast as you can you run for the door. Isobel lunges out from behind the control panel. Her arm swings and you can feel the wind as it passes within a hair's breadth of your head. You dodge to the side and stick out a leg. Isobel goes full-length over it. As she falls, her left hand hits the ground and is bent back. The knife she is holding buries itself into her stomach. She groans.

Against all logic you stop, tempted to help her, but Rosie shouts in your face **"We need to go"**. You carry on through the door and down the stairs onto the 15th floor landing and run through the door.

Turn to 240

63

After a bad start, you manage to get them to listen.

"All of you, you are in grave danger. My real surname isn't Anderson, its Bone. I changed my name as my family were slaughtered 20 years ago by my twin."

Everyone stops and looks at you, staring, open mouthed. The Bone massacre is one of the most infamous crimes in this country. Books have been written about it, TV exposés have been shown, and even a low budget film was made a few years ago. The story of a set of twins, one of whom murdered the whole family, apart from the other twin, is legend. The savagery of the murders almost unsurpassed - especially as they were committed by a child.

"If you've seen the news today, then you'll know that my twin, the killer, escaped from the asylum early this morning and is already here, somewhere in the building, intent on killing me and anyone else I know. We need to escape - and now".

Eric, who knows the full story, shakes his head, terrified, and runs into his office and hides. Realising you can waste no more time, you try to convince the others of their danger.

TEST YOUR CHARISMA. If you pass, turn to **297**.
If you fail, turn to **367**

64

You all head into the east stairwell and start heading down to the 10th floor. Then Henry says *"Hang on, let's think this through. You say that your twin is here to kill you, and all of us as well?"*

You nod.

"Then why the hell are we staying with you. You're the main target. Let's leave you two to get on with it".

Everyone looks at Henry and then you. Henry and Anna's eyes narrow. Charles strokes his chin, thinking.

TEST YOUR CHARISMA. If you pass, turn to **376**.
If you fail, turn to **319**

65

You all head into the stairwell, just as the fireball climbs up the stairs. You all stare in horror at your onrushing doom. The flames engulf you.

66

Your desperation and anger give you strength. Your kick has power and knocks Isobel backwards down the next flight of stairs. She drops the knife as she falls. Not thinking of escaping, just revenge, you walk calmly down the stairs and pick up the blade. Then you continue on. Isobel is rising again, and you stab her with all your strength. The sharp point buries itself deep in Isobel's vitals. She groans.

But then her hands are on your throat. She squeezes. You twist the blade. She groans again. You gasp for air. The hands tighten and wrench your head. Bones break. Again you stab with the knife. Isobel groans again. But still she squeezes. Then you both drop to your knees as strength leaves you. You carry on twisting. She carries on squeezing. You both collapse into a heap.

As siblings who entered the world together, it seems you are to leave it together. Isobel stares over at you and says "**Brother, dearest**". And smiles.

67

Lose 1 **CHARISMA** point for starting off so badly, and turn to 63

68

There are 7 keys on the key ring, all with different coloured plastic tops. There's sky blue, maroon, lime, purple, navy blue, orange and gold. The access panel to the emergency generator is the penultimate control panel along. The number 6 is written on it.

Which key will you try to use first. For sky blue, turn to **206**; for maroon, turn to **59**; for lime, turn to **189**, for purple, turn to **123**, for navy blue, turn to **351**, for orange, turn to **51**, and for gold, turn to **145**

69

For the next hour you sit at your desk, staring into space, unable to process what you have just seen on the TV. It's taken you 20 years to get over what happened on that night, and now it all floods back. You had blocked out that today is the anniversary of those terrible events. The screams. The blood. The smell. Everything. The years of therapy and waking up in a cold sweat. The only thing that kept you sane was that you were safe and out of harm.

And now the one person that hates you most in the world is free. The one person who will stop at nothing to find you and hurt you. You know your life is now in mortal danger. Do you want to pick up the phone and call the local police and ask for help, if so then turn to **234**. Or would you rather go and see Professor Hancox and ask him for advice, then turn to **298**

70

You run across the 3rd floor to the south side of the building, where the paternoster whirls round in continual motion. Isobel is not far behind you, seemingly gaining strength rather than becoming weaker. You get to the paternoster.

It's one of the last of its kind still in use, a never stopping lift that loops up and down. On one side, the carriages take you up, on the other, they take you down. Each carriage only takes two people, and you have to step into it as it moves past you. You jump in and the carriage starts moving down.

But then there's a thud above you. You look up and you see a knife blade has pierced the thin wood roof of the carriage. Isobel is in the carriage behind you. Even if you jump off on the first floor and the lobby, she will be on you before you can get the main doors open. You whisper an idea to Rosie. She agrees. You jump out onto the second floor, and run around and leap onto the carriage going up on the other side.

Roll 1d6 and add 3. This is the floor you will get out at and try to run back to the down paternoster, hopefully shaking Isobel off your tail. Now roll 1d6 again and add 3.

If the two numbers are the same, turn to **353**.
If they are different, turn to **148**

71

You hide under the desk and wait for Isobel to appear. Nothing. You wait and wait. No

sign of her. You both look at each other, shocked. After what seems like a lifetime, but is probably 5 minutes, you emerge from under the desk and look around. Then a shadow casts over you. You both turn and look. The knife stabs once. And again

72

The door swings open and a figure lumbers in. Blood, now congealed, covers half of the face from where the extinguisher hit. It makes the figure look even more terrifying in the gloom. You wait until the figure has moved off to the right of the door, close to the knife rack. You decide you need to attack now. You both run out and attack from behind.

TEST YOUR STRENGTH AND FORTUNE for both yourself and Rosie. Add your **STRENGTH AND FORTUNE** and now roll 2d6. Do the same for Rosie. She has **STRENGTH 8 FORTUNE 10**. Roll 4d6.

If both rolls are less than or equal to both of your totals, turn to **76**. If both are higher, turn to **103**. If Rosie's is higher, turn to **336**. If yours is higher, turn to **278**

73

The pin pulls from the trip wire, and the rigged canisters of butane gas explode as the gas meets the flame of a blowtorch left burning next to it. The fireball blows the pool soul who tripped the trap backward and shards of the metal contained pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds.

The fireball continues up the narrow stairwell, reaching the 10th floor in a matter of seconds. It engulfs you, Elle and your twin, and soon all of you are burning like torches.

The oxygen is sucked out of the room and your lungs, and you all collapse to the floor, burning. You have failed to save your friends and yourself.

Turn to **175**

74

You run into the east stairwell, and on the landing stand Henry, Charles and Anna with their backs to you. In front of them and facing you are Rosie and Elle. Both are red in the face and furious, arguing with the others. Henry and his conspirators are too busy shouting back at Rosie and Elle that they don't notice you as you enter the stairwell. Then Rosie sees you and stops talking, staring at you.

Henry is the first to turn, and you swing the racket, edge first. The hard edge hits Henry in the mouth, and he staggers back and falls to the floor stunned. Then you swing again, this time at Charles. Again the racket connects and Charles drops. Anna is about to jump in and help, but then Rosie grabs her and pulls her back. Rosie punches Anna full in the face and Anna drops. You run past the three of them, bleeding and moaning on the floor, to Rosie and Elle. The three of you run down the stairs. Henry, Charles and Anna will face their fate soon.

Reduce your **SURVIVOR** by 3. Turn to **320**

75

Looking around, you see there are three tool cabinets at the other side of the room. You run across to them and try to open them.

If you want to try the locker on the left first, turn to **275**; if you want to try the middle one first, turn to **128**; if you want to try the right locker, turn to **334**

76

With the element of surprise, you get the drop. The cleaver strikes into a muscular shoulder. There's a grunt. The metal rolling pin clangs as it strikes the head. Again a grunt. You strike again, as does Rosie, beating the figure to the ground.

"Hi, little sis" you say through gritted teeth as you strike.

Your sister Isobel topples over. Still. Blood blowing from cuts and impact wounds. You've done it.

You both drop your weapons and embrace. You kiss Rosie full on the lips.

She pushes back saying **"Later! We still have to get out of this damned place"**.

You agree and you both run out of the kitchen. Isobel's body lays still on the lino floor.

Turn to **373**

77

You both scurry quickly around the side of the main control panel and crouch down. You hear slow, deliberate footsteps. You wait until you see Isobel's shadow to your right, and then you both dodge left, back around the control panel. The route to the door is clear. You run.

Turn to **256**

78

You shout to Rosie *"This could be it, but we just need to access the panel and then see how to prime the backup generator"*.

The access panel is locked and so you need to look around, either for the key, or for a way to force it.

Turn to **330**

79

Isobel collapses to the floor, still. You have killed her with your bare hands. You look once more at poor Rosie and sigh, and walk over and close her eyes, kissing her once on her still-warm cheek. You approach the front doors, but they are still locked.

Looking around you find a metal column, one of several that is used for the tape barriers for the queue line for reception. You grab one, disconnecting the tape, and walk up to the door. With the impact of the column, the glass starts to crack. First in a small

circle only a few inches across. But each blow widens the circle and stress fractures start to spread like a spider's web.

One final hit and the panel smashes into thousands of pieces. You and Rosie both duck through, sustaining several cuts from the shards still in the steel frames. You run out into the open air, still clutching the metal column you used to bash open the door. You are both a sight - bedraggled and covered in blood.

You put your head back and scream at the dark sky in relief. You are so exhausted that you don't take in the figures in black moving towards you, arms in front of them, shouting. Blue lights flash behind them. Instead you carry on walking, still holding the metal columns. The shouts get louder but you cannot hear words, just noise.

Turn to **124**

80

You and the others are about to leave by the east staircase, when Anna crashes through the door, breathing heavily, her eyes wide and full of tears. You both stop

"What's happened?" asks Rosie in a quiet voice.

"He's dead, he killed him, he picked him up and threw him down the stairwell and he just fell and fell and screamed and screamed until he.....".

You run over to Anna and take her by the shoulders and looks into her eyes.

"Anna, listen, is Henry dead?" Anna nods.
"Someone, something, killed him",

Anna nods again and says *"Yes, he killed Henry"*.

You shake your head and say *"We need to leave now. The east stairs, NOW!"*

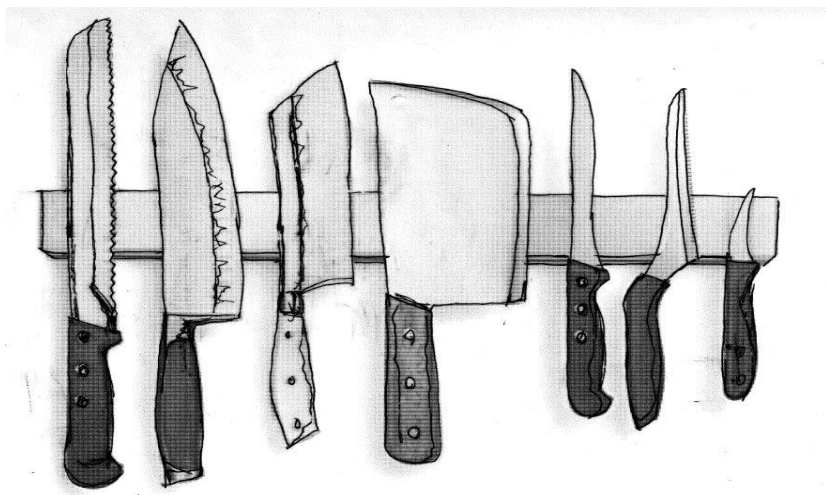
Everyone looks shocked, but react. Lose **1 CHARISMA** point for lying to them.

You all head towards the east staircase door.

Turn to **132**

81

Desperately you look around and see a magnetic knife rack on the wall. You run over to it and pull the cleaver off the rack. Then you run and hide behind the oven.



You try to calm your breathing and wait.

Turn to **125**

82

Isobel is too quick. She grabs you and pushes you into Rosie. You both crash together and fall dazed to the floor. Then Isobel is over you, with her dreadful knife.

83

The windows and doors have all been recently upgraded due to vandalism and break-in attempts and are now triple glazed, high security, safety doors. They are going to take some breaking. Throw 2d6. This is the floor that Isobel is currently on and travelling down from in the paternoster. Note this down.

The doors have a **STRENGTH** of 7, and an **ENDURANCE** of 20. You will need to do that much damage to break them. You take in in turns to hammer at the same spot in the door.

Use your current **STRENGTH**. Rosie has **STRENGTH** 8. Each attempt makes both of you weaker and so reduce your **STRENGTH** temporarily by 1 after each strike. Roll 1d6. If it is odd, you hit first. If it is even, Rosie hits first.

In the time it will take to strike the door once, Isobel travels down one floor. Now roll 2d6 and add this to the **STRENGTH** of whoever's rolling first. Now roll 2d6 for the doors and add that to their **STRENGTH**. Take that number from your/Rosie's combined number. If it is positive, this is how much damage you do to the doors and you can reduce the door **ENDURANCE** by that amount. If the number is 0 or less, you do no damage.

After each strike, decrease the floor number Isobel is on by 1. If you get the doors' **ENDURANCE** down to 0 or less, turn to **42**. If Isobel's floor number gets to 0 before you do this, turn to **165**

84

Your kick is too weak to push the figure back. The doors continue to open and the figure charges into the small stainless steel lift carriage. You don't have time to even scream and you and Rosie just cower in the corner, terrified beyond action. The bloody knife does its work. Arterial spray covers the stainless steel walls.

85

You lie on the floor, near death, but next to you is Isobel, also seemingly lifeless. Rosie staggers out of the carriage, covered in blood, trembling. Somehow in the dark confines of the carriage you and Isobel have fought, and both of you have lost. Rosie kneels on the floor next to you, sobbing. You look at her and smile, and then your eyes close for the final time.

86

A few floors below, you hear Henry screams. And then silence. You reach the 10th floor and open the door.

Anna, scared beyond belief, says *"I can't do this, I can't run"*.

She sees a cleaning cupboard and walks inside, hiding. You go to talk to her, but you can hear footsteps above. You push Rosie and Elle through the door.

Turn to **19**

87

The both of you stand there, hands around each other's throats. You squeeze for all you're worth and against all odds, Isobel starts to weaken. You double your effort and then Isobel starts to go limp. But then she re-doubles her efforts and her huge hands start to crush your larynx.

You hear a cracking noise, but don't realise that the sound of your neck breaking. You drop to the floor, eyes blank.

Turn to **25**

88

There are a few places you could try, but you decide to hide inside the walk-in fridge/freezer. You open the door and run in, closing it quietly behind you. There is a glass window in the door and you hide away from it. The fridge is insulated, so you hear no noise outside. You wait, shivering. Even though the power is off, the fridge is freezing cold. You wait and you wait. Then you hear a tap tap tap on the window.

You ignore it.

Tap tap tap. It continues. Again and again. After a few minutes, you become too curious. You move to the window and peak around it.

A face smiles back at you.

"Hi, little sis" you say, despondently, knowing she can't hear you through the thick glass.

You twin sister Isobel mouths the words **"Brother, dearest"** and then she points down.

You look down and see the handle moving. But not down to open it. She pulls it up. You hear the fridge lock. Isobel waves and walks away. You spend hours in the dark, shivering, trying to find a release mechanism. But soon the cold gets to you, and the air starts to run out. You drop to the floor, shivering, until you shiver no more.

89

Except, you run into the glass and it just shudders and doesn't open. You bounce back. The door is locked. Behind you, Rosie screams. You turn and see why. Isobel is there. It's too late for you both now. Isobel has you.

90

Henry hides around the corner, up the stairs towards the 16th floor, waiting. He feels confident in his ability. He's dealt with bigger blokes on the rugger pitch. He waits. He balls his hands into fists. Then the door opens. Henry peaks around the corner and sees a shadow on the 15th floor landing. He waits

a bit longer. The shadow moves and a figure comes into sight.

"God, that's one big son of a bitch" he thinks.

The figure continues up the stairs. Tall and broad, but not fat. Muscle. The figure walks past Henry's hiding place and now Henry can see the broad back of the figure. Henry creeps down the stairs. His only doubt in his mind is that he doesn't want to hit anyone from behind, it just isn't fair.

Henry approaches and taps the figure on the left shoulder. It turns slowly. Henry unleashes a left hook. The head snaps to the side. Then a right hook. Again the head snaps back. Then jabs - one, two, three, four. The head rocks from side to side, but the figure doesn't take a step back. Henry thinks *"So this is the big bad, not so tough. One more ought to do it."* he swings, a great roundhouse punch.

Turn to 115

91

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 5th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run.

TEST YOUR FORTUNE. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the



panel hits you, and damages you by 2
ENDURANCE points.

Do you want to try to see if the main stairs are safe to use? If so turn to 295. If you want to run to the opposite side of the room and try the paternoster, turn to 257

92

Elle gets increasingly nervous watching the figure climb the stairs and runs down to Charles saying, *"I think we should leave"*.

Charles shakes his head and says, *"No, we wait and see what this fella knows"*

They stand together on the landing and the figure mounts the final steps from the previous floor.

Then shouts again *"Hey mate, are you ignoring me? There's supposed to be a fire. We all need to leave"*.

Elle decides she's had enough and turns to run. She heads back up the stairs.

Meanwhile, Charles approaches the large figure, who grabs him by the neck, lifting him easily. Then the figure walks over to the nearby wall, Charles still hoisted in the air, and bashes his head straight into the wall, again and again.

Charles tries to scream but the first impact breaks his jaw and crushes his face. Mercifully, he is unconscious after the second blow. The figure continues to bash Charles' head against the wall until his head is just a bloody pulp. Then the figure just let's go, and Charles drops to the ground,

rolling down the stairs to the previous landing. The figure turns and continues to climb the stairs.

Reduce your **SURVIVOR** number by 1.

Turn to **242**

93

If you want to try to find a key for the panel, then turn to **17**

If you want to try to find a way to leverage the access panel, turn to **75**

If you decide to give up and see if the north stairs have burnt out and are useable, then you will have to go back down via the east stairs to the 10th floor. Turn to **167**

94

Grabbing a cue, you run to the door and reverse it, so that you are swinging the heavier handle. You bring it down on the hand and you hear a snapping noise as fingers break. You hear a moan, and the hand withdraws. You slam the door closed and all three of you manage to push the table against the door. You have bought some precious time. Turn to **6**

95

You are in the paternoster carriage. But then there's a thud above you. You look up and you see a knife blade has pierced the thin wood roof of the carriage. Isobel is in the

carriage above you. Even if you jump off on the first floor at the lobby, she will be on you before you can get the main doors open. You whisper an idea to Rosie. She agrees. You jump out onto the second floor, and run around and leap onto the carriage going up on the other side.

Roll 1d6 and add 3. This is the floor you will get out and try to run back to the down paternoster, hopefully shaking Isobel off your tail. Now roll 1d6 again and add 3. If the two numbers are the same, turn to **353**. If they are different, turn to **30**

96

Realising you have the advantage, you bring the heavy extinguisher down again.

TEST YOUR FORTUNE AND STRENGTH. Add both together and then roll 4d6. If the result has a combined value of less than or equal, then turn to **60**. If it is more, turn to **388**

97

You both jump off at the next floor, and go to run around and change direction again so that you go up. You change again, this time heading back down to the lobby on the first floor. You hope you have fooled Isobel.

Turn to **16**

98

"Come on guys" you plead "This is as good as murder if you leave me here". The three of them look at you.

"Sorry" says Charles "It's us or you, you've studied utilitarianism in first year ethics. The good of the many. Face up to the facts."

Then they all turn and leave.

You hear Rosie shouting *"No you can't do this"* as Henry and the others go through the door.

Then the door closes and you can still hear muffled sounds from the east stairwell. The sound of an argument. You struggle to try to free yourself of your bonds, realising you have only moments left.

TEST YOUR STRENGTH. If you pass, turn to **309**. If you fail, turn to **141**

99

Add 1 to the floor number the figure is on. If it is 17, turn to **155**. Otherwise read on.

Looking around, you see there are three tool cabinets at the other side of the room. You run across to them and try to open them. If you want to try the locker on the left first, turn to **275**; if you want to try the middle one first, turn to **128**; if you want to try the right locker, turn to **334**

100

Eventually the doorframe splinters, and the lock bursts. The door flies open, knocking you in the head as you lie on the floor, prone, behind it. Lose 2 **ENDURANCE**.

Despite your unconscious body blocking the door from fully opening, Rosie forces the door open a foot and squeezes through. She rolls you out of the way, and opens the door fully. Then she grabs your arms and pulls you through the doorway and up the first few steps. You start to cough, as fresh oxygen reaches your lungs and soon you stagger to your feet. Smiling wanly at Rosie. You both head back up the stairs to the lobby.

Turn to 173

101

It's all too much for you. The terror and horror you have seen tonight has brought back all the memories of that day 20 years ago. You stop in your tracks, your mind a maelstrom of feeling and emotion, unable to go on. You sit down, and stare into space, unable to frame a rational thought. You don't move and eventually a large figure appears and finds you. Large hands grasp your jacket collar and haul you to your feet. You look into the eyes of your twin sister, Isobel. You blurt out "**Hello, little sis**"

She smiles and replies "**Brother dearest**" and places her hands almost lovingly on each of your cheeks, but then her thumbs reach towards your eyes and start to push. You scream in terror and pain.

102

You both head back up the stairs. Rosie is in the lead. You slowly pull open the door back into the foyer. Rosie peers through the crack and whispers *"It looks all clear. Let's go"*. Rosie opens the door and sneaks through, low down. Then she is grabbed by an arm and thrown over the nearby front desk. The knife flashes as it falls. Rosie cries out once as it cuts into her neck. Isobel turns and looks at you and smiles slowly. You look at poor Rosie and sorrow fills you, but that makes way to rage, unlike anything you have ever felt. You scream in anger and charge at Isobel. You must fight her.

Isobel is incredibly strong with a **STRENGTH** of 14 and an **ENDURANCE** of 24. Your rage gives you +2 strength for the first 3 rounds of the fight.

If you reduce her **ENDURANCE** to 0, turn to 79.
If your **ENDURANCE** reaches 0, turn to 87

103

The cleaver comes down towards the figure's unguarded back. But it turns with unhuman speed and catches your hand.

"Hi, little sis" you grunt in pain. Your sister Isobel looks at you and smiles.

Then Isobel twists your wrist. It snaps. The cleaver clatters to the floor. She twists your arm. You scream. Rosie approaches with the metal roller. She hits with a glancing blow. Isobel spins. She doesn't let go of your wrist. Her other arm strikes out in a

huge backhand blow. It catches Rosie full on. She's thrown across the kitchen. Isobel turns and hurls you at Rosie. You are both in a heap on the floor. Isobel bends, grunting, and picks up the cleaver. She walks over to you both. The cleaver rises and falls, again and again. First on Rosie. Then you.

"Brother, dearest" she says.

104

As you fall, the knife in Isobel's hand stabs you in the chest. You gasp for breath, your mouth filling with blood. Then the blade is wrenched free and you sense it striking flesh again, but not your own. You end up in a heap on the next landing. You look over at Rosie. She is stunned but seems OK. You look at her and whisper **"Run, save yourself, for me, run"**.

You see Isobel lying a few feet away. The knife is buried deep in her abdomen. Isobel rises and looks down at you. Blood pours from your chest. She smiles, and kneels down over you. She takes your head in her hands, and places her thumbs over your eyes. Then she says **"Brother dearest"** and squeezes.

105

One of you notices another door at the far end of the cellar. You whisper to each other and decide to make a break for it. A large figure enters the cellar and turns to your left to search the cask ale stillage area. The exit is to your right. If you are quick, you can run past and out.

TEST YOUR AGILITY. Roll 3d6. Now **TEST ROSIE'S AGILITY.** She has **AGILITY 11.** Roll 3d6.

If both scores are lower than or equal to, turn to **380**. If your score is higher, turn to **363**. If Rosie's or both your scores are higher, turn to **357**

106

Down near the 8th floor landing, the postgrads have slowed to a steady run rather than a sprint. Charles is at the front, his fear overcoming his usual dislike for physical exercise and his adrenaline giving him a boost of speed that even outpaces Henry.

The emergency lighting is flickering intermittently giving the whole stairwell a kind of strobe effect. He thinks he's seeing a figure coming up the stairs but then the light flashes off, and the stairwell is momentarily in darkness. Then it flickers on, and the figure is right in front of him.

He screams in fright, but the figure simply picks him up and hurls him against a wall with bone crunching power. He drops to the floor dazed.

Then Henry, only seconds behind Charles, turns round the corner and almost crashes into the looming figure. **"Hey, what the hell do you think you are doing?"** Henry shouts, but the figure just stands there, the lights flicking on and off behind it.

Then the figure lunges forward towards Henry, its arm swinging. The nightstick swings around and connects with terrible power to

Henry's jaw. His jaw smashes. Teeth fly and clatter on the floor. Henry drops to his knees, mumbling. The nightstick swings again, and connects with Henry's temple. The skull fractures. Blood spurts out. Henry drops to the floor, seemingly dead.

Charles is trying to get up as he hears the others approach the landing. He sees them and shouts "**Turn back. Run**". Then others turn the corner just as the figure swings the nightstick, now slick with blood. It connects with Charles full in the face. His nose shatters, his cheekbone caves in. He drops once more to the floor, on all fours, groaning. The stick swings again and connects with the back of his neck. His neck snaps, and he drops forward, life and blood flood out from him. The others see this in horror and turn and run back up the stairs, screaming.

Reduce your **SURVIVOR** number by 2.

Turn to **160**

107

You run out of the lift foyer and towards the main stairs' door, right next to you. Pulling the door open. You see that the stairs are pretty much intact as the main explosion happened above you. There is debris and smoke, but you both think you can make it down. You look around and see a cleaning cupboard. You pull it open and grab a couple of cleaning cloths and pass one to Rosie. You soak them from a nearby water cooler and wrap them around your mouth and nose and enter the



stairwell. The smoke is thick and even with your makeshift masks it makes you cough.

TEST YOUR ENDURANCE. Throw 2d6 and add 12. If this number is greater than your endurance, then turn to **253**. If it is less than or equal to, then turn to **170**

108

The both of you stand there, hands around each other's throats. You squeeze for all you're worth and against all odds, Isobel starts to weaken. You double your effort and then Isobel goes limp and drops to the floor, unmoving. You rush over to Rosie, but it's too late for her.

You kiss her once, and mutter *"I'm sorry, Rosie. I love you"*

You cough, as the gas starts to get to you from your exertions because you are so low to the ground. You get up and run up the stairs to the foyer.

Turn to **252**

109

You double your speed when you hear the scream, but are knocked over by Rosie and Elle who are heading back up the stairs. Lose 2 **ENDURANCE** points. Charles and Anna are just behind them.

Rosie picks you up and says *"There's a maniac down there. I think he's killed Henry. We've got to run"*. You only nod, numb in shock and

all five of you head back up to the 15th floor. Reduce your **SANITY** number by 1.

You burst back into the department. Eric is still stood there, scared. *"Quick, we need to go, we'll have to take the east stairs, although they only go as far as the 10th floor."*

Eric shakes his head, terrified, and runs into his office and hides. Realising you can waste no more time, you head towards the east stairs with Rosie, Charles, Anna and Elle.

Turn to **364**

110

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 7th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and inflicts **2 ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **146**. If you want to run to the opposite side of the room and try the paternoster, turn to **46**

111

The pin pulls from the trip wire, and the rigged canisters of butane gas explode as it

meets the flame of a lit blowtorch left burning next to it. The fireball blows the pool soul who tripped the trap backward and shards of the metal contained pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds.

The fireball continues up the narrow stairwell, just as Rosie and Elle reach the 4th floor. They are enveloped in flame. The explosion travels up the stair case, blowing open doors, including that one on the 10th floor. Just before Isobel pierces your brain with the cue handle, you hear the explosion and screams that stop all too quickly.

You realise that Rosie and Elle are most likely dead. When the cue enters your brain, you accept death almost willingly.

112

A few floors down, the figure stops and looks up. It hears footsteps on about the 15th floor, and then the opening of a door. The figure takes the stairs three at a time and is soon at the 15th floor doorway.

Turn to **260**

113

Eventually the doorframe splinters, and the lock bursts. The door flies open, knocking you in the head as you lie on the floor, prone, behind it.

Despite your body blocking the door from fully opening, Rosie forces the door open a foot and squeezes through. She rolls you out

of the way, and opens the door fully. Then she grabs your arms and pulls you through the doorway and up the first few steps. But it's too late. Your lips are blue from oxygen starvation, and your eyes are staring blankly into space.

Rosie sighs, and leans over you and kisses you gently on the lips. "***I love you***" she says, tears in her eyes.

She gets up of the floor and wipes away the tears and heads back up the steps.

Behind her, a dark shape crawls towards the door and pulls herself to her feet.

Isobel slowly follows Rosie up the stairs, lumbering after her, inexorably. Rosie is unaware until a large, bloody hand grabs her throat from behind.

114

Despite her injuries, Isobel covers the distance between the east stairs and the lift whilst the lift is still on its way to you. You frantically press the button but it doesn't speed things up. You watch the floor indicator showing it's getting closer and closer but it's too late. Isobel is at the entrance to the foyer. You scream in anger and frustration and launch yourself at her. She's obviously injured and surely you can finish her off.

But she swings her right arm and knocks you backwards, against the wall, stunned. Rosie

does the same, running towards Isobel in anger, frustration and with hate in her eyes. Isobel swings her left arm. The knife slices cleanly through Rosie's abdomen. She drops to the floor groaning. You look up, dazed from the floor, and see Isobel crouched over Rosie. The left arm swings down again. This time, Rosie gasps and is then silent. Isobel stands up and staggers towards you. You try to raise your arm in defence. It doesn't make any difference

115

Henry's large fist swings, flying through the air, round to connect with his opponent's chin. It hits. The blonde head spins around, but then straightens. Henry stops in amazement. The figure just smiles at him. He hits, again, again, again, each time the figure just stands there, takes the punch, and smiles. He tries again, putting everything into a right cross.

His fist flies through the air and slaps into something solid. A large hand. Then his wrist twists. Viciously. Henry screams as his whole arm is twisted. Tendons snap. Bones break. Muscles tear. Henry's right arm hangs limp by his side. It's almost been wrenched out of his socket. Henry gamely tries to swing again with his left.

With contemptuous ease, his blows are slapped away. Then a straight punch like a pile driver strikes Henry's jaw. This time his head snaps back. He falls. His head strikes the hard concrete floor. He lies still. The figure carries on down the stairs.

Reduce your **SURVIVOR** number by 1.

Turn to **86**

116

Rosie nods at you and you both run for the door. The figure comes out of nowhere, hands grasping. A hand grabs hold of your jacket and pulls you back. Rosie is at the door.

You shout at Rosie **"For God's sake, run. I love you. Run."** You stammer, **"Run, run, run, run, run, run, run, run away"**.

Rosie nods, tears in her eyes, and pushes open the kitchen door. As you turn to face your twin, you smile. At least Rosie is free. For now. The figure raises the other hand. In it is a long sharp knife. You notice it is missing from the knife rack. The knife comes down. You slump to the floor. You see the figure turn, still carrying the knife, and head for the door.

You pray Rosie somehow escapes. Then you pray no more.

117

Elle and Charles head straight down the stairs, heading for the ground floor as quick as possible. Charles is a few steps ahead when he shouts to Elle **"What's this? Someone's coming up the other way. Idiot. They can't know about the fire"**.

Elle says **"Maybe we should stop and wait. They may know more about what's going on."**

Charles shrugs and replies **"Yeah, sure"**

They look down over the bannister and see a figure in white with long blonde hair climbing the stairs. They never break rhythm, relentlessly climbing the steps like a machine. As the figure gets closer, in the flickering emergency light, Charles and Elle can see there's something in the figures right hand.

Charles shouts out **"Are you here to help about the fire?"**

The figure doesn't stop, doesn't reply, and just carries on climbing. Roll 1d6. If you roll 1-3, turn to **368**. If you roll 4-6, turn to **92**

118

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 3rd floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run.

TEST YOUR FORTUNE. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and inflicts 2 **ENDURANCE** points damage. Do you want to try to see if the main stairs are safe to use? If so turn to **107**. If you want to run to the opposite side of the room and try the paternoster, turn to **70**

119

Rosie and you both head to the main stairs doorway, not far from the lift. You don't have much time. You pull open the door, and smoke billows out. Lose **1d6 ENDURANCE**. Realising there is no option but the paternoster, you run over to the south side. Turn to **257**

120

You and Rosie dash into the kitchen. It's a large commercial kitchen dominated by a large oven in front of you. There's a walk in fridge/freezer to the back of the room on the left. Rosie and you stop and talk quickly, in hushed tones.

You say *"It's only a matter of time before we are found. We can either fight, or try to hide and sneak out if we get the chance"*

If you want to look for a weapon, then turn to **264**; or try to hide, turn to **12**



121

Back on the 15th floor, you, along with Rosie, Henry and Anna, are debating what to do when the door bursts open from the north stairs. Elle runs through, terrified.

"He's dead, he's dead, he killed him, and he killed him" she babbles.

You grab her and try to calm her down.
"Charles is dead?" you ask. Elle nods.

"Dammit" you say "but we need to go. We have to take the east stairs down to the 10th floor, as that's as far as they go. Then we will cut back across to the main stairs. We know the layout. That gives us the edge. Quick."

You all head to the east stair doorway.

Turn to **242**

122

The bullets hit you in several different places. Your chest, your arm, your leg. You drop backwards with the force of the impact. The hammer drops to the ground. You seem to fall in slow motion, until you hit the ground. You lie, staring up at the bright full moon in the clear night sky. Faces appear all around the moon, staring down at you. Their mouths move but you can't hear anything. You just say *"Rosie"* and close your eyes.

123

The key slips into the lock. You try to turn it but it sticks. You keep twisting and twisting the small metal key. It starts to turn in the lock. You panic and try to turn it the other way to twist the metal back the again. But the stress is too much on the flimsy key. It snaps at the collar, leaving the blade of the key stuck in the lock and you just holding the head.

You've jammed the lock! Lose 1 **SANITY** point.

Add 2 to the floor number

Turn to 179

124

You are both a sight - bedraggled and covered in blood. You put your head back and scream at the dark sky in relief. You are so exhausted that you don't take in the figures in black moving towards you, arms in front of them, shouting. Blue lights flash behind them. Instead you carry on walking, still holding the metal columns. The shouts get louder but you cannot hear words, just noise.

Then you are surrounded by figures in black uniforms and body armour. You are roughly grabbed and pushed to your knees. The metal post is grabbed from your hand. Your arms are pulled backwards behind you, and you hear a click and then the cold touch of steel on your wrists. You kneel, head down, bloodied and battered. Then you hear a scream, a crash, and several loud "**pops**".

Turn to 252

125

Time seems to drag. Minutes seem like hours. But then you hear the door swing open. The steady tread of someone entering. The door swings shut. The feet stop. Someone is there in front of the oven.

If you want to try going left, back around towards the door out of the kitchen, then turn to **383**. If you would rather wait and attack, turn to **227**

126

Your leg catches something as you try to navigate down the stairs. You fall down, and land heavily on your right knee. Lose 2 **ENDURANCE** points.

Turn to **233**

127

Isobel drops to the floor. You both stand there shattered, and then embrace and kiss over Isobel's still form. Then you walk to the front doors and you both grab metal posts that are used to form the queue for the reception desk. You get to the doors and reverse them, using their heavy bases to hammer at the glass.

Turn to **365**

128

This cabinet is locked and you try to pull at the thin metal door, hoping you can force it. You pull the metal door back, but then it springs back, the sharp edges badly cut your hand. Lose **2 ENDURANCE** points and add 1 to the floor level the figure is on. If that number is now 17, turn to **231**.

If you want to try the locker on the left first, turn to **275**; if you want to try the right locker, turn to **334**. If you haven't done so already, if you want to give up and look for some keys, turn to **17**.

129

Up on the 15th floor you hear the screams, first a male voice, you assume Henry, and then a higher pitched female voice, Anna. Then silence.

If you are going to run to the top of the north stairwell and check to see if they are still alive, turn to **360**. If you want to take Elle, Charles and Rosie and leave via the East stairwell, turn to **374**

130

There are two cues on the table. You pick one up and run at your twin, Rosie grabs the other. You all start raining blows down. The large figure snarls, and raises a hand. Then as one of you swing a cue, the other hand shoots up and catches it. Throw 1d6. If you roll 1-3, turn to **369**, if you roll 4-6, turn to **201**

131

Behind you, the lift "**dings**" and you hear the doors sliding open. You turn around and push Rosie through them and jump after her. You frantically press the 1 button for the first floor and the "**close doors**" button. The large figure is only a few seconds away from you, the bloody knife raised. The doors start to slide shut, but then two hands appear and start to push the doors back open.

The sensor on the doors detects her and they start to slide open again.

A face with piercing green eyes stares at you through the partly open doors.

You bring your leg up and kick, aiming at the large figure.

TEST YOUR AGILITY. If you pass, turn to **195**, if you fail, turn to **84**

132

You all dash through the doorway and onto the east staircase, and start running down. You leave just in time, and just as the door closes on your exit, the door from the north stairwell crashes open. The hulking figure strides through it, the white fatigues are now covered in blood. Long pale, almost white, hair, hangs down in dirty lengths covering the face - all apart from the eyes, the glistening green eyes.

The figure takes in the layout of the floor in a few moments and then starts to walk around, checking each office, eventually getting to Hancox's room.

Roll 1d6. If you roll 1-2, turn to **34**. If you roll 3-6, turn to **214**

133

As you fall, the knife in Isobel's hand stabs you in the chest. You gasp for breath, your mouth filling with blood. Then the blade is wrenched free and you sense it striking flesh again, but not your own. You end up in a heap on the next landing. You look over at Rosie. The knife is buried deep in her side, angled up towards her heart. Isobel rises and looks down at you. Blood pours from your chest. She smiles, and kneels down over you. She takes your head in her hands, and places her thumbs over your eyes. Then she says "**Brother dearest**" and squeezes.

134

After spending seemingly hours staring at the bank of controls, neither of you have a clue as to how to start the emergency generator.

"But you've got two degrees and you can't even start a bloody generator" says Rosie, half joking, half serious.

"Yeah in psychology and criminal psychology, not applied fucking engineering! And anyway, so have you, and isn't your dad an engineer"

You retort, shouting a bit. Nerves fraying.

"Yeah, but that's why I did psychology," she replies.

"Sorry" you reply *"I'm tense and nervous. Can't relax"*

Rosie laughs briefly and nods her head.

"What now?" you say, "if we can't get the lift or paternoster working, we are wasting our time here. Maybe the fire has burnt out in the main stairs and we can get down them".

"Worth a try. Isobel's dead, so we just have to find a way out," says Rosie.

You both head to the door back to the east stairs. You pull it open.

Turn to **167**

135

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 8th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and causes **2 ENDURANCE** points damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **174**. If you want to run to the opposite side of the room and try the paternoster, turn to **46**

136

You search in vane and cannot find a single match or lighter. You have no option but to

try to sneak back up the stairs into the foyer.

Turn to **102**

137

You and Rosie both head to the main stairs' doorway, not far from the lift. You don't have much time. You pull open the door, and smoke billows out. Realising there is no option but the paternoster, you run over to the south side.

You will have to go back and maybe encounter Isobel. Lose 1 **SANITY** point

Turn to **257**

138

The last match flares for a moment but then goes out. You drop the empty box despondently. You see through the open door that Isobel is at the bottom of the stairs and about to climb up. You pull the door close. In desperation, you both run into the door on the left.

Turn to **339**

139

Eric runs down the staircase as if the devil is on his tail. He reaches the 8th floor, turning the right angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something on the floor, and lands with a thud on

something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with dark blood. He looks down and sees the body of Henry. Eric screams, and screams again.

Then Henry's head turns towards him. His eyes stare at Eric and Henry's mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what he's seen, and the horror that he's left Henry still alive. He knows that without help, Henry will die in a few minutes. He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4. Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height.

He hears a clicking sound.

Turn to **362**

140

You run out of the lift foyer and towards the main stairs' door, right next to you. Pulling the door open. You see that the stairs are pretty much intact as the main explosion happened above you. There is debris and

smoke, but you both think you can make it down. You look around and see a cleaning cupboard. You pull it open and grab a couple of cleaning cloths and pass one to Rosie. You soak them from a nearby water cooler and wrap them around your mouth and nose and enter the stairwell. The smoke is thick and even with your makeshift masks it makes you cough.

TEST YOUR ENDURANCE. Throw 3d6 and add 12. If this number is greater than your endurance, then turn to **253**. If it is less than or equal to, then turn to **170**

141

The nylon cord digs into your wrists as you try to wriggle free. But it's too strong. All you manage to do is rub the skin of your wrists. Then you hear a sound at the other side of the north stairwell door. You try to push the chair backwards, on its wheels, frantically. Then the door opens. You stop and stare. A large figure fills the doorway, smiles grimly and walks towards you.

"Hello little sis," you say to her.

Your twin sister Isobel looks down at you. She smiles again, and says *"Brother, dearest"* then her hands reach out for you.

142

Eric runs down the staircase as if the devil is on his tail, He reaches the 8th floor, turning the right angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something

on the floor, and lands with a thud onto something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with a dark liquid. He looks down and sees the body of Henry. Eric screams, and screams again.

Then Henry's head turns towards him. His eyes stare at Eric and Henry's mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what he's seen, and the horror that he's left Henry still alive. He knows that without help, Henry will die in a few minutes. He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4. Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height.

He hears a clicking sound.

Turn to 58

143

Anna blinks in the darkness, her eyes unable to pick anything out. "**Henry? Charles?**" she whispers, but to no answer. She walks into the room, hoping they are heading to the

north stairs, and then she trips over something on the floor. She falls to the ground, and can just make out the blank face of Henry. Dark dark blood surrounds his head like a halo. She chokes back a scream and tries to get up to her feet

Soon she can hardly see and she loses her bearings. She staggers across the room. She's totally unaware of the shape behind her. The shape that is following her.

She sees the door to the east stairs through the darkness. She heads towards it. But then two strong hands grab her from behind. They grab her throat and squeeze. She tries to pry the hands away with her own hands. But the strength is incredible. She tries to scream but has no breath. Her feet give way as the oxygen is cut off to her brain. She dangles, like a rag doll. The hands continue to squeeze.

Reduce your **SURVIVOR** points by 1.

Turn to **312**

144

Reviewing your options as you run, you realise that with the lift and stairs out of commission, then the only way down is via the paternoster. You both run over to it and Rosie jumps first into the carriage. You go to follow but Isobel is close behind you and tries to grab you.

TEST YOUR AGILITY. If you succeed, you manage to jump into the carriage with Rosie, turn to **95**. If you fail, turn to **390**

145

The gold key looks the right size and so your heart leaps with joy as you slide it into the lock. Then you turn it anticlockwise and it starts to turn. You've done it!

But then after about a quarter turn, it stops. You try to jig it backwards and forwards, thinking the lock is just a bit stiff and rusty. All this does is start to bend the key. Frantically you try to return it to its originally position and pull the key out.

TEST YOUR FORTUNE. If you are **FORTUNATE**, you manage to free the key - but you have wasted a lot of time. Add 2 to the floor number and return to **68** to try another key.

Lose 1 **SANITY** point.

If you fail, then the key snaps off in the lock. There is no way for you to open the lock, even with the right key. Lose 2 **SANITY** points, and add 2 to the floor number and turn to **179**. If the floor number equals 17, turn to **283**

146

Rosie and you both head to the main stairs doorway, not far from the lift. You don't have much time. You pull open the door, and smoke billows out. Lose 2 **ENDURANCE**. Realising there is no option but the paternoster, you run over to the south side.

Turn to **257**



147

Charles turns around the corner and sees the door to the 15th floor. He creeps towards it and slowly pulls it open, looking behind him to check no one is there. The door is open, and he turns to walk through it. A dark shape fills the door. A hand reaches out and grabs Charles by the throat. He is lifted off his feet, with the ease of a man lifting a new-born puppy. He stares down, terrified, into the green eyes.

"No, please please please" he whimpers "Don't waste your time on me. Please. Your twin is getting away from you. Please please"

The hand starts to lower Charles down. His feet are back on the ground. Charles sighs in relief.

Turn to **251**

148

Your ruse worked! You get out on the floor and run around to the other side to get a carriage back down. You listen intently but can detect no sign of Isobel. You both jump out on the 1st floor, elated.

Turn to **186**

149

The bullets fly. You feel the first strike your shoulder and it spins you around. Then another takes you in the chest. You cough blood and fall to the floor. You land, face

down, head to the left. You can see Rosie. She is lying on the ground, still, a red hole above her left eye. You continue to cough, but the coughing gets weaker. Your eyes close for the last time.

Turn to **379**

150

As you run around the desk, you grab a metal post each - the ones that are used with the retractable tape to form a queue for the reception desk, a bit like in an airport. You sprint to the door and bash at the triple-glazed windows with all your strength. Eventually one cracks, then shatters. You both burst through, ignoring the cuts from the sharp shards of glass still in the frame. You run. But you are too slow.

There is a muffled "**pop**" below, and then the ground shakes, then the flame follows. The explosion is immense but the fireball travelling up the stairs reaches the foyer and expands. The windows almost disintegrate in the force, and the fireball hits you both full on. You are both burned to black husks in a fraction of a second



151

It takes you several minutes to find a set of keys. They look about the right size to fit the lock on the access panel. Each has a different coloured tag on them. You grab them and take them back over, shouting Rosie. Meanwhile on the east stair, the figure has reached the 14th floor. Note this down.

Turn to **68**

152

Rosie nods in agreement and grabs Elle, who is about to run for the north stairs' door. All three of you get around the side of the table and push as hard as you can.

TEST YOUR COMBINED STRENGTH. Rosie has a **STRENGTH** of 8, and Elle of 7. Add these to your strength. Now roll 5d6. If you roll more than your combined **STRENGTH** turn to **24**. If you roll less or equal to your combined **STRENGTH**, turn to **296**

153

In the stairwell of the 5th floor, Henry opens his eyes. He is lying on the floor, covered in blood. As he fell, he hit the balustrade on the 6th floor and was deflected, landing on the 5th floor. Against all odds, he is alive. He tries to stand, but everything hurts, especially his head.

But he must. He must get out, get help, and get to a doctor. He staggers down the stairs. It seems to take forever, but he drags his

broken body, his will forcing him on. He turns the corner into the stairwell of the 4th floor, when he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height. He hears a clicking sound.

Turn to 393

154

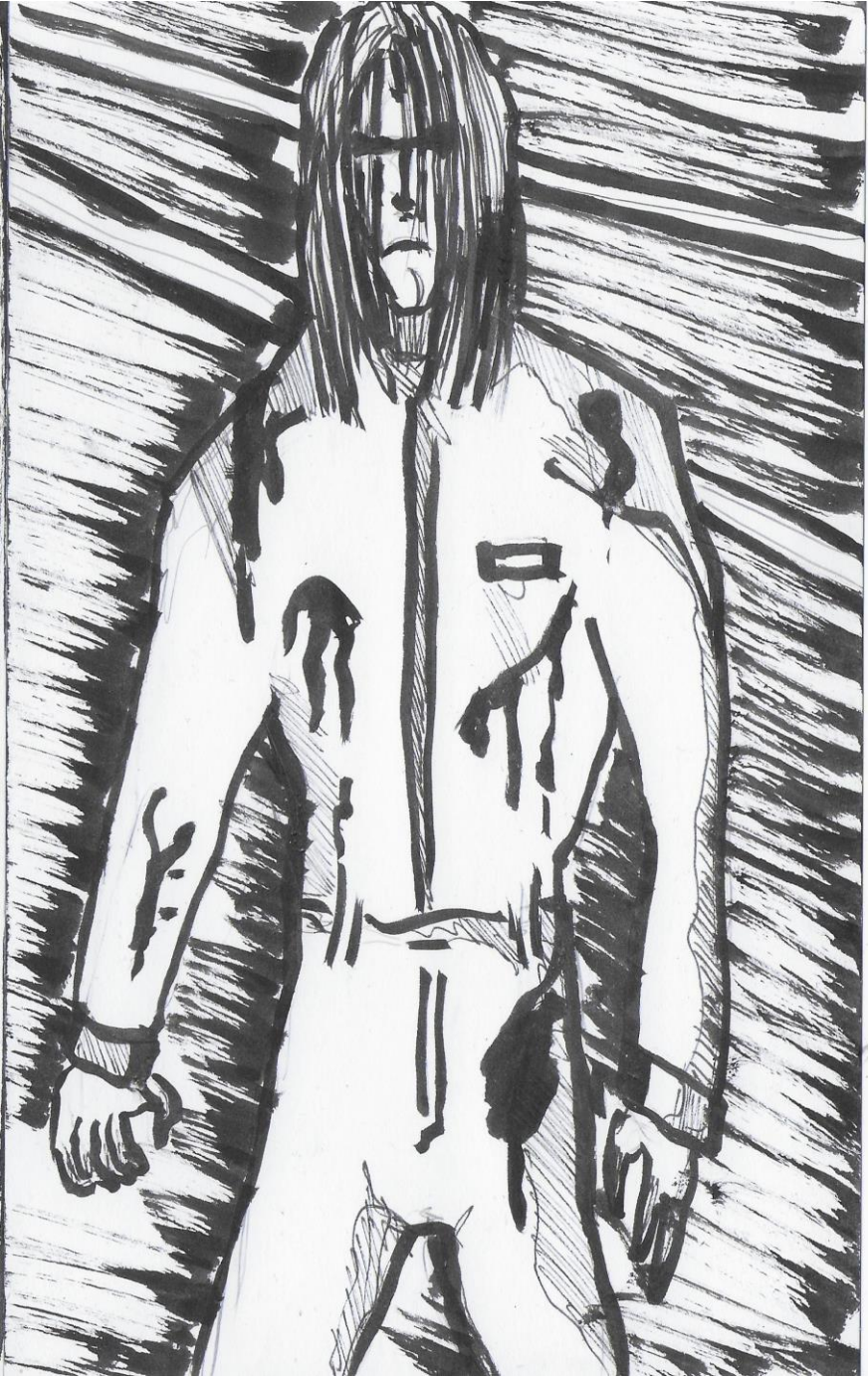
There are two cues on the table. You pick one up and run at Isobel, Rosie grabs the other and Elle manages to get a third cue from a nearby rack. You all start raining blows down on her head. She snarls, and raise a hand to protect herself. Then as one of you swing a cue, her other hand shoots up and catches it.

Throw 1d6. If you roll 1-2, turn to 274, if you roll 3-4, turn to 237, if you roll 5-6, turn to 188

155

Nothing seems to be going your way. **"Dammit"** you say and then you try to work out what to do next. But then the door from the stairs flies open with a bang and a dark figure emerges.

You both look around and Rosie says **"No no no, it can't be, we killed her, I'm sure. No no no"**.



But it is. Your twin sister Isobel walks into the room, blood covering her face and matted in her hair.

"Hi little sis" you say, backing away

"Brother dearest" she replies and moves forward

She raises a bloody knife in her hand and before you know it she's upon you. The blade comes down and takes you in the chest, piercing your heart. You die not knowing Rosie's fate.

156

You are aware of people running towards you. You stagger to your feet raising your hands and wait. Staring down at poor Rosie. Then you hear a noise from behind and turn. A human torch emerges from the ruins, screaming. You freeze in shock. Despite being 20 metres from the building, it covers the distance in no time and is on you. The flames burn you as Isobel reaches and grabs you by the throat and squeezes.

157

The momentum means that you and Isobel fall head over heels down the stairs, you bang into walls until you eventually come to a stop. Isobel, seemingly unhurt, stands up and stares at you on the ground. She leans down and picks up your head and looks into your vacant green eyes. She lets go, and your head drops, the neck obviously broken.

She grunts in frustration. This was too quick a death for you, her hated brother. Still, there are others whom she can take her revenge out on. She turns without looking at you again, and starts to trudge up the stairs. You are dead and your friends and colleagues will most likely follow soon.

158

Isobel catches you with a down stroke of her knife, straight to the heart. You groan and drop. The blade comes clear and you lie there. Your final moments are on you. Your vision starts to swim and you see nothing but still you can hear. You wish you couldn't, as all you can hear are Rosie's screams.

159

Eric runs down the staircase as if the devil is on his tail. He reaches the 8th floor, turning the right-angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something on the floor, and lands with a thud on something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with dark liquid.

He looks down and sees the body of Charles. Eric screams, and screams again.

Then Charles' head turns towards him. His eyes stare at Eric and Charles' mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but

slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what he's seen, and the horror that he's left Charles still alive. He knows that without help, Charles will die in a few minutes.

He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4.

Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height. He hears a clicking sound.

Turn to 50

160

You double your speed when you hear the scream, but are knocked over by Rosie, Elle and Anna who are heading back up the stairs. Lose **2 ENDURANCE** points. Rosie picks you up and says *"There's a maniac down there. I think he's killed Henry and Charles. We've got to run"*. You only nod, numb in shock and all four of you head back up to the 15th floor.

You burst back into the department. Eric is still stood there, scared. *"Quick, we need to go, we'll have to take the east stairs, although they only go as far as the 10th floor."* Eric shakes his head, terrified, and

runs into his office and hides. Realising you can waste no more time, you head towards the east stairs with Rosie, Anna and Elle.

Turn to 226

161

With surprising speed for her size, Isobel runs after you and manages to grab hold of you with one hand, whilst bringing the knife down with her other. It pierces your neck and nicks your carotid artery. Blood pumps out of the wound. You stagger forward like a drunk. Your strength starts to go. You drop to your knees. Rosie, a few feet away, stops and starts. But you mouth **"Run"** at her.

You cannot even speak. She looks back, fighting back tears. Then she turns and runs. You feel Isobel's lumbering presence behind you again. She puts one arm around your neck, almost lovingly, and says **"Brother, dearest"** and then you sense rather than feel the knife being raised for one final time. You pray Rosie escapes.

162

You say to them in a firm voice **"Listen to me, we need to leave, right now"**.

"Why?" asks Charles.

"There's a fire, its further up in the building but I can see it from Eric's office. It's spreading quickly downwards. The power shortage must have turned off the sprinkler system and fire alarm. We need to go". Turn to 8

163

Isobel's knife comes forward and you bring down the hammer with all your strength. The head hits her skull. A glancing blow. The sharp of her knife buries itself deep in your body cavity. You groan. You swing again and Isobel groans. But she twists the blade. She groans again. You gasp. You swing the hammer again. Bones break. Again she stabs with the knife. You drop to your knees as strength leaves you. The knife still buried deep in your torso.

Isobel stares down at you and says "**Brother, dearest**". And smiles. You nod, and reply "**Hi, little sis**" and close your eyes.

164

You take point and approach the door and listen. You can hear the sound of a TV but it's indistinct and quite quiet - and appears to be drifting in from somewhere else. You open the door and find you are in a kitchen.

Turn to **314**

165

The trials of the evening have taken their toll. It's taken you too long to get the doors open. You turn around and see the next paternoster carriage come into view. A pair of large feet appear, and then the blood splattered white boiler suite.

You leave Rosie desperately hammering on the safety glass of the doors, and run over with

the metal column and swing it at Isobel's head as she emerges from the carriage.

But with amazing speed, Isobel dodges to the side. You cannot alter your aim and the column strikes the wall of the paternoster with a metallic thud. The reverberations knock it from your hands.

You turn around, unarmed, but cannot yourself dodge quickly enough, and Isobel's outstretched hand manages to grab your shoulder and pulls you back. In her other hand she holds a long knife.

Maybe you can keep Isobel busy for long enough to give Rosie a better chance to break the door. You pull yourself to your feet as Isobel lunges at you. This time you dip under her outstretched arm. She roars in frustration. You stand up again, facing her. She lunges again, swinging the bloody knife. You duck underneath her blow and then dive forward, rolling and coming back to your feet. But this time Isobel is ready. The knife whistles through the air and you try once more to dodge back.

You are too slow. The blade cuts across your chest, leaving an angry red scar. You gasp in pain. You stagger back. Isobel advances and swings again. The blade cuts flesh again. You grimace. You know your fate.

But then you hear a crash of glass behind you. Rosie has broken the windows and is free. You smile. Every cut you take, every moment you delay Isobel, then Rosie is further away from harm. You keep trying to dodge Isobel's attack but your body is soon a mass of cuts. You tire, and see Isobel launch

an overhead attack with the knife. You cannot dodge in time.

166

Behind you, the lift "**dings**" and you hear the doors sliding open. You turn around and push Rosie through them and jump after her. You frantically press the 1 button for the first floor and the close doors' button. You look and see the large figure getting closer and closer, green eyes gleaming with hatred. Then the doors slide shut and the lift shudders to a start. You both lean back against the side of the lift in relief. You turn and hug Rosie.

Turn to 180

167

You walk through the door and a large hand grabs you, and lifts you from the ground. You try to kick and hit against the shape but it's like hitting a brick wall.

"You gotta be fucking kidding me" you shout
"We killed you"

Lose 2 **SANITY** points

Your twin sister Isobel stares up at you. Blood covers her face. She smiles, a horrible, bloody smile.

"Hi, little sis" you say, between grated teeth,

"Brother, dearest" she replies

The smile widens. Rosie tries to grab hold of Isobel's arm and help free you. Isobel just swats her away with a backward slap of her free hand. Rosie sprawls to the floor and tries to rise up, groggy. Isobel hurls you at Rosie. You both collide and fall to the floor in a heap, stunned.

Isobel reaches into her pocket and draws out a long, sharp knife. The blade glints in the half light. She walks towards you and raises the knife. You hear Rosie screaming in terror and wonder absently what the other voice is. Then you realise it's you, screaming as well.

Isobel raises the knife, and says, through mangled lips **"Brother dearest"**

The knife swings down. The screaming continues for some time. And then stops



168

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 9th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and causes **2 ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **230**. If you want to run to the opposite side of the room and try the paternoster, turn to **46**

169

The large figure walks across to the east stairwell, opens the door and enters.

Turn to **27**

170

The masks help to keep the thick acrid smoke at bay. It still makes your eyes water and you start to cough. You both try to speed up, but the increased exertion makes you breathe heavier and the coughing gets worse. You start to feel dizzy. The whole room spins. You both carry on, and then you can see the door to reception on the first floor. You both push through it into the entrance lobby.

Turn to 289

171

Relieved beyond belief you smile at Rosie, she smiles back. You hug her and say "***I love you***". She looks at you impishly and says "***I know***". You both laugh and then you lean forward and kiss her.

Turn to 180

172

You, along with Rosie, Charles and Elle, are heading down the east stairs and reach the 12th floor landing, when you hear the door from the 15th floor open. You look up, hoping Eric has changed his mind. Instead you see a large hulking form with long, almost white, blonde hair, staring down at you through green eyes. It's the first time you have seen your twin for 10 years.

You all stop and stare in horror. Then the figure raises something dark about its head and throws. Something heavy hurtles down the stairwell with amazing accuracy, and hits Charles on the neck. He slumps to the floor. You bend to check him, but you can tell from his glazed eyes that he's dead. You look and see that next to her is a metal object.

It's an iron model of a human brain, and weighs a good 2 kilos. You know as its say on your desk for the last couple of years. It's the award you got for the best student in class when you did your BSc in psychology.

Your name, inscribed in the wood base, is now highlighted by Charles's blood. You almost laugh at the irony. But you have no time to waste as you hear your twin on the stairs above. The three of you burst through the door into the 10th floor. You are in the student union bar, but it's now all closed and in darkness for the holidays.

Reduce you **SURVIVOR** number by 1

Turn to **27**

173

You approach the front doors, but they are still locked. Looking around you find a metal column, one of several that is used for the tape barriers for the queue line for reception. You grab one, disconnecting the tape, and walk up the door.

With the impact of the columns, the glass starts to crack. First in a small circle about a few inches across. But every further blow widens the circle and stress fractures start to spread like a spider's web. One final hit and the panel smashes into thousands of pieces. You duck through, one arm half dragging, half carrying Rosie, receiving several cuts from the shards still in the steel frames.

You run out into the open air, the other hand still clutching the metal column you used to bash open the door. You are both a sight - bedraggled and covered in blood. You put your head back and scream at the dark sky in relief. You are so exhausted that you don't take in the figures in black moving towards you, arms in front of them, shouting. Blue

lights flash behind them. Instead you carry on walking, still holding the metal columns. The shouts get louder but you cannot hear words, just noise.

Then you are surrounded by figures in black uniforms and body armour. You are roughly grabbed and pushed to your knees. The metal post is grabbed from your hand. Your arms are pulled backwards behind you, and you hear a click and then the cold touch of steel on your wrists. You kneel, head down, bloodied and battered. Then you hear a scream, a crash, and several loud "**pops**".

Turn to **252**

174

You both head to the main stairs' doorway, not far from the lift. You don't have much time. You pull open the door, and smoke billows out. Lose **1 ENDURANCE**. Realising there is no option but the paternoster, you run over to the south side.

Turn to **257**

175

The whole building is still in a flickering darkness when the emergency services arrive. The flames have burnt out, the emergency lighting flickers on and off. The fire brigade enters via the foyer, and check the north stairs. They pick their way up, finding charred bodies on the 4th and 8th floor. Then two of them arrive at the 10th floor landing. Three bodies lie on the landing. Two of them

are charred beyond recognition. The other is covered in debris. One firefighter kneels down to check for life signs. A hand shoots out and grabs him by the throat, snapping his neck despite his thick mask. The firefighter drops to the ground limp.

The other firefighter watches in horror as a figure from nightmare rises from the debris. It is wearing charred fatigues and its face is burnt and scarred. Matted hair hangs from half of its scalp. The other half is blistered where the hair has melted. The figure lurches forward towards the other firefighter.

176

Elle is in the lead and are just about to enter the stairwell, just as the fireball climbs up the enclosed space. She is engulfed in flames. Reduce your **SURVIVOR** number by 1. Rosie, behind you, pulls you back, almost in time but the intense heat still singes you. Lose **2 ENDURANCE** points.

Your sleeve catches fire from the flames and you start to burn. Rosie, acting quickly, sees a fire extinguisher by the doorway and grabs it. She turns it on you and one blast puts out the fire. But then she screams. A large figure is almost on you.

Without thinking, Rosie sprays the extinguisher. There's a scream as the gas hits. Then Rosie swings the heavy metal canister at the blonde head, and it connects. The figure drops to the floor.

Do you want to tell Rosie to hit again, then turn to **372**. If you would rather run and hide, turn to **35**

177

As well as being accurate, your kick has power. The karate you did all those years ago obviously helped. You force your twin backwards, staggering and falling to the floor. Rosie jumps forward and presses the **"close door"** button on the lifts control panel. The door slides closed. The lift shudders and starts to descend.

Turn to **171**

178

You try to pull the cleaver free, but it's lodged in a bone.

Then a large hand lifts you up and slams you down. You land on a stainless steel workbench. Right above you are the knife rack. You reach for it to try to grab a new weapon. The large figure slaps your hand away and reaches up and grabs a long carving knife.

Blood still pours everywhere. You lie there helpless

"Hi, little sis" you say, smiling weakly

"Brother dearest" your twin sister Isobel replies

Then she reverses the long knife and puts the point against your belly. She disembowels

you. You die screaming. Isobel stands up, staggering. She moves to walk from the kitchen. She falls to the floor. She uses the stump of her arm to push herself upwards. But the blood loss is too severe. She falls again, this time she does not rise.

You are dead.

But at least you have stopped Isobel

179

You throw the keys down in disgust and look and you and Rosie start to look for a crow bar. Add 1 to the floor number and turn to **99**. If the floor number equals 17, turn to **283**

180

There's a large thud on the roof of the lift. You both look up, still embracing.

"It can't be" you say "no one could jump onto the roof with a wound like that and not be killed or knocked out"

Lose 1 **SANITY** point.

Turn to **216**

181

You strike the match. It flares up and you manage to nurture a small flame. You angle the newspaper torch over the small flame and soon the paper is burning.

Rosie mouths "3, 2, 1" and opens the door. You throw the torch into the cellar. You both run.

TEST BOTH OF YOUR FORTUNES. Rosie has a fortune of 10. If you both pass, turn to **222**; if you both fail, turn to **150**; if you pass, turn to **333**; if Rosie passes, turn to **246**

182

You are nearly at the door when Isobel launches herself through the air at you. She hits Rosie, knocking her flying. Her head hits the wall with a sickening thud, and she falls to the ground, still. You stare down at her but realise there's no hope. Anger fills you. Pure rage. Then you find yourself picking up a hammer from a nearby desk.

Turn to **282**

183

All of you run into the north stairwell and start taking the stairs two at a time. You soon spread out due to age and fitness. Charles, rather surprisingly, is in the lead, followed by Anna. Then Henry and Elle. You stay with Rosie. They are out of sight when you hear yelling, and then screams. You stop, frozen in fear at the top of the stairs with Rose. Henry and Elle stop a few steps down in front of you. The screaming continues. You all look at each other. The screaming stops.

Panicking and without rational thought, you all run back up to the 15th floor. You fear for Charles and Anne.

184

Eric works himself out from the space under his desk and peers over the top of his desk. As soon as he does, two large, powerful hands grab him by his tweed jacket collars, and pick him up, like an adult picking up a baby. He looks down in terror to see two green eyes staring at him. Then the figure throws him across the desk. He slides off it, into the full length window, which makes a cracking noise from the force.

Then the figure is there again, picking Eric up, and again throwing him against the window. This time the noise is louder, and accompanied by a thin hair-line crack in the glass pane.

Eric, battered but still conscious, is picked up again, and raised over the figure's head, until he's about 9 foot above the ground, almost brushing the ceiling. The figure leans back and then hurls Eric forward with stupendous force.

This time the glass doesn't crack, it shatters. Eric goes flying through the window, screaming, his arms flailing as he tries to somehow learn how to fly. He plummets down, 15 floors, to the car park beneath, where he lands with bone-crushing impact onto the roof of his black BMW. The roof caves in from the potential energy of the fall, and the car alarm blares.





The figure turns, and without a second glance, leaves the room and heads to the east stairwell.

Reduce your **SURVIVOR** by 1. Turn to **153**

185

As you turn and start back up the stairs, the door starts to swing closed. Behind the door is a hulking figure. **Test your FORTUNE**. If you are fortunate, turn to **228**. If you are not so lucky, turn to **358**

186

The paternoster carriage arrives at the first floor; you both leap out. Ahead of you is the foyer. Outside you can see the dark of the night and freedom! But there are also lights flashing. But you hardly notice them as you are focused on leaving this tomb. The full length glass windows shine and ahead of you are the double glass doors. They are closed but you run up to them and press the emergency exit bar. You both almost bounce off the doors as they refuse to open. They are locked. You look around frantically. Then you look back at the paternoster and realise that eventually, Isobel will emerge. Looking around, you can see the main reception desks. Behind the desks are two doors.

If you want to try to smash the glass in the doors, turn to **344**; hide under the desk to ambush Isobel, turn to **71**; try the left door, turn to **339**; or try the right door, turn to **299**

187

It is clear from here that Isaac is also covered in blood, but more from blood spray than any wounds, as far as you can tell. You remember the knife in Thomas' chest, and remember that two were missing from the kitchen.

As you think, Isaac turns around with feral speed and slashes with a foot long carving knife. You dodge back and are able to catch his arm after the blade has whistled past you. You bend his wrist, and he howls in pain, but the knife drops to the floor, striking the plush carpet with a muffled thud.

Turn to **387**

188

Her hand catches Rosie's cue and jerks it out of her hand, grabbing Rosie by the throat with her other hand. She swings the cue twice, knocking you and then Elle to the ground, stunned. Then Isobel takes the cue and snaps it in half over the table, keeping the heavy weighted end, now only a couple of feet long but with a sharp maple point. She brings the cue handle forward and stabs Rosie in the stomach. Rosie cries out. Then Isobel drops Rosie to the ground. You scream in hatred and throw yourself at Isobel, your grief giving you strength you didn't know you had. You rain blows down on Isobel, and eventually knock her to the floor.

Elle watches in horror and tries to drag you away. "***The north stairs. Zac, the north***

stairs". You nod and you both head off towards the stairs, staggering. Behind you Isobel follows, also staggering. You all limp towards the north stairwell. You and Elle enter first, but then you trip and fall. Elle tries to pull you up, but then Isobel looms through the door, and grabs you both, one in each hand, and lifts you both off the ground. Downstairs, the wire is pulled from the first butane tank.

Reduce your **SURVIVOR** number by 1.

Turn to **73**

189

The key nearly fits into the lock, and you waste valuable time trying to force it. But in the end you give up and must try another key.

As the pressure gets to you, lose 1 **SANITY** point.

Add 1 to the floor number you previously wrote down, and turn back to **68** and choose again. If you get to floor 17 before unlocking the access panel, turn to **283** straight away.

190

The large figure of Isobel reaches the last step, and moves into the room.

TEST both yours and then Rosie's **FORTUNE AND STRENGTH**. Add them together and roll 4d6. If you roll less than or equal to your combined scores, you win. Do the same for Rosie

Rosie has a **FORTUNE** of 10 and a **STRENGTH** of 8.

If you both win, turn to 340; if you both fail, turn to 38. If you pass, turn to 32. If Rosie passes, turn to 54

191

To start the emergency generator, you have to work out the correct process.

There are 6 switches on the panel, labelled 1 to 6. SWITCH 1 is labelled PURGE. The others, labels have worn away, leaving the switches unlabelled.

1	2	3	4	5	6
PURGE					

There are some basic instructions say that the 5 other switches are:

- START
- STOP
- PUMP
- PRIME
- CLOSE

They have to be pulled in this order to start the emergency generator:

- PRIME
- PUMP

START

The instructions are not very helpful. They say that:

START and STOP are two levers apart

CLOSE is next to PUMP

PUMP is next to START

PURGE and STOP are not next to each other

PRIME is next to START

You need to work out which label is in which position and then work out the 3-digit combination for PRIME, PUMP and START. Turn to that reference.

If you cannot figure out the combination, turn to **305**

192

Despite the fury in your veins, you cannot defeat her. A final blow from Isobel knocks you backwards, your jaw and cheek smashed. You fly across the room and hit the hard floor. The back of your head hits first. Then you know no more.

Turn to **25**

193

Elle is in the lead and is about to enter the stairwell, just as the fireball climbs up the enclosed space. She is engulfed in flames. Rosie, behind you, pulls you back, almost in

time but the intense heat still singes you. Lose **2 ENDURANCE** points and reduce your **SURVIVOR** number by 1.

Your sleeve catches fire from the flames and you start to burn. Rosie, acting quickly, sees a fire extinguisher by the doorway and grabs it. She turns it on you and one blast puts out the fire. But then she screams.

Lose 1 **SANITY** point.

The large figure has got through the door and is almost on you. Without thinking, Rosie sprays the extinguisher. There's a scream as the gas hits. Then Rosie swings the heavy metal canister at the blonde head, and it connects. The figure falls to the floor.

If you want to tell Rosie to swing the extinguisher again, then turn to **372**. If you would rather run and hide, turn to **35**

194

Eric sees the door open and a pair of large feet walk through the door. The feet are wearing white plimsolls, wet with blood. The figure enters the office and looks around and stands for a moment seemingly mesmerised by the sight of the city, all bright and lit up, from the high rise window. Then it turns and leaves. Eric, hiding under the desk, in the same way a small blonde girl did 20 years ago, tries to remain still and quiet, and tries not to cry. He hears the sound of another door opening and decides it's safe to come out.

Turn to **23**

195

You hit true. Your foot impacts on the stomach area near the wound. You are rewarded with a grunt of pain and frustration and pain. Now **TEST YOUR STRENGTH**. If you pass, turn to **177**. If you fail, turn to **84**

196

As you run down the east stair and Henry hides, on the 15th floor, Eric takes refuge in his office. He hides in the footwell of his large oak desk. He lies there, peeking through the two-inch gap at the base of the desk and the floor. He sees the door open and a pair of large feet walk through the door. The feet are wearing white plimsolls, wet with blood. The figure enters the office and looks around, standing for a while seemingly mesmerised by the sight of the city, all bright and lit up, from the high rise window. Then the figure turns and leaves. Eric, hiding under the desk, in the same way Isobel did 20 years ago, tries to remain still and quiet, and tries not to cry. He hears the sound of another door opening and decides it's safe to come out.

Turn to **262**

197

You pull open the cellar hatch and run down the stairs, Rosie first, down into the cellar, which is part of the 9th floor. You pull the hatch closed behind you. It's dark and gloomy lit only by flickering emergency

lighting. Your eyes slowly adapt to the near dark in the cellar. You can make out barrels and kegs. You hear the tread of feet on the floorboards above the hatch. Rosie whispers **"Look for something we can use as a weapon"**. You both search around. You find a couple of large mallets with rubber heads, and pass one to Rosie. Then the cellar hatch is thrown back and you see large feet on the open steps. You both crouch down, hiding behind kegs, and wait.

Turn to 39

198

With surprising speed for her size, Isobel runs after you and manages to push you into Rosie. You both go tumbling to the floor. Before you can react, Isobel is on you, wielding that dreadful knife. The bloody knife does its bloody work.

199

You both run into the stairwell, just as the fireball climbs up the stairs. You both stare in horror at your onrushing doom. You hold Rosie tight and kiss her for the first time. The flames engulf you both



200

When you land you must have hit your head, as the next thing you know you awake on your back on the cold concrete, staring at the sky. You look around and can see Rosie half sat up, with a paramedic tending to her leg, whilst a couple of guys in cheap suits ask her questions and take notes. You see figures in black, holding guns, heading towards the tower. You try to sit up but the pain in your shoulder knocks you back. But then a paramedic is with you, applying pressure. Two more people in bad suits come up and crouch down next to you, and start asking questions.

Turn to 10

201

The hand catches Rosie's cue and jerks it out of her hand, grabbing Rosie by the throat with the other hand. The cue swings, knocking you to the ground, stunned. Then your twin takes the cue and snaps it in half over the table, keeping the heavy weighted end, now only a couple of feet long but with a sharp maple point. Then the cue handle moves forward and stabs Rosie in the stomach. Rosie cries out and drops to the ground. You scream in hatred and throw yourself at the grinning figure, your grief giving you strength you didn't know you had.

"Hi, little sis" you bellow in rage at your twin sister

"Brother, dearest" she replies. Then you are on her, raining blows down on the blonde head. Isobel eventually falls to the floor.

You look down and see Rosie mouth the words
"The north stairs. Zac, the north stairs".

You nod, tears filling your eyes, and run towards the stairs, staggering. Behind you the blonde figure follows, also staggering. You both limp towards the north stairwell. You enter first, but then you trip and fall. A large hand lifts you up off the ground like a child would a toy. At the same time, the pin is pulled from the gas tanks on the 4th floor.

Reduce your **SURVIVOR** number by 1.

As the stress gets to you, lose 1 **SANITY** point.

Turn to **15**

202

The bullets fly. You feel the first strike your shoulder and it spins you around. You turn back around in time to see another round take Rosie in the chest. She is thrown back and falls to the ground. There's a sickening thud as her head hits the hard concrete. She doesn't move again. You drop to your knees and try to raise your arms. Fire burns in your shoulder. Then the armed police are there, shouting at you. You stay still, numb. You are lead to a waiting ambulance. You walk past Rosie, seeing her being covered from head to toe by a white blanket. You have never seen anything so horrible in your life.

Turn to **209**

203

Again Walker takes the lead, and she carefully approaches the door. She listens and shakes her head. You signal for her to open the door and she does, and you quickly move inside. The room is empty, and appears to be a study. Books line the walls. There is a large leather top desk by the front window.

The desk is strewn with papers. Seeing nothing of interest, you both leave and return to the corridor. Return to 1 and try a door you have yet to open

204

Rosie and Elle agree, but Anna, still shaken by what she has seen, shakes her head.

"But you are the one in the most danger, you said it yourself. I don't want to be anywhere near you. I'll take my chances by myself".

There's a cleaner's cupboard in the stairwell, and Anna opens the door and slips inside, closing it behind her. You, Rosie and Elle, realising you haven't got time to discuss any more, start down the stairs.

Turn to 56

FXV99-121246706/2C

2 | EX744-121246706/2C/DONE.

33

WITNESS STATEMENT

CJ Act 1967, s.9 MC Act 1980, ss 5A(3)(a) and 5B; MC Rules 1981, r70

Statement of *Bill Walker*

Age if under 18 *over 18* (if over 18 inset 'over 18')

Occupation



Study/1



Study/4



Study/5



Study/8



Study/6



Study/7

THAT SHE WAS NURSING FOR S.O.L.
THAT SHE WAS ALSO NURSING

Signature: *Bill Walker*

205

You run out of the lift foyer and towards the main stairs' door, right next to you. Pulling the door open, you are both engulfed in a thick, dark cloud of smoke. Your eyes stream so that you cannot see. Your nose is choked with foul smelling fumes. You start to cough. Throw 1d6. This is how many **ENDURANCE** points you have lost from the smoke.

Slamming the door back closed, you have no choice now but to try for the paternoster in the south side of the building. Turn to **144**

206

The key fits into the lock: you try to turn it, but it won't move. You keep trying but it's clearly the wrong key. Add 1 to the floor number you previously wrote down, and turn back to **68** and choose again.

As the stress gets to you, lose 1 **SANITY** point.

If you get to floor 17 before unlocking the access panel, turn to **283** straight away.

207

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 12th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go

flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and causes **2 ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **137**. If you want to run to the opposite side of the room and try the paternoster, turn to **46**

208

Outside you can see the dark of the night and freedom! But there are also lights flashing. But you hardly notice them as you are focused on leaving this tomb. The full length glass windows shine and ahead of you are the double glass doors. They are closed but you run up to them and press the emergency exit bar. You both almost bounce off the doors as they refuse to open. They are locked. You look around frantically. Then you look back at the paternoster and realise that eventually, Isobel will emerge. Looking around, you can see the main reception desks. Behind the desks are 2 doors.

You can either try to smash the glass in the doors, turn to **344**; hide under the desk to ambush Isobel, turn to **71**; try the left door, turn to **339**; or try the right door, turn to **299**

209

The system takes over. Forensics arrive and mark up the scene outside the tower. Rosie's body is photographed from dozens of positions, until she is finally

unceremoniously dumped onto stretchers and taken to the coroner's van.

You sit in the back of the ambulance as paramedics treat your shoulder. Meanwhile the first forensic officer, Stephens, all in white, enters through the smashed doors. Only his blue eyes are visible through his suit. He is so busy taking photos that he doesn't notice the dark figure in the corner. Minutes later, Officer Williams is out front when he sees Stephens leaving the building and shouts **"Hey Stephens, you can't be all done yet"**.

Stephens looks up at Williams, and stares at him with green eyes. Then turns and walks from the scene, into some bushes. Williams shakes his head.

"Bloody CSI's - they are a weird bunch" he thinks.

Turn to **21**

210

You stand there panting, leaning against the pool table getting your breath back. But then the table starts to move. You all panic and run towards the north stairs. At the same time, the pin is pulled from the gas tanks on the 4th floor. The canisters of butane gas rigged below explodes as it meets the flame of a blowtorch left burning next to it. The fireball blows him backward and shards of the metal contained pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds.

Elle has just reached the 6th floor and is also engulfed. The fireball continues up the

narrow stairwell, reaching the 10th floor in a matter of seconds.

Reduce your **SURVIVOR** number by 2.

Turn to **2**

211

You emerge out into the main maintenance floor. The room is gloomy, lit only by flickering emergency lights. Ahead of you is a large vertical console, which is almost up to the ceiling. Dozens of panels of switches are on the front. All the dials are blank. None of the switches blink. You both look around, trying to find a panel that may activate the emergency generator.

TEST YOUR INTELLIGENCE. If you pass, turn to **78**. If you fail, then **TEST ROSIE'S INTELLIGENCE**, she has an **INTELLIGENCE** of **11**. If Rosie passes, turn to **48**. If you both fail, turn to **134**

212

You start to run down the stairs, and then hear the door bang close behind you. You turn and see a hulking form at the top of the stairs, grinning down at you, green eyes blazing.

You stop in horror, seeing your twin for the first time in over a decade, and the first time when you were not on opposite sides of a flexi glass sheet.



"Hi, little sis" you say, bravely

"Brother dearest" your twin sister Isobel replies

Lose 1 **SANITY** point as you stare into your twins green eyes.

With speed belying her size, leaps at you. You try to move out of the way, but she catches hold of you around the waist and you both tumble down the stairs. Turn to **157**

213

You look around the dark room, which is only slightly lit by a flickering emergency exit sign, which gives the room an eerie green tinge. You find on the far wall several large butane gas tanks. Rosie whispers to you *"Have you got a lighter or some matches?"* you shake your head.

Lose 1 **SANITY** point

"Dammit neither have I. I only stopped smoking last month as well. Still, let's see if we can find some"

You both check the room. **TEST YOUR FORTUNE**. Rosie has a **FORTUNE** of 10. If either you or Rosie are fortunate, turn to **293**. If neither of you are, turn to **136**

214

Eric sees the door open and a pair of large feet walk through the door. The feet are wearing white plimsolls, wet with blood. The figure enters the office and looks around.

The figure stands for a moment seemingly mesmerised by the sight of the city, all bright and lit up, from the high rise window. Then it turns and leaves. Eric, hiding under the desk, in the same way a blonde girl did 20 years ago, tries to remain still and quiet, and tries not to cry. He hears the sound of another door opening and decides it's safe to come out.

Turn to 184

215

Both of you rain down blows on the blonde head with the rubber mallets, your twin bellows in frustration. Slowly the large figure drops. You both carry on striking. The green eyes stare up at you. Vacant.

"Hi, little sis" you say to her.

Isobel, your twin sister, says nothing back. You've done it.

You both drop your weapons and embrace. You kiss Rosie full on the lips. She pushes back saying

"Later! We still have to get out of this damned place".

You agree and you both run out of the cellar. Isobel remains still on the hard concrete floor.

Turn to 355

216

Then the escape hatch on the roof of the lift starts to be pulled open from above.

A face stares down, through the half open hatch. Green eyes, identical to yours, stare at you.

"Hi, little sis" you sigh,

"Brother, dearest" she replies, almost lovingly.

Rosie lurches over to the lift control panel, and presses the **"Stop"** and then **"Open door"** buttons. The lift shudders to a halt. Throw 2d6. This is how many floors you have travelled down in the lift.

Lose 1 **SANITY** point.

Now turn to **399**

217

Elle and Rosie are in the lead as you enter the stairwell, just as the fireball climbs up the enclosed space. It hits them both full and they are engulfed in flames. Elle topples over the railing and falls to her death. You watch in horror from the doorway as Rosie staggers around screaming as her flesh burns. The heat singes you, lose **2 ENDURANCE** points.

You look around and see a fire extinguisher near the door and turn back to use it on Rosie, but it's too late. She has fallen to her knees, mercifully suffocated as the heat

sucks the air from her lungs before she burns alive.

Reduce your **SURVIVOR** number by 2. Lose 1 **SANITY** point.

You turn away, tears streaming from your eyes, but then a large figure is there and almost on you. Thinking fast, you spray the extinguisher.

"Hi, little sis" you say to your sister, Isobel.

She screams as the gas hits her. You then swing the heavy metal canister at her head, and it connects. She is thrown to the floor.

If you want to try to hit her again, then turn to **96**. If you would rather run and hide. Turn to **57**

218

Eric works himself out from the space under his desk, and crawls to the door of his office. He peers around it, and sees the large hulking shape disappear through the door to the east stairwell. He knows this is the way you went, and for a moment stops and considers trying to warn you. But then he realises that the north stairs are free, and he should be able to get to safety. He runs towards the north stairs' door, feeling guilty, but fear overcomes his guilt.

Turn to **159**

219

They all agree that you should all stay together and head down to the 10th floor. You start to run as fast as you can.

Turn to **350**

220

Isobel is incredibly strong, with a **STRENGTH** of 14 and an **ENDURANCE** of 24. Rosie has a **STRENGTH** of 8 and an **ENDURANCE** of 12. Each round, roll 2d6 and add it to your **STRENGTH**. Not do the same for Isobel. Subtract the two scores. If the number is positive, you have hurt Isobel and take that number from her **ENDURANCE**. If it is negative, she has hurt you and take that number off your **ENDURANCE**. Now do the same for Rosie. Keep fighting until one of you reaches an **ENDURANCE** of 0 or less.

If it's you, turn to **158**; if it's Rosie, turn to **366**; if it is Isobel, turn to **127**

221

With surprising speed for her size, Isobel runs after you and manages to grab hold of Rosie with one hand, whilst bringing the knife down with her other. The knife takes her in the back, and she tries to scream but all that comes out is a gurgle. She drops to the floor dead. You stop, look back at Isobel standing over your beloved. Isobel slowly smiles. Then you find yourself picking up a hammer from a nearby desk. Turn to **282**



222

As you run around the desk, you both grab a metal post each, the ones that are used with the retractable tape to form a queue for the reception desk, a bit like in an airport. You sprint to the door and bash at the triple glazed windows with all your strength. Eventually one cracks, then shatters. You both burst through, ignoring the cuts from the sharp shards of glass still in the frame. You run. Just in time. There is a muffled "pop" below, and then the ground shakes, then the flame follows. The explosion is immense and knocks you both off your feet. You are showered in glass, but lie there, deaf from the blast and covered in 100 cuts. You have done it.

Turn

To

400

223

You both jump off at the next floor, and go to run around and change direction again. But you haven't fooled Isobel. She jumps out from the next carriage and is on you. She grabs you by the scruff of the neck, and hurls you into a carriage that is just passing. You land half in, half out.

Your legs are in the carriage but your body is on the floor. You try to scramble out but the continually moving paternoster has no safety sensors, it's so old. And so it keeps on moving and the next carriage strikes you in the small of the back. Wood splinters, machinery groans, but keeps moving. The pain is incredible. You scream out as your back is broken and your legs are almost torn from your body. You look up, eyes streaming with tears of pain and suffering, and see Isobel closing in on Rosie. Then everything goes black

224

For a moment they all stare at you in silence, and then Henry laughs out loud

"Yeah, good one, but it's not Halloween and this isn't any Treehouse of Terror. The power's just gone. Relax, relax".

The others smile and shake their heads. You realise you are losing them.

"This is not a dream, this is really happening" you shout, frustrated

Turn to **384**

225

Anna gets increasingly nervous watching this figure climb the stairs and runs down to Henry. Saying *"I think we should leave"*.

Henry shakes his head and says *"No, we wait and see what this person knows"*

They stand together on the landing and the figure mounts the final steps from the previous floor.

Henry shouts again *"Hey mate, are you ignoring me? There's supposed to be a fire. We all need to leave"*.

Then he walks a couple of steps down towards the figure. The figure swings its right arm, and the nightstick connects fully with Henry's temple with terrifying force. He drops to the floor, his skull caved in.

Anna turns to run, but with surprising speed for its size, the figure leaps up a few steps and grabs Anna from by the next, lifting her easily. Then the figure walks over to the nearby wall, Anna still hoisted in the air, and bashes her head straight into the wall, again and again.

Anna tries to scream but the first impact breaks her jaw and crushes her face. Mercifully she is unconscious after the second blow. The figure continues to bash Anna's head against the wall until her head is just a bloody pulp.

Then the figure just let's go, and Anna drops to the ground, rolling down the stairs to the previous landing. The figure turns and

continues to climb the stairs. **LOSE 2**
SURVIVOR points and turn to **129**

226

Eric sees the door open and a pair of large feet walk through the door. The feet are wearing white plimsolls, wet with blood. The figure enters the office and looks around and stands for a moment seemingly mesmerised by the sight of the city, all bright and lit up, from the high rise window. Then turns and leaves. Eric, hiding under the desk, in the same way a young blonde girl did 20 years ago, and tries to remain still and quiet, and tries not to cry. He hears the sound of another door opening and decides it's safe to come out.

Turn to **354**

227

Deciding that this will never be over until one of you is dead, you wait. You hear the now familiar tread. You move towards a supporting column and stand up behind it. You hold the cleaver ready. First you see an arm. In the hand is a knife, probably taken from the same rack. As the arm raises, you strike. You bring the cleaver down on the wrist. The knife falls to the ground as the cleaver pierces flesh.

Turn to **321**

228

The hulking form is at the top of the stairs, grinning down at you, green eyes blazing. Isobel. You stop in horror, seeing your twin for the first time in over a decade, and the first time outside of prison in 20 years.

The figure leaps at you with terrifying speed. You manage to dodge out of the way and your twin flies past you and tumbles down the stairs. Without waiting, you dash back through the door into the 15th floor common room and tell the others Henry and Anna are dead.

Reduce your **SURVIVOR** number by 2.

Turn to **361**

229

"We've done it," exclaims Rosie "now let's get back to the 15th floor where the lift starts and hopefully we can get it all the way to reception and finally get out".

You embrace again, and then head for the door. You open it to the east stairwell, and in horror you see a familiar hulking figure turning the corner onto the 16th floor landing.

"Impossible," you whisper "we killed her".

"Obviously she didn't stay dead then" says Rosie, her voice trembling with fear.

You look down at your twin sister Isobel, who stares back up at you.

"Hi, little sis" you sigh,

"Brother, dearest" she replies, almost lovingly.

Lose 1 **SANITY** point

You both creep back through the door into the 17th floor. The east stairs are the only escape.

If you want to hide and try to sneak past Isobel, then turn to **77**. If you want to look for weapons and ambush her, turn to **331**

230

You and Rosie both head to the main stairs doorway, not far from the lift. You don't have much time. You pull open the door, and smoke billows out. Lose **1 ENDURANCE**.

Realising there is no option but the paternoster, you run over to the south side. Turn to **257**

231

You have spent too long trying to open the panel. The door from the stairs flies open with a bang and a dark figure emerges.

You both look around and Rosie says **"You gotta be fucking kidding me!. We killed her, I'm sure. No no no"**.

But it is.

Isobel walks into the room, blood covering her face and matted in her hair. She raises a bloody knife in her hand and before you know it she's upon you. The blade comes down and

takes you in the chest, piercing your heart.
You die not knowing Rosie's fate.

232

Rosie nods at you and you both run for the door. The figure comes out of nowhere, hands grasping. But they only grasp air. You burst through the door. Rosie runs towards the east stairs. You try to stop her. She turns and says

"The north stairs are on fire. The east stairs. We must get up to the maintenance level on floor 17. We need to get the lifts working. It's the only way out".

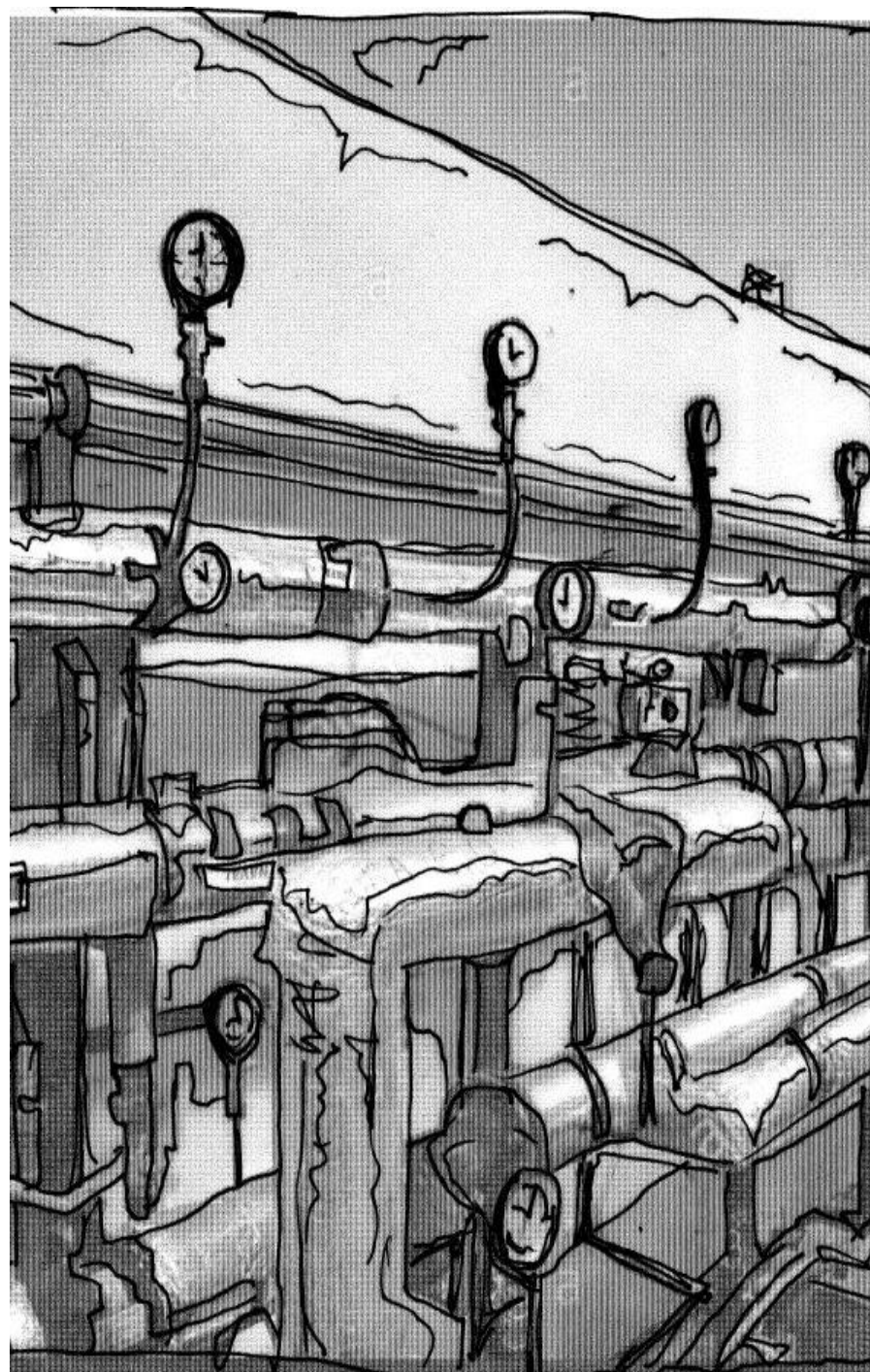
You nod in agreement. She's right.

Turn to **373**

233

You both find yourself in a large, dark room. It's very warm and there is a faint smell of gas. You realise you are in the generator room. The main heating is gas powered, but the large boiler has been turned off.

If you want to further investigate the room, then turn to **213**. If you want to leave via the stone steps, turn to **102**



234

Reaching for the phone, you realise that your hands are shaking. You place the receiver to your ear and dial. The phone trills and then you are put through to the switchboard. You hear the voice on the other end saying **"Please state the nature of your emergency"** and you reply **"Hello, my name is..."** you start a conversation, but you can't even finish it as then the line goes dead. You frantically press the disconnect buttons on the phone again and again, but there is only silence at the other end.

Lose **1 SANITY** point. Replacing the phone on the cradle, you decide to go and see Professor Hancox.

Turn to **298**

235

The match takes and burns. You angle the torch over the small flame and soon the paper is burning.

Rosie mouths **"3, 2, 1"** and opens the door. You throw the torch into the cellar. You both run.

TEST BOTH OF YOUR FORTUNES. Rosie has a FORTUNE of 10. If you both pass, turn to **222**; if you both fail, turn to **150**; if you pass, turn to **333**; if Rosie passes, turn to **246**

236

Try as you might, the two of you try to move the table. But you can only move it agonisingly slowly. Then you hear footsteps on the other side of the door. The footsteps stop, and then the door handle starts to turn. Then it is flung open and a tall menacing figure fills the frame. Your green eyes stare into identical green eyes, half hidden by the long, nearly white, blonde hair. There is madness in those eyes. The figure slowly smiles and moves towards you.

If you want to try to pick up some pool cues from the table and attack, then turn to **130**. Or if you want to pick up some pool balls from the table and throw them, then turn to **11**.

237

Her hand catches your cue and jerks it out of your hand. You stand there face to face, and unarmed, facing Isobel. Rosie and Elle try to beat her away as she advances towards you, but she swings your pool cue and knocks the two cues from the Rosie's hands with one blow.

Then she reaches out and grabs you. You shout **"Run"** to the others as her hand tightens on your throat. You try to strike her arm, but it's pure muscle and like striking a tree limb. You reach round and grab a pool ball from the table, and bring your hand round and smash it into her face, cracking Isobel's lip. She just smiles through bloodied lips. She pushes you down onto the pool table, so

you are splayed over it like a sacrificial lamb. Your head is looking down, and you can see upside down as the others reach the north stair well door. Well, you think, at least Rosie has a chance.

Isobel brings the cue down on the table edge, smashing it until all that's left is the heavy end with a long spike of sharp maple. She puts this at the base of your throat and starts to push. The sharp wood cuts through into the base of your mouth and you taste blood. She continues to push and you struggle to no avail, groaning in pain. She continues to push until the sharp tip starts to pierce the roof of your mouth. You resign yourself to death, but keep looking at the door of the north stairs. The others will already be most of the way down the stairs by now. At the same time, the pin is pulled from the butane tank on the 4th floor.

Turn to **111**

238

Both of you rain down blows on the blonde head with the rubber mallets. The figure bellows in frustration, and swings an arm. The knife, long and sharp, slashes at your arm. You drop the mallet, holding your arm. The knife swings again. This time it strikes Rosie. She screams and drops her mallet. The knife slashes twice more. First it cuts your thigh. You drop to the ground, screaming. Then it cuts Rosie's side. She cries out and drops to the floor.

The figure walks over and stands above you.

"Hi, little sis" you manage to say to her, looking up into your sister Isobel's face.

"Brother dearest" she replies, smiling.

The knife rises and falls. Again and again. Each time it gets slicker and wetter.

239

You shake your head, and Hancox grabs the phone from his desk and dials. He starts to talk into the receiver and then stops, looking puzzled. He put the phone down, and picks it up again, and frowns. *"Odd,"* he says *"there's no dialling tone"*.

You start to shake.

Hancox swears, and says *"The electrics in this building are just shoddy. There's nothing to worry about"*

And then the world goes dark. You say *"It's too late. It's too late"*.

Lose 1 SANITY point and turn to 396

240

You run through the 15th floor common area towards the lift near the north stairs. It's in a small corridor with no other entrance and exit than the one you walk in through. Rosie presses the button and waits for the lift to arrive. Roll 2d6. This is the floor the lift is currently on. It's a very old lift and isn't the fastest.

It takes 5 seconds to move between each floor. Therefore, if you roll 2, then it will

take 70 seconds (5 x 13 seconds) to arrive at the 15th floor.

If you roll 12, it will only take 15 seconds (3 x 5 seconds). Now add 10 seconds as this is the time it takes for the lift door to open and close again.

You both stand there waiting. You can still see across the common area of the 15th floor, and then you see the door from the east stairs crash open.

Turn to **307**

241

You stand for a minute but then realise that you can't just abandon your friends to their doom and run to the north stairwell. Eric instead decides to go and hide in his office.

You can hear the footsteps of the others in front of you, and about three floors below. You run down five flights of stairs to floor 10 and feel like you are closing in on them. Then you hear a scream.

Lose 1 **SANITY** point.

Throw 1d6. If you score 1-2, turn to **106**. If you roll 4-6, turn to **300**

242

You lead the others into the east stairwell. You take a moment to discuss.

"We need to go down to the 10th floor, and then get across to the north stairs. These stairs stop at the 10th floor" you suggest.

Everyone agrees except for Henry

"If it's all the same with you, I'm staying here. It's only one person. I'm not scared." he says, and heads up the east staircase.

You don't have time to argue, but just shake your head in disappointment. You lead the others down the stairs, as Henry disappears up them to find an ambush point.

Turn to **196**

243

The generator whines and then whirls and sparks into life. Rosie walks over to the light switch panel and flicks the switches down. The fluorescent strip lights blink and then flicker into life, illuminating the room. At the south end of the room, the paternoster mechanism jumps to life and the carriages start turning. At the other end, the lift starts to hum with power. But neither can be accessed from here. You will have to go down to a lower floor. You hug Rosie, thinking that finally you have a chance to get out of this building. Add 1 to the floor number you wrote down earlier.

Which floor is the figure walking up the stairs on? If it's floor 16, turn to **229**. If it's floor 15, turn to **41**. If it's floor 14 or below, turn to **382**

If its floor 17, turn to **155**

244

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 10th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and cause **2 ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **137**. If you want to run to the opposite side of the room and try to paternoster, turn to **46**

245

Eric runs down the staircase as if the devil is on his tail. He reaches the 8th floor, turning the right-angled corner onto the landing, the lights flickering. He runs and runs, faster down the stairs. Floor 7. Floor 6. Floor 5. Floor 4. Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height. He hears a clicking sound.

Reduce your **SURVIVOR** number by 1. Turn to **27**

246

As you run around the desk, you both grab a metal post each, the ones that are used with

the retractable tape to form a queue for the reception desk, a bit like in an airport. You sprint to the door and bash at the triple glazed windows with all your strength. Eventually one cracks, then shatters. You both burst through, ignoring the cuts from the sharp shards of glass still in the frame. You run. Just in time. There is a muffled "pop" below, the ground shakes, then the flames follows. The explosion is immense and knocks you both off your feet. You are both showered in glass. Rosie receives numerous cuts and lacerations. But you are hit in the front and back simultaneously by a large piece of metal door frame that pierces your back. You look over to Rosie and smile, as you keel forward. She runs over to your still form, and hugs you desperately.

Turn to **371**

247

You run back to the panel and try to insert the thin edge of the crowbar under the panel door, close to the lock. There's not enough space for Rosie to help you. You lean back and pull, hoping to force the panel door open.

TEST YOUR STRENGTH. If you pass, turn to **5**.
If you fail, turn to **43**

248

The hammer whistles through the air and down onto Isobel's skull. She drops to the floor. You lean down and check. No pulse. No sign of breath. You have done it, she's dead. You go

over and check on poor Rosie. She's dead, her lovely grey eyes stare ahead into infinity. You sigh, holding back the tears, and close her eyes with one bloodied hand.

You head down the stairs. Soon you get to the foyer and find the double glass doors are locked. You can see lights flashing outside, but you are dazed and confused. You realise you still have the hammer. You raise its blood stained head and swing it against the glass. Nothing. You try again. The glass cracks. You half see figures outside running towards the door. Figures in black.

You ignore them. You can only think about getting out of this cursed building. You raise the hammer again. This time when you bring it down, the glass shatters. You step through it, feeling the night air cool on your face. You hear shouting but you can't make out any words. You see shapes. People, in black. They are holding their hands out in front of them and shouting. You still can't understand. You raise your hands, the blood dripping from the hammer, and walk forward. The shouting gets more intense. And then there are several loud **"pops"**.

Turn to **122**

249

You get to the bar hatch and see that you can either get into the kitchen behind the bar, or into the cellar from a hatch in the floor of the bar.

If you want to try the kitchen turn to **266**.
If you want to try the cellar, turn to **306**

250

"It's alive! Dammit, how did anything survive that?" shouts Rosie, pointing over the room.

A figure staggers through the door, still holding the bloody knife, which now looks almost black as it's so drenched in congealed blood. The figure's white overalls are dark with smoke and burns. The blonde hair is singed, burnt back to the skull on one side.

"Hi, little sis" you shout, across the room,

"Brother, dearest" your twin sister Isobel replies, almost lovingly.

Lose 1 **SANITY** point.

You look round to see where the lift is and press the button again, hoping it will get here quicker. Roll 2d6. Subtract the number from the time you have to wait for the lift. If the resulting number gets to 0 or lower, then turn to **166**. If it gets to between 1 and 10, then turn to **131**. If the time you still have to wait is 11 or more seconds, turn to **4**

251

Charles starts to cry in relief. Then two hands grab him, and lift him in the air and then hurl him down the stairs. Charles flies down the flight of stairs, hitting the wall below with bone breaking force. He drops to the floor. Dazed. The figure starts down the stairs, reaches Charles and picks him up again, throwing him again. He hits the wall of the next landing even harder. He drops to the floor, bones broken. He's just conscious. This time when the figure reaches Charles, it

raises a foot and stamps down. Again, again, again. Charles skull fractures, again and again and again. The large figure walks on.

Reduce your **SURVIVOR** number by 1. Turn to **49**

252

You look round behind you and see a crazed shape bursting through the remains of the glass doors, wielding a bloody knife. You are only a few feet from the doors, surrounded by armed police. The police open fire. Rounds hit the figure in several places, forcing it back, but still it comes forward. Then it reaches the police, swinging its arms and knocking them flying. You look up to see Isobel looking down at you, smiling.

"Brother dearest" she says, standing behind you. She places the knife's cold blade against your soft throat, at the same time pulling your head back so you can look up at her. Then she swipes her arm to the left.

253

Despite your masks, the smoke is too thick and cloying. It makes your eyes water and the smoke seeps in through the thin material of the cloth. You start coughing, and so does Rosie next to you. You both try to speed up, but the increased exertion makes you breathe heavier and the coughing gets worse. You start to feel dizzy. The whole room spins. You both carry on, and then you can see the door to reception on the first floor. You both push through it into the entrance lobby. Turn to **267**

254

You walk into the room full of confidence, the confidence that comes from knowing that only you can save their lives. They all sense something and stop talking and stare at you.

You start off *"Listen very carefully..."* and then before you can carry on, Charles says *".... for you will say this only once"* and laughs.

The others just stare at him, blankly. He reddens and then says *"Sorry, before your time obviously"*.

Lose **1 CHARISMA** point for starting off so badly. This puts you off your stride, and you babble for a while, and you're talking a lot, but you are not saying anything.

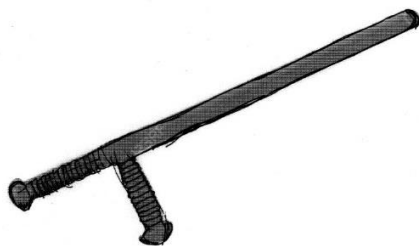
You change tack and remember that people often react quicker if they are told there is a fire. You decide to try that.

Turn to **162**

255

It is clear from here that Isaac is also covered in blood, but more from blood spray than any wounds, as far as you can tell. As your hand touches his shoulder, Isaac turns around with feral speed and slashes with a foot long carving knife. You are taken completely by surprise and the knife hits.

TEST OFFICER SHAW'S AGILITY. SHAW has an **AGILITY** of 8. If you pass, turn to **348**. If you fail, turn to **377**



256

TEST YOUR AGILITY AND FORTUNE. Add both together and roll 4d6. Do the same for Rosie. She has **AGILITY** 11 and **FORTUNE** 10. If you both pass, turn to **62**. If you both fail, turn to **346**; if you fail, turn to **82**. If Rosie fails, turn to **182**

257

You run across the floor to the south side of the building, where the paternoster whirls round in continual motion. Isobel is not far behind you, seemingly gaining strength rather than becoming weaker. You both reach the paternoster. It's one of the last of its kind still in use, a never stopping lift that loops up and down. On one side, the carriages take you up, on the other, they take you down. Each carriage only takes two people, and you have to step into it as it moves past you. You jump in and the carriage starts moving down.

But then there's a thud above you. You look up and see a knife blade has pierced the thin wooden roof of the carriage. Isobel is in the carriage behind and above you. You realise

that if you jump out at the 1st floor then Isobel will be right behind you.

Lose 1 **SANITY** point.

Turn to **46**

258

Henry and then Charles walk into the 15th floor. The floor is dark. Then two large hands take hold of Henry and Charles heads. The hands are brought together like a man clapping. The two heads collide with a sickening "**thud**" and Henry and Charles drop to the floor. Dead.

Anna, unaware, walks into the room.

Reduce your **SURVIVOR** number by 2.

Turn to **143**

259

The large figure of Isobel reaches the last step, and moves into the room. You wait either side of the door, hardly breathing. Isobel walks past you and you both turn and creep up the steps.

Turn to **332**

260

You run through the 15th floor common area towards the lift near the north stairs. It's in a small corridor with no other entrance and exit than the one you walk in through. Rosie presses the button and you wait for the

lift to arrive. Roll 1d12. This is the floor the lift is currently on. It's a very old lift and isn't the fastest.

It takes 5 seconds to move between each floor.

Therefore, if you roll 1, then it will take 70 seconds (5 x 14 seconds) to arrive at the 15th floor. If you roll 12, it will only take 15 seconds (3 x 5 seconds). Now add 10 seconds as this is the time it takes for the lift door to open and close again. You both stand there waiting. You can still see across the common area of the 15th floor, and then you see the door from the east stairs crash open.

Turn to **250**

261

The pin pulls from the trip wire, and the rigged canisters of butane gas explode as the gas meets the flame of a blowtorch left burning next to it. The fireball blows the poor soul who tripped the trap backward and shards of the metal contained within pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds. Elle is approaching the 4th floor and is incinerated by the rising fireball.

The fireball continues up the narrow stairwell, just as Rosie reaches the 8th floor. She is enveloped in flame. The explosion travels up the stair case, blowing open doors, including that one on the 10th floor. Just before Isobel pierces your brain with the cue handle, you hear the explosion and screams that stop all too quickly.

You realise that Rosie is most likely dead.
When the cue enters your brain, you accept
death almost willingly

262

Eric runs down the staircase as if the devil is on his tail. He reaches the 8th floor, turning the right-angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something on the floor, and lands with a thud onto something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with a dark, thick liquid. He looks down and sees the body of Henry. Eric screams, and screams again.

Then Henry's head turns towards him. His eyes stare at Eric and Henry's mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what he's seen, and the horror that he's left Henry still alive. He knows that without help, Henry will die in a few minutes. He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4. Then he trips and falls full length, as something comes into contact with his

ankle. Some sort of wire that's been tied across the stairs, about knee height.

He hears a clicking sound.

Turn to **386**

263

Your ruse worked! You get out on the floor and run around to the other side to get a carriage back down. You listen intently but can detect no sign of Isobel. You both jump out on the 1st floor, elated.

Turn to **186**

264

Rosie says *"I'm sick of running. Let's look for weapons. It's a kitchen. There must be something"*.

You smile in approval. That's the girl you love. You both dash around, searching. You find a knife rack on the wall, and pull down a cleaver.

"Groovy" you think, swinging it down.

Rosie rummages around in a drawer and finds a large, metal rolling pin. You hear a noise outside. You signal to each other to hide and attack as soon as you see a target.

Turn to **72**

265

Deciding speed is of the essence, you all run for the north stairwell. You take the stairs two at a time, down and down. You reach the 6th floor just as the trip wire on the 4th floor is activated. The pin pulls from the trip wire, and the rigged canisters of butane gas explode as it meets the flame of a blowtorch left burning next to it. The fireball blows the pool soul who tripped the trap backward and shards of the metal contained within pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds.

The fireball continues up the narrow stairwell, reaching you all and turning every one of you into flaming torches in a matter of moments. The heat is so intense it sucks the air out of your lungs and you mercifully fall to the floor unconscious as the flames burn you to a crisp.

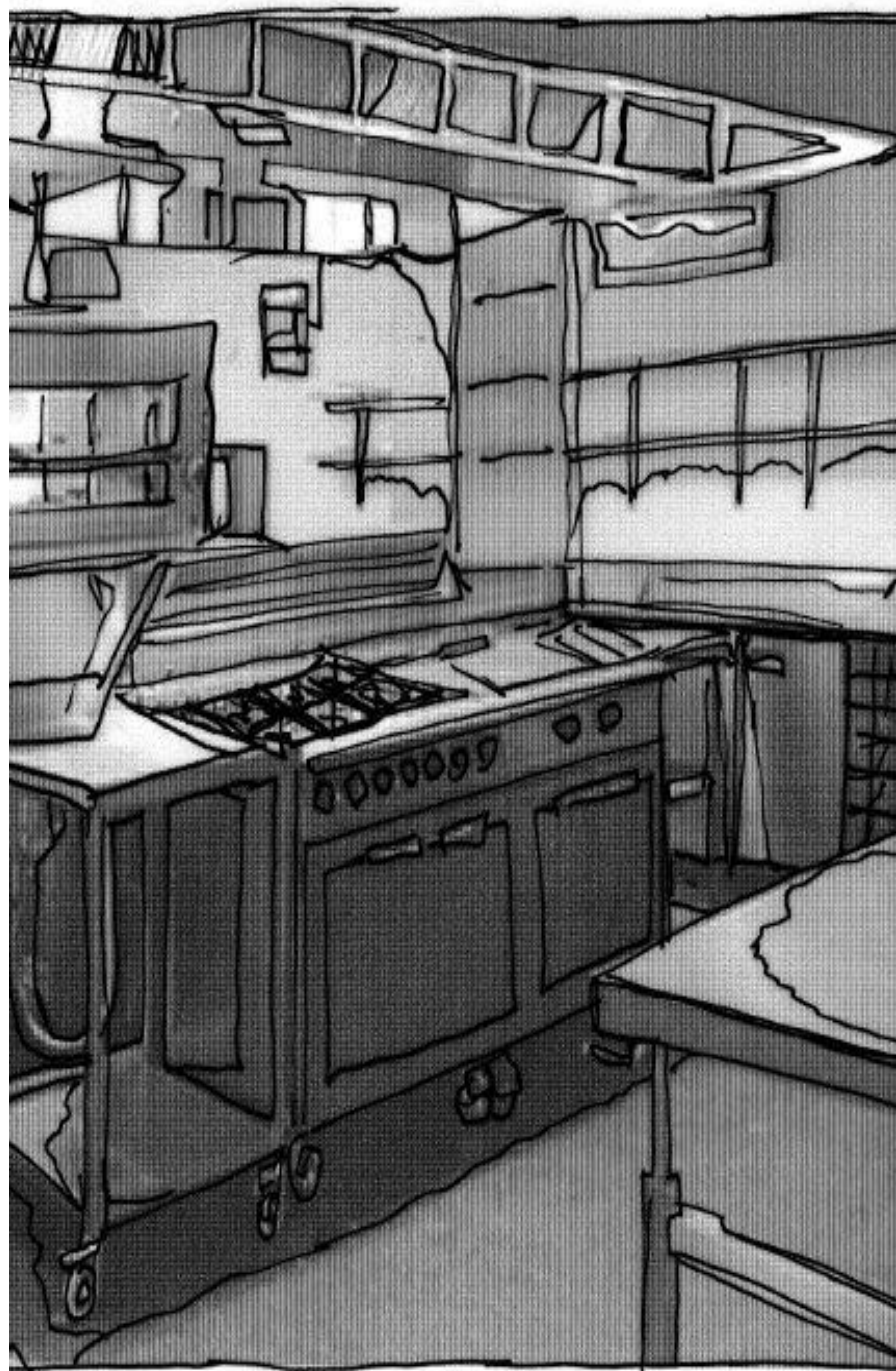
266

You dash into the kitchen. It's a massive commercial kitchen dominated by a large oven in front of you. There's a walk-in fridge / freezer to the back of the room on the left.

If you want to look for a weapon, then turn to **81**; or try to hide, turn to **88**

267

You stagger out into the lobby, half pulling Rosie, half being pulled by her. Then you stand there, but then your legs turn to



jelly, your vision swims and you drop to the floor. Your last few breathes rasp out of your lips.

268

You both know what to do. You run over to the control valves for the butane tanks in the corner of the room and disconnect the gas lines from the regulator valves. You hear the slow hiss of gas escaping. Then you turn the valves, higher, so that the hiss becomes a rush of air. You run back to the stairs and wait either side of the door. You will have to hope Isobel comes down here before the gas overwhelms you. Then you hear the door being pushed open, and hear the now familiar tread of feet down the steps.

If you want to try to ambush her, then turn to **190**. If you would rather try to evade her, turn to **259**

269

This time Walker takes the lead, and she listens intently at the door. She signals that the TV is louder from behind this door. You nod and indicate to proceed with caution and open the door. As soon as Walker opens the door, a strong metallic odour hits your nostrils. One you are far too familiar with. Blood.

Turn to **356**

270

You reach the east stairwell, and are about to head down when Henry stops.

He says *"I've been thinking. It's just one person. You lot go. I'll wait and take care of it all. I'm not scared. I'll wait"* and heads up the east staircase.

You don't have time to argue, but just shake your head in disappointment. You lead the others down the stairs, as Henry disappears up them to find an ambush point.

Elsewhere on the 15th floor, Eric sneaks out of his office and runs down the north staircase as if the devil is on his tail, He reaches the 8th floor, turning the right angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something on the floor, and lands with a thud onto something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with a dark liquid. He looks down and sees the bodies of Anna, Charles and Henry. Eric screams, and screams again.

Then Henrys head turns towards him. His eyes stare at Eric and Henrys mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what he's seen, and the horror that he's left Henry still alive. He knows that without

help, Henry will die in a few minutes. He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4.

Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height. He hears a clicking sound.

Turn to **386**

271

Rosie nods at you and you both run for the door. Then a figure comes out of nowhere, hands grasping. One hand grabs you, the other Rosie. You are pulled together, and then the hands adjust their grip, one on the outside of each of your heads. Then the hands slam the two of you together. You both stagger and drop to the floor. The figure bends and takes both of you by the neck. One in each hand. Again your heads slam together. Again. Again. Again. Your mangled lips brush. This is not how you had imagined your first kiss with Rosie.

272

Grabbing a cue, you run to the door and reverse it, so that you are swinging the heavier handle of the cue. You bring it down



on the hand and you hear a snapping noise as fingers break. You hear a moan, and the hand withdraws. You slam the door closed and all three of you manage to push the table against the door. You have bought some precious time.

Turn to **210**

273

Rosie, Elle and Charles turn around and stop running. Henry and Anna continue to the north stairs and crash through the door. You look at the group and say "***I think we should take the east stairs***", thinking that the east stairs don't go all the way to the ground floor and so anyone trying to get up from the lobby will have to use the north stairs straight from reception. However, it's too late to call back the others now. You hope they survive. You, with Charles, Elle and Rosie, turn to the east stairs.

Turn to **315**

274

Her hand catches Elle's cue and jerks it out of her hand. Then the cue whips around in Isobel's hand and arcs around, and strikes Elle full in the face. Elle flies sideways, sprawled over the pool table. Blood pools on the green baize. You can hear a whimper of pain coming from her mouth. You and Rosie are so shocked you just stand there. Then the cue swings again, down onto poor Elle, and again a third time. The whimpering stops.

Reduce your **SURVIVOR** number by 1. Turn to **325**

275

The door of the left locker is old and stiff but you try to wrench it open. The metal squeals in protest but the door comes free. Inside are shelves of tools. On the second shelf down you see a heavy crow bar, about a foot long. You grab it and run back to the panel.

Add 1 to the floor number the figure is on. If that number is now 17, turn to **231**. Otherwise, turn to **247**

276

After a moment of shock as you stare into the face of your twin, you are the first to react. You grab a ball from the pool table, and hurl it. It hits true, shattering a cheek. Rosie and Elle each grab the remaining pool balls and throw them. They strike the large figure and drive it back.

Rosie shouts *"Quick, the main stairs."*

You all run to the north stairwell.

At the same time, the pin is pulled from the gas tanks on the 4th floor.

Turn to **345**

277

The pin pulls from the trip wire, and the canisters of butane gas rigged below explodes as it meets the flame of a blowtorch left burning next to it. The fireball blows the pool soul who tripped the trap backward and

shards of the metal contained within pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds. The fireball continues up the narrow stairwell, just as Elle is further up on the 8th floor. She is enveloped in flame.

Reduce your **SURVIVOR** number by 1.

The explosion travels up the stair case, blowing open doors, including that one on the 10th floor. You and Rosie have just reached the door and you are blown backwards. Lose **2 ENDURANCE** points. Flames catch on your sleeve and you start to burn. Rosie, acting quickly, sees a fire extinguisher by the doorway and grabs it. She turns it on you and one blast puts out the fire. But then she screams. The large figure is almost on you. Without thinking, Rosie sprays the extinguisher and is rewarded with a scream. Then Rosie swings the heavy metal canister at the blonde head, it connects and the blonde figure is thrown to the floor.

If you want to tell Rosie to strike again, then turn to **372**. If you would rather run and hide, turn to **35**

278

With the element of surprise, you get the drop on. The cleaver strikes into a heavily muscled shoulder. There's a grunt of pain. The metal rolling pin clangs as it strikes the head. Another grunt. You strike again, as does Rosie, beating the figure to the ground. You lean down to finish it.

"Hi, little sis" you say through gritted teeth as you bring the cleaver down.

Your twin sister Isobel's hand strikes up, catching your wrist. She snaps it like a twig. The cleaver falls to the floor. She swings her fist, hitting you in the face. You stagger back. You land on your backside.

"Brother dearest" she says, smiling

She picks up the cleaver. She ignores the blows from Rosie on her back. She brings the cleaver down. Once, twice, a final time. You slump to the floor. Isobel turns towards Rosie. You can't see. But you can hear. And you wish you couldn't. Rosie screams.

279

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 4th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and causes **2 ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **205**. If you want to run to the opposite side of the room and try to paternoster, turn to **144**

280

You all stagger through the door back onto the 15th floor.

Between deep breathes, Henry shouts *"What the hell was that? What the hell happened down there?"*

Slowly and as calmly as you can, you say *"They are dead. And so will we be if we stay here".*

But then the door flies open from the north stairwell. Turn to **313**

281

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 6th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and causes 2 **ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **119**. If you want to run to the opposite side of the room and try to paternoster, turn to **46**

282

Screaming in pure rage and hatred, you launch yourself at Isobel, swinging the heavy hammer. She screams back, and swings her knife. Years of pent up hatred and fear turn into strength and resolve. No more! She has killed the girl you love. You will kill her in return.

Isobel is incredibly strong and robust, with a **STRENGTH** of 14 and an **ENDURANCE** of 24.

Your anger and rage gives you an additional 2 points to your **STRENGTH**.

Now you fight it out.

Roll 2d6 and add that to your **STRENGTH**. Then roll 2d6 and add that to Isobel's **STRENGTH**. Now take the 2 resulting numbers away from each other. If the number is positive, that's how much damage you do to Isobel's **ENDURANCE**. If the number is negative, then that's how many points of **ENDURANCE** you lose. If they are the same, then roll again.

If you reduce Isobel to 0, turn to **248**. If you are reduced to 0, turn to **163**

283

You try to turn the key in the lock, but it's obviously not the right one as it fits in, but you cannot turn it. "**Dammit**" you say.

You pull the key out and pick one you haven't tried yet. But then the door from the stairs flies open with a bang and a dark figure emerges.

You both look around and Rosie says **"No no no, it can't be, we killed her, I'm sure. No no no"**.

But it is. Your twin sister Isobel walks into the room, blood covering her face and matted in her hair.

"Hi, little sis" you say

"Brother, dearest" she replies, smiling.

She raises a bloody knife in her hand and before you know it she's upon you. The blade comes down and takes you in the chest, piercing your heart. You die not knowing Rosie's fate.

284

You reach the 12th floor landing, when you hear a noise from above. You look up, hoping that it's Eric, and that he's still alive. Instead you see a large hulking form, long hair in her face, staring down at you. You all stop and stare in horror. Then the figure raises something dark about its head and throws. Something heavy hurtles down the stairwell with amazing accuracy. It grazes your shoulder. Lose 2 **ENDURANCE** points.

You look and see that on the floor is a metal object.

It's an iron model of a human brain, and weighs a good 2 kilos. You know as its say on your desk for the last couple of years. It's the award you got for the best student in class when you did your BSc in Psychology.

Your name, inscribed in the wood base, is now highlighted by your blood. You almost laugh

at the irony. But you have no time to waste as you hear your twin on the stairs above. The three of you burst through the door into the 10th floor. You are in the student union bar, but it's now all closed and in darkness for the holidays.

Lose 1 **SANITY** point.

Turn to **44**

285

TEST YOUR FORTUNE. If you are fortunate, turn to **263**. If you are not, turn to **97**

286

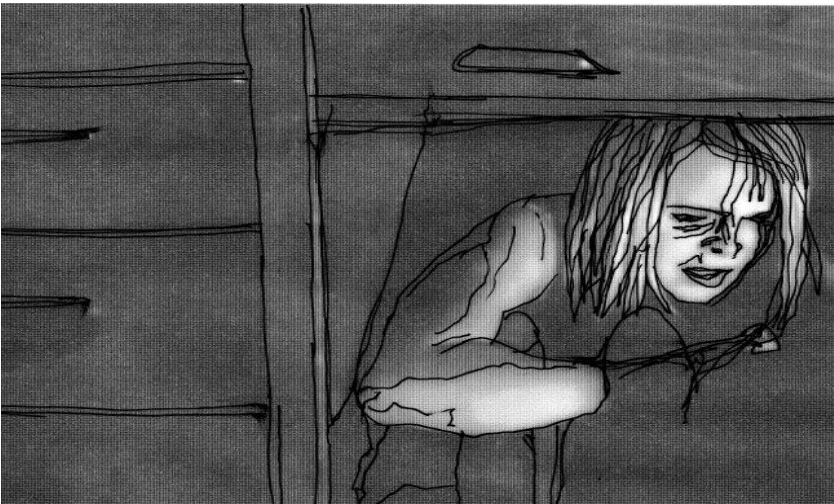
You lie on the floor, face down, near death, but next to you is Rosie, also seemingly lifeless. Isobel staggers out of the carriage, covered in blood. In the dark confines of the carriage you and Rosie have fought, and both of you have lost. You cry with what little strength you have left as you stare into Rosie's lifeless eyes. Then Isobel kneels astride your prostrate body and pulls your head up by your hair, stretching until your neck is taut.

She places the sharp edge of the knife blade against your neck and whispers in your ear **"Brother dearest"** and then she swipes her hand and the blade cuts deep.

287

After giving your statement, you are sidelined from the investigation. As usual, unis do the grunt work, and the Tecs take over for the glory. The boy is led away, still under restraint and social services are called. He's taken downtown where an appropriate adult will be waiting. The scene is processed. Photos are taken. Both knives are bagged and sent for DNA and fingerprints. You keep out of the way and wander back into the study.

You hear a whimpering. Your hand goes for your gun, jumpy after today. You don't draw but remove the holster catch. The sound is coming from behind the desk. You sneak round and crouch down. Looking up from you from the foot space under the desk are a pair of green eyes. Eyes wide with shock.



You call out a name and tell her you won't hurt her. Slowly you pull back the desk chair, and the little girl crawls out and

into your arms. You have found her. You have found Isobel.

Turn to **342**

288

Eric works himself out from the space under his desk, and crawls to the door of his office. He peers around it, and sees the large hulking shape disappear through the door to the east stairwell. He knows this is the way you went, and for a moment stops and considers trying to warn you. But then he realises that the north stairs are free, and he should be able to get to safety. He runs towards the north stairs' door, feeling guilty, but fear overcomes his guilt.

Eric runs down the staircase as if the devil is on his tail, He reaches the 8th floor, turning the right angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something on the floor, and lands with a thud onto something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with a dark liquid. He looks down and sees the body of Henry. Eric screams, and screams again.

Then Henrys head turns towards him. His eyes stare at Eric and Henrys mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what

he's seen, and the horror that he's left Henry still alive. He knows that without help, Henry will die in a few minutes. He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4. Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height.

He hears a clicking sound.

Turn to **172**

289

The door closes behind you as you push into the lobby. The air is smoke free, and so you both pull your masks off and stand, doubled over, hands on knees, coughing. Then you take deep breaths of clean air. Slowly the coughing stops but it still has damaged your lungs. Lose **2 ENDURANCE** points. But you have made it. You are in the lobby.

Turn to **208**

290

Hancox slumps back in his chair, deep in shock. This is a man who has interviewed some of the most infamous mass murderers and serial killers in the country, but only ever when they were in cuffs and behind a Perspex barrier. The thought of encountering one

without these safeguards has terrified him to the bone. You realise you have to act.

"Eric" you shout, "we don't have much time, or this department will become a blood bath. Everyone who has ever met me is at risk. Everyone will be killed."

You look out through the dividing window into the common area of the department. The emergency lighting has kicked in and you can still see at least five others in the department and they are all in danger.

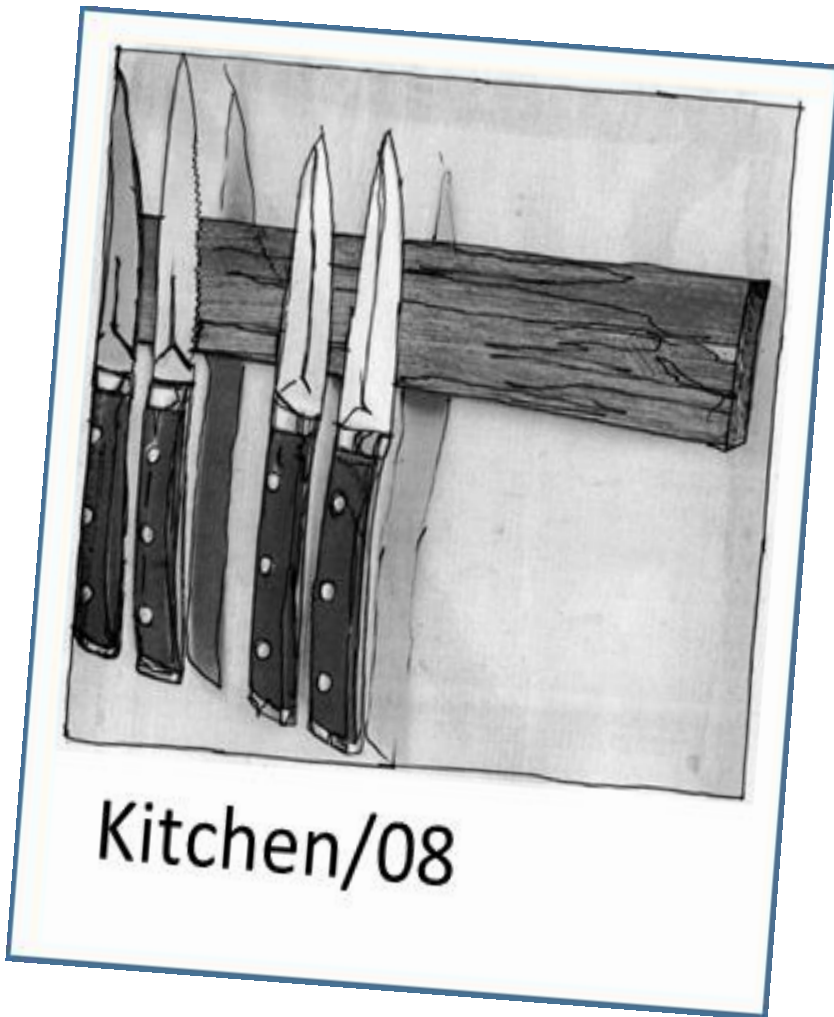
"Get up, we need to tell the others"

Hancox remains slumped in his chair. You don't have time for this but you try. ***"C'mon, Eric, we have to leave"***

Turn to **55**

291

Scanning the kitchen work surfaces, you notice a knife rack on the wall. You walk over and see that there is space for various different sized knives. At least two knives are missing.



Kitchen/08

If you want to leave the kitchen and return to the corridor, turn to **1** and choose again. Otherwise there is a door to the right from the kitchen. If you want to try this door, turn to **269**

292

Both of you rain down blows on the blonde head with the rubber mallets. An arm swings.

The knife, long and sharp, slashes. It strikes you in your side. Lose 4 **ENDURANCE** points.

The mallet drops from your hand. Then an arm wraps around your throat. Behind you. You sense rather than see the knife raise up.

You shout to Rosie **"Save yourself, I love you, run"**.

She nods, tears streaming down her face. She runs.

You look around and say, half smiling **"Hi, little sis"** as your twin sister stands over you, knife glinting.

"Brother dearest" Isobel, your twin sister, replies, smiling.

The knife comes down, into your neck. Once, twice. You slump to the floor smiling. At least Rosie is free. For now, you see her, the bloody knife by her side, head for the cellar door. You hope she doesn't find Rosie. You will never know

293

Your luck is in. Between you, you find a box of swan vestas in a desk drawer. The box is very old and battered and the striking strip down the side is well worn. You look inside. There are six matches left.

Turn to **268**

294

You try to wrench the panel open, you but are tired and your hands a slick with sweat. You give another heave on the crowbar, but the sweat makes it slip out of your grasp. The crowbar flies across the room with the force of the attempt, and lands with a clank near the doorway. Across the floor.

"Dammit" you mutter, and head over to pick it up.

But then the door from the stairs flies open with a bang and a dark figure emerges.

You both look around and Rosie says **"No no no, it can't be, we killed her, I'm sure. No no no"**.

But it is. Your twin sister Isobel walks into the room, blood covering her face and matted in her hair.

"Hi, little sis" you sigh, resigned to your fate

"Brother, dearest" she replies, almost lovingly.

She raises a bloody knife in her hand and before you know it she's upon you. The blade comes down and takes you in the chest, piercing your heart. You die not knowing Rosie's fate.

295

Rosie is in the lead as you enter the stairwell, just as the fireball climbs up the enclosed space. It hits her full as she is

part of the way down the first flight of stairs. She is engulfed in flame and you watch in horror from the doorway as she staggers around screaming as her flesh burns. The heat singes you, lose **2 ENDURANCE** points.

You look around for a fire extinguisher near the door and find one and turn back to use it on Rosie. But either by accident, or on purpose, she has staggered over to the rail of the stairs, and she topples over it, falling down the gap between the stairs all the way to the ground floor.

Reduce your **SURVIVOR** number by 1.

You turn around, tears streaming from your eyes, but the large figure is almost on you. Without thinking, you spray the extinguisher. You are rewarded with a scream as the gas hits her. You then swing the heavy metal canister at the blonde head, and it connects. The large figure is thrown to the floor.

If you want to try to strike again, then turn to **96**. If you would rather run and hide, turn to **57**

296

In unison, you all push on the table, which is now on wheels. It groans as you manage to push it across the laminated floor towards the door. Five feet to go. Now four feet. Then three. Sweat beads on your brows. Then you hear footsteps thudding down the stairs behind the door. You push harder. Two feet. Then one. The handle on the door starts to turn. Then the door starts to open. It bashes against the table, now only a few inches from the door. You hear a grunt of frustration. A

hand reaches through. A large, bloodstained hand with long, yellowing cracked fingernails. It reaches through and tries to get leverage in the doorway.

If you want to pick up a pool cue and hit the hand, then turn to **94**. If you want to carry on pushing and try to force the door closed, turn to **3**

297

For a moment they all stare at you in silence, and then Rosie says, in a small scared voice *"So, what do we do?"*

You reply *"We can't stay here, the phones are gone, the mains power has gone, there's only the emergency lighting. I have no doubt in my mind that we have only minutes"*.

"So, what do you suggest?" asks Charles.

You assess your options. If you want to try taking the stairs by the lift, then turn to **183**. If you would rather try the stairs to the east of the floor, turn to **64**

298

Hancox is in his office and so you walk over and knock. He signals for you to enter and as you walk in he asks *"And how's my star student? I hope your dissertation is almost done - deadline Friday"*.

Then he sees the pallor of your face and the tears in your eyes. He gets up and walks round his desk, and pulls out a chair for you and guides you to sit in it.

"What's wrong?" he asks **"It looks like you have seen the Devil in the mirror"**.

The TV outside is not visible from Hancox's office, and so you reach across his table and pick up a small remote. You point it at the small portable TV in the corner of the office and switch it on, and then find the news channel. Then you just point. He watches, his eyes wide in shock. Hancox is one of the few in the university who know of your history. Years ago you changed your surname, as the weight of your family name was too much to bear. However, over the years you have come to trust Hancox, and one night you told him all.

"So, is that were your twin was being treated?" You nod and say numbly **"but not anymore"**.

"I know the history between you and your sibling. Are you in any danger?"

Again, you nod and reply **"Yes, and anyone around me."**

"Have you informed the police?" asks Hancox.

If you phoned the police earlier, turn to **302**. If you haven't yet, turn to **239**

299

You push open the door and there are some dark stone steps. You see a light switch but don't want to turn it on. Carefully, you both feel your way down the steps.

TEST YOUR AGILITY. If you are successful turn to **233**. If you fail, turn to **126**

300

Down near the 8th floor landing, the postgrads have slowed to a steady run rather than a sprint. Charles is at the front, his fear overcoming his usual dislike for physical exercise and his adrenaline giving him a boost of speed that even outpaces Henry and Anna, both keen athletes.

The emergency lighting is flickering intermittently giving the whole stairwell a kind of strobe effect. He thinks he's seeing a figure coming up the stairs but then the light flashes off, and the stairwell is momentarily in darkness. Then it flickers on, and the figure is right in front of him.

He screams in fright, but the figure simply picks him up and hurls him against a wall with bone crunching power. He drops to the floor dazed.

Then Henry and Anna, only seconds behind Charles, turn the corner and almost crash into the looming figure. **"Hey, what the hell do you think you are doing?"** Henry shouts, but the figure just stands there, the lights flicking on and off behind it.

Then the figure lunges forward towards them, grabbing Henry's head. Anna manages to evade the grasping fingers. Then the figure brings Henry up level to their head, and head-butts him. There's a dreadful cracking, as Henry's cheekbone breaks. Henry drops to the floor. The figure draws a nightstick from its pocket and walks up the stairs towards the terrified Anna.

Charles is trying to get up from where he was dazed. He hears the others approach the landing. He sees them and shouts "**Turn back. Run**".

The figure swings the nightstick. It just misses Charles as he ducks. Anna takes the chance to start to run back up the stairs.

Charles scrambles to his feet and manages to drag himself up the stairs. The large figure follows.

But then behind both of them, there's a noise as Henry, who seemed to be dead, gets up and launches himself at the hulking form. With surprising speed, the figure turns and swings the nightstick again. It catches Henry full in the face. His nose shatters, his cheekbone caves in. He drops once more to the floor, on all fours, groaning. The stick swings again and connects with the back of his neck. His head drops forward, life and blood seemingly flood out from him. The survivors, including Charles, see this in horror and turn and run back up the stairs, screaming.

Reduce your **SURVIVOR** number by 1

Turn to **109**

301

You have almost made it to the bar when a large hand grabs you on the shoulder and spins you around. Isobel then grabs you under both arms, and lifts you effortlessly. She slams you down onto the bar top, at an angle so the small of your back hits the hard oak bar edge. You feel a jolt of pain. She raises you up again, and slams you back down, again

and again. The pain slowly gives away to numbness. Then she drops you to the floor. You land in a heap and try to get to your feet, but your legs remain stuck out in front of you.

You realise you can't as much as move your little toe. She must have broken your back. She crouches down in front of you, and lifts your chin so that you are staring into her green eyes. She smiles almost lovingly and says **"Brother, dearest"** and then with a quick movement, she places one hand behind each ear and twists. The crack is sickening as she breaks your neck.

302

You nod, and tell Hancox that you tried but the phone went dead. He grabs the phone from his desk and tries to dial, but then stops, looking worried.

He puts the phone down.

In a level voice, he says **"There's no dialling tone"**. Hancox swears, and says **"It's just the electrics in this building are shoddy. There's nothing to worry about"**.

And then the world goes dark.

You say **"It's too late"**. Lose 1 SANITY point and turn to 396

303

You shout out **"Come with me if you want to live"**

They all stop and look at you in amazement, which soon turns to amusement.

"Steady on Arnie!" says Henry, and all the others laugh. Lose 1 **CHARISMA** point, turn to **389**

304

Back on the 15th floor, you, along with Rosie, Henry and Anna, are debating what to do when the door bursts open from the north stairs. Elle runs through, terrified.

"He's dead, he's dead, he killed him, and he killed him" she babbles.

You grab her and try to calm her down.

"Charles is dead?" you ask. Elle nods.

"Dammit" you say **"but we need to go. We have to take the east stairs down to the 10th floor, as that's as far as they go. Then we will cut back across to the main stairs. We know the layout. That gives us the edge. Quick."**

You all head to the east stair doorway.

Turn to **323**

305

You thump the panel with frustration, unable to figure it out, and knowing that this is your last hope of escaping.

Add 1 to the floor level. If the number is now 17, turn to **283** straight away.

You slump to the floor, sobbing. Lose 1 **SANITY** point.

Rosie sighs and walks over to the panel and stares at it.

"Look here" she says "It's very feint, but it looks like the label on switch 6 used to be red. What do you think that could mean?"

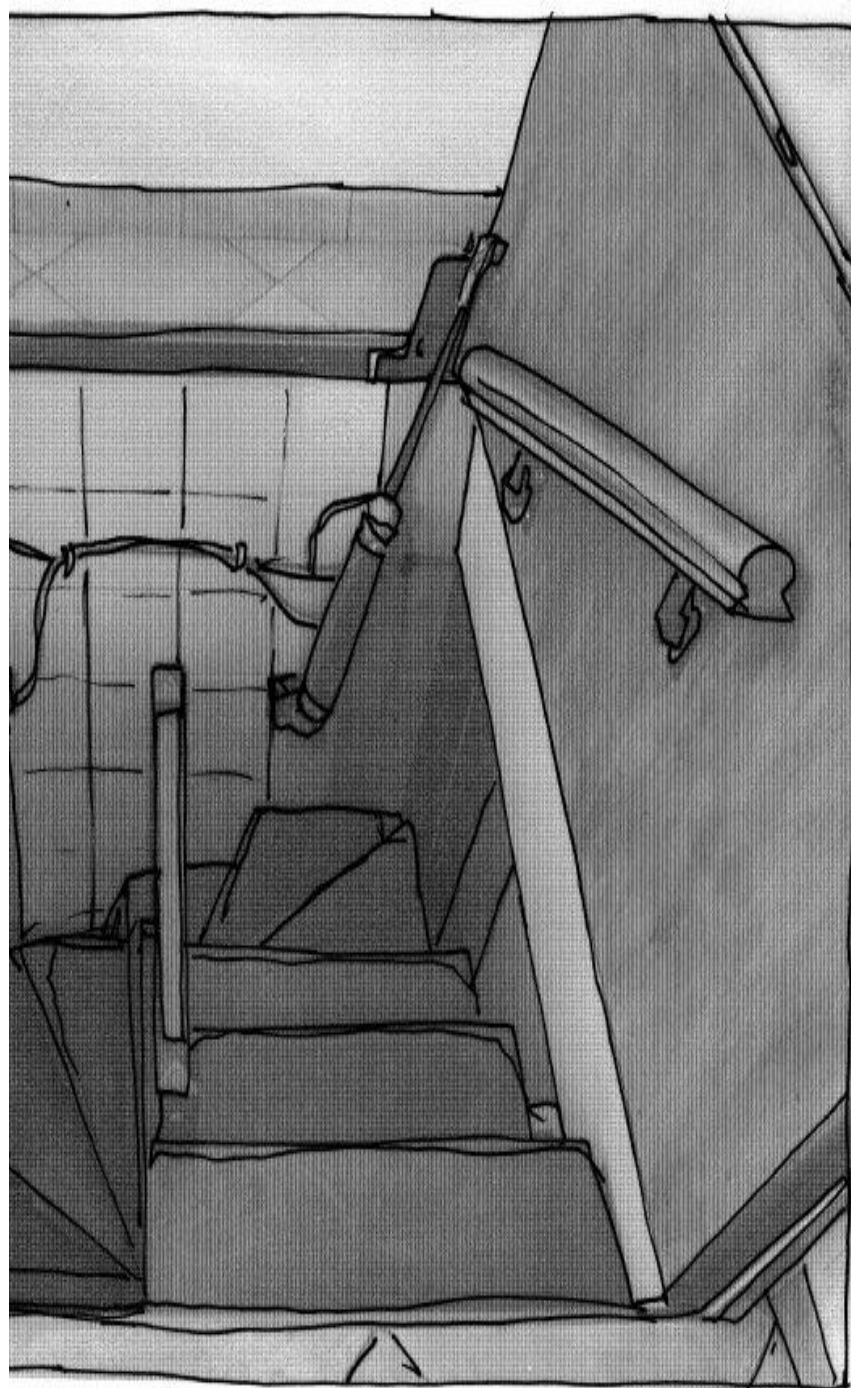
With this new information, turn back to **191** and see if you can figure out which switches are which.

If you still cannot solve it, turn to **318**

306

You pull open the cellar hatch and run down the stairs, down into the cellar, which is part of the 9th floor. You pull the hatch closed behind you.

It's dark and gloomy, lit only by flickering emergency lighting. Your eyes slowly adapt to the near dark in the cellar. You can make out barrels and kegs. You hear the tread of feet on the floorboards above the hatch. Then the hatch is pulled partially open. Something flaming drops down the stairs into the room. The fire spreads on the floor and quickly reaches a gas canister. The flames lick the side of the canister until it explodes.



The heat is impossibly intense and you can feel the skin on your exposed face and hands blistering. Fortunately, the smoke takes you before the fire, and you fall unconscious to the floor where the flames eventually find you and consume you. All that is left is some charred blackened bones, which then crack and disintegrate into dust.

307

"Dammit, why won't she die" shouts Rosie, pointing over the room.

Isobel staggers through the door. Blood covers her white overalls from the stomach wound. In her left hand she still holds the bloody knife, which now looks almost black as it's so drenched in congealed blood. You look round to see where the lift is and press the button again, hoping it will get here quicker.

Roll 2d6. Subtract the number from the time you have to wait for the lift. If the resulting number gets to 0 or lower, then turn to **166**. If it gets to between 1 and 10, then turn to **131**. If the time you still have to wait is 11 or more seconds, turn to **4**

308

The pin pulls from the trip wire, and the rigged canisters of butane gas explode as it meets the flame of a blowtorch left burning next to it. The fireball blows him backward and shards of the metal contained within pierce his body like shrapnel in a dozen

places, cruelly tearing his flesh. But he is dead in seconds.

Reduce your **SURVIVOR** number by 1.

The fireball continues up the narrow stairwell, just as you and Rosie enter on the 10th floor.

Roll 1d6. If you roll 1-2, turn to **295**; 3-4, turn to **343**; 5-6, turn to **199**

309

The nylon cord digs into your wrists as you try to wriggle free. You are sweating heavily, and the sweat on your wrists allows you to start to work the cord a bit looser. Then you get a bit of slack, and are able to pull against the cord where it's lashed to the chair. You strain all your muscles, and keep pulling until eventually the cord snaps. You free yourself quickly and run as fast as you can for the east stair door.

As you pass your desk, you stop and grab your gym bag from under the desk. In it is your squash racket. You can still hear the group arguing on the other side of the door. You grab it and head for the east stairs.

Turn to **74**

310

Rosie, Henry and Anna turn around and stop running. Charles and Elle continue to the north stairs and crash through the door.

You look at the group and say "***I think we should take the east stairs***" thinking that as the east stairs don't go all the way to the ground floor, then with the electrics out the only way up from reception is the north stairs. However, it's too late to call back the others now. You hope they survive.

Turn to **117**

311

You shout out "***Come with me if you want to live***". They all stop and look at you in amazement, which soon turn to amusement.

"Steady on Arnie!" says Henry, and all the others laugh. You can even hear Eric behind you sniggering despite the tension.

"No seriously, listen to me" you almost plead

Turn to **67**

312

Eric runs down the staircase as if the devil is on his tail, He reaches the 8th floor, turning the right-angled corner onto the landing, the lights flickering.

He runs and runs, faster down the stairs.

Floor 7.

Floor 6.

Floor 5.

Floor 4.

Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height. He hears a clicking sound.

Turn to 27

313

Anna bursts through the door. She runs over. She is covered in blood, but none of it appears to be hers.

They all look at her shocked. Numb.

"Anna, where's Charlie?" asked Henry

"Dead" she replies in a quiet, unemotional voice. **"He killed her. Beat his head in until it was just a bloody mess. I had to run. I couldn't save him..."**

She tails off, as emotion overtakes her.

Reduce your **SURVIVOR** number by 1.

"Anna, there's nothing you could have done, and if we stay here, we will all end up like Charlie." You tell her. You want to be compassionate, but realise you need to be practical.

"Then what now?" asks Rosie.

"We can't go down the north stairs. The lifts and paternoster are down. There's only the east stair - which will take us down to the 10th floor" you suggest.

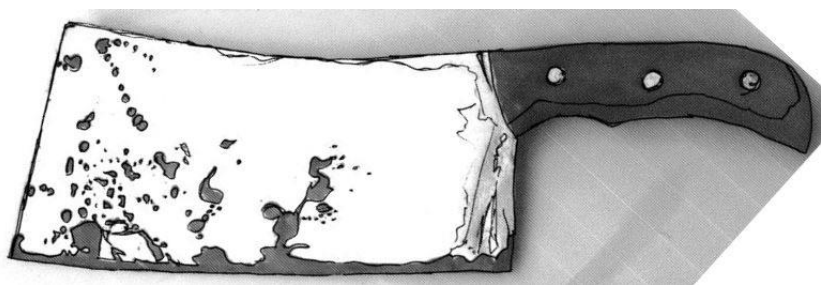
"The 10th floor?" shouts Henry **"we've just run up past that, we could have gone straight off there".**

You all stand there, feeling stupid.

"No, but if we'd done that, we may have been followed. This way, we can try to get out sneak down the east stairs and across the 10th floor to the north stairs which will take us to the lobby. That was the plan"

They all look at you dubiously, but you set off for the east stair.

Turn to 270



314

The kitchen is a good size, with a breakfast island still with left over cereal, toast and milk on the counter. There are two cups of what you assume is tea or coffee. You pick one up and feel the side of the cup. Cold. You check the carton of milk. Warm, meaning it's been left out of the fridge for too long. You pick up a used cereal bowl. Some uneaten coco-pops are welded to the side of the bowl, again indicating the bowl has been there sometime.

TEST OFFICE SHAW'S INTELLIGENCE. Shaw has an **INTELLIGENCE** of 7. If you pass, turn to 291. If you fail, turn to 22

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Kitchen/01



Kitchen/02



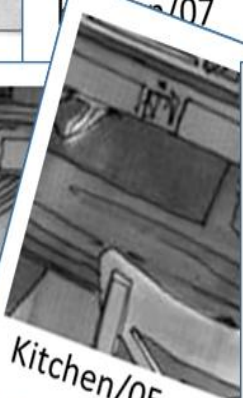
Kitchen/03



Kitchen/04



Kitchen/05



Kitchen/06



Kitchen/07

315

Henry and Anna burst through the door and into the north stairwell. They both head straight down the stairs, heading for the ground floor as quick as possible.

Henry's a few steps ahead when he shouts to Anna **"I think someone is coming up this way. The bloody idiots, they can't know about the fire"**.

Anna replies **"But Henry, stop a moment, how do we know about the fire? One word? No alarms, no sirens, to smoke, no heat"**.

Henry stops and thinks **"Yeah come to think about it, it's all a bit strange. Anyway, we can wait here for whoever is heading up and see what they know."**

Henry stops and waits, a few steps further down than Anna. Both hear an even footstep on the stairs, never breaking rhythm, relentlessly climbing the steps like a machine.

A figure comes into view. In the gloom of the emergency lit stairwell, a hulking figure in white fatigues carrying something in their hand. Henry shouts out **"Hey mate, have you heard there's a fire?"**

The figure doesn't stop, doesn't reply, and just carries on climbing. Roll 1d6.

If you roll 1-3, turn to **28**, if you roll 4-6, turn to **225**

316

Isobel lunges up the stairs, arms outstretched. In her left hand is a bloody knife. You both manage to dodge back out of her reach, and the reach of her knife. She growls in frustration and then trips over a step and falls forward. The hand holding her knife hits the floor first and it bends backwards. The knife enters her stomach. She groans. Her blood pours over the stairs. You look down in horror, frozen. You are half tempted to help her but you realise that it's too late for that.

Rosie grabs you and shouts **"We need to go. We need to get out of here"**. You glance back one more time at Isobel clawing at the stairs, trying to drag herself up to you.

Lose 1 **SANITY** point.

You dodge past her and down the stairs onto the 15th floor landing and run through the door.

Turn to **240**

317

Looking around, you see that there's a pool table a few feet away. You gesture to Rosie and Elle, asking for help to move it.

TEST YOUR CHARISMA. If you pass, turn to **152**. If you fail, turn to **45**

318

Add 1 to the floor level. If it's 17, turn straight away to **283**.

None to wiser you bang your fists against the panel. Lose 1 **SANITY** point.

"Red normally means stop" says Rosie "Why didn't I think of that sooner? So we can assume that Switch 6 is STOP"

Now try to solve the rest of the sequence on section **191**. If you still cannot solve it, turn to **359**

319

"Come on, Henry," you say "we should stick together. We've got a better chance as a team"

You are sweating now. Nervous that they are actually thinking about sacrificing you.

"You don't know how things are. My dad, my mum, my brother, all dead. And when I'm dead, it'll be your turn as you know me"

Henry says *"Well if it's all the same to you, maybe, maybe not. But it's you that's the target, and so we are better off without you."*

Henry looks around, Charles and Anna nod. Rosie and Elle stand back, staring at the ground. Then Henry and Charles grab you. They push you back through the door back into the 15th floor.

"Anna, find something to tie him up with" says Henry.

Anna goes to the window, and rips down the chord from the venetian blinds. Then she brings it back. Henry grabs a chair and forces you to sit down in it. Then he and Charles tie you firm to it, and wheel it over to the north stairwell door. Turn to **98**

320

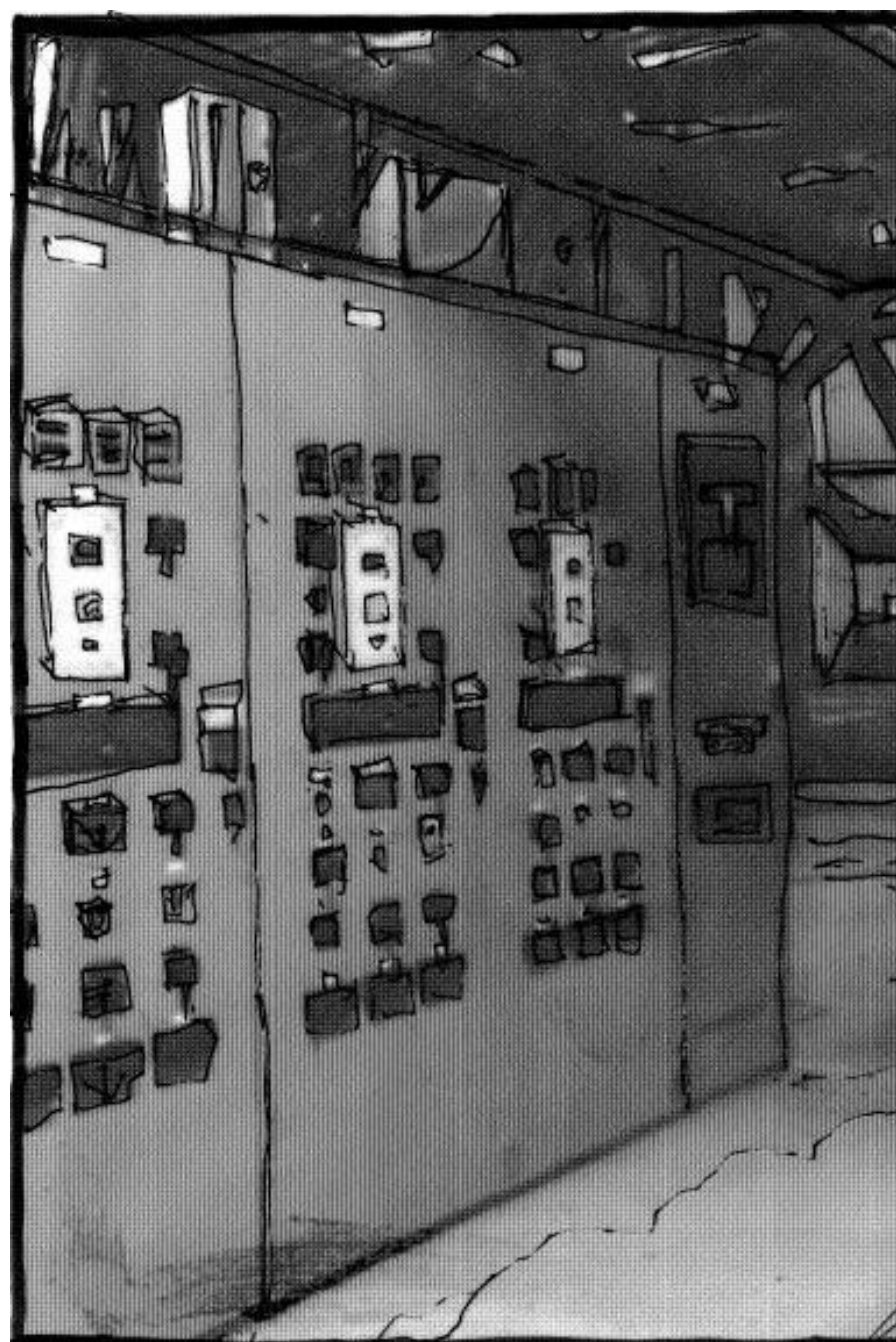
As you run down the east stairs, the door to the north stairs opens on floor 15. A large figure steps through the door and looks around. In his office, Eric cowers under his desk. The figure turns, hearing the groans of pain coming from the east stairs and heads straight for the door. Eric is safe.

Turn to **370**

321

The sharp, heavy blade sheers through flesh and bone. Your opponent grunts as a hand drops to the floor, twitching. Blood pours everywhere. You swing again, and this time the cleaver strikes into a shoulder. Another grunt. You try to pull the cleaver free.

Turn to **178**



322

Panic takes over, and you realise that you maybe shouldn't have used this tactic, but at least it's getting them moving. They all grab their bags and run for the north stairwell. You shout to call them back.

Roll 1d6. If you roll 1-3, turn to **273**, or if you roll 4-6 turn to **310**

323

As you run down the east stair, on the 15th floor, Eric takes refuge in his office. He hides in the footwell or his large oak desk. He lies there, peeking through the two-inch gap at the base of the desk and the floor. He sees the door open and a pair of large feet walk through the door. The feet are wearing white plimsolls, wet with blood. The figure enters the office and looks around. She stands for a moment seemingly mesmerised by the sight of the city, all bright and lit up, from the high rise window. Then she turns and leaves. Eric, hiding under the desk, in the same way a small blonde girl did 20 years ago, tries to remain still and quiet, and tries not to cry. He hears the sound of another door opening and decides it's safe to come out.

Turn to **218**

324

The figure lurches into the room, stops and slowly looks around. You and Rosie both keep low behind the barrels. It walks into the

cellar, and then around to the right where the casks are stored. You both strike.

TEST YOUR FORTUNE AND STRENGTH. Add your fortune and strength together and roll 4d6. Do the same for Rosie. She has **STRENGTH 8 FORTUNE 10**.

If both of you roll less than or equal to your combined scores, turn to **215**. If you both roll above, turn to **238**. If Rosie's is higher, turn to **37**. If your score is higher, turn to **292**

325

Rosie grabs your arm and says *"There's nothing we can do, we can't fight her, and we can't save Elle. We have to run"*.

You nod numbly in agreement and you both run towards the north stairwell door. You approach it and pull open the door and enter the stairs. As you do so, a few floors down, the pin is pulled from the gas tanks on the 4th floor.

Turn to **308**

326

You run out of the lift foyer and towards the main stairs' door, right next to you. Pulling the door open. You see that the stairs are pretty much intact as the main explosion happened above you. There is debris and smoke, but you both think you can make it down. You look around and see a cleaning cupboard. You pull it open and grab a couple of cleaning clothes and pass one to Rosie.

You soak them from a nearby water cooler and wrap them around your mouth and nose and enter the stairwell. The smoke is thick and even with your makeshift masks makes you cough.

TEST YOUR ENDURANCE. Throw 2d6 and add 12. If this number is greater than your endurance, then turn to **253**. If it is less than or equal to, then turn to **170**

327

For a moment they all stare at you in silence, and then Rosie says, in a small scared voice *"So what do we do?"*

You reply *"We can't stay here, the phones are gone, the mains power has gone, there's only the emergency lighting. I have no doubt in my mind we will meet again in this very room within minutes if we don't move"*

"So, what do you suggest?" asks Charles. You assess your options.

If you want to try taking the stairs by the lift, then turn to **183**. If you would rather try the stairs to the east of the floor, turn to **64**

328

You run across the 2nd floor to the south side of the building, where the paternoster whirls round in continual motion. Isobel is not far behind you, seemingly gaining strength rather than becoming weaker. You get to the paternoster. It's one of the last of

its kind still in use, a never stopping lift that loops up and down. On one side, the carriages take you up, on the other, they take you down. Each carriage only takes two people, and you have to step into it as it moves past you. You jump in and the carriage starts moving down.

But then there's a thud above you. You look up and you see a knife blade has pierced the thin wooden roof of the carriage. Isobel is in the carriage behind you. Then you are at the first floor. You both leap out the carriage and run across the large, open foyer to front door. You hear a thud as Isobel jumps out of the next carriage. She is only seconds behind you. You reach the glass double door and push it open to freedom.

Turn to **89**

329

You gesture first left and Walker approaches the door. She reaches for the handle and turns and pushes. The door opens with a slight squeal of protest and you both step through. It's a dining room, with a large oak table in the centre and five oak chairs around it. The table is unlade, and the room is tidy and neat. There's no one in the room. There is a closed door to your right.

You can either head into the room and check this door, and turn to **164**; or you can do back into the hallway and try another door, turn to **1**

330

Down on the 10th floor, a figure struggles to their feet and heads for the east stairs.

Turn to **93**

331

Before Isobel enters you both look around for weapons. You find a hammer and Rosie a small knife. You stop and wait. The figure enters the room. You realise that you won't win in a straight fight, even two to one, and so hope just to injure her and slow her down. You hide behind the control panel. Then her shadow appears, and Rosie nudges you and mouths "**3,2,1**" and you launch at the figure that appears.

You swing the hammer but miss. Rosie has better luck, managing to stick the knife into Isobel's stomach. She groans and moves. The knife is wrenched free from Rosie's grasp. Isobel pulls out the knife and looks at it disdainfully. Then, almost casually, she throws it. It flies end over end towards Rosie and the point takes her in the eye. She drops. You scream in horror and rage.

Turn to **378**

332

Luck is with you; you manage to creep up the stone steps. You get to the top and pull the door closed, quietly. Then you search the nearby desk. You find an old newspaper and roll it up loosely into a torch.

You have six matches but they are old. You pick out a match. Roll 1d6. If you roll 6 turn to **181**.

For each match that fails to light, you get more desperate and lose 1 **SANITY** point.

If you fail, that match will not light and you must try again.

If you have not rolled a 6 after six attempts, then turn to **138**

333

As you run around the desk, you both grab a metal post each, the ones that are used with the retractable tape to form a queue for the reception desk, a bit like in an airport. You sprint to the door and bash at the triple glazed windows with all your strength. Eventually one cracks, then shatters. You both burst through, ignoring the cuts from the sharp shards of glass still in the frame. You run. Just in time. There is a muffled "**pop**" below, and then the ground shakes, then the flame follows.

The explosion is immense and knocks you both off your feet. You are showered in glass, but lie there, deaf from the blast and covered in 100 cuts. You look over at Rosie and smile, but then you see the vacant look on her face and the large piece of metal frame sticking through her chest. You crawl over to her and hug her.

Turn to **156**

334

This cabinet opens easily but it is full of various tools. It takes you several minutes to look through it, but all you can find are mains powered drills, angle grinders and screwdrivers. None will work though as there's no mains power. You find a battery powered drill, and pick it up excitedly, and pull the trigger. The chuck spins around slowly, twice, and then stops. The battery indicator is red. You throw it down in disgust. Due to the time it's taken you to search the cabinet, add 2 to the floor level the figure is on.

If that number is now 17, turn to **231**. If you want to try the locker on the left, turn to **275**; if you want to try the middle locker, turn to **128**. If you haven't done so already, if you want to give up and look for some keys, turn to **17**.

335

Above you, the escape hatch has almost been wrenched open and you can see Isobel's grim face. You both run out onto the 11th floor. Isobel jumps down into the lift as you run. You hear a ripping noise behind you. Then something comes flying towards you as you run. **TEST YOUR FORTUNE**. If you are **FORTUNATE**, you see the control panel from the lift go flying past you. Isobel has obviously ripped it out, disabling the lift. If you are unlucky, the panel hits you, and causes **2 ENDURANCE** points of damage.

Do you want to try to see if the main stairs are safe to use? If so turn to **137**. If you want to run to the opposite side of the room and try to paternoster, turn to **46**

336

With the element of surprise, you get the drop. The cleaver strikes into a muscled shoulder. There's a grunt. Rosie swings the metal rolling pin. But too slow. The large figure, with amazing speed, raises a hand and catches it, and yanks. Rosie loses the pin.

The figure lashes out. The metal pin whistles though the air. It hits Rosie full in the face. She staggers back. You swing the cleaver again. A glancing blow. The figure swings again. The metal pin strikes you across the chest. You drop the cleaver. Lose **4 ENDURANCE**. You are knocked backwards.

Rosie tries to stand. She is dizzy, unsteady, and unseeing. The pin swings again. There's a loud crack. Rosie falls to the floor. Her skull bashed in. You run. You head for the cellar.

Reduce your **SURVIVOR** number by 1.

Turn to **306**

337

The boy stares back at you with hate in his green eyes. His hair is matted with dried blood. His face is covered in blood spray. But none of it appears to be his. His hands look like they have been painted red. You ask

him what happened. He just growls at you. You ask him who hurt his parents. He smiles.

You ask him who hurt Thomas. For the first time you see sadness in his eyes. But still he does not speak. You hear sirens outside at reinforcements approach. Soon the detectives take over. CSI quarantine the scene. You give your statement to the lead detective, a young kid called Williamson.

All the while a question sticks in your head. Where the hell is the little girl? Turn to

287

338

Eric runs down the staircase as if the devil is on his tail. He reaches the 8th floor, turning the right-angled corner onto the landing, the lights flickering. He doesn't see the dark shapes and trips over something on the floor, and lands with a thud onto something warm and wet. His hands are slick with liquid and he raises them to his face. The lights flicker on, and his hands are covered with a thick, dark liquid. He looks down and sees the bodies of Charles and Henry. Eric screams, and screams again.

Then Henry's head turns towards him. His eyes stare at Eric and Henry's mouth opens and closes, but no sound comes out. The eyes plead at Eric, but he pushes himself away across the wet floor. He tries to stand but slips in the thick blood, falling once more. He scrambles to his feet and runs, even faster, his eyes wide with the horror of what he's seen, and the horror that he's left Henry still alive. He knows that without

help, Henry will die in a few minutes. He runs and runs, faster down the stairs.

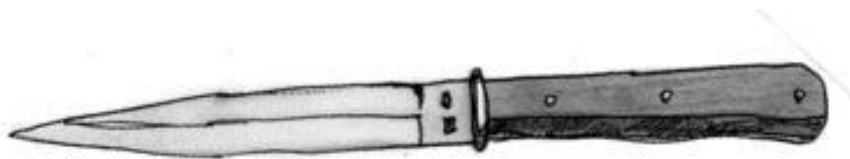
Floor 7.

Floor 6.

Floor 5.

Floor 4. Then he trips and falls full length, as something comes into contact with his ankle. Some sort of wire that's been tied across the stairs, about knee height. He hears a clicking sound.

Turn to 395



339

The left door takes you into a back office. There a desk and chair, and at the back a small kitchenette. There's no other exit. Then you hear a noise from outside. She's found you!

You both rummage through the kitchen drawers. You manage to find a small knife, and Rosie a pair of scissors. Then the door crashes open and Isobel storms in, knife about her head. You have no choice but to fight.

Turn to 220

340

Luck is with you, you manage to knock Isobel down and run past her, up the stone steps. You get to the top and pull the door closed. Then you search the nearby desk. You find an old newspaper and roll it up loosely into a torch.

You have six matches but they are old. You pick out a match. Roll 1d6. If you roll 6 turn to **235**. If you fail, that match will not light and you must try again.

If you have not rolled a 6 after six attempts, then turn to **138**

341

You both embrace. You kiss Rosie full on the lips. She pushes back saying "**Later! We still have to get out of this damned place**".

Rosie runs off towards the east stairwell. You try to stop her. She turns and says "**The north stairs are on fire. The east stairs. We must get up to the maintenance level on floor 17. We need to get the lifts working. It's the only way out**".

You nod in agreement. She's right. Turn to **373**

342

20 years later

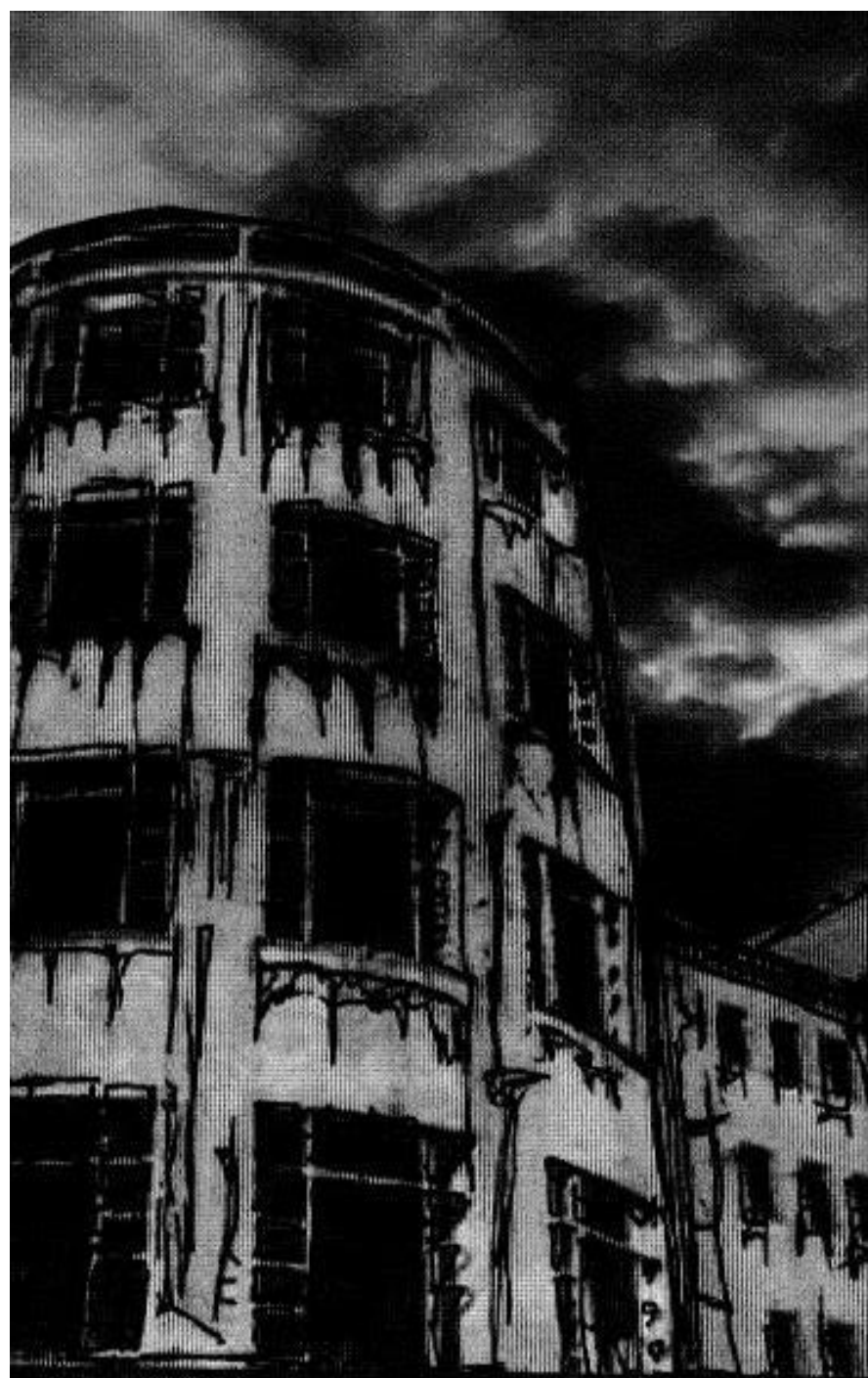
17th December, 1:30am.

Markham House Asylum. The alarms ring. Staff rush towards Room 36 of Level 3, but the cell is empty. Security are checking the cell. They find on the floor the restraints, somehow cut.

Outside the metal door is the still form of an orderly, blood pooled from where his head has been caved in. His nightstick and keys are missing.

Bloody footprints head towards the locked access door and the stairs. But the door is unlocked, and the footprints head to freedom. Markham House's most famous resident has left.

The practice manager quickly checks CCTV at the gate from the control room. A hulking form in white fatigues walking down the drive carrying a nightstick. It shows two security guards at the gate draw their own sticks and run towards the figure. The hulking figure swings the nightstick twice. Both men drop to the floor. Even the grainy camera footage can see the blood pooling from their heads.



Patient DOB: 06/06/16
Room: Level 3 Super

P36/3

Psychiatric Evaluation

28-year-old, single and unemployed without children, single Caucasian male, without children, lived with family at time of admission, who was found at the scene of a triple homicide. Patient was admitted by the

as found at the scene of a triple homicide, along with the patients twin brother, and patient's parents and older brother were found dead at the scene. The patient was found guilty of their murders, on the grounds of diminished responsibility, and was placed in our care at age 8. The patient has resided with us for 20 years.

History of Present Illness:

Pertinent history in record: P36/3/History

During assessment: Patient was uncommunicative throughout the assessment. Patient was dirty and unkempt, with long greasy hair, and dirty broken fingernails. The hospital standard issue overalls worn by the patient are dirty and soiled. During the 90 minutes' evaluation, the patient refused to talk or acknowledge my presence, and just stared ahead into space.

Patient self-esteem appears poor, no reported feelings of excessive guilt, with reported anhedonia, sleep disturbance, lack of appetite, excessive libido, does not report change in energy,

Patient does not report increased activity, agitation, risk-taking behaviors, pressured speech, or euphoria. Patient does not report excessive fears, worries or panic attacks. Patient does not report hallucinations, delusions, obsessions or compulsions.

Patient's activity level, attention and concentration were observed to be extreme. Patient does not report symptoms of eating disorder. There is no recent weight loss or gain. Patient does not report symptoms of a characterological nature.

Patient currently denies suicidal ideation, denies SIBs, denies homicidal ideation, denies violent behavior, denies inappropriate/illegal behaviors.

The majority of these reports are assumed as the patient refused to answer any questions. The remaining are determined from reports from guards and day staff.

The only reaction from the patient was at the end of the session, when the patient was returned to the cell. The patient exhibited extreme violence, and assaulted three guards, putting one in a coma and the other two are still in hospital recuperating from multiple broken bones, contusions and abrasions

Past Psychiatric History:

Previous psychiatric diagnoses: none reported prior to arrest
Describes stable course of illness.

Previous medication trials: none reported.

Safety concerns:

History of Violence to Self: none reported

History of Violence to Others: extreme

The form ducks into the security booth for a moment, and then leaves carrying a bag. The figure walks on down the drive away from the gate. The practice manager swallows and reaches for a phone. He dials a number. The phone is answered and the manager just says "**P36/3 has gone**" and puts the phone back down. He puts his head in his hands and starts to cry.

Turn to **394**

343

You are in the lead and are just about to enter the stairwell, just as the fireball climbs up the enclosed space. Rosie pulls you back, almost in time but the intense heat still singes you. Lose 4 **ENDURANCE** points. Your jacket catches from the flames and you start to burn. Rosie, acting quickly, sees a fire extinguisher by the doorway and grabs it. She turns it on you and one blast puts out the fire. But then she screams. The figure is almost on you.

Without thinking, Rosie sprays the extinguisher at the looming figure, earning a scream as the gas hits home. Then Rosie swings the heavy metal canister at the blonde head, and it connects. The large figure falls to the floor, stunned.

If you want to tell Rosie to strike again, then turn to **372**. If you would rather run and hide, turn to **35**

344

In front of the desks are columns that have retractable fabric tape fixed from one to the other, so they form a queuing system for the reception desk - like you have seen at airport check-ins.

The columns are about three-foot-tall each and solid metal. You both grab one each, and disconnect the tape that snaps back. You lug them over to the doors and start to batter the heavy bases against the doors.

Turn to **83**

345

The pin pulls from the trip wire, and the rigged canisters of butane gas explode as the gas meets the flame of a blowtorch left burning next to it. The fireball blows the pool soul who tripped the trap backward and shards of the metal contained within pierce his body like shrapnel in a dozen places, cruelly tearing his flesh. But he is dead in seconds. The fireball continues up the narrow stairwell, just as you enter on the 10th floor.

Reduce your **SURVIVOR** number by 1.

Roll 1d6. If you roll 1-2, turn to **65**; 3-4, turn to **217**; 5-6, turn to **176**

346

You are nearly at the door when Isobel launches herself through the air at you. She hits you both, knocking you both flying and through the door. Your momentum keeps you rolling forward, and all three of you clatter down the stairs. **LOSE 2 ENDURANCE** points.

TEST BOTH YOUR AND ROSIE'S FORTUNE. If you are both fortunate, turn to **381**. If you are both unlucky, turn to **133**. If you are lucky, turn to **40**. If Rosie is lucky, turn to **104**

347

"How do you know?" asks Hancox.

"I just do. Maybe it's a twin thing, but when we were kids, we always knew where the other was. It seems that hasn't changed, even 20 years on. As for the first time in a long time, I know that we are both in the building. This building. And that soon we will meet again."

"Why?" asks Hancox.

You shrug, and reply almost casually *"so that I can die"*. Turn to **290**

348

Despite the surprise of the attack, the knife just slashes at your arm and cuts the material of your uniform. Then you are able to dodge back and are able to catch his arm after the blade has whistled past you. You bend his wrist, and he howls in pain, but the

knife drops to the floor, striking the plush carpet with a muffled thud.

Turn to **387**

349

In the north stairwell, the large figure has reached the 4th floor. It stops and turns and sees the sign for "**Department of Biochemistry and Microbiology**" and pulls open the door. The figure stalks along the deserted corridors, until it arrives at a room with a large yellow warning sign on the door.

A large hand with dirty, cracked finger nails, reaches out and pulls on the door handle. It's locked. With a grunt, this time the figure twists and pulls at the handle and with a crack, the doorjamb gives way and the door pulls open. The figure enters the room and then spends a few minutes dragging some large, silver canisters onto the landing of the north stairs. The figure finds some wire and a blowtorch.

Then the figure starts back up the stairs to the fifth floor and beyond. Turn to **55**

350

You reach the 12th floor landing, when you hear a noise from above. You look up, hoping that it's Eric, and that he's still alive. Instead you see a large hulking form, long hair in her face, staring down at you. You all stop and stare in horror. Then the figure raises something dark about its head and

throws. Something heavy hurtles down the stairwell with amazing accuracy, and hits Anna on the neck. She slumps to the floor. You bend to check her, but you can tell from her glazed eyes that she's dead. You look and see that next to her is a metal object.

It's an iron model of a human brain, and weights a good two kilos. You know as it's sat on your desk for the last couple of years. It's the award you got for the best student in class when you did your BSc in psychology.

Your name, inscribed in the wood base, is now highlighted by Anna's blood. You almost laugh at the irony. But you have no time to waste as you hear your twin on the stairs above. The three of you burst through the door onto the 10th floor. You are in the student union bar, but it's now all closed and in darkness for the holidays.

Reduce you **SURVIVOR** number by 1

If you want to try to barricade the door, turn to **317**.

If you just want to run for the north stairs, turn to **265**

351

The key slips in easily and you turn it. The panel springs open. Add 1 to the floor number you have written down.

Turn to **191**

352

The hulking form is at the top of the stairs, grinning down at you, green eyes blazing. Isobel. You stop in horror, seeing your twin for the first time in over a decade, and the first time outside of a locked cell for 20 years. Isobel, with speed belying her size, leaps at you. You try to dodge, but she grabs you around the waist and you both tumble down the stairs.

Turn to 157

353

You both jump off at the next floor, and go to run around and change direction again. But you haven't fooled Isobel. She jumps out from the next carriage and is on you. She grabs you by the scruff of the neck, and hurls you into a carriage that is just passing. You land half in, half out. Your legs are in the carriage but your body is on the floor. You try to scramble out but the continually moving paternoster has no safety sensors, it's so old.

And so it keeps on moving and the next carriage strikes you in the small of the back. Wood splinters, machinery groans, but keeps moving. The pain is incredible. You scream out as your back is broken and your legs are almost torn from your body. You look up, eyes streaming with tears of pain and suffering, and see Isobel closing in on Rosie.

Then everything goes black

354

Eric works himself out from the space under his desk, and crawls to the door of his office. He peers around it, and sees the large hulking shape disappear through the door to the east stairwell. He knows this is the way you went, and for a moment stops and considers trying to warn you. But then he realises that the north stairs are free, and he should be able to get to safety. He runs towards the north stairs' door, feeling guilty, but fear overcomes his guilt.

Turn to **338**

355

You both practically fly up the cellar stairs and slam the hatch back shut. Locking it. Rosie runs from behind the bar towards the east stairs. You try to stop her.

She turns and says ***"The north stairs are on fire. The east stairs. We must get up to the maintenance level on floor 17. We need to get the lifts working. It's the only way out"***.

You nod in agreement. She's right.

Turn to **373**

356

The door opens onto a scene of horror. It's a typical family room. Two large sofas at right angles dominate the room. In front of them is a large flat screen TV. In front of that TV is a small boy. He's facing away from you,

but lying on the floor, face down, head propped on his hands, his legs kicking casually back and forward.

He seems immersed in the TV, which is currently playing Family Guy. You assume this boy is Isaac, one of the twins. Around him lay three bodies.

The closest is an adult male, who is sitting on one of the sofas. You assume this is Mr Bone. His head is thrown back, and his green eyes are staring unseeingly at the ceiling above. He's wearing a grey t-shirt and trousers. At least you think the shirt was once grey, as it is now red with blood, which has congealed around seemingly dozens of stab wounds to his chest, arms and head.

Lying on the floor in front of him is an adult female. Probably Mrs Bone. Her long hair is dark and matted and she is wearing a pale yellow blouse and dark trousers, although both are also covered in blood.

Finally, there's the figure of an adolescent boy, maybe in his teens. He seems to be peacefully lying on the other sofa, but when you approach you can see his body fully and realise that he is also dead, but from a single stab wound to the chest. This, you think, must be Thomas.

Incident Number:

EXY99-121246706/2c

File Content:

Crime Scene Photos

Lounge:

DB/01-DB/10

EB/01-EB/10

TB/01-TB/10

Retention time:

99 years

EXY99-121246706/2C

33

33

EXY99-121246706/2C / Bure

WITNESS STATEMENT

C Rules 1981, r70



DB/6



DB/5



Lounge DB/10



Lounge DB/4



Lounge DB/8



Lounge DB/9



Lounge DB/1



Lounge DB/2



Lounge DB/3

Signature: 616

The room was

EXY99-121246706/2C



Lounge EB/09



Lounge EB/08



Lounge EB/02



Lounge



Lounge EB/10



Lounge EB/07



Lounge EB/05



ules 1981, r70

18')

signed by me) is true
if it

r70

33

33

EXY99-121246706/2C



Lounge TB/01



Lounge TB/03



Lounge TB/05



Lounge TB/07



Lounge TB/10



Lounge TB/08

THE FRONT ROOM AND KITCHEN AND ENTERED THE
LIVING ROOM AT THE REAR OF THE HOUSE - THE ROOM
THE ROOM WAS COULD HEAR THE TELEVISION SOUND

Signature: *616 [illegible]*

Blood covers the elegant furnishings of the room. Arterial spray covers the floor and ceiling by Mr Bone. Blood has pooled on the cream carpet under Mrs Bone. Only Thomas, in a plain grey t-shirt, appears to be relatively blood free, as there was only a single stab wound.

Turn to **375**

357

The figure turns as you bolt from behind the kegs and hands reach out to grab Rosie. She cries out and staggers. You stop still and see Rosie is cornered. You see two rubber headed mallets on the side. You pick one up and throw it to Rosie. She catches it and turns. The large figure is nearly upon her. Then you pick up the second and charge at Isobel, rage in your heart.

TEST YOUR FORTUNE AND STRENGTH. Add your fortune and strength together and roll 4d6. Do the same for Rosie. She has **STRENGTH 8 FORTUNE 10**.

If both of you roll less than or equal to your combined scores, turn to **215**. If you both roll above, turn to **238**. If Rosie's is higher, turn to **37**. If your score is higher, turn to **292**

358

The hulking form is at the top of the stairs, grinning down at you, green eyes blazing. You stop in horror, seeing your twin for the first time in over a decade.

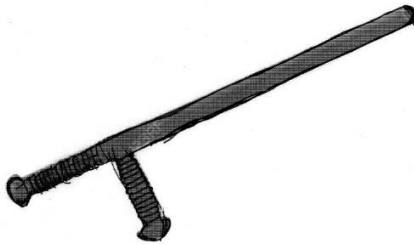
"Hi, little sis" you say through gritted teeth.

"Brother, dearest" replies your twin sister, Isobel.

Lose 1 **SANITY** point as you stare into your twins green eyes.

And then, with speed belying her size, Isobel leaps at you. You try to dodge, but you are grabbed you around the waist and you both tumble down the stairs.

Turn to **157**



359

Frustrated beyond belief, you randomly flick switches hoping something will start. Nothing happens

"Dammit" you snarl, under your breath.

But you have wasted too much time

But then the door from the stairs flies open with a bang and a dark figure emerges.

You both look around and Rosie says **"No, no no, it can't be, we killed her, I'm sure. No no no"**.

But it is. Isobel walks into the room, blood covering her face and matted in her hair.

"Hi, little sis" you sigh, resigned to your fate

"Brother, dearest" she replies, almost lovingly.

She raises a bloody knife in her hand and before you know it she's upon you. The blade comes down and takes you in the chest, piercing your heart. You die not knowing Rosie's fate.

360

You dash over to the north stairwell door and without thinking push it open. You run into the stairwell and lean over the bannister, looking down. The emergency light is flickering but you can just about make out a body lying on the stairs about 5 floors down. You think it's Anna. After that it's too dark to see anything else.

If you want to go and check, turn to **212**. If you would rather leave, assuming both Henry and Anna are dead, turn to **185**

361

Leaving Eric behind, you, Rosie, Charlie and Elle dash to the east stairs.

Turn to **20**

362

You, along with Rosie, Anna, Charles and Elle, are heading down the east stairs and reach the 12th floor landing, when you hear the door from the 15th floor open. You look up, hoping Eric has changed his mind. Instead you see a large hulking form with long, almost white, blonde hair, staring down at you through green eyes. It's the first time you have seen your twin for 10 years.

You all stop and stare in horror. Then the figure raises something dark about its head and throws. Something heavy hurtles down the stairwell with amazing accuracy, and hits Charles on the neck. He slumps to the floor. You bend to check him, but you can tell from his glazed eyes that he's dead. You look and see that next to her is a metal object.

It's an iron model of a human brain, and weighs a good 2 kilos. You know as it's sat on your desk for the last couple of years. It's the award you got for the best student in class when you did your BSc in Psychology.

Your name, inscribed in the wood base, is now highlighted by Charles's blood. You almost laugh at the irony. But you have no time to waste as you hear your twin on the stairs above. The three of you burst through the door into the 10th floor. You are in the student union bar, but it's now all closed and in darkness for the holidays.

Reduce your **SURVIVOR** number by 1. Reduce your **SANITY** number by 1.

Turn to **49**

363

The large figure turns as you bolt from behind the kegs and hands reach out to grab you. Rosie is too fast, but a large hand catches you a glancing blow, enough to spin you around. You stagger. Rosie is at the door. You shout to her **"Run, Rosie, I love you, bring help"** and then try to stand up.

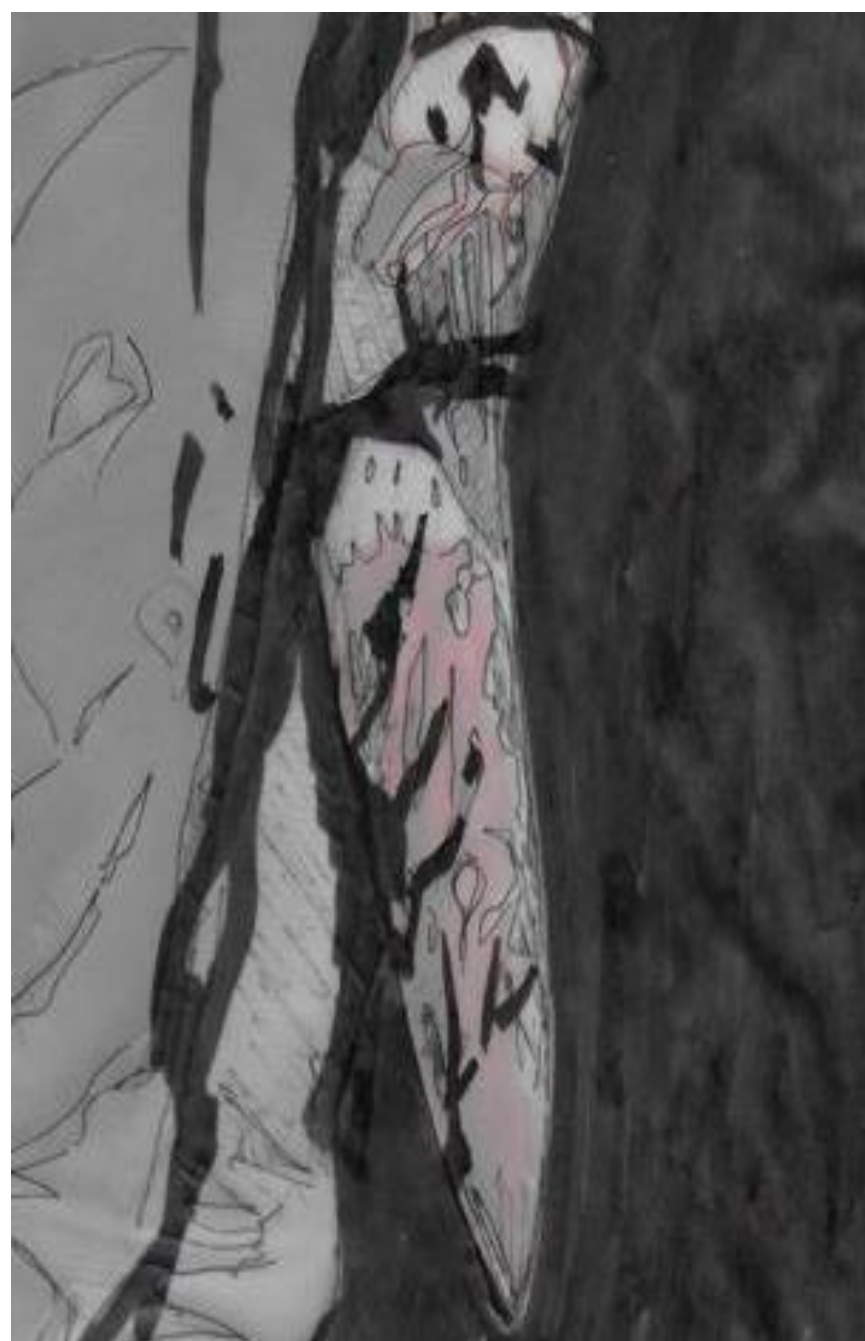
Rosie pushes the bar on the door, opening it, and runs through.

You stand up and stare your twin in the eyes.

"Hi, little sis" you say to her

"Brother dearest" your twin sister Isobel replies, and she launches herself at you.

Then Isobel has you, her arm around your throat. Behind you. You sense rather than see the knife raise up. The knife comes down, into your neck. Once, twice. You slump to the floor smiling. At least Rosie is free. For now. You see Isobel, the bloody knife by her side, heading for the cellar door. You hope she doesn't find Rosie. You fear she will. Then the dark comes



364

You dash through the doorway and onto the east staircase, and start running down. You leave just in time, as just as the door closes on your exit, the door from the north stairwell crashes open. The hulking figure strides through it, the white fatigues are now covered in blood. The long pale, almost white, hair, hangs down in dirty lengths covering the face - all apart from the eyes, the glistening green eyes. The figure takes in the floor in a few moments and then starts to walk around, checking each office.

The figure soon arrives at Hancox's room.

Roll 1d6. If you roll 1-3, turn to **194**. If you roll 4-6, turn to **214**

365

The bullets fly and you get hit in the shoulder and fall to the ground, screaming. Rosie is hit in the thigh and falls next to you. Then the figures in black are all around you. They kick away the metal columns, turn you over, and cuff you. They drag you to your feet, despite Rosie being in significant pain and walk you over to the sea of blue lights.

Turn to **200**

366

Isobel swings her knife again and Rosie falls to the floor, blood spraying from her neck. Rosie falls to the floor and you assume she's dead. You scream in hatred and frustration and launch yourself at Isobel.

Your anger and rage give you an additional 2 points to your **STRENGTH**.

If you reduce her **ENDURANCE** to 0, turn to 108. If she kills you, turn to 87

367

For a moment they all stare at you in silence, and then Henry laughs out loud

"Yeah, good one, but it's not Halloween and this isn't any Treehouse of Terror. The power's just gone. Relax man, relax".

The others smile and shake their heads. You realise you are losing them. You change tack and tell them there's a fire.

Turn to 322

368

Charles walks down to meet the figure whereas Elle stays where she is. He gets to the next landing and waits, as the figure mounts the steps from the previous floor.

He shouts again *"Hey pal, talk to me. Is there a fire? Are the fire brigade on their way?"*

He stays there waiting, and then the figure puts their first foot on the landing step. Charles walks forward, irritated by the rudeness of this fellow. The light flickers off. He puts an arm out in front of the figures face. The light flickers on. He stares into green eyes, eyes devoid of compassion. The figure swings its arm. The

nightstick comes down on Charles' elbow, shattering it.

He yelps in pain and cradles it like he would a child. The nightstick swings again. It connects with Charles' jaw. Teeth fly. As does blood. Charles tries to scream through his mangled lips, but can only groan. The stick swings once more, downwards. It strikes the crown of Charles' head. He drops like a sack of potatoes. Unmoving. Elle, a few feet above, screams in horror and turns and runs.

Reduce your **SURVIVOR** points by 1.

Turn to **304**

369

The hand catches your cue and jerks it out of your hand. You stand there face to face, and unarmed, facing your twin.

"Hi, little sis" you say as she closes in on you.

"Brother dearest" your twin sister Isobel replies.

Lose 1 **SANITY** point.

Rosie tries to beat her away as she advances towards you, but Isobel swings your pool cue and knocks the cues from her hand with one blow. Then she reaches out and grabs you. You shout **"Run"** to Rosie as her hand tightens on your throat. You try to strike her arm, but its pure muscle and like striking a tree limb. You reach round and grab a pool ball from the table, and bring your hand round and smash it into her face, splitting Isobel's lip. She just smiles through bloodied lips.

She pushes you down onto the pool table, so you are splayed over it like a sacrificial lamb. Your head is looking down, and you can see upside down as the others reach the north stair well door. Well, you think, at least Rosie has a chance. Isobel brings the cue down on the table edge, smashing it until all that's left is the heavy end with a long spike of sharp ash. She puts this at the base of your throat and starts to push. The sharp wood cuts through into the base of your mouth and you taste blood. She continues to push and you struggle to no avail, groaning in pain. She continues to push until the sharp tip starts to pierce the roof of your mouth.

You resign yourself to death, but keep looking at the door of the north stairs. Rosie will already be most of the way down the stairs by now. At the same time, the pin is pulled from the gas tanks on the 4th floor.

Turn to **261**

370

Eric works himself out from the space under his desk, and crawls to the door of his office. He peers around it, and sees the large hulking shape disappear through the door to the east stairwell. He knows this is the way you went, and for a moment stops and considers trying to warn you. But then he realises that the north stairs are free, and he should be able to get to safety. He runs towards the north stairs' door, feeling guilty, but fear overcomes his guilt.

Turn to **245**

371

Rosie sits on the ground cradling your now cooling body. She is aware of people running towards her and she staggers to her feet, raising her hands, looking down at your still form. Then there's a noise from behind her.

She turns. A human torch emerges from the ruins, screaming. She freezes in shock. Despite being 20 metres from the building, it covers the distance in no time. Rosie hears several loud **"pops"** from behind her, but then the flames engulf her

372

"Again Rosie, again" you shout **"Use the extinguisher, again, Rosie"**. Rosie looks round at you, unsurely, but then nods. She lifts the extinguisher and goes to bring it down on the blonde head.

Turn to **61**

373

Rosie and you both head up to the 17th floor, where you hope you can get the emergency generator working. If you can do that, then both the lifts and the paternoster should work.

Turn to **211**

374

All of you stop and look at the north stair door. Then the screaming stops. You turn and say *"There's nothing we can do for them now. We need to go, or it will be us next."*

Rosie, Charles and Elle nod sadly, and you all head off to the east stair door.

Turn to **20**

375

Although it is beyond doubt that the three are dead, you and Walker quickly check Thomas and the Bones for any sign of life. There is none.

Walker backs into the corridor to radio to control, leaving you alone in the room. Having taken in the carnage, you now focus on the little boy.

He's still happily watching TV, kicking his legs backwards and forwards, and giggling. You approach him, calling out his name.

"Isaac, son, I'm Officer Shaw. Are you OK son? Talk to me".

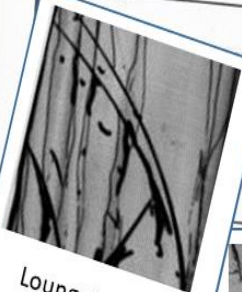
He ignores you and you walk closer, and crouch down beside him. You put a hand out onto his shoulder.

Did you pass an **INTELLIGENCE** test earlier? If so turn to **187**. If you did not, turn to **255**

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EX444-



Lounge ILB/01



Lounge ILB/05



Lounge ILB/03



Lounge ILB/08



01



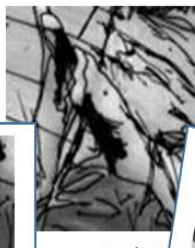
Lounge ILB/02



Lounge ILB/04



Lounge ILB/10



Lounge ILB/02



Lounge ILB/01



Lounge ILB/09

376

All of you run towards the east stairwell door. When you get there, Henry stops everyone and says

"Right, I get that your twin is after you. But don't we stand a better chance if we split up. If some of us go upstairs, and some downstairs, she can only follow one group. That gives the other group a chance to get back to the main stairs and get out. And get help. There's six of us, and so three of us should go downstairs, and three up. Agreed?"

"I'm not so sure," you reply *"I think we are better altogether"*

"I'm with Henry" says Anna.

"Me too" says Charles. *"OK"* says Henry *"we'll go upstairs then. You, Rosie and Elle go downstairs"*

You try to talk them out of it, but they are gone. You, Rosie and Elle have no choice but to go down to the 10th floor.

Turn to **142**

377

The knife is angled up towards your throat and cuts deep. You clutch at the wound and feel the blood starting to gush down the front of your uniform. You try to cry out to Walker, but are only able to gurgle. The boy laughs at your attempts to talk and watches you as you topple over to the floor and bleed out. Then he turns back to watch TV.

378

Looking down at poor Rosie, the rage rises in you. You face Isobel, who still has the kitchen knife. You have a hammer. You are no longer interested in escape. You just want to get revenge.

Turn to **282**

379

The system takes over. Forensics arrive and mark up the scene outside the tower. Your bodies are photographed from dozens of positions, until you are finally unceremoniously dumped onto stretchers and taken to the coroner's van. You end up in the city morgue in a stainless steel refrigerated bed for the night. Back at the tower, the first forensic officer, Stephens, all in white, enters through the smashed doors. Only his blue eyes are visible through his suit. He is so busy taking photos that he doesn't notice the dark figure in the corner. Minutes later, Officer Williams is out front when he sees Stephens leaving the building and shouts **"Hey Stephens, you can't be all done yet"**.

Stephens looks up at Williams, and stares at him with green eyes. Then turns and walks from the scene, into some bushes. Williams shakes his head.

"Bloody CSI's - they are a weird bunch" he thinks. The figure in white trudges through the bushes and emerges out onto the main road. The whole city lies ahead. It's in for a hell of a night.

380

Both of you run as fast as you can. The large figure turns and grabs for you, but misses. You run and hit the bar on the door. It flies open. You are on the 9th floor, near a service elevator, near the north stairs. You both push the door closed.

Rosie looks around and sees a cleaner's cupboard. She runs over the pulls the door open. She grabs a yard brush and throws it to you. You put it between the brackets on the double door. Holding it closed. Just in time as Isobel tries to force the door open. It holds. For now.

Rosie finds a 5 litre container and a cleaning rag in the cupboard. You lean against the door, trying to stop it from opening it.

Rosie takes the top off the container, dowses the rag in the liquid and pushes the rag in. She runs back to you, pulling a lighter from her jeans pocket. She lights the rag.

"After 3" she says. The rag starts to burn down. Quickly

"One"

On the other side, large fists hammer on the door. The door starts to give. You lean against it with all your strength.

"Two"

Then the hammering stops. Rosie whispers

"Three". Rosie whispers.



You pull out the yard brush and yank the door open. The figure is walking away from the door, but then turns. Rosie hurls the container in. Perfect timing, just as the contents ignite. There's a large explosion, and you sense rather than see a large shape being blown backwards, landing and hitting a keg. Then the flames start to cover the floor. You close the door, and lock it.

You have done it. You hope.

Turn to **341**

381

As you fall, the knife falls from Isobel's hand but she lands heavily upon it. The blade pierces her stomach. You both stand up, relatively unharmed, and run down the stairs. Isobel is down, you just need to get out of here now. Turn to **240**

382

Quickly you head back to the stairwell and run down to the 15th floor. Turn to **112**

383

On your hands and knees you try to scramble around the central kitchen island. You reach the far corner and peak around. No-one there. You see the door. If you can get through it, you can be back down the stairs way ahead of you. You decide to run. You get up and run, but then a large figure appears from nowhere and grabs the back of your jacket, hauling

you back, but you manage to swing around and swing the cleaver down onto the wrist holding you.

TEST YOUR FORTUNE. If you are fortunate, turn to **321**. If you are not, turn to **13**

384

Changing tack, you say *"OK guys, but there is something wrong. There's a fire in the building, near the roof and its spreading down"*

There's been enough in the news about high rise fires that they believe you. Panic takes over, and you realise that you maybe shouldn't have used this tactic, but at least it's getting them moving finally. They all grab their bags and run for the north stairwell. You shout to call them back.

Roll 1d6. If you roll 1-3, turn to **273**; 4-6 turn to **310**

385

The bullets fly. You feel the first strike your shoulder and it spins you around. Then another takes you in the chest. You cough blood and fall to the floor. You land, face down, head to the left. You can see Rosie. She's kneeling on the ground, hands behind her head as armed police approach her. She seems unharmed. She looks around as you, her eyes wide and tearful. You continue to cough, but the coughing gets weaker. Your eyes close for the last time.

Turn to **33**

386

Henry hides around the corner, up the stairs towards the 16th floor, waiting. He feels confident in his ability. He's dealt with bigger blokes on the rugger pitch. He waits. He balls his hands into fists. Then the door opens. Henry peaks around the corner and sees a shadow on the 15th floor landing. He waits a bit longer. The shadow moves and a figure comes into sight.

"God, that's one big son of a bitch" he thinks.

The figure continues up the stairs. Tall and broad, but not fat. Muscle. The figure walks past Henry's hiding place and now Henry can see the large back of the figure. Henry creeps down the stairs. His only doubt in his mind is that he doesn't want to hit anyone from behind, it just isn't fair.

Henry approaches and taps the figure on the left shoulder. It turns slowly. Henry unleashes a left hook. The head snaps to the side. Then a right hook. Again the head snaps back. Then jabs - one, two, three, four. The head rocks from side to side, but the figure doesn't take a step back. Henry thinks **"So this is the big bad, not so tough. One more ought to do it."** he swings, a great roundhouse punch.

Turn to 115

387

You grab hold of Isaac and restrain him, but he kicks and fights like an animal. His nails

gouge skin from your hands. His teeth bite at your fingers. He kicks back at you, bruising your legs. You managed to force him to the ground. You pin his arms behind his back. He squeals with pain and frustration. You yell for Walker. She runs in. You try to cuff him, but your cuffs are too big for his tiny wrists. Instead you find some cable ties and secure his hands. You roll him over and sit him up, back propped against a wall. You sit there, panting from the effort, and look the boy in the eyes.

Turn to **337**

388

Your grief for your friends, but mainly Rosie, clouds your judgement and aim and when you bring the extinguisher down, the blow is deflected. It flies from your hands and skids across the floor. The figure sits bolt upright, smiling.

"Hi, little sis" you say to her.

Your twin sister Isobel just continues to smile back at you.

Lose 1 **SANITY** point as you stare into your twins green eyes.

You scramble backwards on all fours, like a crab and then turn and climb to your feet and run towards the back bar area of the union, hoping you can find a weapon.

Turn to **301**

389

After a bad start, you manage to get them to listen.

"All of you, you are in grave danger. My real surname isn't Anderson, its Bone. I changed my name as my family were slaughtered 20 years ago by my twin."

Everyone stops and looks at you, staring, open mouthed. The Bone massacre is one of the most infamous crimes in this country. Books have been written about it, TV exposes have been shown, and even a low budget film was made a few years ago. The story of a set of twins, one of whom murdered the whole family, apart from the other twin, is legend. The savagery of the murders almost unsurpassed - especially as they were committed by a child.

"If you've seen the news today, then you'll know that my twin, the killer, escaped from the asylum early this morning and is already here, somewhere in the building, intent on killing me and anyone else I know. We need to escape - and now".

TEST YOUR CHARISMA. If you pass, turn to **327**.
If you fail, turn to **224**

390

The trials of the evening have taken their toll. You cannot dodge quickly enough, and Isobel's outstretched hand manages to grab your shoulder and pulls you back. You stumble and roll on the floor. You see Rosie's face disappearing, tears in her eyes, as the

paternoster takes her to the next floor down. Then she's gone. You wish her well.

Maybe you can keep Isobel busy for long enough to give Rosie a better chance. You pull yourself to your feet as Isobel lunges at you. This time you dip under her outstretched arm. She roars in frustration. You stand up again, facing her. She lunges again, swinging the bloody knife. You duck underneath her blow and then dive forward, rolling and coming back to your feet. But this time Isobel is ready. The knife whistles through the air and you try once more to dodge back.

You are too slow. The blade cuts across your chest, leaving an angry red scar. You gasp in pain. You stagger back. Isobel advances and swings again. The blade cuts flesh again. You grimace. You know your fate. But then you smile. Every cut you take, every moment you delay Isobel, Rosie is further away from harm. You keep trying to dodge Isobel's attack but your body is soon a mass of cuts. You tire, and see Isobel launch an overhead attack with the knife. You cannot dodge in time.

391

You say to them in a firm voice ***"Listen to me, we need to leave, right now"***.

"Why?" asks Charles.

Thinking very quickly, you remember that people will take no notice of a shout if someone's being raped or attacked, but they always listen to someone shouting fire.

"There's a fire, it's further up in the building but I can see it from Eric's office. It's spreading quickly downwards. The power shortage must have turned off the sprinkler system and fire alarm. We need to go".

Turn to **322**



392

You both look around.

TEST YOUR INTELLIGENCE. Roll 3d6. Now **TEST ROSIE'S INTELLIGENCE**, she has **INTELLIGENCE** of 11. Roll 3d6.

If either scores are less than the rolls, turn to **105**. If either or both are higher, you can see no way out and resolve to attack. Turn to **324**

393

You lead the others into the east stairwell. You take a moment to discuss.

"We need to go down to the 10th floor, and then get across to the north stairs. These stairs stop at the 10th floor" you suggest.

Everyone agrees except for Charles.

"If it's all the same with you, I'll take my chances alone" he says, and heads up the east staircase.

You don't have time to argue, but just shake your head in disappointment. You lead the others down the stairs, as Charles disappears up them.

Turn to **284**

394

17th December, 16:30pm.

Christmas term is at a close and so Floor 15 of the Humanities department is quiet. Most of the students have left for home, leaving just the post-grads and staff working. Or talking. Or just reading.

Floor 15 is the universities Department for Criminal Psychology. Large glass windows peer out over the city, which in the dusk light shines out like a beacon of civilisation and humanity. From your studies you know about the city's dark underbelly.

Around the edge of the floor are a number of individual or shared offices, each separated by glass windows with closable blinds. In the centre area is a large cluster of desks, each piled high with papers, print outs and books.

Towards the north end is a break out area, with sofas and chairs and a library of books and journals. Through the break out area is access to the main stair and lifts, as well as toilets and the kitchenette. Towards the east, there is access to the service stairs. At the south end, the paternosters continually clatter around, never stopping.

About a dozen postgrads are in the room, working at their desks, trying not to clock

watch although they have no set hours. Doctors and Professors hide from their students in their offices, pretending to grade papers, whilst sneaking a shot of whisky or gin.

You sit at your desk, staring intently at an article you have been trying to read for about an hour now. This is your fourth time starting it and the content hasn't sunk in this time either.

You sigh and look up. On a wall a TV shows rolling news, red banners scrolling right to lead with today's breaking stories. God, you are tired. You have pulled an all-nighter, trying to finish your dissertation before the Friday deadline, and have not looked up at the TV since before midnight.

You struggle to keep your eyes open but they won't focus on the small text of the article. To re-focus your eyes, you try to stare into the distance and you notice the lead story on the TV. The VT shows a live feed from downstate. Police and ambulances with flashing lights cover the scene. People mill around, reporters try to get comments and police try to look busy.

You pick out the white type on the banner underneath the images. At first, you can't seem to face up to the facts. But then your green eyes widen and fill with tears.

"Oh shit" you say, to no-one in particular.

Your character starts here. Turn to **69**



395

You have lost Charles and Henry; of that you are sure. Eric, you don't know where he is and wish him well, but part of you curses him for being such a coward. You look around your scared little group. Apart from you, Rosie, Anna and Elle are still alive and with you. You say to them;

"I'm sorry. I lied to get you moving. It's not a fire - there's a person here who wants to kill me, and will kill everyone I am with. I brought this upon you, but I swear I will do everything I can to get you out of here alive, but you will have to trust me. We need to stay together and help each other. We know we can't get out via the north stairs. The lifts are down, even the paternoster is down. We can get the east stairs but they only go as far as the 10th floor. We need to go now".

You all head towards the east stairs and burst through the door into the stairwell.

TEST YOUR CHARISMA. If you pass, turn to **219**.
If you fail, turn to **204**

396

The figure in white stands and stares up at the tall building. Before it was plummeted into darkness there were very few lights on. The main activity was in a floor just below the roof. Now the building is in darkness. The figure looks down at the external power cabinet and it's now jumbled wires. The figure closes the door of the cabinet and walks towards the automatic front door. With no power, the door remains closed.

The figure places their hands between the two double doors and feels for the edge of each door. With tremendous strength, the figure forces both doors to slide open, protesting as they do. Then the figure enters. The doors slide shut again, due to the mechanics of the mechanism.

The figure looks at the Department list and sees the name;

"Department of biochemistry and microbiology, Floor 4"

And

"Department of Criminal Psychology, Floor 15"

The figure heads to the north stairs and starts to climb, turn to **347**

397

Isobel is closing the distance but the lift is still on its way. Roll 2d6.

If the number is less than the time you have to wait, turn to **4**. If it is greater than, then take the number you rolled from the time you have to wait and write it down. Now turn to **397**

398

It takes you a couple of minutes to find a set of keys. The large key ring has a photo of a girl and a small dog, with the words **"There's no place like home"** written on it. The keys look about the right size to fit the lock on the access panel. Each has a

different coloured tag. You grab them and take them back over, shouting Rosie. Meanwhile, on the east stair, the figure has reached the 12th floor. Note this down.

Turn to **68**

399

If you are on:

The 12th floor, turn to **207**;

The 11th floor, turn to **335**;

The 10th floor, turn to **244**;

The 9th floor, turn to **168**;

The 8th floor, turn to **135**;

The 7th floor, turn to **110**;

The 6th floor, turn to **281**;

The 5th floor, turn to **91**;

The 4th floor, turn to **279**;

The 3rd floor, turn to **118**;

Or

The 2nd floor, turn to **52**

400

You both lie in the debris, bleeding from multiple cuts. Police and ambulances surround the plaza outside the university. You are both taken by paramedics and checked over, and given a sugary drink for the shock and a blanket to keep you warm. Despite your ordeals, you are both surprisingly otherwise uninjured.

Then the police want to see you. They separate you from Rosie to take statements. The offices who interview you seem incredulous when you relay your story, and you feel that this is far from over and that you will end up a suspect in tonight's occurrences. They warn you not to leave the city for the next few weeks.

As you are being interviewed, paramedics have entered the building and found only one body, a tall female with long, pale blonde hair in a white boiler suit - although the hair is now singed and the suit is covered in blood - most of it other peoples. The body is placed on a stretcher and taken to the morgue.

Weeks later, you are still being contacted regularly by the police as they are still convinced that you were somehow responsible.

Isobel's body is released in the February and as next of kin you arrange and attend a small service to bury her in a local church graveyard. The only people in attendance are you, Rosie, the local vicar and the grave diggers. After a mercifully short service by the fresh grave, Isobel's coffin is lowered into the earth. There are no flowers on the coffin.

The vicar asks if you have any words you want to say. You just shake your head. He nods and the gravediggers move in and start to shovel fresh earth onto the wooden box. Then the vicar walks over. You shake hands and he shares words of condolences, although he has seen the papers and the 24 hour rolling news, and knows in salacious detail what happened that night in December.

You listen to the vicar as he gives his condolences, but you think "**Sometimes dead is better**" but just nod, and say thank you, and leave as soon as it's polite.

You both turn your back on the fresh grave. As you go to leave, the heavens open and the rain starts to pour down. Thunder fills the sky, and lightning streaks across the sky.

"How fitting" you think. Maybe God is sentencing Isobel to Hell.

Rosie, ever prepared, opens up an umbrella, and you both link arms and huddle underneath it. You kiss Rosie briefly on the lips, and says to her

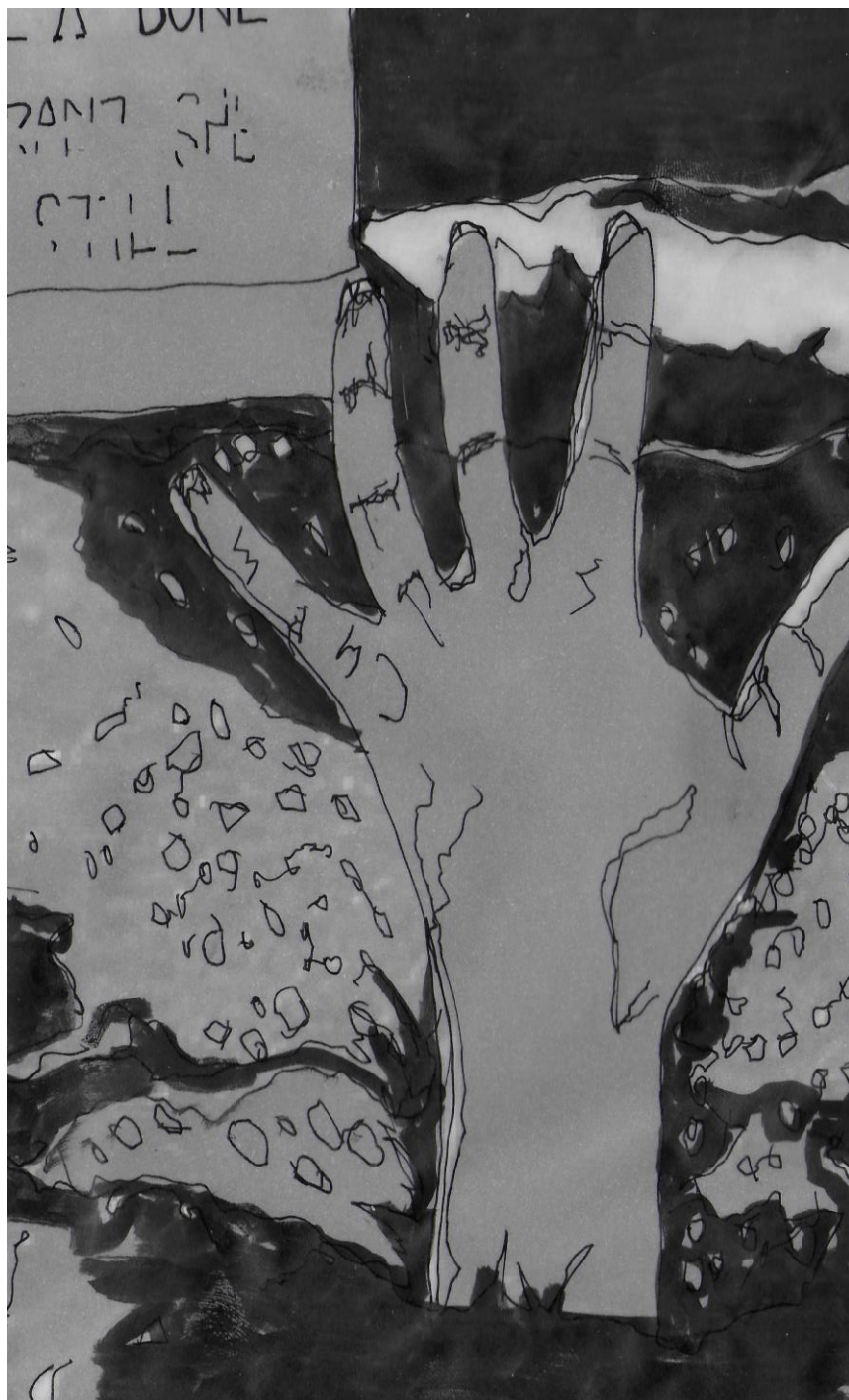
"C'mon, let's go. I think we both need a drink. Let's go to the Rat"

She laughs and agrees and you both walk a few streets over to your favourite pub. Lucas, the landlord, welcomes you both by name, and soon has a pint and a gin and tonic on the bar for you. You thank him and you turn and raise your glass to Rosie.

"Here's to us, and a quiet year". You both clink your glasses and drink. At least it's all over, you think.

THE END?

A few streets over at the graveyard, the grave is filled in and the gravediggers have replaced the turf and left. Then a fork of lightning arrows down out of the sky, and strikes the headstone, half shattering it. Then the earth of the grave starts to tremble. (PTO)





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And, finally thanks to my family for supporting me, as I endlessly doodle, draw, print, type, read, cross-out, swear and stick pieces of A4 paper together (should've used A3)

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(2021)

Swords of a Thousand Men (2021 -22)

December 17th, 10:22 am

Incident number EXY99-121246706/2C

Police were called to a suburban house at 10:22am on Friday 17th December after neighbours reported a possible disturbance at the house.

Units arrived at 10:28 and there was no answer at the door. Background checks indicated that the house was the residence of Mr and Mrs Bone and their 3 children, Thomas (16), and twins Isaac and Isobel (aged 10). Two cars were on the drive, and the sound of a television could be heard. After several attempts, there was still no answer at the door. The officers, concerned about the safety of the occupants, decided to act.

Officers Shaw and Walker, both veterans of the department, forced entry to the house. The front door gave easily, and the first thing that they noticed was a metallic odour. They entered under caution....

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