

# DIESELPUNK ROLEPLAYING

# TOMORROW CITY

## JOB: SKIN DEEP

The following information has been classified by the Ministry of Truth as:

**FOR GAME MASTER'S EYES ONLY**

**CONTENT WARNING:** This adventure touches on topics of body horror, medical experiments, kidnapping and death.

A young woman has gone missing, and her father has asked the Revs to find her. What starts as a simple missing person case, however, soon turns into a fight for survival. It is intended to introduce some of the weird science features of the setting, and it is advised that characters have a broad range of skills and abilities.

### THE LOW-DOWN

**Bette Cooper** is a naïve eighteen-year-old with dreams of becoming a telescreen starlet. She has taken acting classes at the local theatre and attended auditions across the city, but so far to no success. In an effort to make herself more appealing to directors and producers, she has recently begun a regime of beautification serums and minor surgeries. Her attempts to make herself more attractive lead her to Dr Albert Green, a relatively obscure, but very cheap, cosmetic surgeon.

Unfortunately for Bette, Dr Green is conducting secret research to reanimate the dead. His daughter, Penelope, died in a car accident several years ago, though he managed to keep her brain functioning in an elaborate machine in his secret laboratory. He has devoted his life to returning her to the land of the living ever since. As fate would have it, Bette bears an uncanny resemblance to Dr Green's daughter, and he struck upon a new plan to transfer Penelope's mind into Bette's body. Under the pretence of performing cosmetic surgery, he drugged and kidnapped the unlucky girl. As the Revs begin their investigation, Dr Green is finishing the required adjustments to his machinery and will soon be able to perform the mind transference procedure.

### THE HOOK

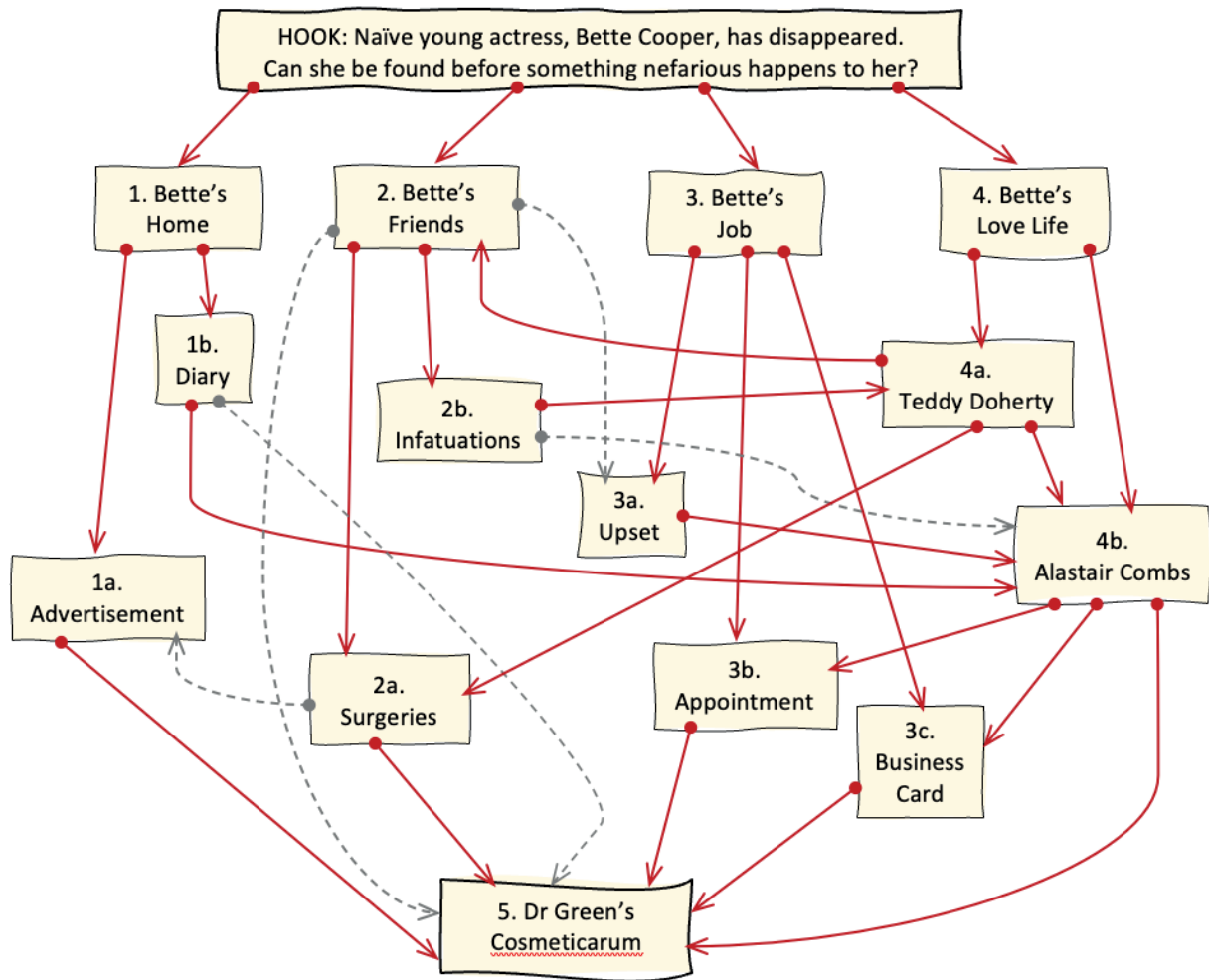
Bette Cooper has only been missing 48 hours, but the player characters could be brought into the mystery in a variety of ways.

- **Hired by her father.** Bette's father, **Jacob Cooper**, approaches the local trouble-shooters to help him out. He knows his daughter is prone to making poor choices, and he just has a feeling that something untoward has happened to her. He cannot offer them much but as a robot repair man, he can help them procure a cheap robot, reducing the cost of a single *Simple* or *Typical* robot by 1 cost, for the duration of this job.
- **Friends of friends.** Bette is known to one or more of the Revs, and her disappearance has been noted. Perhaps one of the characters is a relative, former boyfriend, mentor, or classmate.
- **The worried sweetheart.** An usher at the neighbourhood theatre, **Teddy Doherty**, has long had a crush on Bette. He was the first to notice her disappearance and urges the characters to investigate.

### WEB OF CLUES

This job falls into two distinct parts; first, the Revs must find out what happened to Bette Cooper, and then they must do something about it. Below is the web of clues that they might follow to lead them to Dr Green. It should not take them very long, depending on the order in which they investigate clues and how they interpret them.

If the players are unsure where exactly to begin their investigation, you might suggest there are four obvious starting points – where she lives, her friends, her job, and her love life. The Revs will be able to easily get a lead to one or all of these, no matter which hook was used to throw them into the job.



The goal of the investigation is to point the Revs to Dr Green's surgery, where they will then need to defeat his creations and confront the good doctor himself. The solid, red lines indicate information that can be easily obtained by searching a location, talking to the right people, or asking the right questions. This should primarily be roleplaying opportunities for the players, with them falling back on relevant Trademarks to make Checks when necessary. The broken grey lines indicate optional clues that the GM might provide the Revs, should they do particularly well with their investigations, or if they are struggling to piece together the puzzle and need some additional help.

## 1. BETTE'S HOME

Bette lives with her father, Jacob Cooper, in a two-bedroom flat on the edge of Midtown. It is simply furnished but tidy. Jacob tells you that Bette does most of the decorating and cleaning as he is busy at his job as a robot repairman. Of note are several play posters, framed and hung on the living room wall, all of them directed by the same person – **Alastair Combs**.

Searching Bette's bedroom (DR1) will turn up the following clues.

### 1a. Advertisement

Pinned above Bette's dresser are several clippings from the newspaper. Most of them are reviews of plays, advertisements for auditions, and articles about famous actresses. One clipping stands out as it has nothing to do with the theatre – it is an advertisement for **Dr Green's Cosmesticarum** (see **Player Handouts**), which offers fast, cheap cosmetic surgery.

### 1b. Diary

Bette's diary (locked, but easily broken), indicates she had an audition for a play the day she disappeared. It was for 10am at the **Footlight Theatre** in Midtown. Characters with relevant trademarks, contacts, or backgrounds might know or discover (DR1) that renowned director Alastair Combs is currently auditioning for his newest production at the Footlight.

#### OPTIONAL CLUE

If the players have already had several leads and are struggling to make a connection to Dr Green's Cosmesticarum, you might add an additional entry to the diary, for the same day as the audition. It simply says "4pm, Dr Green".

## 2. BETTE'S FRIENDS

Both Jacob Cooper and Teddy Doherty can point the Revs in the direction of Bette's closest girlfriends. **Jane Spears**, **Rosemary Kline**, and **Jean Glover** are all young actresses who, at first glance, look disconcertingly similar. They each wear the same victory roll hairstyle, too much makeup, and dresses in the latest fashion but in cheap, thin material. They clearly do not have much money but are working hard to present themselves in a glamorous fashion. If asked about it, they will tell the Revs that, in the city's competitive theatre society, looking like a successful actress is just as important as having talent, perhaps even more so. The women frequent **Curtains**, a small coffee shop in the backstreets of the theatre district. It is decorated like a garish old theatre with red velvet drapes, worn theatre seats and old posters in grimy frames. A large, noisy coffee machine sits on the dark wooden counter, and table lamps and wall sconces create an intimate atmosphere with lots of shadows. Curtains is staffed by service robots dressed in usher jackets and caps and they tend to interrupt customers at inopportune moments to offer cup refills or to recite the menu.

<b>CURTAINS COFFEE BOT</b>	
<b>Large, Simple Robot</b>	<b>GRIT: 5</b>
An annoying robot dressed in a theatre usher's uniform.	
<b>Tags</b>	<i>Nickle and dime customers</i>

Bette's friends agree that her disappearance is out of character, and they are worried about her. The Revs might encounter all three friends at the coffee shop or might have to track them down individually. As well as Curtains, the women might be found at their drama school (Midtown Poly-Creative), outside a theatre waiting for an audition, or possibly even at the Silver Palace cinema, harassing Teddy Doherty for information about Bette. As the GM, decide whether it only takes one encounter to find all the below clues, or if different friends have different information.

### 2a. Surgeries

Bette has been quite unhappy, unable to land a role in any recent auditions. On several occasions, she has expressed that she is not pretty enough and has begun considering cosmetic surgery, or the use of serums to improve her looks. The friends know that she has begun researching doctors but are unaware of any recent appointments with one.

Rosemary Kline looks quite uncomfortable during this conversation. If the Revs press her (DR1 if alone, DR2 if with the other girls), she will tell them that when she last saw Bette, she had a newspaper clipping for a Dr Green who advertises unusually cheap cosmetic surgery procedures. Rosemary warned her that it sounded too good to be true, and Bette had half-heartedly agreed, asking Rosemary not to say anything to the other girls in case they made fun of her naivety.

## OPTIONAL RED HERRING

If the players are making solid progress in their investigation, or you just want to complicate matters for them, you might include the following clue. Be warned, this will result in a dead-end, which might frustrate some players, or confuse others (particularly if they do not yet have enough other leads to follow up on). For some players, however, introducing red herrings can add to the overall similitude of the investigation genre.

One of the friends might make mention that they all attempted to score some Pheromone serum recently. This is a drug that makes the user immediately more attractive for a short period of time. They made a trip to Rimside where they met with a drug dealer named **Nick "the Boot"**. However, he demanded far more for the serum than they had, and when he realised this, he made a sexual proposition to Bette to make up the difference. Obviously, she refused, and they all hurried away. Since that encounter, Bette's state of mind has worsened, and at least one friend thinks it is possible that she returned to see the dealer.

If the Revs follow this lead, they will find Nick the Boot in a tenement in a very seedy part of Rimside (the women can provide the address). He is a *Hood Scum* (page 190 of the *Tomorrow City* rulebook) and is accompanied by a number of other Hood Scum equal to the number of player characters. Getting information out of him will depend on the character's approach, but the threat of violence, or a large cash payment, are the two easiest ways to get the thug to talk.

### 2b. Infatuations

Bette is not currently seeing anyone, but the friends know that an usher at the local cinema, the **Silver Palace**, has been harassing her. The boy, Teddy Doherty, lives in the same area as Bette and has asked her out several times. They tell the Revs that Teddy is "weird" and stares at Bette whenever they go to see a film at the Palace. Last week, Teddy approached her again, but this time Bette reacted very angrily towards him. The friends are not sure what was said between the pair, but it was an out-of-character interaction for both.

Also, the friends can reveal that Bette has long had an infatuation with the well-known director, Alastair Combs. She has seen all his shows and has recently been excited that he is holding auditions for his new show. They all think it is very funny, Jane Spears in particular, as Alastair Combs is "practically an old man". The girls know she had an audition at the Footlight Theatre the day she disappeared.

## 3. BETTE'S JOB

Bette works at an automat called **Pick-A-Pie**, in the Midtown theatre district. It is little more than a narrow corridor with a wall of glass-fronted boxes that each contain a single dish.

Customers feed coins into the slot of their chosen meal box, open the door, and take their freshly prepared meal to one of the small tables that fill the remainder of the space. The whole restaurant is brightly lit, spotlessly clean, and quiet except for the faint sounds of cooking on the other side of the vending boxes. There is a bell above the front door and a payphone next to the door.

**Herman Gross**, the manager of Pick-A-Pie, is a large man with a thick black moustache and a faintly European accent. He wears a neatly pressed apron, with a dark blue towel in the pocket, and he prides himself on the cleanliness of his establishment. He prefers to talk to customers through the wall of vending machines, opening a box on the kitchen side of the wall, however, the kitchen can be accessed by a concealed door at the back of the automat (DR1 to spot). Gross is friendly but business like and is concerned when told that Bette has disappeared. He is happy to divulge the below information.

### OPTIONAL RED HERRING

---

Dark blue scarves, kerchiefs and towels have been popularised by the Ministry of Truth as symbols of the secretive **Prussian Band** – a group of subversives that may or may not actually exist (page 28, *Tomorrow City* rulebook). At the GM's discretion, the Revs might latch on to this detail, which may further complicate the investigation. Whether Herman Gross is a member of the organisation is anyone's guess. If you want to avoid any such confusion, leave out the detail of the blue towel. However, it might be an interesting detail to keep, if you wish to introduce the Prussian Band in a later adventure and re-introduce the character of Gross.

### 3a. Upset

Gross tells the Revs that Bette was very upset the day she disappeared. She arrived for work after an audition that had not gone very well - the director had said some very unflattering things about her appearance and Bette was in quite a state. Gross gave her a chance to put herself together, and he remembers she made a phone call which seemed to help calm her. He doesn't know who she called and doesn't know who the director is but is confident the audition took place at the Footlight Theatre, just around the corner from the diner.

### OPTIONAL CLUE

---

If the Revs are particularly resourceful, they may be able to find out who Bette called from the payphone in the diner. Perhaps they can sweet-talk the operator, maybe they have a contact at the phone company, or one of them might have a Pattern power or strange gadget that helps. This is likely a DR2 or DR3 Check. No matter how they discover the information, they can learn from the Robot Receptionist that Bette called Dr Green's surgery to make an appointment for the afternoon she disappeared.

### 3b. Appointment

Gross can also tell the Revs that Bette left work early the day she disappeared. She normally finished at 4 pm, but on that day she asked to leave around 2.30 pm. She told Gross she had an appointment to attend but did not elaborate (and he did not ask). If pressed, Gross might remember finding a business card that might be related.

### 3c. The Business Card

Bette left the business card for Dr Green's Cosmetics in the front pocket of her apron. This is the card that Alastair Combs gave her after the audition, and it has "4 pm" scrawled on the back. The Revs will find it if they search the kitchen (the apron is hanging behind the door), or if they ask Gross about personal belongings. If the players really need the help, have Gross point out the apron, or even give them the card; perhaps he found it when he went to clean the apron (which he does after most shifts). The card has an address for the surgery.

### OPTIONAL CLUE

---

If the Revs do not visit the Pick-A-Pie or fail to get the above clues out of Herman Gross, one of Bette's friends, Rosemary Kline, can provide this information. Perhaps she was with Bette at the audition, or maybe she saw her afterwards.

## 4. BETTE'S LOVE LIFE

Bette doesn't have a love life, but there are two men whom others might point to during the course of the investigation.

### 4a. Teddy Doherty

Teddy Doherty is a skinny, socially awkward eighteen-year-old who works as an usher at the Silver Palace cinema. He lives just down the street from Bette, and the pair were close when they were children. While they drifted apart in high school, Teddy has long had a crush on Bette, though she has made it clear that she is not interested. While this has disappointed Teddy, it has not changed his feelings about her, and the highlight of his week is when Bette comes to see a film at the cinema.

Teddy comes off as infatuated, a little creepy, but harmless. On the day Bette disappeared he was working a double shift at the cinema, and several other staff can vouch for him. As well as telling the Revs where they might find Bette's friends, Jane, Rosemary, and Jean, he can also tell them that she had an audition with Alastair Combs on the day she disappeared. Teddy overheard Bette talking with her friends about the audition at the Footlight Theatre. He was not pleased to hear her swoon over the famed director, and so it stuck in his mind. Teddy has a very low opinion of Combs, and not just because Bette likes him; he has heard many rumours about the director being handsy with his young actresses and having more than one scandalous relationship.

If asked about the heated words he had with Bette a few days before she disappeared, he will tell the Revs that he had “accidentally” overheard Bette talking with her friends about having cosmetic surgery. Shocked, he had confronted her to say that he thought she was the prettiest girl in Midtown, and that she didn’t need to take serums or have surgery. Betty became angry and told him to leave her alone once and for all. That was the last time he had seen or spoken to her.

## 4b. Alastair Combs

Renowned theatre director and confessed ladies-man, Alastair Combs is the very epitome of the sleazy director. In his late forties, with slick-backed hair and a pencil moustache, he is self-confident, charming, and condescending to those he believes below him. Despite this, he is the very darling of theatre society, and all his shows receive rave reviews. He is currently holding auditions for his next big hit, *Fumes of Passion*, at the Footlight Theatre.

When first asked about Bette Cooper, he does not recall her - he has had dozens of auditions over the last week. If the Revs give a good description, show him a photograph, or mention that she left the audition very upset, then he will remember the interaction. Don’t make it too difficult for the players to jog the director’s memory – you just want to highlight his callous attitude towards his actresses. If necessary, have an assistant remind him of her. Combs will tell the Revs that he had simply offered the young girl some advice, and she reacted poorly. He had told her that she looked a little plain, and while she had some talent her career would be helped tremendously if she sought some professional help. He even went so far as to give her a business card for a cosmetic surgeon he had recently made the acquaintance of. In Combs’ mind, he was nothing but helpful to the young woman, but her reaction had certainly damaged any future chances of getting a role with him. The surgeon Combs recommended to Bette was Dr Green, and his assistant has another business card for the Cosmeticarum.

## 5. DR GREEN’S COSMETICARUM

There are lots of clues that will point the Revs to the fact that Bette made an appointment with Dr Green. When they have made this connection, and visit the doctor’s practice, the adventure will turn from an investigation to one of more action and danger.

Dr Green’s Cosmeticarum is in a narrow four-story building on the Inner City edge of Midtown. The ground floor is the surgery, with a large neon sign and glass-fronted doors that open into a reception area. The top three floors of the building are Dr Albert Green’s residence, while the basement is where Green conducts his more nefarious experiments.

## 5a. The Surgery

No matter what time the Revs arrive, the doors to the Cosmeticarum are locked, and a “Closed” sign hangs in the window. Green closed the surgery after he drugged Bette and had his robot receptionist cancel all his appointments. A small chrome intercom beside the door has two buttons, one labelled “Reception” and one labelled “Residence”. There will be no reply from the residence, but using the reception intercom will cause the robot receptionist to respond with a simple “Dr Green’s Surgery is currently closed”.

Entering the surgery is straightforward. The Revs can simply break one of the glass panes in the door and unlock it, or they might attempt to pick the lock (DR1).

### BADGE INVOLVEMENT

The Cosmeticarum is in a prosperous area of Midtown, and any dangerous or illegal activity may result in the Badges being notified. A Patrol Team (Tomorrow City rulebook page 174) will arrive in 2D6+8 minutes after a report of criminal activity or public disturbance has been made. If the front entrance to the surgery has been obviously interfered with, the Badges will enter the building and begin a search.

### Reception Area

The reception is a small, neat room with a counter for a receptionist, several wooden chairs and a door that leads to a hallway. Behind the counter is a robot receptionist in the general shape of a large woman, wearing a nurse’s uniform. Activating the robot is straightforward, but attempting to get any information out of it will require a DR2 persuasion Check. Intimidation has no effect on the robot, but a Rev with an appropriate Trademark could try to hack its programming (DR2), which may take some time. The robot can reveal that Bette Cooper did have an appointment with Dr Green at 4pm on the day she disappeared, and that Dr Green cancelled all his appointments immediately after Bette’s. He has not seen any patients since. The robot cannot tell the characters where Bette or Dr Green are, but it might reveal that neither has left the building.

DR GREEN’S RECEPTIONIST	
<b>Large, Typical Robot</b>	<b>GRIT: 5</b>
A robot in the shape of a large woman, wearing a nurse’s uniform.	
<b>Tags</b>	<i>Record Keeping, Discretion</i>

- **No Entry.** If activated, the robot will attempt to stop the Revs from going down the corridor, stating in an officious tone “Nobody may enter without an appointment.” It will position itself in the doorway if possible, blocking the Rev’s path. The robot is an ineffectual fighter, but quite heavy. A DR2 Check using a relevant Trademark can push the receptionist out of the way.

## Corridor

A long corridor, wide enough for a wheelchair or gurney. There are several doors that lead to a consultation room, a storeroom filled with filing cabinets, and a small operating theatre where Green conducts his cosmetic surgery. At the far end of the corridor is a staircase to the residence and a locked door that leads to the basement and Green's secret laboratory.

## Consultation Room

This office is furnished with a large wooden desk, several bookshelves filled with medical journals, seating for patients and, against one wall, an examination table. It appears to be a typical doctor's office, no doubt where Dr Green meets with patients and discusses their needs. On the desk is a word-a-day calendar and a picture of a young woman in a silver picture frame. The calendar is two days out of date (it has not been changed since Bette's appointment) and the current word of the day is "Saudade: an emotional state of melancholic or profoundly nostalgic longing". The photograph is of Penelope, Dr Green's daughter and anyone who has seen a photograph of Bette Cooper might notice there is a passing similarity between the girls.

A locked drawer in the desk (DR0) contains the doctor's notebook, where he keeps initial thoughts and impressions about the patients he meets with. The last entry is titled "Elizabeth Cooper" (see **Player Handouts**).

At the back of the room, behind the desk, is a door that leads directly to the wash station of the operating theatre.

## Storeroom

This small room has several filing cabinets and shelves, all stacked with notebooks, patient files and documents related to the running of the surgery. While it contains hundreds of detailed medical records of Dr Green's patients, there is no file for Bette Cooper. If the characters spend an extended period searching the room or think to specifically look for a patient by the name of Penelope Green, they will discover a folder that not only has Penelope's general medical history but also a police report detailing the car accident in which she was killed, four years ago.

## STRANGE PROCEDURES

---

A character with a medical background, such as an Apothecary, will notice some unusual details in the medical files of various random patients. Some were operated on far longer than a typical procedure would require, while others appear to have had surgery on features unrelated to their requested procedure. The overall impression is that Dr Green may have been doing more than what he claimed to be, with at least some of his patients. This information may also be found by a character without a specific medical background but will require a DR3 Check.

## Operating Theatre

This large room has clean white tiles and stainless-steel cabinets filled with medical equipment, supplies and medicines. In the centre of the room is a large operating chair that looks like an oversized dentist's chair made of steel and leather. Above the chair is a large array of lights, cables and long metal arms on tension springs intended to hold medical tools during procedures.

A search of the room (DR1), or one conducted by a character who knows what to look for (automatic success) will turn up the following serum doses (*Tomorrow City* page 115):

- 2x Pheromone
- 2x Heal
- 1x Mellow
- 1x Terminus

They are clearly labelled. There are also two spiker auto-injectors in a drawer, should the characters need them to load the serums.

## Stairs to Residence

A narrow set of stairs leads up to Dr Green's home. It was once a fashionably decorated family abode, but now looks tired and worn. There is a layer of dust on many surfaces indicating that the doctor does not spend much time here. There are several family photographs on the walls, featuring Dr Green, his wife and his daughter. They are all many years old. The master bedroom is the only regularly used room, and the bed is unmade. Another bedroom, Penelope's, appears to be decorated for a young woman and is perfectly preserved and clean – it is the only room in the house that Green regularly cleans and dusts.

There is little more to discover here, though it may offer astute characters some insight into Dr Green's motivations and state of mind. He is a workaholic, a widower, and a grieving father.

## To the Basement

A door next to the stairs is locked with a clearly out-of-place card lock, the kind that requires a punch card key. It might be overcome (DR2) by a character with a relevant Trademark. Otherwise, the Revs will need to break the lock, which is a straightforward action, but will immediately alert the sentries.

The door opens into a narrow corridor with a set of stairs leading down into the basement.

## SENTRIES

---

Green has set two of his creations, Living Cadavers (*Tomorrow City* rulebook, page 185), to guard the stairs to the basement. If the Revs overcome the punch card lock without making too much noise, the Living Cadavers will be slow to react and might at first appear to be grotesque mannequins, or deactivated robots. As soon as anyone approaches the stairs, however, they will animate and set upon the intruders. If the characters make a lot of noise getting through the locked door, the sentries will be ready and waiting – one of them immediately attacking the character who opens or first passes through the door.

## 5b. The Laboratory

The basement of the Cosmatarum has been fitted as a laboratory, where Green conducts experiments into the reanimation of living tissue. He has made significant progress, and reanimated several corpses that he procured through a contact at a local crematorium. His goal is to return his daughter to life, and with the arrival of Bette Cooper, he feels he has found the final ingredient.

The entire laboratory is dim, and damp and has a faint scent of chemicals and disinfectant.

### Antechamber

A third Living Cadaver lurks beneath the stairs and will immediately attack the first intruder to walk down them, striking from between the stair treads. Unlike the previous two, this strange amalgamation of flesh and machine is attached to a generator by a long cable about the thickness of a man's arm. This particularly strange experiment has been electrified!

ELECTRO-CADAVER	
<b>DANGER RATING: 1</b>	<b>GRIT: 5</b>
A corpse, reanimated and electrified. A thick cable snakes away from its back to a large generator against the wall. Its hands end in long spring-like fingers that crackle with blue electricity.	
<b>Drive</b>	Defend the basement
<b>Tags</b>	<i>Not Alive</i> (neither the <i>Deadly</i> nor the <i>Electro Tags</i> affect this creature), <i>Stun Attacks</i> (inflicts the <i>Dazed</i> condition in addition to damage)
<b>Actions</b>	Attack from the shadows, Throw lightning several feet, Stun you, Cry out in rage, Flail around wildly

- **Generator.** It is DR2 to attack the cable connected to the electro-cadaver, and it has Grit 3. Attacks against the generator automatically hit, dealing normal damage. The generator has Grit 8. If either the cable or generator is destroyed, the Electro-Cadaver will immediately deactivate.

### Freezer

The freezer is an insulated room with metal shelves around each of the walls. Vials, jars, and containers filled with all kinds of organic material are stored here, along with two cadavers in body bags (recently obtained from the crematorium). It is very cold in this room, and characters without protective clothing will suffer the *Weakened* condition if they remain for more than a few minutes. A character trapped in the freezer will eventually fall unconscious, and then begin dying (D3+Grit turns).

## LIQUID NITROGEN TANKS

Two large tanks of cooling agent are against the wall that divide the freezer from the shrine room. Should they be damaged (by a stray bullet, an explosion, or some purposeful sabotage), they may rupture and spray the area with freezing liquid. Anyone touched by the liquid nitrogen will suffer 2 damage that cannot be reduced by armour (unless the armour has an appropriate resistance, such as to *Cold*). Every turn of exposure inflicts another 2 damage.

### Shrine Room

This large room is faintly lit by a small telescreen and the glow from a glass tank in the centre of the chamber. The tank is about six feet long and three feet wide and is filled with a thick green liquid that pulses with light. The tank is completely sealed. The shape of a woman floats in the liquid, but it is impossible to see her features. Several pipes, cables and leads run from the head-end of the tank to a large machine that hums softly. More cables run from the top of the machine, across the ceiling, to a telescreen on the opposite wall, and a thick bundle of cables snakes its way across the floor, through double doors into the laboratory.

The remains of Penelope Green float in the tank. While she technically died in a car accident four years ago, Dr Green was able to place her into this watery sarcophagus before her brain functions completely ceased. He has been keeping her brain alive ever since, in the hopes of returning her to the world of the living.

On the wall opposite the tank is a narrow shelf with several framed photographs of a young woman who looks vaguely like Bette Cooper, a hairbrush, ribbon, pair of lace gloves and a ragdoll with red wool hair. This is Dr Green's shrine to his daughter.

Above the shrine is a telescreen that shows the number: 2243113. If the characters watch the screen, they will see the last number change to a 4, and then 5 another minute later. It is a clock counting the minutes and hours since Penelope's death.

## OPTIONAL ADVENTURE HOOK

GMs who would like to add another layer to the plot, and plant a seed for a future adventure, could decide that Penelope Green is not just being kept alive by all the strange machinery, but is in fact a *Brain in a Jar* (*Tomorrow City* rulebook, page 185). Furthermore, she can monitor and communicate with the outside world through the telescreen above the shrine. Revs might notice the face of a girl occasionally flicker on the screen. She will carefully observe the character's interactions and only reveal herself when it suits her needs. She might implore the Revs to spare her poor, deluded father so he can continue to free her. If that doesn't work, or if she realises there is no saving her father, she might instead attempt to convince the Revs that Green purposely trapped her so she could never leave him. She will play the innocent victim, claim her father

faked her death, and ask for aid to revive her from her imprisonment. This would require further missions to find resources to finish her father's work.

The characters may or may not fall for her lies. Should they decide she is a threat, they can easily destroy the machinery attached to her sarcophagus. The machinery will stop humming, the tank will stop glowing, and the counter on the telescreen will go dark. However, unless they destroy her brain, there is always the chance that Penelope Green could reappear at some point in the future...

## Laboratory

Bette Cooper is strapped to a table in this large room. A single bright lamp hangs from the ceiling directly above the table, while the rest of the room is only dimly lit by flickering dials and strange electrical devices. The thick cable from the shrine room machinery ends in a large helmet device that has been placed over Bette's head. More cables run to a large machine against the back wall. Green is at this machine, checking dials and several large meter readouts.

DR ALBERT GREEN	
<b>DANGER RATING: 1</b>	<b>GRIT: 4*</b>
Green is a tall, thin man in his early fifties with a receding hairline and a gaunt appearance. He is very pale, a result of spending so much time in the gloom of his laboratory. He wears a threadbare lab coat and will defend himself with a scalpel if attacked.	
<b>Drive</b>	Revive my daughter, Penelope
<b>Tags</b>	<i>Mad Genius, Science, Surgery, Research, Reanimation, Deft with a scalpel</i>
<b>Actions</b>	Play for time, Distract you, Throw something, Pull a switch, Lunge at you with a scalpel

- **Tough Guy.** Green counts as a "tough guy", so give him +2 Grit for each Rev involved in the scene.

Green is busily attempting to begin the transference process when the Revs enter. To do so, he needs to throw five large switches on the machine. It takes Green one Quick action to pull a switch, so he can pull one every turn if left alone. As each switch is pulled, a needle on a large gauge moves a little closer towards "Activated"; when the fifth lever is pulled, the transference procedure will begin at the start of the following turn.

Green is not alone, however: his laboratory is guarded by a hulking Serum Brute with meat cleavers where his hands should be. It will immediately move to stop any Rev who attempts to interfere with Green's experiment.

BLADE BRUTE	
<b>DANGER RATING: 2</b>	<b>GRIT: 10</b>
An enormous figure with bulging muscles, its head is covered with a rough hessian sack with crude eye holes, and instead of hands it has two massive meat cleavers. Large serum autoinjectors protrude from its back, and the veins on its bare chest and arms pulse with the glowing liquid from a cocktail of powerful serums.	
<b>Drive</b>	Defend Dr Green
<b>Tags</b>	<i>Huge, Strong, Sharp meat cleavers, Parry, Lumbering</i>
<b>Actions</b>	Cut something in half, Intimidate you, Scream in rage, Deflect an attack, Slice you open

- **Serums.** In the first round of combat, the Brute has the *Slow* Tag, but each round after that it will inject serums with the autoinjectors embedded into its body. Consequently, it will have additional Tags each round, as follows:
  - **Round 1:** *Slow*
  - **Round 2:** *Deadly* (Close combat attacks deal +1 damage)
  - **Round 3:** *Deadly, Heal* (May heal D3 damage but suffers the *Tired* Condition)
  - **Round 4:** *Deadly, Quick Reflexes*
  - **Round 5:** *Quick Reflexes, Furious*, Suffers the *Weakened* Condition at end of turn
  - **Round 6:** *Furious, Clumsy*
  - Return to Round 1 after this but keep the *Furious* Tag. The return of the *Slow* Tag is a side effect of the serums.

## SAVING BETTE

The strange device strapped to Bette's head can be removed with two consecutive Focused actions. Only one Rev can work on removing the helmet each turn. If Green sees a character attempting to remove the device, he will direct the Blade Brute to stop them, or intervene himself if necessary. Removing the helmet will stop the transference process, and Green will have to begin the procedure again.

## DESTROYING THE MACHINE

The characters might choose to attack the transference device. Attacks against the machine hit automatically, but it counts as having *Thick Armour* (halve damage from weapons without the *Anti-materiel* Tag). It has Grit 10, and when destroyed, it will explode, inflicting D3+1 damage to everyone within Near range.

A character with an appropriate Trademark could attempt to sabotage or turn off the machine, requiring a DR2 Extended Check.



## AFTERMATH

Hopefully, the Revs will survive their encounter with Dr Green and his brute, rescuing Bette in the process. If they took too long or ignored Dr Green, however, it might mean that the transference succeeded, and they now have Penelope's mind in Bette's body. They may be left with a moral dilemma about what to do with her/them. Is Penelope innocent? Do you let her go on with her life, or take over Bette's identity? What happened to Bette – is her consciousness trapped inside her mind somewhere? These are all questions to consider!

Successfully stopping the transference isn't without its problems either. What do the Revs do with Penelope's body? Do they just unplug the machinery, or destroy her body (and brain)? Do they destroy the machinery, or leave it there for someone else to discover?

How the characters respond to these problems may have an impact on the people in Bette's life, and on the Rev's future adventures.

## PLAYER HANDOUTS

**DISCOVER YOUR BEST  
SELF AT**

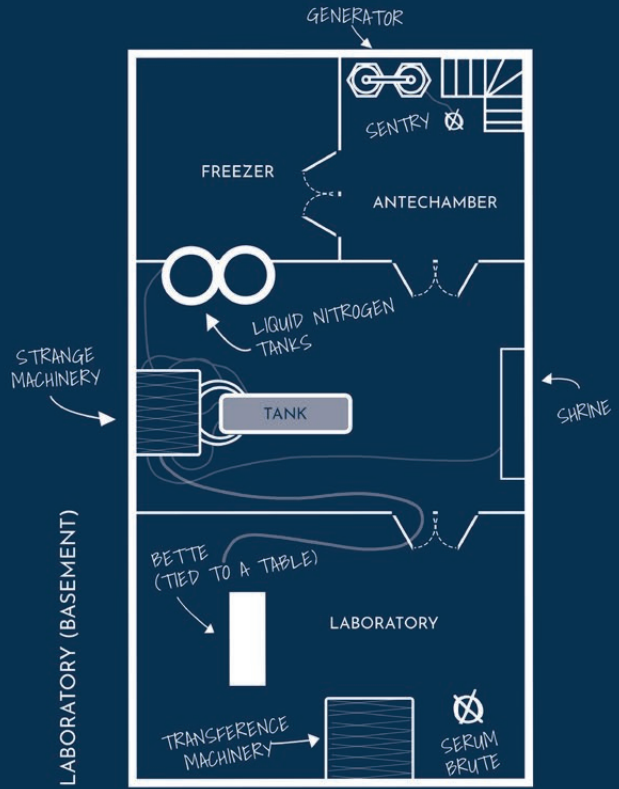
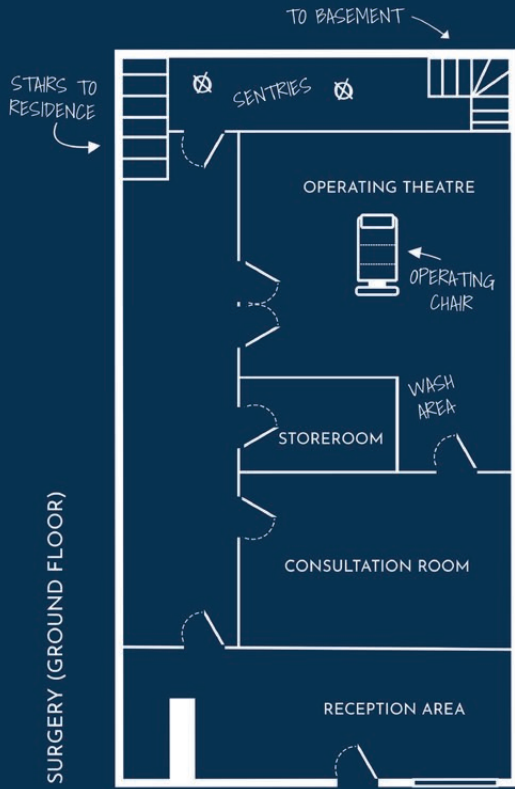
**DR GREEN'S  
COSMETICARUM**

Transform flaws into fabulous features with Dr. Green's Cosmeticarum – where beauty meets affordability. Don't settle for less, unleash your beauty potential today!

Contact our Midtown surgery today for  
immediate FREE consultation.

555-142-GREEN

# DR GREEN'S COSMETICARUM



Albert Green, MD. | Consultation Notes:

Patient: Eleanbeth Cooper  
18 y/o, 5'3", 108 lbs (check)

Address:

Concerns: plain appearance. Desires extensive rejuvenation.

Assessment:

Complexion dull with fine lines. Mild asymmetry of lips.  
Mild ptosis of upper eyelids - makes her?

Familiarity?? Striking resemblance to Pen.

Potential candidate?

Confirm measurements during pre-op examination.